Legacy Business Registry Case Report

HEARING DATE: NOVEMBER 2, 2016

Filing Date: October 3, 2016
Case No.: 2016-013034LBR

Business Name: Bay Area Video Coalition, Inc.Business Address: 2727 Mariposa Street, Second Floor

Zoning: UMU (Urban Mixed Use)/

68-X Height and Bulk District

Block/Lot: 4017/002

Applicant: Carol Varney, Executive Director

2727 Mariposa Street, Second Floor

San Francisco, CA 94110

Nominated By: Mayor Edwin Lee

Staff Contact: Stephanie Cisneros - (415) 575-9186

stephanie.cisneros@sfgov.org

Reviewed By: Tim Frye – (415) 575-6822

tim.frye @sfgov.org

BUSINESS DESCRIPTION

Bay Area Video Coalition (BAVC) is a non-profit organization founded in 1977 that has become a community hub for media makers in the Bay Area and across the country, serving many low-income, unemployed and under-employed teens and adults. Located in and serving the Mission District on Mariposa Street between Bryant Street and Florida Street, BAVC occupies a portion of a Mission Revival style two-story commercial building that was constructed in 1923. Social issue and experimental media making grew around San Francisco and the Bay Area with the introduction of the Portapak recording system in the 1960s and 1970s. Many independent video makers utilizing this new technology were seeking support through the Rockefeller Foundation that the then Director of Arts for the foundation, Howard Klein, arranged a collaboration of individuals with varying background that led to the founding of the Bay Area Video Coalition. The organization annually serves as a resource center for educational and artistic work in video and multimedia in San Francisco. It serves thousands of freelancers, filmmakers, job-seekers, activists and artists by providing access to media making technology, storytelling workshops, and a diverse and engaged community of makers and producers, services and resources. The mission of BAVC is to "inspire social change by empowering media makers to develop and share diverse stories through art, education and technology." BAVC works to support skillsets of the individuals and groups they serve while also supporting their searches for meaningful employment.

STAFF ANALYSIS

Review Criteria

1. When was business founded?

Suite 400 San Francisco, CA 94103-2479

1650 Mission St.

Reception: 415.558.6378

Fax:

415.558.6409

Planning Information: 415.558.6377

The business was incorporated as a non-profit in 1977.

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

Yes, Bay Area Video Coalition qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. Bay Area Video Coalition has operated for 39 years.
- ii. Bay Area Video Coalition has contributed to the Mission District and Bay Area community's history and identity in a number of ways. BAVC offers industry-standard technology to people outside of the mainstream broadcast stratum and offers a job center for students, job seekers and industry professionals to network and share opportunities. The organization also offers an ever-expanding roster of classes and resources for film and television creators as well as a no-cost media training program for low-income San Francisco youth and adults. The founding of BAVC was based on the idea of providing low-cost access to the most current, commercial grade equipment, training and technical assistance to underserved communities, and is an idea that is carried over continuously in its mission.
- iii. Bay Area Video Coalition is committed to maintaining the physical features and traditions that define its craft and art of collaborating with and supporting media students, media professionals and job-seekers.
- 3. Is the business associated with a culturally significant art/craft/cuisine/tradition?

Yes. The business is associated with the art of film and media creation.

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

The 1923 property has been previously evaluated by the Planning Department for potential historical significance as part of the Showplace Square Historic Resource survey and found to not be significant for architecture. However, it requires further review per the Planning Department's CEQA review procedures for historical resources to determine if it retains significance under other Criteria as it is located in the original Best Foods Mayonnaise Factory.

BAVC is associated with Rockefeller Foundation Director Howard Klein, who gave the organization its first grant, and the Honorable Mayor Willie Brown who spearheaded the initial launch of the organization's workforce development programming in digital media.

- 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. SF Gate, 7/20/2015, "Coalition explores how to train workers for 21st century jobs," by Carolyn Said; SF Weekly, 1/7/2015, "Record Keepers: The Bay Area Video Coalition Keeps the Static at Bay," by Pete Kane.

2016-013034LBR; 2016-013037LBR; 2016-013038LBR; 2016-013189LBR; 2016-013190LBR; 2016-013192LBR; 2016-013196LBR; 2016-013233LBR; 2016-013257LBR; 2016-013261LBR; 2016-013483LBR; 2016-013277LBR; 2016-013293LBR

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

• 2727 Mariposa Street

Recommended by Applicant

- Space(s) for classes, trainings, workshops and for people to come together and support one another in their personal and professional growth. This includes the Access Lab, Meeting Room, and Blue lab.
- Business model that includes offering free or very low-cost services to anyone wanting to learn new technology and offering access to the latest technology innovations.
- Original factory use features including open light-filled spaces, high ceilings, and tall windows.

Additional Recommended by Staff

- Primary façade and rear façade fenestration.
- Outdoor open space at the rear that's available for students to utilize.

2016-013034LBR; 2016-013037LBR; 2016-013038LBR; 2016-013189LBR; 2016-013190LBR; 2016-013192LBR; 2016-013196LBR; 2016-013233LBR; 2016-013257LBR; 2016-013261LBR; 2016-013483LBR; 2016-013277LBR; 2016-013293LBR

Filing Date: October 3, 2016 Case No.: 2016-013037LBR

Business Name: Blue Bear School of MusicBusiness Address: 2 Marina Boulevard, Building D

Zoning: P (Public))/

40-X and OS Height and Bulk District

Block/Lot: 0409/002

Applicant: Alycia Moore, Manager of Individual Giving

2 Marina Boulevard, Building D

San Francisco, CA 94123

Nominated By: Supervisor Mark Farrell, District 2
Staff Contact: Stephanie Cisneros - (415) 575-9186

stephanie.cisneros@sfgov.org

Reviewed By: Tim Frye – (415) 575-6822

tim.frye @sfgov.org

BUSINESS DESCRIPTION

Blue Bear School of Music is a 501(c)3 non-profit organization that provides affordable music education and is well known for their contributions to the music community. The organization is located in the Fort Mason Center in the Marina neighborhood. Founded in 1971, Blue Bear School provides onsite free and offsite affordable musical programming to underprivileged students and schools. The school has continued to serve San Francisco by also granting individually funded music programming to assist underserved neighborhoods. Originally founded as the "Blue Bear Waltzes School of Genuine Music" by a rock band named "Wolfgang & Strauss," the school later changed its name to "Blue Bear School of Music." Apart from onsite programs and classes, the school also offers approximately 22 offsite programs as well as a scholarship program, which annually offers scholarships to their neediest students to help with nourishing their musical talents and futures. The school has succeeded in pursuing its mission, "Playing music changes lives," by promoting and offering free or affordable musical instruction to members of the San Francisco community.

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, Blue Bear School of Music qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. Blue Bear School of Music has operated for 45 years.
- ii. Blue Bear School of Music has contributed to the San Francisco community's history and identity by continuously offering an extensive selection of music programming that includes grant and individually funded programs for underprivileged children.

These programs come at no cost to students and are intended to uphold the school's philosophy of offering free or affordable music education to all. Additionally, the school is known as being the "Original School of Rock and Roll" and has helped thousands of students over the years learn and explore the art of playing music.

- iii. Blue Bear School of Music is committed to maintaining the physical features that define its tradition of offering affordable or free music programming, scholarships and support to underprivileged students.
- 3. Is the business associated with a culturally significant art/craft/cuisine/tradition?

The business is associated with the art and tradition of teaching music and supporting their students' talents.

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 individually listed in the California Register and National Register and is listed as a contributor to the Black Point Historic District and the Fort Mason Historic District.

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

Yes. The property is listed on the California Register of Historical Resources and the National Register of Historic Places as an individual historic resource and as a contributor to the Black Point Historic District and the Fort Mason 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. In the Know Magazine, April 1976, "It's Be-Bop, Funk, And Amplifiers at the First College of Rock 'n' Roll," by Peter Tatiner; BAM Magazine, 3/16/1979, "Learning How to Rock and Roll at Blue Bear," by Laura Ost.

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

2 Marina Boulevard

Recommended by Applicant

Continued tradition of offering musical instruction that is free or very affordable.

Additional Recommended by Staff

Classroom spaces and spaces that allow students to practice and enhance their musical skills

2016-013034LBR; 2016-013037LBR; 2016-013038LBR; 2016-013189LBR; 2016-013190LBR; 2016-013192LBR; 2016-013196LBR; 2016-013233LBR; 2016-013257LBR; 2016-013261LBR; 2016-013483LBR; 2016-013277LBR; 2016-013293LBR

Filing Date: October 3, 2016
Case No.: 2016-013038LBR
Business Name: Bo's Flower Stand
Business Address: 1520 Market Street

Zoning: C-3-G (Downtown-General)/

120/400-R-2 Height and Bulk District

Block/Lot: 0836/003

Applicant: Bozena Idzkowski, Owner

1520 Market Street

San Francisco, CA 94102

Nominated By: Supervisor Jane Kim, District 6
Staff Contact: Stephanie Cisneros - (415) 575-9186

stephanie.cisneros@sfgov.org

Reviewed By: Tim Frye – (415) 575-6822

tim.frye@sfgov.org

BUSINESS DESCRIPTION

Bo's Flower Stand is an independently-owned flower shop opened in 1984 that serves the Downtown/Civic Center neighborhood. The stand is located on Market Street near Van Ness Avenue and is housed by a small red stand made of wood and resembles a small kiosk. The stand was opened by Bozena "Bo" Idzkowski, a Polish immigrant who had a dream of starting a business in San Francisco. Upon its opening, the business quickly became active in and supportive of organizations, institutions and groups helping those living with HIV/AIDS and often donated flowers to these entities. The business also became an active supporter of same-sex marriage and welcomed customers looking to purchase flowers to send to City Hall when same-sex marriage licenses began being issued. Bo has donated many red roses to same-sex couples upon this celebratory event and continues to donate flowers to local organizations. Since its opening, Bo's Flower Stand has become well-known in the neighborhood and has become an integral part of the Downtown/Civic Center neighborhood. The business prides itself as one of the greenest flower shops in the City, as it has never had access to running water and electricity; the business operates during daylight hours, water is brought in from offsite, and all waste and scraps are composted at the end of every day.

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, Bo's Flower Stand qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

i. Bo's Flower Stand has operated for 32 years and faces a significant risk of displacement due to a proposed high-rise on the site on which it is located.

2016-013034LBR; 2016-013037LBR; 2016-013038LBR; 2016-013189LBR; 2016-013190LBR; 2016-013192LBR; 2016-013196LBR; 2016-013233LBR; 2016-013257LBR; 2016-013261LBR; 2016-013483LBR; 2016-013277LBR; 2016-013293LBR

- ii. Bo's Flower Stand has contributed to the Downtown/Civic Center community's history and identity by providing access to fresh, beautiful flowers and arrangements to the neighborhood for various occasions, by continuing to interact with and get to know the neighborhood through customers, and by continuing to show support through donations for those institutions, organizations and groups that work to help those who are suffering and work to support equality.
- iii. Bo's Flower Stand is committed to maintaining the physical features or traditions that define its art and craft of flower arranging.
- 3. Is the business associated with a culturally significant art/craft/cuisine/tradition?

Yes. The business is associated with the art and craft of flower arranging.

- 4. Is the business or its building associated with significant events, persons, and/or architecture?
 - No. The property on which the business' kiosk is located has not been previously evaluated by the Planning Department for potential historical significance. The property is considered a "Category B Property" that requires further review per the Planning Department's CEQA review procedures for historical resources.
- 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:

1520 Market Street

Recommended by Staff

Location on Market Street in the Downtown/Civic Center neighborhood

2016-013034LBR; 2016-013037LBR; 2016-013038LBR; 2016-013189LBR; 2016-013190LBR; 2016-013192LBR; 2016-013196LBR; 2016-013233LBR; 2016-013257LBR; 2016-013261LBR; 2016-013483LBR; 2016-013277LBR; 2016-013293LBR

Filing Date: October 3, 2016
Case No.: 2016-013189LBR
Business Name: Café du Nord
Business Address: 2170 Market Street

Zoning: NCT (Upper Market Neighborhood Commercial Transit)/

40-X and 50-X Height and Bulk District

Block/Lot: 3542/062

Applicant: Enrique Landa, Partner

2170 Market Street

San Francisco, CA 94114

Nominated By: Supervisor Scott Wiener, District 8
Staff Contact: Stephanie Cisneros - (415) 575-9186

stephanie.cisneros@sfgov.org

Reviewed By: Tim Frye – (415) 575-6822

tim.frye @sfgov.org

BUSINESS DESCRIPTION

Café du Nord is a neighborhood bar and restaurant serving the Castro/Upper Market neighborhood. It is located in the newly restored Swedish American Hall on Market Street near Sanchez Street. The blended Scandinavian and Arts & Crafts influenced building is a three-story-over-basement social hall with commercial spaces at the ground floor and basement level constructed in 1907. The building was constructed to replace the Swedish Society's former home that was lost in the 1906 Earthquake and Fire. The café was opened in 1908 originally as a saloon and billiards and was the first and only tenant of the basement commercial space within the Swedish American Hall, which for decades served as the center of Scandinavian Life when Duboce Triangle was a predominantly Nordic neighborhood. The Swedish American Hall has hosted an array of meetings and events for fraternal organizations and clubs, many of which continue to meet at the hall and at Café du Nord. The café's 108 year life has proven to become an integral asset both to the Castro/Upper Market neighborhood and to San Francisco as a whole. Café du Nord is one of the oldest, continuously operating bars in San Francisco, is one of the few that survived prohibition, and has a rich history of hosting events and congregations of groups, organizations and individuals who hold a prominent place in San Francisco history. Additionally, Café du Nord continuously offers charitable donations to an array of organizations, hosts events for non-profits and Swedish Cultural organizations, and has partnered with local groups to create events and programming for the community.

STAFF ANALYSIS

Review Criteria

1. When was business founded?

1908

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

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

- i. Café du Nord has operated for 108 years.
- ii. Café du Nord has contributed to the Castro/Upper Market community's history and identity by continuing to sustain the Swedish American Hall and allowing the historic building to operate and be maintained, and by continuing to be an integral part of San Francisco history through its legacy as a long standing bar, restaurant and host for community events and meetings.
- iii. Café du Nord is committed to maintaining the physical features that define its tradition as a bar and restaurant.
- 3. *Is the business associated with a culturally significant art/craft/cuisine/tradition?*

Yes. The business is associated with the tradition of providing a space for hosting events and meetings and with the tradition of serving craft cocktails and food.

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

Yes. The recently restored 1907 property has been evaluated by the Planning Department for potential historical significance. The property has been locally designated as San Francisco Landmark Number 267 for its association as the home of the Swedish Society of San Francisco (Criterion 1) and as an outstanding example of a type and period, its possession of high artistic values, and as the work of Swedish-born master architect, August Nordin. Thus, the property has been classified as a "Category A Property."

- 5. Is the property associated with the business listed on a local, state, or federal historic resource registry? Yes. The property is listed as San Francisco Landmark Number 267.
- 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: KQED Arts, 3/1/2015, "Ghosts, Royals and Signing Swedes: 108 Years of the Swedish American Hall," by Shelby Pope; and Hoodline, 6/16/2015, "Renovated Café Du Nord Reopens Wednesday at Swedish American Hall," by Brian Ray.

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

• 2170 Market Street

Recommended by Applicant

- Stained wood boxed beam ceiling
- Wainscoting and wallpaper
- 1908 ornamental back bar with original (restored) wainscoting
- 55-foot long front bar made of dark mahogany with original brass railings and copper kick plates
- 1930s-era Art Deco neon sign along Market Street
- Staircase leading from Market Street to Café du Nord

2016-013034LBR; 2016-013037LBR; 2016-013038LBR; 2016-013189LBR; 2016-013190LBR; 2016-013192LBR; 2016-013196LBR; 2016-013233LBR; 2016-013257LBR; 2016-013261LBR; 2016-013483LBR; 2016-013277LBR; 2016-013293LBR

• Large painting of the mistress of legendary tenor Enrico Carouso

Additional Recommended by Staff

• Staff recommends that all interior and exterior features outlined in the landmark designation continue to be maintained

2016-013034LBR; 2016-013037LBR; 2016-013038LBR; 2016-013189LBR; 2016-013190LBR; 2016-013192LBR; 2016-013196LBR; 2016-013233LBR; 2016-013257LBR; 2016-013261LBR; 2016-013483LBR; 2016-013277LBR; 2016-013293LBR

Filing Date: October 3, 2016
Case No.: 2016-013190LBR
Business Name: Caffe Trieste
Business Address: 601 Vallejo Street

Zoning: NCD (North Beach Neighborhood Commercial)/

40-X Height and Bulk District

Block/Lot: 0146/001

Applicant: Adrienne Giotta and Ida Zoubi, Majority Shareholders

601 Vallejo Street

San Francisco, CA 94133

Nominated By: Supervisor Aaron Peskin, District 3
Staff Contact: Stephanie Cisneros - (415) 575-9186

stephanie.cisneros@sfgov.org

Reviewed By: Tim Frye – (415) 575-6822

tim.frye @sfgov.org

BUSINESS DESCRIPTION

Caffe Trieste is a local coffee house and shop specializing in Italian-style espresso beverages and assorted traditional Italian snacks to the North Beach neighborhood. Located on the corner of Vallejo Street and Grant Avenue, Caffe Trieste was established in 1956 as the first espresso coffee house on the west coast at the time. It is housed within the ground floor commercial space of a three-story, mixed-use building constructed in 1908. The café was founded by Giovanni Giotta who, after immigrating to the United States from Italy, missed the espresso houses of Italy and decided to open his own coffee house. Caffe Trieste is credited with igniting the "espresso movement" and is now an internationally known group of four Italian-themed coffee houses in the San Francisco and Monterey Bay areas. In the early years, the café became a meeting place for writers of the Beat Movement who lived in North Beach during the 1950s and 1960s and is now known for its high quality coffee, Italian snacks and for hosting musical performances that range from opera to original music to old-world Italian. The "Caffe Trieste Saturday Concert," a traditional family musical performance that often features guest performances by local singers, is the longest running musical show in San Francisco. In 1972, the café opened a retail store adjacent to the coffee house, where traditional glassware, gifts, and Italian candies are sold. Caffe Trieste continues to contribute a sense of tradition and family to the North Beach community through its multigenerational family ownership, the level of familiarity that is carried over by knowing customers by name and their orders, and its Italian décor.

STAFF ANALYSIS

Review Criteria

1. When was business founded?

1956

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

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

- i. Caffe Trieste has operated for 60 years.
- ii. Caffe Trieste has contributed to the North Beach community's history and identity by continuing to exhibit local art, music, and literature and to serve outstanding coffee roasted daily. The café prides itself in serving authentic Italian espresso, cappuccinos, and other specialty coffees as well as an array of Italian style snacks. The café has continuously served as a gathering place for poets, politicians, celebrities, locals and tourists from all walks of life and has come to be known as the "living room" for many neighbors. It also has a rich history as a local spot for bohemian poets and writers part of the Beat Movement to congregate.
- iii. Caffe Trieste is committed to maintaining the physical features that define its craft of serving authentic Italian espresso, specialty coffees and snacks and its tradition of acting as a community gathering space for all in the neighborhood to experience the unique drinks, food and musical events.
- 3. Is the business associated with a culturally significant art/craft/cuisine/tradition?

Yes. The business is associated with the craft of making Italian snacks, espresso and specialty coffees.

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

The 1908 property is located within the California Register eligible Upper Grant Avenue Historic District. The property is considered a "Category A Property" as part of this historic district. However, it has not been evaluated by the Planning Department for potential individual historical significance and requires further review per the Planning Department's CEQA review procedures for historical resources.

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

No. However, the property is located within the California Register *eligible* Upper Grant Avenue 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 Wall Street Journal, 2/11/2010, "Caffe Trieste's Influence Percolates Through Area," by Don Clark.

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

• 601 Vallejo Street

Recommended by Applicant

- Hand painted window sign in the front window
- Wooden sign hanging at the corner with the original espresso machine logo
- Interior mural from 1957 painted by Max Patrick, which depicts Rovigno, the city that

2016-013034LBR; 2016-013037LBR; 2016-013038LBR; 2016-013189LBR; 2016-013190LBR; 2016-013192LBR; 2016-013196LBR; 2016-013233LBR; 2016-013257LBR; 2016-013261LBR; 2016-013483LBR; 2016-013277LBR; 2016-013293LBR

founder Giovanni Giotta was originally from where he was a fisherman

- Colorful mosaic tiles created by Giovanni Giotta that cover some of the tables
- Jukebox that offers Italian standards and opera as well as 60's local rock music
- Walls lined with old Italian family/friends' photographs and photos of neighborhood artists and writers
- Original color palette (red, white, green, gold)
- Simple, family style wooden furniture
- Imported Italian espresso machines

Additional Recommended by Staff

- Corner storefront system including transoms, windows, and bulkhead
- Walk-up counter with display cases for baked goods

2016-013034LBR; 2016-013037LBR; 2016-013038LBR; 2016-013189LBR; 2016-013190LBR; 2016-013192LBR; 2016-013196LBR; 2016-013233LBR; 2016-013257LBR; 2016-013261LBR; 2016-013483LBR; 2016-013277LBR; 2016-013293LBR

Filing Date: October 3, 2016 Case No.: 2016-013192LBR

Business Name: Cartoon Art Museum of California

Business Address: 275 5th Street, Suite 303

Zoning: WMUG (WSOMA Mixed Use General)/

55-X Height and Bulk District

Block/Lot: 3733/030

Applicant: Summerlea Kashar, Executive Director

275 5th Street, Suite 303 San Francisco, CA 94103

Nominated By: Mayor Edwin Lee

Staff Contact: Stephanie Cisneros - (415) 575-9186

stephanie.cisneros@sfgov.org

Reviewed By: Tim Frye – (415) 575-6822

tim.frye @sfgov.org

BUSINESS DESCRIPTION

The Cartoon Art Museum (CAM) of California is a 501(c)3 non-profit museum located in the South of Market neighborhood that preserves and exhibits the history and continuation of cartoon art and related artworks. Founded in 1984, the museum is located on 5th Street between Folsom Street and Clementina Street in a six-story mixed-use building constructed in 1965. The museum was founded by a group of cartoon enthusiasts who began organizing exhibitions of artwork from their own collections and often set up these exhibitions in other local museums or corporate spaces before establishing themselves at 275 5th Street. The museum showcases a variety of cartoon art forms ranging from editorials to comic books, graphic novels, anime, and weekend cartoons. Cartoon Art Museum is not only known for its exhibition content but also its dedication to preserving and documenting this unique and accessible art form. CAM's continued mission is to "ignite imaginations and foster the next generation of visual storytellers by celebrating the history of cartoon art, its role in society, and its universal appeal." The museum is the longest running museum of original cartoon art in the United States that is committed to the preservation and exhibition of this art and also houses a research and library facility open to all who wish to explore the history of cartoon art.

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, Cartoon Art Museum of California qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. Cartoon Art Museum of California has operated for 32 years.
- ii. Cartoon Art Museum of California has contributed to the South of Market

community's history and identity by continuing to be a leader in the field of cartoon art and animation though drawing attention to the art form, inspiring and fostering the next generation of cartoon artists and connecting them with local publishing and film industries. CAM continues to serve a diverse range of communities in the South of Market neighborhood and greater San Francisco through exhibitions, screenings, classes, workshops, public programs, and continued efforts to engage youth in the arts.

- iii. Cartoon Art Museum of California is committed to maintaining the physical features that define its art and tradition of preserving, documenting, exhibiting and teaching about cartoon art.
- 3. Is the business associated with a culturally significant art/craft/cuisine/tradition?

Yes. The business is associated with cartoon art.

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

The 1965 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.

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

Yes. SF Chronicle and SF Gate, 5/31-6/6/2015, "Is it the end of Cartoon Art Museum? No!," by Carolyne Zinko; The Guardian, 9/14/2015, "San Francisco's latest high-rent victim: the Cartoon Art Museum," by Joseph Mayton; Hoodline, 2/18/2016, "Still Without a Permanent Home, the Cartoon Art Museum Powers On," by J. Eric Miller; SF Chronicle, 8/29/2016, "Still looking for home, Cartoon Art Museum draws a new future," by Peter Hartlaub; Huffington Post The Blog, 9/8/2016, "He Curates the Cartoon Art Museum; How Perfect," by Tom Falco

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

 275 5th Street – Cartoon Art Museum of California moved into this temporary location after being displaced from its original location in the Yerba Buena district in 2015 and will be moving into a new location at 781 Beach Street in the Russian Hill neighborhood.

Recommended by Applicant

No.

The new location will expand upon CAM's history and maintain all of the physical features that are essential to its mission and programs, including:

- Storefront entrance and signage
- Two galleries

2016-013034LBR; 2016-013037LBR; 2016-013038LBR; 2016-013189LBR; 2016-013190LBR; 2016-013192LBR; 2016-013196LBR; 2016-013233LBR; 2016-013257LBR; 2016-013261LBR; 2016-013483LBR; 2016-013277LBR; 2016-013293LBR

- An emerging artists' exhibition space
- Screening area
- Bookstore and library
- Collections facility
- Classrooms
- Education center

Additional Recommended by Staff

 Staff additionally recommends that the business maintain the traditions of preserving, documenting, exhibiting, and teaching about cartoon arts.

2016-013034LBR; 2016-013037LBR; 2016-013038LBR; 2016-013189LBR; 2016-013190LBR; 2016-013192LBR; 2016-013196LBR; 2016-013233LBR; 2016-013257LBR; 2016-013261LBR; 2016-013483LBR; 2016-013277LBR; 2016-013293LBR

Filing Date: October 3, 2016

Case No.: 2016-013196LBR

Business Name: Castro Country Club

Business Address: 4058 18th Street

Zoning: NCD (Castro Street Neighborhood Commercial)/

40-X Height and Bulk District

Block/Lot: 3582/052

Applicant: Billy Lemon, Operations Manager

4058 18th Street

San Francisco, CA 94114

Nominated By: Supervisor Scott Wiener, District 8
Staff Contact: Stephanie Cisneros - (415) 575-9186

stephanie.cisneros@sfgov.org

Reviewed By: Tim Frye – (415) 575-6822

tim.frye @sfgov.org

BUSINESS DESCRIPTION

The Castro Country Club (CCC) is a local social organization and club located in the Castro neighborhood that was founded in 1983 as a social alternative to the gay bars and also served as the first social coffee house in the Castro. Located in 18th Street between Castro Street and Hartford Street, CCC is located in 1901 a four-story, mixed-use Queen Anne-style building with ground floor commercial space. As alcoholism and drug addiction has disproportionately affected the LGBTQ community, it was and continues to be a place for gay men and lesbians to gather for fellowship without alcohol or drugs. Upon its founding, the Castro Country Club quickly became a sober destination in the neighborhood which eventually expanded with the onset and spread of the AIDS epidemic when CCC became a second home for men and women living with and impacted by AIDS. The Castro Country Club has become a place for those who are part of, or friends of those in a 12-step recovery program could gather and help to keep each other safe, clean, sober and supported. The organization operates five programs meant to help people on their journeys to recovery and sobriety that include: Meetings, Unstructured Peer Counseling, Job Training/Skills Building, Social Support and Fellowship, and Fine Arts/Performance Art. The CCC also hosts over 40 12-step meetings per week, and continues to work hard to support those seeking sobriety and to offer solace to those seeking a comforting and supportive community. The Castro Country Club's ultimate goal is "not only to continue to serve the LGBTQ recovery community, but the community at large by providing a safe space in the heart of the Castro District; a safe space where all can seek wisdom, serenity, courage and joy for many years to come."

STAFF ANALYSIS

Review Criteria

1. When was business founded?

1983

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

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

- i. The Castro Country Club has operated for 33 years.
- ii. The Castro Country Club has contributed to the Castro community's history and identity by continuing to help people achieve sobriety by providing a safe refuge for people in recovery to help each other. CCC continues to be a vital part of the Castro community through its continual work to help others through providing a space of support, positivity, and caring.
- iii. The Castro Country Club is committed to maintaining the physical features that define its tradition of being a social gathering place and offering services for those seeking help and support on their journeys to sobriety.
- 3. Is the business associated with a culturally significant art/craft/cuisine/tradition?

The business is associated with the tradition of supporting and offering services to those seeking sobriety.

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

No. The 1901 property has not been previously evaluated by the Planning Department for potential historical significance. The property is considered a "Category B Property" that requires further review per the Planning Department's CEQA review procedures for historical resources.

- 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?*

Yes. The Castro Country Club is mentioned in the Citywide Historic Context Statement for LGBTQ History in San Francisco.

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

Yes. Bay Area Reporter, 5/1/2014, "Castro sober space reopens," by Sean Piverger.

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

4058 18th Street

Recommended by Applicant

- Newly renovated meeting room
- Spacious back patio and café space

Additional Recommended by Staff

- Location in the Castro District
- Staff recommends that the business continue its strong tradition of being a supportive, safe and

2016-013034LBR; 2016-013037LBR; 2016-013038LBR; 2016-013189LBR; 2016-013190LBR; 2016-013192LBR; 2016-013196LBR; 2016-013233LBR; 2016-013257LBR; 2016-013261LBR; 2016-013483LBR; 2016-013277LBR; 2016-013293LBR

positive space for those seeking help with recovery and addiction.

2016-013034LBR; 2016-013037LBR; 2016-013038LBR; 2016-013189LBR; 2016-013190LBR; 2016-013192LBR; 2016-013196LBR; 2016-013233LBR; 2016-013257LBR; 2016-013261LBR; 2016-013483LBR; 2016-013277LBR; 2016-013293LBR

Filing Date: October 3, 2016
Case No.: 2016-013233LBR
Business Name: Cole Hardware
Business Address: 956 Cole Street

Zoning: NCD (Neighborhood Commercial, Cluster)/

40-X Height and Bulk District

Block/Lot: 1271/024A

Applicant: Rick Karp, President

956 Cole Street

San Francisco, CA 94117

Nominated By: Supervisor London Breed, District 5 Staff Contact: Stephanie Cisneros - (415) 575-9186

stephanie.cisneros@sfgov.org

Reviewed By: Tim Frye – (415) 575-6822

tim.frye @sfgov.org

BUSINESS DESCRIPTION

Cole Hardware is a local hardware store located in the Cole Valley/Haight-Ashbury neighborhood on Cole Street between Parnassus Avenue and Carl Street and housed within a one-story, 1922 Classical Revival commercial building. Purchased in 1961 by Dave Karp, the local hardware store was renamed Cole Hardware and continued the use of buying and selling home improvement supplies to the neighborhood. Karp initiated the business as a one-man show then, but soon the business grew he began taking on "outside work" on top of his every day tasks, which included fixing broken windows, repairing toilets and faucets, installing water heaters, and fixing doorbells and switches. Eventually, Cole Hardware became one of the busiest hardware stores in San Francisco and expanded into a total of five locations (one of which burned in a fire in 2016). Through what came to be named the "Repair Referral Service," Cole Hardware partnered with many independent businesspeople in order to provide customers with the very best in home and business repair, maintenance, and remodeling, thus bringing business to other local small businesses in San Francisco. Apart from the dedicated and personalized customer service offered by Cole Hardware, the business also donates thousands of dollars annually to local schools and community organizations through its Community Partners Assistance Program. In addition, Cole Hardware continues to provide employment to numerous local residents at each location.

STAFF ANALYSIS

Review Criteria

1. When was business founded?

1961

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

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

i. Cole Hardware has operated for 55 years.

- ii. Cole Hardware has contributed to the Cole Valley/Haight-Ashbury community's history and identity by continuing to partner with other local small businesses to offer quality personalized hardware sales and home improvement services, continuing to provide jobs to local residents at each location, and giving back to the community through the Community Partners Assistance Program.
- iii. Cole Hardware is committed to maintaining the physical features or traditions that define its craft of quality home improvement services and its tradition of selling home repair and remodeling services and items that started in the 1920s and, with its purchase and renaming as Cole Hardware, has continued through the present.
- 3. Is the business associated with a culturally significant art/craft/cuisine/tradition?

The business is associated with the craft and tradition of home repair and remodeling items, tools and services.

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

No. The 1922 property has not been previously evaluated by the Planning Department for potential historical significance. The property is considered a "Category B Property" that requires further review per the Planning Department's CEQA review procedures for historical resources.

- 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. Home Channel News, 4/18/2005, "Diverse products for a diverse community," by Andrew M. Carlo; San Francisco Independent, 11/8/1989, "More than just the Nuts and Bolts," by Pat Christensen; Urban Solutions Newsletter, 01/2007, "Small Business Owners Feted at 2006 Neighborhood Business Awards."

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

• 956 Cole Street – original location

Recommended by Applicant

- Restored original façade along Cole Street
- Wood casement display windows
- Interior display boxes
- Original wall sconces (rebuilt and restored)
- Historic tile (restored and replaced) along bulkhead

2016-013034LBR; 2016-013037LBR; 2016-013038LBR; 2016-013189LBR; 2016-013190LBR; 2016-013192LBR; 2016-013196LBR; 2016-013233LBR; 2016-013257LBR; 2016-013261LBR; 2016-013483LBR; 2016-013277LBR; 2016-013293LBR

Additional Recommended by Staff

• Entire storefront system including display windows, transoms, brick exterior, double recessed entries, bulkhead, original sconces, projecting cornice with brackets

2016-013034LBR; 2016-013037LBR; 2016-013038LBR; 2016-013189LBR; 2016-013190LBR; 2016-013192LBR; 2016-013196LBR; 2016-013233LBR; 2016-013257LBR; 2016-013261LBR; 2016-013483LBR; 2016-013277LBR; 2016-013293LBR

Filing Date: October 3, 2016 Case No.: 2016-013257LBR

Business Name: Galeria de la Raza (Galeria Studio 54)

Business Address: 2851 & 2857 24th Street

Zoning: NCT (24th-Mission Neighborhood Commercial Tranist)/

55-X Height and Bulk District

Block/Lot: 4268/001

Applicant: Ani Rivera, Executive Director

2851 24th Street

San Francisco, CA 94110

Nominated By: Mayor Edwin Lee

Staff Contact: Stephanie Cisneros - (415) 575-9186

stephanie.cisneros@sfgov.org

Reviewed By: Tim Frye – (415) 575-6822

tim.frye @sfgov.org

BUSINESS DESCRIPTION

Galeria de la Raza is a community based arts organization founded in 1970 in the Mission District that promotes, creates and preserves Chicano/Latino art from throughout the decades and creates a new space where these pieces can exist and be experiences outside of a traditional art gallery. Located on 24th Street at the corner of Bryant Street, the organization is housed in the ground floor commercial spaces of two Stick/Eastlake style mixed use buildings both located on the same lot and constructed in 1895. The organization was established in 1970 during a time when Chicano/Latino civil rights activists were making themselves known and when the Chicano movement had established a significant presence in American history/ Galeria de la Raza utilized the values and ideals of the movement to become a strong supporting group and opened up a platform for Chicano/Latino artists to partake in the movement through artistic expression. By working to provide exhibitions, community art programs and cultural activities, the organization allowed the Chicano/Latino community of the Mission District to enhance their lives through experiences these accessible artistic outlets. The organization's mission is to "foster public awareness and appreciation of Chicano/Latino art and serve as a laboratory where artists can both explore contemporary issues in art, culture and civic society, and advance intercultural dialogue." The Galeria implements its mission through continuous support of Latino artists whose work explores new aesthetic possibilities in art that represent social, cultural and community ideas. Throughout its history, Galeria de la Raza has continued to be an international forum for the exploration of artistic concepts central to the Chicano/Latino experience. These concepts include: community memory, pop culture, ceremony, family, social activism and the establishment of the first community mural program in the United States in the 1970s.

STAFF ANALYSIS

Review Criteria

1. When was business founded?

1970

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

Yes, Galeria de la Raza qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. Galeria de la Raza has operated for 46 years.
- ii. Galeria de la Raza has contributed to the Mission District community's history and identity by continuing the tradition of promoting Chicano/Latino art and artists whose work represents the ideals of the Chicano civil rights movement, present day issues and struggles of the community, and the continuous fight for equality and diversity.
- iii. Galeria de la Raza is committed to maintaining the physical features that define its tradition of supporting Chicano/Latino art and artists.
- 3. Is the business associated with a culturally significant art/craft/cuisine/tradition?

Yes. Galeria de la Raza is associated with the art of community murals and with the tradition of promoting and exhibiting Chicano/Latino art.

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

Yes. The 1895 property was previously evaluated by the Planning Department for potential historical significance. The property is considered a "Category A Property" that was identified as an individually-eligible historic resource through the South Mission Historic Resource Survey conducted in 2010. 2857 24th Street is currently on the Landmark Designation Work Program for its significance and association with Latino arts and artists by offering space to express cultural identity and engage in a dialogue about social justice through art.

Additionally, the property is located within the community-formed Calle-24 Latino Cultural District.

- 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. SF Chronicle, 10/3/1972, "A Trio of Revolutionaries," by Thomas Albright; El Tecolote, 05/2001, "In the heart of the World: The Zapatista Insurgence continues," by Marc Clarkson; San Francisco Bay Guardian, 3/27/2002, "Photographic Memory and Other Shots in the Dark," by Lindsey Westbrook; KQED Arts Art Review, 9/13/2008, "On the Walls," by Victoria Gannon; Art Com, Winter/Spring 1982, "The Days of Wine and Moda: Perspectives on an Art experience," by Carl Heyward; Bay Area Reporter, 7/6/1995, by Roberto Friedman; SF Weekly, 2/15/1995, "Art," by Glen Helfand; 9/18/1997, "Artwork outrages many in Mission."

2016-013034LBR; 2016-013037LBR; 2016-013038LBR; 2016-013189LBR; 2016-013190LBR; 2016-013192LBR; 2016-013196LBR; 2016-013233LBR; 2016-013257LBR; 2016-013261LBR; 2016-013483LBR; 2016-013277LBR; 2016-013293LBR

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

• 2851 & 2857 24th Street

Recommended by Applicant

- 10' x 24' billboard/mural along Bryant Street (Digital Mural Project)
- Location along 24th Street

Additional Recommended by Staff

- Gallery space(s), meeting space(s)
- Unaltered storefronts at 2851 and 2857 24th Street that include: display windows, bulkheads, and transoms

2016-013034LBR; 2016-013037LBR; 2016-013038LBR; 2016-013189LBR; 2016-013190LBR; 2016-013192LBR; 2016-013196LBR; 2016-013233LBR; 2016-013257LBR; 2016-013261LBR; 2016-013483LBR; 2016-013277LBR; 2016-013293LBR

Filing Date: October 3, 2016 Case No.: 2016-013261LBR

Business Name: Golden Bear SportswearBusiness Address: 200 Potrero Avenue

Zoning: PDR-1-G (Production, Distribution & Repair – 1 – General)/

68-X Height and Bulk District

Block/Lot: 3931A/001

Applicant: Matt Ehlen, General Manager

200 Potrero Avenue San Francisco, CA 94103

Nominated By: Mayor Edwin Lee

Staff Contact: Stephanie Cisneros - (415) 575-9186

stephanie.cisneros@sfgov.org

Reviewed By: Tim Frye – (415) 575-6822

tim.frye @sfgov.org

BUSINESS DESCRIPTION

Golden Bear Sportswear (GBS) is a local outerwear manufacturing company located in the Mission District/Potrero Hill neighborhood that was established in 1922 by Samuel Slater. Located in a two-story Gothic Revival style building at the corner of Potrero Avenue and 15th Street, GBS has continued to create outerwear that reflects San Francisco's unique fashion history and also has become a part of the "Americana" trend in its display of adaptability to changing tastes and times. In the 1920s, the business started out manufacturing dockworker's jackets worn by longshoremen who needed both warmth and durability at a reasonable cost. In the 50s, the company began making letterman or varsity jackets for high school and college athletes, and in the 60s made jackets for band members of the Grateful Dead, Jefferson Airplane, and others. Their 60s jacket styles incorporated "a willingness to experiment with styles, blending traditional western styles with other jacket details." Additionally, Golden Bear Sportswear continues to provide manufacturing jobs to residents of the Mission District and Potrero Hill neighborhoods. The business continues to be owned by the Winter family after being inherited by Berek Winter, a Jewish immigrant from Poland and Holocaust survivor, who worked for Slater in the 1950s as a leather cutter. Berek's youngest daughter, Shirley Zisman, serves as president of the company and established a profitable working relationship with Banana Republic in the 1980s. Similarly, the company has made jackets for various political luminaries throughout history, including Willie Brown, President Bill Clinton, and Gray Davis and continues to make motorcycle jackets for the San Francisco Police Department.

STAFF ANALYSIS

Review Criteria

1. When was business founded?

1922

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

Yes, Golden Bear Sportswear qualifies for listing on the Legacy Business Registry because it

meets all of the eligibility Criteria:

- i. Golden Bear Sportswear has operated for 94 years.
- ii. Golden Bear Sportswear has contributed to the Mission District/Potrero Hill and greater San Francisco community's history and identity by continuing to carry on the craft and tradition of creating unique and custom outerwear pieces that are uniquely indicative of San Francisco and have evolved over 94 years to take into consideration era-changing trends while maintaining a strong sense of tradition and quality. Additionally, the business has continued to provide manufacturing jobs to San Francisco residents.
- iii. Golden Bear Sportswear is committed to maintaining the physical features that define its craft and tradition of making unique, high quality outerwear.
- 3. Is the business associated with a culturally significant art/craft/cuisine/tradition?

Yes. The business is associated with the craft and tradition of making high quality outerwear.

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

Yes. The 1928 property has been previously evaluated by the Planning Department for potential historical significance. The property is considered a "Category A Property" and has been identified as an individually-eligible historic resource through the Showplace Square/Northeast Mission Historic Resource Survey.

- 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. SF Chronicle, "Why Clinton Likes the Local Leather: Bill's bomber jacket began life in the city," by Jerry Carroll; 1/2/2014, "Made by Hand in San Francisco;" GQ Magazine, 04/2013, "Outta the Park," by Cass Bird; Business Insider, 4/17/2014, "12 Men's Clothing Items That Will Last Forever;" CNBC, 5/18/2015, "An outfitter says good-bye to the Letterman show," by Kevin Kane;

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

200 Potrero Avenue

Recommended by Staff

- Location within the Mission District/Potrero Hill neighborhood
- Gothic Revival aesthetic of the building including: gabled parapets with ogee arch relief, and chamfered concrete piers terminating with conical finials
- Second story, multi-light, steel sash industrial windows

2016-013034LBR; 2016-013037LBR; 2016-013038LBR; 2016-013189LBR; 2016-013190LBR; 2016-013192LBR; 2016-013196LBR; 2016-013233LBR; 2016-013257LBR; 2016-013261LBR; 2016-013483LBR; 2016-013277LBR; 2016-013293LBR

Filing Date: October 3, 2016 Case No.: 2016-013483LBR

Business Name: Sam's Grill & Seafood Restaurant

Business Address: 374 Bush Street

Zoning: C-3-O (Downtown-Office)/

50-X Height and Bulk District

Block/Lot: 0269/004

Applicant: Peter Quartaroil, Managing Partner

374 Bush Street

San Francisco, CA 94104

Nominated By: Supervisor Aaron Peskin, District 3
Staff Contact: Stephanie Cisneros - (415) 575-9186

stephanie.cisneros@sfgov.org

Reviewed By: Tim Frye – (415) 575-6822

tim.frye @sfgov.org

BUSINESS DESCRIPTION

Sam's Grill & Seafood Restaurant is a long-time seafood restaurant, one of San Francisco's oldest, serving the Financial District neighborhood and the greater San Francisco area since 1867. The restaurant is located on Bush Street at the corner of Belden Place in a two-story Eclectic style building with Renaissance and Baroque features constructed in 1907. The building was designed by architect William F. Helbing as the San Francisco & Tonopah Mining Exchange. Since its establishment, Sam's Grill has been grown into one of San Francisco's most beloved seafood establishments. The restaurant originally started out in 1867 when Michael Molan Moraghan after he began selling fresh oysters at a stall in the open-air market at the base of California Street. By the 1890s Moraghan had developed his fresh oyster stall into a company (the Burlingame Oyster Company) and restaurant (Bay Point Oyster House) that became the City's leading seafood establishment with a focus on local oysters. Subsequently, Moraghan became known as "The Oyster King." The company continued to grow and thrive and, in 1922, was acquired by Samuel Zenovich and renamed "Sam's" and, in 1936, was sold to Frank Seput, who formalized the establishment's name as "Sam's Grill & Seafood Restaurant." Sam's Grill has maintained its status as a prominent downtown fixture for almost 150 years with deep ties to the Financial District, the legal community and city politics and is one of three restaurants that have thrived in San Francisco since the end of the Gold Rush. The restaurant employs a staff of 35 that includes local residents, many of whom were welcomed into the Sam's community after being impacted by the closure of other San Francisco institutions. The restaurant also has supported and continues to support community organizations, specifically through the "Dine for a Cause" event hosted by Sam's every first Tuesday of the month that consists of a series of charitable dinners where a percentage of dinner sales goes back to participating organizations.

2016-013034LBR; 2016-013037LBR; 2016-013038LBR; 2016-013189LBR; 2016-013190LBR; 2016-013192LBR; 2016-013196LBR; 2016-013233LBR; 2016-013257LBR; 2016-013261LBR; 2016-013483LBR; 2016-013277LBR; 2016-013293LBR

STAFF ANALYSIS

Review Criteria

1. When was business founded?

1867

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

Yes, Sam's Grill & Seafood Restaurant qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. Sam's Grill & Seafood Restaurant has operated for 149 years.
- ii. Sam's Grill & Seafood Restaurant has contributed to the Financial District community's history and identity by continuing to operate as one of the oldest restaurants in San Francisco and continuing to specialize in fresh local oysters.
- iii. Sam's Grill & Seafood Restaurant is committed to maintaining the physical features or traditions that define its place as one of San Francisco's oldest seafood restaurants.
- 3. Is the business associated with a culturally significant art/craft/cuisine/tradition?

Yes. Sam's Grill & Seafood Restaurant is associated with the tradition of serving fresh local oysters and seafood.

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" as a contributory building within the designated Article 11 Kearny-Belden Conservation District. The district is also eligible for listing on the California Register

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

The property is located within the Kearny-Belden California Register-eligible Conservation 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. California Historical Courier, 11/1983, "Historic Restaurant Honored with HBR Award;" SF Chronicle, 7/22/1984, "Sam's: An Old Tradition," by Sherry Virbila; SF Chronicle, 3/14/1997, "Classic Sam's Grill Wears Its Age Well," by Michael Bauer;

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

• 374 Bush Street

2016-013034LBR; 2016-013037LBR; 2016-013038LBR; 2016-013189LBR; 2016-013190LBR; 2016-013192LBR; 2016-013196LBR; 2016-013233LBR; 2016-013257LBR; 2016-013261LBR; 2016-013483LBR; 2016-013277LBR; 2016-013293LBR

Recommended by Applicant

- Brightly lit main room with private booths and open tables and wood partitions
- Tradition of a professional, formally-attired wait staff
- Small exterior neon projecting sign
- Interior bar
- Marine plank interior siding

Additional Recommended by Staff

- Location within the Financial District
- Angled, recessed entry
- Patio with seating
- Staff recommends that all interior and exterior features outlined in the district landmark designation continue to be maintained

2016-013034LBR; 2016-013037LBR; 2016-013038LBR; 2016-013189LBR; 2016-013190LBR; 2016-013192LBR; 2016-013196LBR; 2016-013233LBR; 2016-013257LBR; 2016-013261LBR; 2016-013483LBR; 2016-013277LBR; 2016-013293LBR

Filing Date: October 3, 2016 Case No.: 2016-013277LBR

Business Name: San Francisco Heritage Business Address: 2007 Franklin Street

Zoning: RH-2 (Residential, House, Two-Family)/

40-X Height and Bulk District

Block/Lot: 0600/002

Applicant: Mike Buhler, President and CEO

2007 Franklin Street

San Francisco, CA 94109

Nominated By: Supervisor Mark Farrell, District 2
Staff Contact: Stephanie Cisneros - (415) 575-9186

stephanie.cisneros@sfgov.org

Reviewed By: Tim Frye – (415) 575-6822

tim.frye @sfgov.org

BUSINESS DESCRIPTION

San Francisco Heritage is a 501 (c)(3) non-profit organization located in the Pacific Heights neighborhood that was founded in 1971 whose mission is to "preserve and enhance San Francisco's unique architectural heritage and cultural identity." The organization is located in a 1886 Queen Anne style, four-story building on Franklin Street between Jackson Street and Washington Street. SF Heritage played a crucial role in the development of a preservation protection framework for Downtown San Francisco that has allowed it to evolve and flourish without losing its distinct character. The onset of redevelopment in the name of "urban renewal" in the 1950s and 1960s and the outrage of the preservation community in the 1970s led to the formation of SF Heritage, whose first feat was rescuing twelve Victorian-era houses slated for demolition in the Western Addition, the largest building moving project in the history of San Francisco. 1970s San Francisco saw the greatest building boom in downtown ever to be experienced since the post-1906 reconstruction and new development threatened many important historic buildings and structures. SF Heritage worked to pursue a comprehensive preservation strategy to save these threatened buildings. This initiative began with a 1975 intensive architectural survey of downtown San Francisco that was published in the form of a book in 1979 and was the first of such inventories in the United States. Presently, the organization continues to pursue efforts to protect and preserve threatened buildings, structures and aspects of cultural heritage through the work of policy papers and survey initiatives among other efforts. The organization continues to play a prominent role in the historic preservation of San Francisco as a whole by working to inform and excite people about the benefits of historic preservation through providing outreach and youth educational programs, funding and managing preservation projects, and hosting community celebrations and tours. Since its founding, SF Heritage has become an icon of San Francisco's historic preservation movement.

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, San Francisco Heritage qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. San Francisco Heritage has operated for 45 years.
- ii. San Francisco Heritage has contributed to the Pacific Heights and broader San Francisco community's history and identity by continuing the tradition of working towards preserving and enhancing the City's architectural, social and cultural identity through programming, funding, celebrations, events, and tours that teach others about the importance of preserving such entities and how they can be integrated in to an ever-changing built environment. The organization also focuses on programming that allows local youth to learn about local history and culture and to gain first-hand experience of the work that they do.
- iii. San Francisco Heritage is committed to maintaining the physical features or traditions that define its mission to preserve and enhance San Francisco's unique architectural and cultural identity.
- 3. Is the business associated with a culturally significant art/craft/cuisine/tradition?

The organization is associated with the tradition of preserving San Francisco's architectural, social and cultural heritage.

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

Yes. The 1886 property has been previously evaluated by the Planning Department for potential historical significance. The property has been designated a City Landmark (Number 69) and is considered a "Category A Property."

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

Yes. The property is listed as City Landmark Number 69 and is listed on the National Register of Historic Places.

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. SF Examiner, 10/17/2010, "A Grand Old House for Music," by Jason Gereben; SF Chronicle, 1/25/2011, "AIA Gives 3 Bay Area Projects Honor Awards," by John King; SF Chronicle, 5/2/2011, "a Future Rooted in San Francisco History," by Mike Buhler; SF Chronicle, 7/4/2011, "Time for a Dialogue on Historic Preservation," by Mike Buhler; Old House Interiors, November/December 2011, "Open House;" SF Chronicle, 6/27/2012, "Pier 29 Façade Should be Easy to Restore;" Mission Local, 9/13/2012, "Painters Scale Women's Building to Restore the 'MaestraPeace' Mural;" more articles can be found: http://www.sfheritage.org/about/in-the-news/

2016-013034LBR; 2016-013037LBR; 2016-013038LBR; 2016-013189LBR; 2016-013190LBR; 2016-013192LBR; 2016-013196LBR; 2016-013233LBR; 2016-013257LBR; 2016-013261LBR; 2016-013483LBR; 2016-013277LBR; 2016-013293LBR

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

• 2007 Franklin Street

Recommended by Applicant

- Location at 2007 Franklin Street (City Landmark No. 69) designed by renowned Victorian architect Peter Schmidt and is an outstanding example of the Queen Anne style that serves as the headquarters for the organization
- Public accessibility to the Victorian domestic interior
- Variety of advocacy and education programs

Additional Recommended by Staff

• Staff recommends that all interior and exterior features outlined in the landmark designation continue to be maintained

2016-013034LBR; 2016-013037LBR; 2016-013038LBR; 2016-013189LBR; 2016-013190LBR; 2016-013192LBR; 2016-013196LBR; 2016-013233LBR; 2016-013257LBR; 2016-013261LBR; 2016-013483LBR; 2016-013277LBR; 2016-013293LBR

Filing Date: October 3, 2016
Case No.: 2016-013293LBR
Business Name: The Stud Bar
Business Address: 399 9th Street

Zoning: RCD (Regional Commercial)/

55-X Height and Bulk District

Block/Lot: 3756/004

Applicant: Mica Sigourney, Stud Collective

399 9th Street

San Francisco, CA 94103

Nominated By: Supervisor Jane Kim, District 6
Staff Contact: Stephanie Cisneros - (415) 575-9186

stephanie.cisneros@sfgov.org

Reviewed By: Tim Frye – (415) 575-6822

tim.frye @sfgov.org

BUSINESS DESCRIPTION

The Stud Bar is an iconic gay bar in the South of Market neighborhood that has been operating for 50 years. Housed within a one-story, commercial building constructed in 1906 on 9th Street at the corner of Harrison Street, The Stud is the birthplace of one of the most historic and influential drag shows in the country. For the past 50 years this business has provided and continues to provide a place of community and comfort to many community members and is a strong anchor of the LGBTQ community in San Francisco. Founded in 1966 by George Mason and Richard Conroy, The Stud Bar opened its doors as part of the "Miracle Mile," a collection of gay bars along and near Folsom Street. The Stud has hosted many performances by legendary musicians and performers, including The Weather Girls and Etta James among others and has been at the forefront of the progressive music scene for many decades, playing, introducing and hosting new genres and artists to its patrons. The venue quickly developed the reputation as a San Francisco "it-spot" for celebrities to experience an authentic taste of San Francisco queer culture or to simply experience San Francisco in all of its unique glory. The bar has always served and continues to serve as a place where the LGBTQ community could express themselves without judgement. In 1994, The Stud introduced what came to be an infamous weekly party and drag show that rose out of the AIDS crisis and brought together many elements of the queer San Francisco nightlife scene. Continuing the tradition of hosting some of San Francisco's most authentic queer performance art has become an integral part of the bar's history alongside maintaining its status as a crucial, welcoming and supportive asset to the community.

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, The Stud Bar qualifies for listing on the Legacy Business Registry because it meets all of the

eligibility Criteria:

- i. The Stud Bar has operated for 50 years.
- ii. The Stud Bar has contributed to the South of Market community's history and identity by continuing to hold a strong presence of support for the LGBTQ community through its welcoming and entertaining atmosphere and by allowing people to gather and express themselves without fear of judgment.
- iii. The Stud Bar is committed to maintaining the physical features that define its tradition of welcoming and supporting the LGBTQ community through entertainment and by becoming a gathering place of comfort and solidarity.
- 3. Is the business associated with a culturally significant art/craft/cuisine/tradition?

The business is associated with the tradition of serving cocktails, contributing to local charities and hosting charity events, and continuously supporting the LGBTQ community through its welcoming, entertaining, and comforting atmosphere.

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

The 1906 property has been previously evaluated by the Planning Department for potential historical significance. The property was surveyed as part of the South of Market Area Historic Resource Survey and is considered a "Category A Property" as part of the California Register eligible Western SOMA Light Industrial and Residential Historic District. However, further review is required per the Planning Department's CEQA review procedures for historical resources to determine individual eligibility and its individual status within the eligible historic district.

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

The property is located in the California Register eligible Western SOMA Light Industrial and Residential Historic District.

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

Yes. The business is mentioned in the Citywide Historic Context Statement for LGBTQ History in San Francisco.

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

Yes. "9/11 at the Stud: 'Crimson Club' visits NYC," by Mark Mardon; B.A.R., 3/25/1982, "A Documentary on the SF-Stud;" Bay Area Reporter, 7/26/2001, "35-year-old Stud bar celebrates like a kid," by Katie Szymanski; SF Examiner, 4/2/1998, "Tearing up the Town," by Lord Martine.

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

• 399 9th Street

Recommended by Staff

Location within the South of Market neighborhood

2016-013034LBR; 2016-013037LBR; 2016-013038LBR; 2016-013189LBR; 2016-013190LBR; 2016-013192LBR; 2016-013196LBR; 2016-013233LBR; 2016-013257LBR; 2016-013261LBR; 2016-013483LBR; 2016-013277LBR; 2016-013293LBR

- Illuminated box signage & arrow
- Tradition of hosting musical, entertainment, and charity events
- Bar, stage
- Eclectic interior décor including light fixtures and other ephemera

Legacy Business Registry November 2, 2016 Hearing 2016-013034LBR; 2016-013037LBR; 2016-013038LBR; 2016-013189LBR; 2016-013190LBR; 2016-013192LBR; 2016-013196LBR; 2016-013233LBR; 2016-013257LBR; 2016-013261LBR; 2016-013483LBR; 2016-013277LBR; 2016-013293LBR

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 Cartoon Art Museum and Castro Country Club, 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

SC: XXXX

HEARING DATE NOVEMBER 2, 2016

Case No.: 2016-013034LBR

Business Name: Bay Area Video Coalition, Inc.Business Address: 2727 Mariposa Street, Second Floor

Zoning: UMU (Urban Mixed Use)/

68-X Height and Bulk District

Block/Lot: 4017/002

Applicant: Carol Varney, Executive Director

2727 Mariposa Street, Second Floor

San Francisco, CA 94110

Nominated By: Mayor Edwin Lee

Staff Contact: Stephanie Cisneros - (415) 575-9186

stephanie.cisneros@sfgov.org

Reviewed By: Tim Frye – (415) 575-6822

tim.frye@sfgov.org

ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR BAY AREA VIDEO COALITION, CURRENTLY LOCATED AT 2727 MARIPOSA STREET (BLOCK/LOT 4017/002).

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 2, 2016, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

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

Reception: 415.558.6378

Fax:

415.558.6409

Planning Information: 415.558.6377 **THEREFORE BE IT RESOLVED** that the **Historic Preservation Commission hereby recommends** that Bay Area Video Coalition 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 Bay Area Video Coalition

Location (if applicable)

• 2727 Mariposa Street

Physical Features or Traditions that Define the Business

- Space(s) for classes, trainings, workshops and for people to come together and support one another in their personal and professional growth. This includes the Access Lab, Meeting Room, and Blue lab.
- Business model that includes offering free or very low-cost services to anyone wanting to learn new technology and offering access to the latest technology innovations.
- Original factory use features including open light-filled spaces, high ceilings, and tall windows.
- Primary façade and rear façade fenestration.
- Outdoor open space at the rear that's available for students to utilize.

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 2016-013034LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on November 2, 2016.

	Jonas P. Ionin Commission Secretary
AYES:	
NOES:	
ABSENT:	
ADOPTED:	

HEARING DATE NOVEMBER 2, 2016

Case No.: 2016-013037LBR

Business Name: Blue Bear School of MusicBusiness Address: 2 Marina Boulevard, Building D

Zoning: P (Public))/

40-X and OS Height and Bulk District

Block/Lot: 0409/002

Applicant: Alycia Moore, Manager of Individual Giving

2 Marina Boulevard, Building D

San Francisco, CA 94123

Nominated By: Supervisor Mark Farrell, District 2
Staff Contact: Stephanie Cisneros - (415) 575-9186

stephanie.cisneros@sfgov.org

Reviewed By: Tim Frye – (415) 575-6822

tim.frye @sfgov.org

Reception: 415.558.6378 Fax:

1650 Mission St. Suite 400

San Francisco, CA 94103-2479

415.558.6409

Planning Information: 415.558.6377

ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR BLUE BEAR SCHOOL OF MUSIC, CURRENTLY LOCATED AT 2 MARINA BOULEVARD, BUILDING D (BLOCK/LOT 0409/002).

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 Marina 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 2, 2016, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

2

THEREFORE BE IT RESOLVED that the **Historic Preservation Commission hereby recommends** that Blue Bear School of Music 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 Blue Bear School of Music

Location (if applicable)

ADOPTED:

2 Marina Boulevard

Physical Features or Traditions that Define the Business

- Continued tradition of offering musical instruction that is free or very affordable
- Classroom spaces and spaces that allow students to practice and enhance their musical skills

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 2016-013037LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on November 2, 2016.

	Jonas P. Ionin
	Commission Secretary
AYES:	
NOES:	
ABSENT:	

HEARING DATE NOVEMBER 2, 2016

Case No.: 2016-013038LBR
Business Name: Bo's Flower Stand
Business Address: 1520 Market Street

Zoning: C-3-G (Downtown-General)/

120/400-R-2 Height and Bulk District

Block/Lot: 0836/003

Applicant: Bozena Idzkowski, Owner

1520 Market Street

San Francisco, CA 94102

Nominated By: Supervisor Jane Kim, District 6
Staff Contact: Stephanie Cisneros - (415) 575-9186

stephanie.cisneros@sfgov.org

Reviewed By: Tim Frye – (415) 575-6822

tim.frye @sfgov.org

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 BO'S FLOWER STAND, CURRENTLY LOCATED AT 1520 MARKET STREET (BLOCK/LOT 0836/003).

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

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

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

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

WHEREAS, at a duly noticed public hearing held on November 2, 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 Bo's Flower Stand 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 Bo's Flower Stand

Location (if applicable)

• 1520 Market Street

Physical Features or Traditions that Define the Business

• Location on Market Street in the Downtown/Civic Center neighborhood

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 2016-013038LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on November 2, 2016.

Jonas P. Ionin

Commission Secretary

AYES: NOES:

ABSENT:

ADOPTED:

HEARING DATE NOVEMBER 2, 2016

Case No.: 2016-013189LBR
Business Name: Café du Nord
Business Address: 2170 Market Street

Zoning: NTC (Upper Market Neighborhood Commercial Transit)/

40-X and 50-X Height and Bulk District

Block/Lot: 3542/062

Applicant: Enrique Landa, Partner

2170 Market Street

San Francisco, CA 94114

Nominated By: Supervisor Scott Wiener, District 8
Staff Contact: Stephanie Cisneros - (415) 575-9186

stephanie.cisneros@sfgov.org

Reviewed By: Tim Frye – (415) 575-6822

tim.frye @sfgov.org

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

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 CAFÉ DU NORD, CURRENTLY LOCATED AT 2170 MARKET STREET (BLOCK/LOT 3542/062).

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/Upper Market neighborhood's history and identity; and

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

WHEREAS, at a duly noticed public hearing held on November 2, 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 Café du Nord 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 Café du Nord

Location (if applicable)

• 2170 Market Street

Physical Features or Traditions that Define the Business

- Stained wood boxed beam ceiling
- Wainscoting and wallpaper
- 1908 ornamental back bar with original (restored) wainscoting
- 55-foot long front bar made of dark mahogany with original brass railings and copper kick plates
- 1930s-era Art Deco neon sign along Market Street
- Staircase leading from Market Street to Café du Nord
- Large painting of the mistress of legendary tenor Enrico Carouso
- Staff recommends that all interior and exterior features outlined in the landmark designation continue to be maintained

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 2016-013189LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on November 2, 2016.

Jonas P. Ionin

Commission Secretary

ABSENT:

AYES:

NOES:

ADOPTED:

HEARING DATE NOVEMBER 2, 2016

Case No.: 2016-013190LBR
Business Name: Caffe Trieste
Business Address: 601 Vallejo Street

Zoning: NCD (North Beach Neighborhood Commercial)/

40-X Height and Bulk District

Block/Lot: 0146/001

Applicant: Adrienne Giotta and Ida Zoubi, Majority Shareholders

601 Vallejo Street

San Francisco, CA 94133

Nominated By: Supervisor Aaron Peskin, District 3
Staff Contact: Stephanie Cisneros - (415) 575-9186

stephanie.cisneros@sfgov.org

Reviewed By: Tim Frye – (415) 575-6822

tim.frye @sfgov.org

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 CAFFE TRIESTE, CURRENTLY LOCATED AT 601 VALLEJO STREET (BLOCK/LOT 0146/001).

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

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

WHEREAS, the subject business has contributed to the 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 2, 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 Caffe Trieste 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 Caffe Trieste

Location (if applicable)

• 601 Vallejo Street

Physical Features or Traditions that Define the Business

- Hand painted window sign in the front window
- Wooden sign hanging at the corner with the original espresso machine logo
- Interior mural from 1957 painted by Max Patrick, which depicts Rovigno, the city that founder Giovanni Giotta was originally from where he was a fisherman
- Colorful mosaic tiles created by Giovanni Giotta that cover some of the tables
- Jukebox that offers Italian standards and opera as well as 60's local rock music
- Walls lined with old Italian family/friends' photographs and photos of neighborhood artists and writers
- Original color palette (red, white, green, gold)
- Simple, family style wooden furniture
- Imported Italian espresso machines
- Corner storefront system including transoms, windows, and bulkhead
- Walk-up counter with display cases for baked goods

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 2016-013190LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on November 2, 2016.

Jonas P. Ionin

Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



HEARING DATE NOVEMBER 2, 2016

Case No.: 2016-013192LBR

Business Name: Cartoon Art Museum of California

Business Address: 275 5th Street, Suite 303

Zoning: WMUG (WSOMA Mixed Use General)/

55-X Height and Bulk District

Block/Lot: 3733/030

Applicant: Summerlea Kashar, Executive Director

275 5th Street, Suite 303

San Francisco, CA 94103

Nominated By: Mayor Edwin Lee

Staff Contact: Stephanie Cisneros - (415) 575-9186

stephanie.cisneros@sfgov.org

Reviewed By: Tim Frye – (415) 575-6822

tim.frye @sfgov.org

ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR CARTOON ART MUSEUM, CURRENTLY LOCATED AT 275 5^{TH} STREET (BLOCK/LOT 3733/030).

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 South of Market neighborhood's history and identity; and

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

WHEREAS, at a duly noticed public hearing held on November 2, 2016, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

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

Reception: 415.558.6378

Fax:

415.558.6409

Planning Information: 415.558.6377 **THEREFORE BE IT RESOLVED** that the **Historic Preservation Commission hereby recommends** that Cartoon Art Museum 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 Cartoon Art Museum

Location (if applicable)

• 275 5th Street, Suite 303 (temporary until business moves into new location at 781 Beach Street)

Physical Features or Traditions that Define the Business

The new location (781 Beach Street) will expand upon CAM's history and maintain all of the physical features that are essential to its mission and programs, including:

- Storefront entrance and signage
- Two galleries
- An emerging artists' exhibition space
- Screening area
- Bookstore and library
- Collections facility
- Classrooms
- Education center
- Staff additionally recommends that the business maintain the traditions of preserving, documenting, exhibiting, and teaching about cartoon arts.

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 2016-013192LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on November 2, 2016.

Jonas P. Ionin

Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



HEARING DATE NOVEMBER 2, 2016

Case No.: 2016-013196LBR

Business Name: Castro Country Club

Business Address: 4058 18th Street

Zoning: NCD (Castro Street Neighborhood Commercial)/

40-X Height and Bulk District

Block/Lot: 3582/052

Applicant: Billy Lemon, Operations Manager

4058 18th Street

San Francisco, CA 94114

Nominated By: Supervisor Scott Wiener, District 8
Staff Contact: Stephanie Cisneros - (415) 575-9186

stephanie.cisneros@sfgov.org

Reviewed By: Tim Frye – (415) 575-6822

tim.frye@sfgov.org

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

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 CASTRO COUNTRY CLUB, CURRENTLY LOCATED AT 4058 18TH STREET (BLOCK/LOT 3582/052).

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 2, 2016, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

2

THEREFORE BE IT RESOLVED that the **Historic Preservation Commission hereby recommends** that Castro Country Club 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 Castro Country Club

Location (if applicable)

4058 18th Street

Physical Features or Traditions that Define the Business

- Newly renovated meeting room
- Spacious back patio and café space
- Location in the Castro District
- Staff recommends that the business continue its strong tradition of being a supportive, safe and positive space for those seeking help with recovery and addiction.

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 2016-013196LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on November 2, 2016.

		Jonas P. Ionin
		Commission Secretary
AYES:		
NOES:		
ABSENT:		
ADOPTED	:	

Historic Preservation Commission

HEARING DATE NOVEMBER 2, 2016

Case No.: 2016-013233LBR Business Name: Cole Hardware Business Address: 956 Cole Street

Zoning: NCD (Neighborhood Commercial, Cluster)/

40-X Height and Bulk District

Block/Lot: 1271/024A

Applicant: Rick Karp, President

956 Cole Street

San Francisco, CA 94117

Nominated By: Supervisor London Breed, District 5 Staff Contact: Stephanie Cisneros - (415) 575-9186

stephanie.cisneros@sfgov.org

Reviewed By: Tim Frye – (415) 575-6822

tim.frye @sfgov.org

Draft Resolution

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 COLE HARDWARE, CURRENTLY LOCATED AT 956 COLE STREET (BLOCK/LOT 1271/024A).

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 Cole Valley/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 2, 2016, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

2

THEREFORE BE IT RESOLVED that the Historic Preservation Commission hereby recommends that Cole Hardware qualifies for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) as it has operated for 30 or more years and has continued to contribute to the community.

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

Location (if applicable)

956 Cole Street

Physical Features or Traditions that Define the Business

- Restored original façade along Cole Street
- Wood casement display windows
- Interior display boxes
- Original wall sconces (rebuilt and restored)
- Historic tile (restored and replaced) along bulkhead
- Entire storefront system including display windows, transoms, brick exterior, double recessed entries, bulkhead, original sconces, projecting cornice with brackets

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 2016-013233LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on November 2, 2016.

	Jonas P. Ionin Commission Secretary
AYES:	
NOES:	
ABSENT:	
ADOPTED:	

HEARING DATE NOVEMBER 2, 2016

Case No.: 2016-013257LBR

Business Name: Galeria de la Raza (Galeria Studio 54)

Business Address: 2851 & 2857 24th Street

Zoning: NCT (24th-Mission Neighborhood Commercial Tranist)/

55-X Height and Bulk District

Block/Lot: 4268/001

Applicant: Ani Rivera, Executive Director

2851 24th Street

San Francisco, CA 94110

Nominated By: Mayor Edwin Lee

Staff Contact: Stephanie Cisneros - (415) 575-9186

stephanie.cisneros@sfgov.org

Reviewed By: Tim Frye – (415) 575-6822

tim.frye @sfgov.org

ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR GALERIA DE LA RAZA (GALERIA STUDIO 54), CURRENTLY LOCATED AT 2851 & 2857 24TH STREET (BLOCK/LOT 4268/001).

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

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

WHEREAS, the subject business has contributed to the Mission 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

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

Reception: 415.558.6378

Fax:

415.558.6409

Planning Information: 415.558.6377

CASE NO. 2016-013257LBR

Galeria de la Raza

WHEREAS, at a duly noticed public hearing held on November 2, 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 Galeria de la Raza 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 Galeria de la Raza

Location (if applicable)

ADOPTED:

• 2851 & 2857 24th Street

Physical Features or Traditions that Define the Business

- 10' x 24' billboard/mural along Bryant Street (Digital Mural Project)
- Location along 24th Street
- *Gallery space(s), meeting space(s)*
- Unaltered storefronts at 2851 and 2857 24th Street that include: display windows, bulkheads, and transoms

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 2016-013257LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on November 2, 2016.

	Jonas P. Ionin
	Commission Secretary
AYES:	
NOES:	
ABSENT:	

HEARING DATE NOVEMBER 2, 2016

Case No.: 2016-013261LBR

Business Name: Golden Bear SportswearBusiness Address: 200 Potrero Avenue

Zoning: PDR-1-G (Production, Distribution & Repair – 1 – General)/

68-X Height and Bulk District

Block/Lot: 3931A/001

Applicant: Matt Ehlen, General Manager

200 Potrero Avenue

San Francisco, CA 94103

Nominated By: Mayor Edwin Lee

Staff Contact: Stephanie Cisneros - (415) 575-9186

stephanie.cisneros@sfgov.org

Reviewed By: Tim Frye – (415) 575-6822

tim.frye@sfgov.org

ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR GOLDEN BEAR SPORTSWEAR, CURRENTLY LOCATED AT 200 POTRERO AVENUE (BLOCK/LOT 3931A/001).

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

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

WHEREAS, the subject business has contributed to the Mission District/Potrero Hill 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 2, 2016, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

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

Reception: 415.558.6378

Fax:

415.558.6409

Planning Information: 415.558.6377

2

THEREFORE BE IT RESOLVED that the Historic Preservation Commission hereby recommends that Golden Bear Sportswear 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 Bear Sportswear

Location (if applicable)

200 Potrero Avenue

Physical Features or Traditions that Define the Business

- Location within the Mission District/Potrero Hill neighborhood
- Gothic Revival aesthetic of the building including: gabled parapets with ogee arch relief, and chamfered concrete piers terminating with conical finials
- Second story, multi-light, steel sash industrial windows

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

BE IT FURTHER RESOLVED that the Historic Preservation Commission hereby directs its Commission Secretary to transmit this Resolution and other pertinent materials in the case file 2016-013261LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on November 2, 2016.

			Jonas P. Ionin
			Commission Secretary
AYES:			
NOES:			
ABSENT:	:		
ADOPTE	ZD:		

HEARING DATE NOVEMBER 2, 2016

Case No.: 2016-013483LBR

Business Name: Sam's Grill & Seafood Restaurant

Business Address: 374 Bush Street

Zoning: C-3-O (Downtown-Office)/

50-X Height and Bulk District

Block/Lot: 0269/004

Applicant: Peter Quartaroil, Managing Partner

374 Bush Street

San Francisco, CA 94104

Nominated By: Supervisor Aaron Peskin, District 3 Staff Contact: Stephanie Cisneros - (415) 575-9186

stephanie.cisneros@sfgov.org

Reviewed By: Tim Frye – (415) 575-6822

tim.frye @sfgov.org

ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR SAM'S GRILL & SEAFOOD RESTAURANT, CURRENTLY LOCATED AT 374 BUSH STREET (BLOCK/LOT 0269/004).

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 Financial 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 2, 2016, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

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

Reception: 415.558.6378

Fax:

415.558.6409

Planning Information: 415.558.6377 THEREFORE BE IT RESOLVED that the Historic Preservation Commission hereby recommends that Sam's Grill & Seafood Restaurant 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's Grill & Seafood Restaurant

Location (if applicable)

374 Bush Street

Physical Features or Traditions that Define the Business

- Brightly lit main room with private booths and open tables and wood partitions
- Tradition of a professional, formally-attired wait staff
- Small exterior neon projecting sign
- Interior bar
- Marine plank interior siding
- Location within the Financial District
- Angled, recessed entry
- Patio with seating
- Staff recommends that all interior and exterior features outlined in the district landmark designation continue to be maintained

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 2016-013483LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on November 2, 2016.

Jonas P. Ionin

Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



HEARING DATE NOVEMBER 2, 2016

Case No.: 2016-013277LBR

Business Name: San Francisco Heritage Business Address: 2007 Franklin Street

Zoning: RH-2 (Residential, House, Two-Family)/

40-X Height and Bulk District

Block/Lot: 0600/002

Applicant: Mike Buhler, President and CEO

2007 Franklin Street San Francisco, CA 94109

Nominated By: Supervisor Mark Farrell, District 2
Staff Contact: Stephanie Cisneros - (415) 575-9186

stephanie.cisneros@sfgov.org

Reviewed By: Tim Frye – (415) 575-6822

tim.frye @sfgov.org

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

Reception: 415.558.6378

Fax: 415.558.6409

Planning

Planning Information: 415.558.6377

ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR SAN FRANCISCO HERITAGE, CURRENTLY LOCATED AT 2007 FRANKLIN STREET (BLOCK/LOT 0600/002).

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 San Francisco community'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 2, 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 Heritage 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 Heritage

Location (if applicable)

2007 Franklin Street

Physical Features or Traditions that Define the Business

- Location at 2007 Franklin Street (City Landmark No. 69) designed by renowned Victorian architect Peter Schmidt and is an outstanding example of the Queen Anne style that serves as the headquarters for the organization
- Public accessibility to the Victorian domestic interior
- Variety of advocacy and education programs
- Staff recommends that all interior and exterior features outlined in the landmark designation continue to be maintained

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 2016-013277LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on November 2, 2016.

	Jonas P. Ionin Commission Secretary
AYES:	
NOES:	
ABSENT:	
ADOPTED:	

HEARING DATE NOVEMBER 2, 2016

Case No.: 2016-013293LBR Business Name: The Stud Bar

Business Address: 399 9th Street

Zoning: RCD (Regional Commercial)/

55-X Height and Bulk District

Block/Lot: 3756/004

Applicant: Mica Sigourney, Stud Collective

399 9th Street

San Francisco, CA 94103

Nominated By: Supervisor Jane Kim, District 6
Staff Contact: Stephanie Cisneros - (415) 575-9186

stephanie.cisneros@sfgov.org

Reviewed By: Tim Frye – (415) 575-6822

tim.frye @sfgov.org

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 THE STUD BAR, CURRENTLY LOCATED AT 399 9TH STREET (BLOCK/LOT 3756/004).

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 South of Market neighborhood's history and identity; and

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

WHEREAS, at a duly noticed public hearing held on November 2, 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 Stud 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 The Stud Bar

Location (if applicable)

• 399 9th Street

Physical Features or Traditions that Define the Business

- Location within the South of Market neighborhood
- Illuminated box signage & arrow
- Tradition of hosting musical, entertainment, and charity events
- Bar, stage
- Eclectic interior décor including light fixtures and other ephemera

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 2016-013293LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on November 2, 2016.

Jonas P. Ionin
Commission Secretary

NOES:
ABSENT:
ADOPTED:

AYES:

SMALL BUSINESS COMMISSION MARK DWIGHT, PRESIDENT REGINA DICK-ENDRIZZI, DIRECTOR



CITY AND COUNTY OF SAN FRANCISCO EDWIN M. LEE, MAYOR

Legacy Business Registry

Richard Kurylo

Manager, Legacy Business Program

Application Review Sheet

Application No.: Business Name: Business Address: District: Applicant: Nomination Date:	LBR-2016-17-020 Bay Area Video Coalition, 2727 Mariposa Street, Sec District 9 Carol Varney, Executive D October 3, 2016	ond Floor		
Nominated By:	Mayor Edwin Lee			
CRITERION 1: Has the appl San Francisco operations ex			-	th no break ir No
Incorporated in 1977.				
2940 16 th Street from 1977-1 1111 17 th Street from 1982-1 2727 Mariposa Street, Seco	1997 (15 years)	(19 years)		
CRITERION 2: Has the appl particular neighborhood or c			and/or the ide	ntity of a
CRITERION 3: Is the application the business, including craft,				ns that define No
NOTES: NA				
DELIVERY DATE TO HPC:	October 3, 2016			



Office of the Mayor City & County of San Francisco



Edwin M. Lee

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 Bay Area Video Coalition (BAVC) for inclusion on the Legacy Business Registry.

The purpose of the City's legacy business registry is to recognize that longstanding, communityserving 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.

BAVC's mission is to empower media makers to develop and share diverse stories. Incorporated in 1976, BAVC has been a trusted community educator, collaborator, incubator, community builder and resource for San Francisco and beyond, annually serving over 7,500 youth, freelancers, filmmakers, job-seekers, activists and artists with artist residencies, technology, instruction and support services. BAVC continues to inspire positive social change and amplify the voices of independent media makers.

It is an honor to recognize the legacy and contributions of BAVC to our great city of San Francisco.

Sincerely,

Edwin M. Lee

Mayor



September 14, 2016

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

Dear Committee Members:

On behalf of the board and staff of Bay Area Video Coalition (BAVC), and I am thrilled to have the opportunity to submit for your review BAVC's application to become a Legacy Business in San Francisco. This year BAVC celebrates 40 years of serving the San Francisco community of artists, job seekers, creative professionals, youth and adults – a feat for any nonprofit organization, and a real testament to BAVC's ability to serve the San Francisco Bay Area in its need for employment and creative arts training while creating a vibrant creative community for all ages.

This year as we celebrate turning 40 we'll serving thousands of low-income, unemployed and under-employed teens and adults, helping them to grow their skillset while supporting them in gaining meaningful employment. This work is supported by San Francisco's Office of Economic and Workforce Development as well as many local and national funders. We are also operating the City's two Public Access television stations, and more than 100 San Francisco producers creating content for those channels. Our youth programs are serving 100 teens annually, and our membership services provides opportunities for artists and creative professionals to connect with leaders in the field, funders, and most importantly – a community of like-minded professionals for peer support. The connections made through this network of programs and individuals, as well as the network of resources amongst industry – and the support of City colleagues in our many endeavors has made a remarkable difference in our ability to do our work.

I share this as a small way of conveying the strong connections between the City of San Francisco and BAVC's success. And this year, with our 40th anniversary to celebrate, we are hoping we will know about our Legacy Business status before November 17 – the date of our celebratory anniversary event (our biggest event ever, in fact) to take place at Bluxome Winery. At the event we will be honoring members of our community who have been integral to our success, including The Honorable Mayor Willie Brown, Adobe, San Francisco Public Library, and Pam and Dick Kramlich, among others.

I would, of course, be happy to answer any questions the committee may have about our application. I can be reached at (415) 558-2149, or via email at carol@bavc.org.

Thank you for your consideration.

Sincerely,

Carol Varney Executive Director

Legacy Business Registry

Application

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:				
Bay Area Video	Coalition, Inc.			
BUSINESS OWNER(S) (iden	tify the person(s) with the highe	st ownership stake i	n the business)	
Carol Varney, Execu	utive Director (it is a no	nprofit organiza	ation, witho	out owners)
CURRENT BUSINESS ADDR	RESS:	TELEP	HONE:	
2727 Marinosa Stree	et Second Floor	((415)	558-2149	
2727 Mariposa Street, Second Floor San Francisco, CA 94114		EMAIL		
THE RESERVE OF THE PARTY OF THE		carol	@bavc.org	
WEBSITE:	FACEBOOK PAGE	1	YELP PAGE	
bavc.org	facebook.com/bay	facebook.com/bayareavideocoalition www.yelp.com/blz/bay-area-video-coalition		bay-area-video-coalition-san-francisco
APPLICANT'S NAME			÷	
Carol Varney				Same as Business
APPLICANT'S TITLE				
Executive Director				
APPLICANT'S ADDRESS:		TEL	EPHONE:	
2727 Mariposa Stree	et Second Floor	(41	(415) 558-2149	
San Francisco, CA 9		EMA	EMAIL:	
			carol@bavc.org	
SAN FRANCISCO BUSINESS	S ACCOUNT NUMBER:	SECRETARY OF	STATE ENTITY	NUMBER (if applicable):
0948720				
OFFICIAL USE: Completed by	DED CARR			
NAME OF NOMINATOR:	N 621 2/91	DATE	OF NOMINATIO	DN:
The state of the s				

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
50 Oak St.	94102	December 1976
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPE	RATION AT THIS LOCATON
□ No ■ Yes	December 1	976 - September 1977
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
2040 16th Ctroot	04400	Start: September 1977
2940 16th Street	94103	End: August 1982
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
1111 17th Ctroot	04407	Start: August 1982
1111 17th Street	94107	End: August 1982 End: August 1997
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
2727 Marinage St. and Floor	04440	Start: August 1997
2727 Mariposa St., 2nd Floor	94110	^{End:} Current
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
	44-1-1	Start:
		End:
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
	7 7 7 1	Start:
		End:
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION Start:

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.

Cardi variley con 1/2016	Carol	Varney	08/11/2016
--------------------------	-------	--------	------------

Carling-

Name (Print);
--------	-------	----

Date:

Signature:

Bay Area Video Coalition 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.

In a 1976 video shared with the Bay Area Video Coalition by the San Francisco GLBT Historical Society, a man in San Francisco's Castro District is being interviewed when suddenly he stops, mid-interview, and suggests that the man behind the camera -- the interviewer -- go to a meeting at "the main library, Civic Center" to share with "all the video people" in the Bay Area what they could do if they had "a center for video." He mentions "a study for the Rockefeller Foundation" and that "it's for video people; regardless of what your trip is. If you're into video, do it." (To see the GLBT Historical Society video shared with Bay Area Video Coalition, visit: https://vimeo.com/183061868 Password: bavc2727.)

In the late 60s and early 70s, a new technology revolutionized media. Battery-powered and portable enough to be operated by a single person, the Portapak recording system offered ordinary people the possibility of creating their own video content. Portapak inspired and motivated a new generation of activists, artists and community groups who quickly seized upon the opportunity to tell new stories to larger and more diverse audiences. Social issue and experimental media making exploded around San Francisco and the Bay Area. So many independent video makers were applying to the Rockefeller Foundation for support during that time, in fact, that Howard Klein, then Director of Arts for Rockefeller, arranged a meeting of Bay Area video makers in 1976 to determine if there was a way to commonly support their efforts.

That initial collaboration of artists, activists, broadcasters, funders and industry – those meetings at places like "the main library, Civic Center" -- sparked a unique synergy that founded and has sustained the Bay Area Video Coalition (BAVC) ever since.

Upon becoming incorporated as a nonprofit in September of 1977, BAVC moved to its second location, the red brick building at 2940 16th Street in the Mission District.

In the summer of 1982, BAVC moved to its third location at 1111 17th Street in Potrero Hill.

In 1997, BAVC moved to a more expansive location at 2727 Mariposa Street, where it is still located to this day.

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

BAVC is a not-for-profit corporation that, for the past forty years, has existed with the primary purpose of serving as a resource center for educational and artistic work in video and multimedia in San Francisco. Through forty years and four different locations around the city, BAVC has continued its mission to empower media makers to develop and share diverse stories through art, education and technology, adding to the cultural and artistic tapestry of San Francisco.

As a not-for-profit, BAVC has never had an official business owner, but has been supported by numerous individual, government and foundation entities throughout its existence. Before being

granted nonprofit status, BAVC operated from the Archdiocesan Communication Center at 50 Oak Street, just off of Market Street in the building that now houses the San Francisco Conservatory of Music. Without the not-for-profit status required to apply for grants from funding entities, BAVC was fiscally sponsored by the Archdiocesan Communication Center and applied for funding through them.

The countless BAVC initiatives over the years were supervised and spearheaded by a successive line of Executive Directors, starting 1976 with Gail Waldron, who served in the position until spring of 1983. BAVC's current Executive Director is Carol Varney.

c. 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.

BAVC resides in a building that is the former home to the Best Foods Mayonnaise Factory. The factory closed in 1992, and the area soon became a home to the growing creative, digital media business community. Protozoa, later replaced by Dotcomix, were housed in the building during the growth of the online animation industry. BAVC took over the second floor space in the building where it has resided for more than 20 years, remaining a vital community center as the neighborhood continues to grow and change around it.

Criterion 2

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

When BAVC was incorporated as a nonprofit in 1977 and moved to its second location at 2940 16th Street, the organization established its membership program for \$10 a year and created America's first nonprofit, broadcast-level suite that conformed to PBS standards. At the 16th Street location, BAVC also offered its first-ever workshop "Color Production" taught with a Hitachi FP-1020 camera and JVC portable recorder. Designated a "Major Media Center" by the National Endowment for the Arts in 1978, BAVC became renowned for offering industry-standard technology to people outside the mainstream broadcast echelon. In this spirit, in 1980, BAVC opened its first job center - a space for students, job seekers and industry professionals to network and share opportunities.

In 1982 when BAVC moved to its third location at 1111 17th Street, Portapak video, as portable as it was, proved to be broken more than it was functional. To support Portapak users, BAVC began an early version of what is now its Education department. The workshops and classes offered evolved throughout the 1980s and 90s. With the dawn of new, more efficient personal video technologies, Portapak eventually grew to be obsolete. To ensure that historic content filmed on Portapak and other video formats would not be lost, BAVC was awarded an NEA Challenge Grant to develop an in-house video preservation center.

With an ever-expanding roster of classes and resources for film and television creators of all stripes, BAVC moved to a more expansive location at 2727 Mariposa St. in 1997. At this time, BAVC launched its JobLink program, an intensive no-cost media training program for low-income San Francisco residents -- the echoes of which can today be felt in BAVC's current TechSF Program, a city-sponsored initiative which assists unemployed and underemployed San Francisco residents in finding meaningful work in the tech industry. By 1999, BAVC offered over 500 workshops per year, winning the Best Practices Award from the U.S. Department of

Housing and Urban Development for its JobLink efforts. This same year, BAVC established YouthLink, its media training program for young people in the community.

The new millennium saw BAVC collaborating with KQED on *Spark*, a co-production about the Bay Area arts scene. Numerous films nominated for Academy Awards completed their Post Production and closed-captioning at BAVC, including *The Weather Underground*, which was nominated for Best Documentary in 2004. In 2006, BAVC added YouthSounds, a music and video production training program, to YouthLink. In offering more expansive trainings, YouthLink became known as Next Gen and began serving over 500 low-income youth per year. In 2010, BAVC became the official home to SF Commons, San Francisco's Public Access Television station and, during a year of major renovations, signed a contract with the city of San Francisco to offer its TechSF program and expand its Employee Training Panel (ETP) efforts to offer more no-cost training to companies looking to expand their staff's technical expertise. The John D. and Catherine T. MacArthur Foundation recognized BAVC with its prestigious Award for Creative & Effective Institutions in 2011.

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

One of the ways in which BAVC remains connected to that which made it a business in the first place is through its preservation program. Since 1994, BAVC has served as a national hub for the preservation of culturally significant and community-based audio and moving image media. To this day, BAVC preserves the very type of media for which it became an organization in 1976 — Portapak 1/2" open-reel video. Through its preservation efforts, it continues to serve the artists, activists and community groups which have used video since the 1960s and 70s. Much of BAVC's preservation work is seen in museums, archives and libraries across the country, ensuring that vital pieces of history and vital images and sounds of San Francisco are digitized and preserved in perpetuity.

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

BAVC's founding documents and work created with BAVC's support have been featured in exhibitions at the Getty Center in Los Angeles (California Video Exhibition in 2008), the history of media art at the Denver Art Museum, and in 2013 at the Berkeley Art Museum / Pacific Film Archive as part of the *Radical Light* exhibition about the history of alternative media in the Bay Area, going back to 1945.

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

Bay Area Video Coalition received its first grant from renowned music critic and Rockefeller Foundation Director, <u>Howard Klein</u>. BAVC's initial launch of workforce development programming in digital media was spearheaded and supported by the Honorable Mayor Willie Brown.

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

Long before the rest of the world realized that we had entered an Information Age, BAVC's founders recognized that the relentless march of technology, and its high price tag, would effectively block equal participation in the dissemination of information by nonprofits and the causes and populations that they exist to serve. They founded BAVC in an attempt to level the

playing field by providing low-cost access to the most current, up-to-the-minute commercial grade equipment, training and technical assistance to underserved communities.

Almost from the beginning, BAVC realized that training in media technology was going to be as crucial to its stakeholders as access to emerging technology tools. BAVC offers nearly 600 hands-on classes and workshops annually in the areas of video production, postproduction, audio, graphic design, game design/3D media arts, motion graphics and effects, web design and programming.

Since 1991, BAVC has offered MediaMaker Fellowships to independent artists working on social issue film and multimedia projects. Now known as the National MediaMaker Fellowship Program and supported in part by the National Endowment for the Arts, The Andy Warhol Foundation for Visual Arts and the California Wellness Foundation, this program nurtures filmmakers and artists the country over on projects seen internationally. In 2012, BAVC became the first-ever Tech Sector Coordinator for the City of San Francisco. For its work with freelancers, BAVC was named by the Aspen Institute as a participant in its national "Communities That Work" partnership in 2015. That same year, BAVC launched its first official Artist-in-Residence Program offering support, exhibition and public programming opportunities to artists working in the San Francisco Bay Area.

While the technological landscape is ever-changing, BAVC's mission to bring increased cultural and economic participation to underserved communities in San Francisco through media, and our belief that telling stories has transformative potential for both media maker and audience, remains. Over the past 40 years, BAVC has developed an entrepreneurial and adaptive web of programs and services that bring together a multi-generational mix of artists, experienced media professionals, educators, low-income youth and adults, and industry partners in that pursuit.

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

Its San Francisco location and deep connections to the heart of the digital media industry support BAVC's role in community and economic development. On a given day at BAVC's Mariposa St. facility, young people create beats or design games, learning invaluable skills that will lift them into lifelong careers in the tech and entertainment industries. On that same day, lifetime San Francisco residents in their 60s or 70s experiment with editing techniques for their public access television programs, which allow them to share their unique perspective on neighborhood issues and goings on with an audience. Down the hall, people take an Adobe Photoshop or Search Engine Optimization class, learning techniques that will help them to stay current and afloat with current digital marketing trends. BAVC is where technology, art and social justice meet.

This type of community-oriented business is essential to the character of San Francisco and its unique, determined residents. As technology and all it brings to the city start to outpace all else, BAVC helps to keep the culture and stories of San Francisco alive, using the very technology that sometimes threatens to diminish them. BAVC has helped to put storytelling technology in the hands of San Francisco residents for forty years and hopes to continue doing just that for the next forty. While BAVC began life as a local technical access center for video, it has grown into one of the most successful nonprofit production centers in the country. Over 10,000 noncommercial film, video, and new media programs have been produced at BAVC, including programs that have gone directly into the community to be used as information and organizing tools, and programs which are featured in major art museums and/or on national public broadcasting produced by artists and documentary makers.

BAVC's programs and community offerings have grown considerably over the years. The sheer number of activities that BAVC hosts and participates in within a given year make it an asset to San Francisco and the mediamaking communities and neighborhoods it serves, helping to amplify stories and voices that might not otherwise have a chance to be heard; ensuring that those kept outside the barriers of certain jobs have a chance to participate. Through all of its many initiatives, the organization still operates in the same neighborly, skill-sharing way in which it was first founded.

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

BAVC is housed in the original Best Foods Mayonnaise Factory.

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

BAVC brings thousands of community members to the neighborhood each year, providing customers for businesses in the area every day of the week, adding to the local economy. BAVC also serves low-income youth and adults in gaining workforce skills, and providing services for job matching with technology and digital media employers. The loss of BAVC at this site would mean the loss of low- and no-cost access to in-demand skills training for those with least access to these services, as well as a loss to businesses in the neighborhood.

Criterion 3

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

BAVC is well-known as a community center that welcomes anyone and everyone who is interested in learning new digital media skills and creating a network that supports every member. BAVC was started by volunteers, and while it has grown to a paid staff that supports more than 40 people annually, the character of that community-centric, collaborative environment remains. BAVC then, and now, creates a space for people from every walk of life to come together and support one another in their personal and professional growth, encouraging the sharing of stories – personal and community-based – that might not otherwise be heard.

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.)

BAVC was founded as a kind of "teaching hospital" for those learning what was at its founding a brand new techbology: PortaPak Video. BAVC has retained two long-standing aspects of its business model traditions from the beginning: offering services free or at very low-cost to anyone at all who wants to learn new technology, and always offering the latest technology innovations. BAVC has always made new technology normally accessible to the few, accessible to the many.

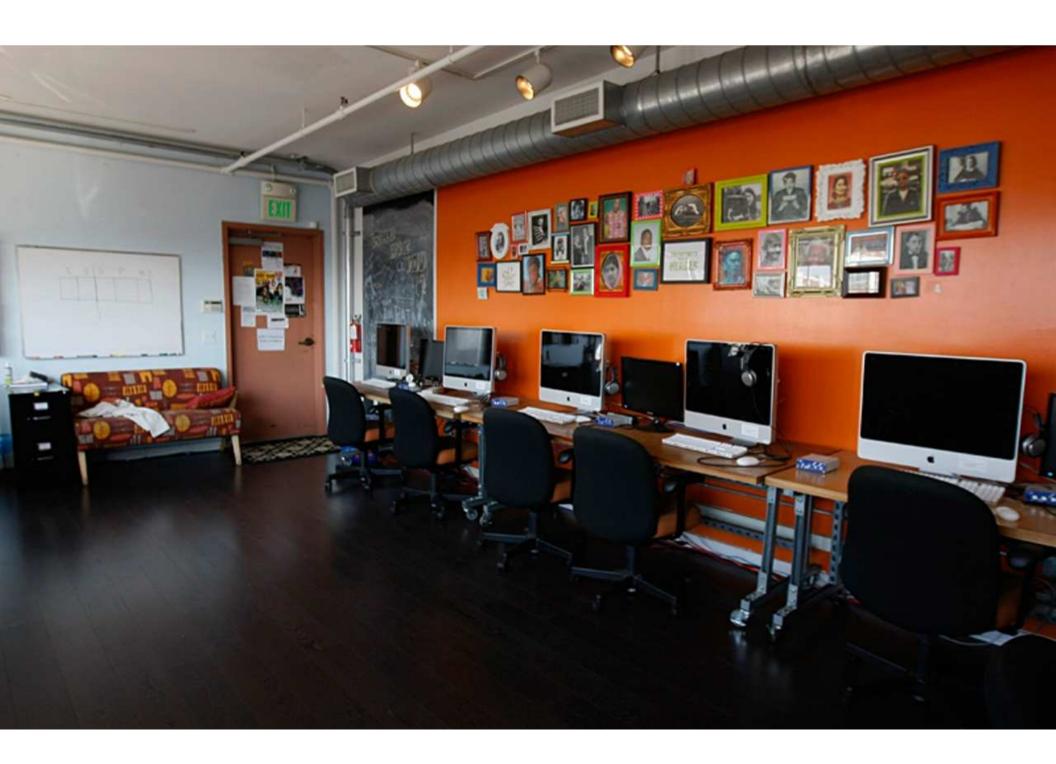
Whether it comes in the form of learning to create videos or virtual reality, deciding on the appropriate career path or preserving the artistic legacy of other venerated institutions, there are

many ways that San Francisco residents engage with and help to cultivate BAVC. From the 1970s until today, BAVC has acted as a steward for the sharing and saving of stories formed in San Francisco, ensuring that those unique stories find their place in the world and shape our collective memory of the City and its 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.). Does the building occupied by the business relate to the immediate neighborhood?

Everyone who enters BAVC's space is impressed by the way in which its initial use as a factory has been retained in its current function as a community-serving and training location. The space is very open, with high ceilings and tall windows, with light-filled spaces that reflect the building's original use.





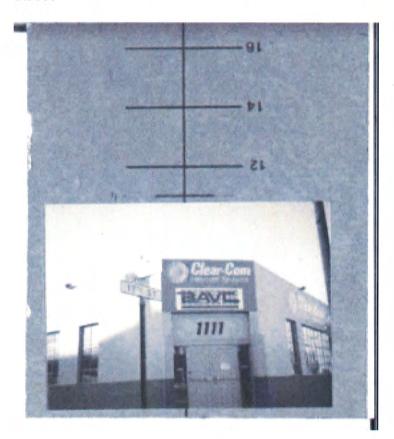








Above: BAVC's first location at 50 Oak Street; BAVC's second location at 2940 $16^{\rm th}$ Street



Above: 1111 17th Street location

Below: BAVC's location at 2727 Mariposa St., undergoing rennovations





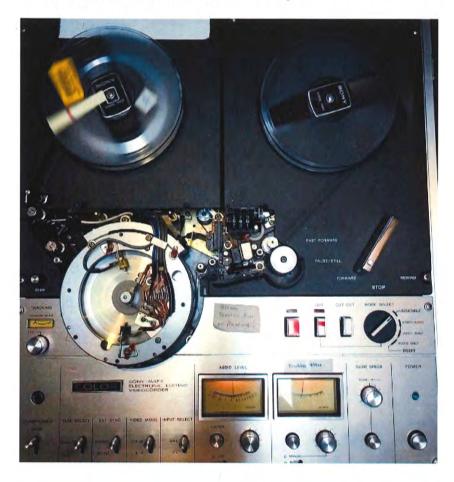
Below: Current sign at BAVC's current location at 2727 Mariposa St.



Below: Front desk at BAVC's current location at 2727 Mariposa St.



Below: A machine in BAVC's Preservation Suite, playing back a $\frac{1}{2}$ " open-reel video recording, originally recorded on Portapak



Facilities + Facilities Rental

Host your next event at BAVC! Our facilities, appointed with state-of-the-art equipment and comfortable amenities, are the perfect place for co-working sessions, screenings, retreats, or lectures. Or, treat yourself to some quality solo work time in a distraction-free environment.



BAVC is located in a 12,000 square foot space (a former mayonnaise factory) on the corner of Mariposa and Bryant streets in San Francisco.

BAVC's facility is fully equipped with the most relevant media making hardware and software available including:

- SF Commons Flash Studio
- Mac computer labs
- Dedicated youth space with Audio Suite, Mac lab, and collabortive space
- Multi-purpose room meeting room

Most BAVC systems are equipped with the latest versions of design and editing software programs including Adobe Creative Suite and Apple Final Cut X Studio.

Finally, working in partnership with the City of San Francisco and City College of San Francisco, BAVC is connected to high-speed 10Gb fiber Internet networks.

BAVC FACILITY RENTALS

BAVC is pleased to offer its the Access Lab, Meeting Room (MPR) and the Blue Lab at a discounted rate to members. The rest of our facilities, including the sound booth are currently unavailable to the general public. To request a facility rental please fill out the form below.

Please note that all rentals must occur within BAVC business hours (9 am-5 pm, Tue-Sat), pending availability. Holidays excluded. For questions and quotes, please contact membership@bavc.org.

AVAILABLE SPACES AND RATES

ACCESS LAB



Access Lab computer stations are reserved for use by Members and SF Commons producers. SF Commons producers have priority to the computers and need to book their time through SF Commons. BAVC Members who are not SF Commons producers are entitled to use the Access Lab computers for up to 8 hours free/month. Additional time can be booked in 8 hour blocks for \$50. The Lab is available to Members 12 - 7 pm, Tue-Sat. To make a reservation, please email membership@bavc.org with the date and time.

MEETING ROOM (MPR)



The Meeting Room is free for 4 hours/month for members at the Producer's Bundle level or higher and \$75/hour for any additional use. The public rate is \$90/hour. To make a reservation, please fill out the Facility Rental Request Form below.

BLUE LAB



The Blue Lab is available to members at a discount for \$900/day. The public rate is \$1200/day. Each of the 11 Mac workstations has 2.4GHz Intel Core 2 Duo iMac contains 4gb of RAM, and the instructor station projects to LED screens between workstations. Blue Lab is only available Mon, Weds, Fri only.

The Rockefeller Foundation 1133 AVENUE OF THE AMERICAS, NEW YORK, N.Y. 10036

Arts

CABLE: ROCKFOUND, NEW YORK TELEPHONE: (212) 869-8500

January 28, 1976

Dear Bonnie and Arthur:

This is our formal recognition of the existence of the Bay Area Video Coalition. Let me start by congratulating you both and the members for the energies and spirit flowing into this effort.

It might make sense at this point if I were to put on paper some of my understandings of what it is that the Coalition is about and perhaps these comments will be of some use to you.

In recent years there has been a surge of important activity in the Bay Area on the part of independent video producers, both artists and documentarians. These independents probably constitute a unique resource for information and communication on many levels. But if activity is high, exposure is low, and this is the area which causes common concern. Lack of access to broadcast via cable, network or public television stations severely limits the effectiveness of the independents and also denies access to their work on the part of the large viewing public.

The question is therefore raised, what can be done to improve the lot of the independent with respect to exposure? The answer cannot be a simple one, but on at least one level, there is a promising way to deal with the situation. To a varying extent, the quality of independent work is hampered by another kind of access, namely, access to equipment that would render the product capable of consideration for broadcast. If independents had access to the appropriate equipment, the question is asked, would that materially improve chances for greater exposure? The tentative answer seems to be yes. Based on this generally agreed principle, the question then arises — how to provide many independents with equipment?

January 28, 1976

For the sake of economy only a solution that would benefit the most independents should be considered, since to provide equipment to each independent would demand extensive resources not now in evidence in the Bay Area for these purposes. The Bay Area Video Coalition was formed to seek solutions by conducting a feasibility study based on the assumption that one way to benefit the most would be to create one or more post-production and editing facilities in the area. Such a study should develop a coherent rationale which can then be fed into policy at municipal and state levels and which would appeal to support organizations and broadcasting (network, cable, public television) and educational institutions as well. The "Bay Area Video Post Production Facility -- A Working Proposal" draft prepared by Bonnie Engel for the January 24 meeting serves as a good model for the feasibility study.

The feasibility study should be completed by July 1 for submission to the National Endowment for the Arts and other funding agencies by August 1. The manner of conducting the study should be thorough and open. That is, many independents should be contacted to answer basic questions on needs for equipment, access to exposure. Organizations with basic or related interests to the study should be questioned — these would include cable and broadcast facilities, equipment manufacturers, etc. Support agencies should be questioned on their policies of support for the areas of need indicated by the independents.

The Rockefeller Foundation would be most interested in assisting with the feasibility study and would like to see a budget for it. On the basis of the results of the study we may wish to be further involved.

Please feel free to call me collect at anytime with questions or comments.

Yours sincerely,

Howard Klein

Director

Ms. Bonnie Engel Mr. Arthur Ginsberg 1531 California Street San Francisco, California 94109

HK:esb

To Whom It May Concern;

In support of the aims and objectives of the Bay Area Video Coalition, and until that ad-hoc organization of independent video artists and producers can acquire non-profit, tax-exempt status - the Archdiocesan Communications Center is willing to serve, where appropriate, as the conduit for grants from Lunding nstitutions. The Archdiocesan Communications Center is a non-profit agency registered with the Internal Revenue Service and can accept tax-deductible donations of any proportion. A more specific description of the A.C.C. and a list of its clients and awards is attached.

For further information, contact: Rev. Miles O. Riley.

Networks

August 1977

The BAVC Monthly

Volume I, No. 1

Video Coalition Opens Shop, Phase Two

The number and incredible variety of phone calls the Bay Area Video Coalition office fields are a good indication of the crying need for the BAVC's multi-purpose video center.

BAVC emerged from a task force funded by the Rockefeller Foundation which completed a 500-page detailed summary of local video use and its growth potential.

The study concludes:

"An integrated 'attack' on all fronts is needed to both improve the quality of what is being produced and to facilitate the exhibition of independent work. Equipment access in and of itself will not guarantee improved quality. It must be accompanied by fundraising assistance, and training. At the same time high quality work is being encouraged and produced, it must also be promoted, and an audience must be educated and developed."

Not content to allow the study to languish on the shelf, participants in the task force and others began the transition toward a group that could act on the study's conclusions.

The BAVC will be setting up a postproduction center as well as offering fundraising assistance, grants management and an information clearinghouse. BAVC also embarks on a broadcast project, outlined below.

According to BAVC Director Gail Waldron, the logistics of access to equipment, membership policy and other details have not yet been worked out by the BAVC Board.

The current BAVC Board, an evolution of the group which supervised the study, includes:

Lawrence Andrews, independent producer; Wendy Blair, independent producer and teacher at the College of Marin; Roberto Esteves, Director of the SF Public Library Communications Center; Arthur Ginsberg, Director of the BAVC Broadcast Project and independent producer; Manuel Gonzalez, teacher and producer of "Lo Que Es" at Hayward cable; Marilyn Laatsch,

independent producer and teacher at the SF Art Institute and SF State University; Lynne Svennig, independent communications researcher; Gail Waldron, BAVC Executive Director.

The BAVC is supported by grants from the Rockefeller Foundation (\$35,000), the San Francisco Foundation (\$12,000), and the National Endowment for the Arts (\$10,000).

The Cultural News and Services provides technical assistance support (\$3,500) to help the Networks newsletter get off the ground.

The offices of the BAVC are located in the Redstone Building, 2940-16th Street (near Mission), Room 200 in San Francisco. Phones: 861-3282 (general offices); 861-3279 (Networks).

Nancy Dunn

Towards "access to air"

Beginning in August 1977 the BAVC will start a year-long Broadcast Project. Partially supported by the Rockefeller Foundation, the project is designed to promote relationships between independent videotape artists/producers and SF Bay Area television stations.

The project will give support to independents who want to produce tapes specifically for broadcast on television and will help them to create a "broadcastable product," working toward increased "access to air" for independents.

This year's effort of the Broadcast Project is designed in two phases.



First, the project will find tapes potentially of broadcast quality, whether finished or in progress. The tapes would be post-produced and upgraded if needed. A format for broadcasting the selected tapes will be developed.

We anticipate that this phase of the project will be completed and aired by this spring.

The second phase of the Broadcast Project will also begin this month but should be completed during the summer of 1978. This is the co-production of six original works with Bay Area independents who wish to produce for television.

BAVC will promote the six finished tapes as a package for local (or perhaps national) broadcast.

In the collaboration, the BAVC will function as a kind of executive producer, aiding in fundraising, production organization, access to facilities and administrative services.

In a nutshell, the Broadcast Project is looking for independent talent, for ideas and inspirations, for tapes that exist already (completed or not) and tapes that exist only in the mind.

We look forward to working with independent artist/producers, towards getting Bay Area independents on television.

Arthur Ginsberg

Applications and guidelines for both phases of the Broadcast Project will be available at the BAVC office beginning Tuesday, August 9, 1977.

The application will ask for a written description of your project, so if you have one bring it.

Project Director Arthur Ginsberg will be available at the office from 2-6 pm, Tues.-Thurs., thru the month of August to chat, debate, clarify, defend, explore, expand or explain further about the project.



January 19, 2011

Mr. Ken Ikeda Executive Director Bay Area Video Coalition 2727 Mariposa Street, Second Floor San Francisco, CA 94110

Dear Mr. Ikeda:

I am delighted to congratulate the Bay Area Video Coalition on receiving the MacArthur Award for Creative and Effective Institutions, which recognizes exceptional Foundation grantees and helps ensure their sustainability.

Your work at the intersection of media, technology, art, and social change exemplifies what the Foundation seeks in its grant recipients - organizations that creatively address challenges that are important to all of us and demonstrate that smaller organizations can make a big impact.

Bay Area Video Coalition was one of eleven award recipients in this fifth year of the program. You were chosen because your work makes an important contribution to one of the Foundation's core fields of work and because your organization has shown that it has the potential to be an effective force for change long into the future.

The Foundation awards these grants as a reflection of our belief that the institutions of civil society help make the world better. We consider organizations like yours essential partners in reaching the ambitious goals we have defined.

I look forward to meeting with you during my tenure at the Foundation. We are honored to support the important work that you do.

Congratulations, again.

All the best

Robert Gallucci

President

cc: Elspeth Revere, Vice President

SFGATE http://www.sfgate.com/business/article/Coalition-explores-how-to-train-workers-for-21st-6395876.php

Coalition explores how to train workers for 21st century jobs

By Carolyn

Said

Updated 4:37 pm, Monday, July 20, 2015



IMAGE 1 OF 2
U.S. Commerce Secretary Penny Pritzker supports the coalitions.

Bay Area Video Coalition trains about 6,000 San Franciscans a year in programming, multimedia and film, as well as providing career counseling. But it wants to make sure it's effectively helping job hunters and providing training tailored to what employers need.

So it has joined with two local workforce investment boards plus CBS Interactive to explore these issues with similar public-private alliances from other areas of the country. As part of the Communities that Work Partnership, backed by the U.S. Commerce Dept. and the Aspen Institute, the new regional group aims to accelerate training workers for 21st century jobs.

"There are (similar) coalitions in many parts of the country but this is the first real effort to have coalitions come together, meet and work with each other to learn best practices," said Commerce Secretary Penny Pritzker. "Different regions may be focused on different sectors, but learning how each is approaching their problems will help."

The San Francisco Office of Economic and Workforce Development and the Work2Future/Silicon Valley/San Jose Workforce Investment Board are also part of the program locally. Around the country, the six other areas are greater Phoenix, Buffalo-Niagara Falls, N.Y., greater Houston, metropolitan Washington, New York and northwest Georgia.

While the Bay Area's 3.6 percent unemployment is very low, Pritzker said, much of it is getting met by contract positions. "We want to focus on how to increase the number of permanent workers," she said.

Larry Robbin, a workforce-development expert in Oakland who is not involved in the program, said he appreciates that it brings together nontraditional partners.

"I hope this effort will go beyond serving dislocated workers to including engaging the long-term unemployed, people with severe disabilities, people who are homeless and other disenfranchised populations," he said. "That will truly make a difference in our regional economies."

Pritzker said the project will target ideas for the hard-to-employ, which in the Bay Area often means those who lack tech skills. "We want that population to have a greater exposure to the technology sector so they can be a greater source of workforce for our businesses," she said.

Practically speaking, the partnership will involve a lot of local and national meetings, with published findings due in fall 2016. Are meetings and reports enough to make a difference?

"The seven communities we selected have the ability to influence change in their region," Pritzker said. "They have specific goals and metrics and records of success. You will see that influence on the ground."

Megan Lavelle, marketing manager for the Bay Area Video Coalition, also said that she thinks the process will yield significant results.

"We're a training facility, but we want to work better with other training centers and make sure we communicate effectively to our constituents," she said. "It's a panicky moment when you don't have a job. How can we make that process as easy as possible for people?"

Carolyn Said is a San Francisco Chronicle staff writer. E-mail: csaid@sfchronicle.com Twitter: @csaid

@ 2016 Hearst Communications, Inc.

HEARST

ADVERTISEMENT

Get SF Weekly Newsletters

For Email Newsletters you can trust.



Join

sign in



NEWS HOME | THE SNITCH | CHEM TALES | ARCHIVE SEARCH





E



Chem Tales: Is Donald Trump Good on Cannabis?

Day Alox



Fox News





Crime Doesn't Pay, Even for Shrimp

Dx

NEWS









Search

Record Keepers: The Bay Area Video Coalition Keeps the Static at Bay

By Pete Kane

Wednesday, Jan 7 2015

When Manchester University in Indiana stumbled on a tape in 2011 that may have contained the last speech Martin Luther King Jr. ever gave on a college campus, it had no way of playing it. So the school sent it to the Bay Area Video Coalition, a media nonprofit housed in a former mayonnaise factory on Mariposa Street in San Francisco.

"After a lot of research, we found out that that kind of videotape was only made for one year and was only playable on one kind of playback deck," says Ingrid Hu Dahl, director of BAVC's youth mentoring Next Gen program. "When we were

finally able to play it back, you could hear his voice but you could only see lines. Eventually we were able to remaster it so you could see him and hear him, and we were able to preserve it, so we sent it back to the university," which was able to show the work. Even the civil rights hero's estate, known to be strict with such matters, allowed BAVC 10 seconds of the restored footage to use for promotional purposes.

Such preservationist acumen is but one aspect of this surprisingly integrated media nonprofit, which, if people know it at all, is generally regarded as a place for low-income people to get job training. That's accurate, but BAVC does more, from helping young musicians record albums to broadcasting public-access radio shows to keeping seasoned media professionals up-to-date on new technologies. They do so much that, midway





BAVC Executive Director Carol Varney



through a 45-minute tour, I expressed chagrin that I hadn't known about all their resources and technical know-how before.

I'm not alone. "No one does the breadth of what we do," says Executive Director Carol Varney, noting that BAVC's reach is global. Hu Dahl adds that BAVC has digitized California choreographer June Watanabe's archive of videotapes, as well as work held by SFMOMA, the Pacific Film Archive, and the Tate Modern. And oh yeah, they worked closely with the Getty Museum's video preservationist, who exchanged ideas with BAVC's team, went back to L.A., and replicated BAVC's own suite there.

There is a sense of urgency to these endeavors, as "VHS and other kinds of tape have got to be preserved now," Varney says, as they will all, eventually, disintegrate. Even the machines, some of which haven't been manufactured for decades, require specialized knowledge, and BAVC scours Ebay for extras to harvest components from, the way a hotrod enthusiast might keep a parts car behind the garage. Referring to an ancient-looking box, Mindy Aronoff, BAVC's director of training, says they know of only one guy, "in his 70s or 80s, in Castro Valley, who knows how to fix these." BAVC is rescuing from oblivion a sizable portion of the world's cultural heritage dating to the 1970s and '80s, and few people even know about it.

Salvaging treasure from self-destructing magnetic tapes is one thing, but BAVC's dedication to social justice in San Francisco goes beyond that. When I was shown "The Annex," a den for teenagers that's laden with high-end equipment, my jaw dropped. It's a studio for advanced filmmaking classes and a digital audio suite and sound booth (which BUMP Records, BAVC's youth label, uses twice a week to record music), capable of producing the kind of high-quality stuff that gets underprivileged kids a free ride to college. And it's got a great view.

As the best possible afternoon hangout spot, it's where kids get "a sense of healthy eating, greenscreen, taking photographs, storyboarding, songwriting, talking about issues that are going on, and snacks," Hu Dahl says, ticking them off as equally important parts of an education. The BAVC having been burglarized several times, she and Varney are obsessed with security, but they express nearly as much irritation with the kids leaving unwashed dishes in the sink.

There's also quite a bit of Girl Power to BAVC, and it's the synergistic, multimedia kind, centered on an all-girl game-design lab. Independent filmmaker Kristy Guevara-Flanagan worked with BAVC on a documentary project about Wonder Woman, which led to a videogame made specifically for girls to build self-esteem. "Anybody could play the game, but you could only choose to be a superheroine" as your avatar, Hu Dahl says. "And it would walk you through it, like, 'If you were faced with this situation at school, what would your superheroine do?' We paired [Guevara-Flanagan] with some game developers and teachers, and helped her prototype the game here. When the film was launched on PBS, the game was launched online."

Freelancers are another target demographic. Aronoff cites stats that some 40 percent of the American workforce could be independent contractors by 2020, and "the Department of Labor is finally taking notice." In 2012, the feds began supporting Gig Union, a BAVC program geared toward connecting freelancers with employers on a perproject basis, as well as helping them with planning budgets and doing their taxes (which most freelancers are terrible at).

Aronoff is especially proud of BAVC's lounge, which sounds like an organic version of the cross-fertilization chambers Silicon Valley is always trying to construct from the top down. It's a place where freelancers socialize and network; an Annex for adults. "They

Would you have the stamina to run for President?

PORT FOR SPWEERLY

1400 DOM

Absolutely

Never

Maybe
If I trained





THE SNITCH

S.F. Seen As Perfect Host City For Summer Olympics - in ask, 'Will you be on my shoot' or 'I'm looking for someone to code this part of my project.'
People end up getting jobs in here," Aronoff says.

But every story needs a villain. The threat to net neutrality looms large. Though the government received 3.7 million citizens' comments urging the FCC not to hand the keys to the internet over to Comcast and Time Warner, Aronoff admits that she's "pessimistic." (The commission votes in February.)

"The worst-case is a replication of what's happening on television," Varney says. "We still have PBS, but every year, PBS is under threat. Similarly, for the internet, are we in a position where it will just be taken over by the huge conglomerates? That's highly likely. The beauty of the internet was that people actually thought they had a shot to get stuff out into the world, but if there's a tax placed on everyone who creates media, especially high-bandwidth media, the ability to do that is curtailed." As with the race to preserve decaying tapes, they're laboring under an externally imposed clock.

In the meantime, however, BAVC is chugging ahead. It's gearing up for a media entrepreneurs fellowship ("Bridges," for people ages 18-26) that starts up Jan. 8; an Artist-in-Residence program launching in February; and summer internships after that. Even if an unfavorable FCC ruling clamps down on the public radio shows that BAVC produces and Comcast is obligated to air, it won't necessarily have a direct impact on girls making documentaries about superheroines. Varney believes BAVC will still be able to fulfill its core mission, helping people to learn the tools so they can make stories and make social change. "Everybody who works here is like, 'Damn, I wish I had this in high school.'"

Clarification: An earlier version of this article mischaracterized the Getty Museum's relationship with BAVC.

Tags: News





FREE SHIPPING

Shop Now

SMALL BUSINESS COMMISSION MARK DWIGHT, PRESIDENT REGINA DICK-ENDRIZZI, DIRECTOR



CITY AND COUNTY OF SAN FRANCISCO EDWIN M. LEE, MAYOR

Legacy Business Registry

Application Review Sheet

Application No.: Business Name: Business Address: District: Applicant: Nomination Date: Nominated By:	LBR-2016-17-013 Blue Bear School of Music 2 Marina Blvd., Building D District 2 Alycia Moore, Manager of In August 30, 2016 Supervisor Mark Farrell	ndividual	l Giving			
• •	icant has operated in San Fraceeding two years?			•		o break in
2403 Ocean Avenue from 19 2 Marina Blvd., Building D fro	` ,					
CRITERION 2: Has the appl particular neighborhood or co	icant contributed to the neighommunity?		d's history	and/or th	-	of a
CRITERION 3: Is the applicate the business, including craft,	ant committed to maintaining culinary, or art forms?		sical featu X		aditions th	at define No
NOTES: NA						
DELIVERY DATE TO HPC:	October 3, 2016					

Richard Kurylo Manager, Legacy Business Program



Member, Board of Supervisor District 2



City and County of San Francisco

August 30, 2016
San Francisco Office of Small Business
1 Dr. Carlton B. Goodlett Place, Room 110
San Francisco, CA 94102-4681

Dear Director Dick-Endrizzi,

I hereby nominate the Blue Bear School of Music to the Legacy Business Registry of San Francisco. The Blue Bear School of Music has provided affordable music education in San Francisco for the past 44 years.

The Blue Bear School of Music first opened in 1971. Originally serving from Ocean Avenue, The School moved to Fort Mason in 1979. The Blue Bear School has continued to serve San Francisco as a 501c3 non-profit organizations, while granting individually funded programing to assist underserved neighborhoods. Well known for their contribution to the music community, The Blue Bear School embodies the definition of San Francisco community ideals.

The Blue Bear School has stood out among small businesses for their exemplary service of providing a valuable resource to the San Francisco Music community for 44 years.

Sincerely,

Mark E. Farrell

Marle S. Fare-

San Francisco Supervisor, District 2

Section One:

Business / Applicant Information. Provide the following information:

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

NAME OF BUSINESS: Blue Beay School of BUSINESS OWNER(S) (identify the person(s) WE are a 501 c(3) be OUY EXECUTIVE DIrector	s) with the highest ownership	Yah	King n		iber is
CURRENT BUSINESS ADDRESS:		TELEPH	IONE:		
2 Marina Blid. Bldg. D.		(415)	673-30	600	
5F, ca 94123	? ? 3:	EMAIL:			
•	4	alycia@bluebearmusicorg			musicarg
	CEBOOK PAGE:				
bluebearmunc.org fai	cebook.com/Blue Bearm	2 Bearmusic yelp.com/blue-bear-5choo		61ue-bear-school-o	
					mus ic
APPLICANT'S NAME				T -	
applicant's title			되고 사람들은 사람	800	Same as Business
Manager of Individual	Giving				
APPLICANT'S ADDRESS:		TELE	EPHONE:		
1512 Tavaval Straptz			(415)673-3600		
san Francisco, ca 9411	b	EMAIL:			
		alycia@bluebearmusic.or?			
SAN FRANCISCO BUSINESS ACCOUNT NU	MBER: SECRETA	RY OF S	TATE ENTIT	Y NU	MBER (if applicable):
0394831 (1279256					
OFFICIAL USE: Completed by OSB Staff					
NAME OF NOMINATOR:		DATE	OF NOMINA	TION:	
		·····	A-1-8		

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	
2403 Ocean guellue	94127	1971	
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?		ERATION AT THIS LOCATON	
◯ No 🕏 Yes	Tuéas !		
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION	
2 Marina Blud. Bldg. P.		Start: 673	
SF1C9	94123	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.

alucia Moore

09/15/2016

Signature:

Blue Bear School of Music Historical Narrative

Criterion 1

a. Short history of the business from the date the business opened in San Francisco to the present day, including the ownership history.

Blue Bear School of Music, a nonprofit organization, was founded as "Blue Bear Waltzes School of Genuine Music" in the summer of 1972 by a rock band called "Wolfgang & Strauss" — "Wolfgang" was a dog; "Strauss" were two brothers in the band. When naming the school, the brothers Strauss whimsically recalled Johann Strauss's "Blue Danube Waltz," substituting the Bear River for the Danube, and the rest is history.

In 1978, operations moved from the original storefront on Ocean Avenue to Fort Mason Center, where Blue Bear has thrived and evolved to its current state of more than 850 music-loving students per quarter.

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

We have not ceased operations at any point since we were founded. We moved locations in 1978 when Fort Mason Center opened and have been here ever since.

c. Description of the ownership history when the business ownership is not the original owner or a family owned business.

We are a 501(c)(3) nonprofit organization and not owned by any private entities.

For a period in the mid-1970s, when the founding members moved on, Blue Bear was run by a co-operative of teachers and students.

Blue Bear's current Board of Trustees and Staff includes former "Wolfgang & Strauss" members Dr. Steve Savage (Executive Director) and Richard Strauss along with Electric Orchestra & Folk Chorus (and Blue Bear Association) members Bonnie Hayes and Carol Snow. Day-to-day operations are under the direction of Dennis Criteser, a former student who has been associated with the school for 35+ years.

Criterion 2

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

We have significant historical value to San Francisco, and the breadth of our programming is extensive. Not only do we operate at our main location at Fort Mason, we offer community programs throughout San Francisco (See Exhibit A). This includes grant and individual funded programs that teach underprivileged children in community centers and schools. These don't cost the students anything, and is representative of our overall philosophy of "offering free or affordable music education to all."

b. How the business is associated with significant events in the neighborhood, the City, or the business industry.

We are very well known in the San Francisco community as being the Original School of Rock and Roll. We have helped over 35,000 students learn the joys of playing music at our Fort Mason Campus alone. For our community programs, we help over 500 students annually at our various locations.

c. Significant or historical people with whom the business is associated.

Some of our famous students include Anion Salazar from Third Eye Blind, Gina Graziano who is now affiliated with DIS/ Twin Records, and Howard Wiley who has performed at the San Francisco Jazz Festival and has won a Grammy for one of his albums. (Exhibit D)

d. How the business demonstrates its commitment to the community.

Our scholarship and sliding scale programs are some that we are most proud of. Each year, depending on amount of funding we have, we give scholarships to our neediest students. This year, it has been two teenagers who both love singing, songwriting, piano, and guitar. We've gotten them to perform at venues with us, including at larger venues like The Fillmore. We are incredibly proud of them and all that they've accomplished — please see the attached photos of them rockin' out! (Exhibits E + F).

In addition, we have 22 offsite programs (and growing!). They range from semester to semester. We offer needs based curriculum to students of need in underserved neighborhoods like the Tenderloin and Bayview communities. For example, at our Bayview YMCA location, we have a digital audio studio where we work with students from the community and teaching them how to use Ableton and make mix tapes of their work (Exhibit B) Another example is at our Tenderloin Community Center location where we teach a group of 10-15 students at the center to play any instrument they'd like to learn. Before the holidays, they perform at a Christmas party for Up on Top and showcase their newly learned skills (Exhibit C).

f. A description of the community the business serves.

Our community is very San Franciscan — diverse and unique. At our Fort Mason Campus, we offer many different programs. They range from classes for toddlers (ages 6 months to 5 years), Teenage Band Workshops (12-18 years old), Teen Private Lessons, Adult Band Workshops, Adult Group Classes, Adult Private Lessons, and more. Each semester, we try to offer new and innovative programming to meet the needs of our students. We offer a variety of instruments --- from singing to ukulele with everything in between. We are an asset to the Marina Community and are a staple business located here.

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

Our Fort Mason location is an icon in the Marina neighborhood. The inside of the school has not changed significantly since the day we moved in. The interior of the school today looks much the same as it does in photographs from the late 1970s.

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

If Blue Bear were to shut down, San Francisco would lose a valued institution that has helped countless students pursue their passions of playing music. Our mission statement is "Playing Music Changes Lives" — and in our 45 year history, we have succeeded in this mission.

Criterion 3

a. Description of the business and the essential features that define its character.

Blue Bear is the original school of Rock and Roll. We have maintained that character by offering musical instruction that is free, or very affordable, for almost 45 years to the San Francisco community. In addition, the people we hire to teach are local musicians themselves. Many of them perform outside of Blue Bear, and pursue their own musical endeavors in their spare time. This tradition dates back to when we first opened in 1972, in which we wanted to give refuge to teachers as a side source of income while they pursued their own careers.

b. How the business demonstrates 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).

While we have expanded our offerings since 1972 to include pop and other genres, our main focus is still rock and roll. Each semester, we offer new opportunities to learn something different --- from your shower singers to your semi-professionals. We are proud of our Rock and Roll history and plan on maintaining our school to continue this tradition.

SECRETARY OF STATE | ELECTIONS & VOTER INFO | CAMPAIGN FINANCE | CALIFORNIA BUSINESS PORTAL | ARCHIVES & MUSEUM

Results Detail

Last statement filed on: 5/6/2015

Corporation		
BLUE BEAR SCHOOL OF MUSIC		
Number: C1279256	Incorporation Date:6/19/1985	Status: Active
Jurisdiction: CA	urisdiction: CA Type: Domestic Nonprofit	
Address		
FORT MASON CENTER,2 MARINA BLVD. BLDG. D		
SAN FRANCISCO, CA 94123		
Agent For Service Of Process		
DENNIS D CRITESER		
BLUE BEAR, FORT MASON CENTER, 2 MARINA BLVD. BLDG. D		
SAN FRANCISCO, CA 94123		

Please review this information to determine if you have located the correct corporation. The corporation is not yet due to file the required statement; therefore, this filing must be filed either by mail or at our public counter in Sacramento. Refer to Statement of Information for the forms and instructions.

Search Results New Search

INTERNAL REVENUE SERVICE

DEPARTMENT OF THE INCHOUNT

Date: BEC 1 1 1985

Blue Bear School of Music Bldg. D. Fort Mason San Francisco, CA 94123 EIN: 94-2243418
Accounting Period Ending:
 December 31
Form 990 Required: Yes
Person to Contact: Taxpayer
 Service Representative
Contact Telephone Number:
 (800) 424-1040

Dear Applicant:

Based on the information supplied, and assuming your operations will be as stated in your application for recognition of exemption, we have determined you are exempt from Federal income tax under section 501(c) (3) of the Internal Revenue Code.

We have further determined that you are not a private foundation within the meaning of section 509(a) of the Code, because you are an organization described in section 509(a)(1) and 170(b)(1)(A)(ii).

If your sources of support, or your purposes, character, or method of operation change, please let us know so we can consider the effect of the change on your exempt status and foundation status. Also, you should inform us of all changes in your name or address.

As of January 1, 1984, you are liable for taxes under the Federal Insurance Contributions Act (social security taxes) on remuneration of \$100 or more you pay to each of your employees during a calendar year. You are not liable for the tax imposed under the Federal Unemployment Tax Act (FUTA).

Since you are not a private foundation, you are not subject to the excise taxes under Chapter 42 of the Code. However, you are not automatically exempt from other Federal excise taxes. If you have any questions about excise, employment, or other Federal taxes, please let us know.

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.

The box checked in the heading of this letter shows whether you must file Form 990. Return of Organization Exempt from Income Tax. If Yes is checked, you are required to file Form 990 only if your gross receipts each year are normally more than \$25,000. If a return is required, it must be filed by the 15th day of the fifth month after the end of your annual accounting period. The law imposes a penalty of \$10 a day, up to a maximum of \$5,000, when a return is filed late, unless there is reasonable cause for the delay.

Box 36001, San Francisco, CA. 94102

Letter 947 (DO) (10-83)

INTERNAL REVENUE SERVICE

DEPARTMENT OF THE TREASURY

You are not required to file Federal income tax returns unless you are subject to the tax on unrelated business income under section 511 of the Code. If you are subject to this tax, you must file an income tax return on Form 990-T.Exempt Organization Business Income Tax Return. In this letter, we are not determining whether any of your present or proposed activities are unrelated trade or business as defined in section 513 of the Code.

This determination letter, as it pertains to your school operation, is predicated on the understanding that you will comply with the provisions of Revenue Procedure 75-50, or other directives of the Internal Revenue Service as may become current.

You need an employer identification number even if you have no employees. If an employer identification number was not entered on your application, a number will be assigned to you and you will be advised of it. Please use that number on all returns you file and in all correspondence with the Internal Revenue Service.

Because this letter could help resolve any questions about your exempt status and foundation status, you should keep it in your permanent records.

If you have any questions, please contact the person whose name and telephone number are shown in the heading of this letter.

Sincerely yours,

Ci di studet Director

Box 36001, San Francisco, CA. 94102

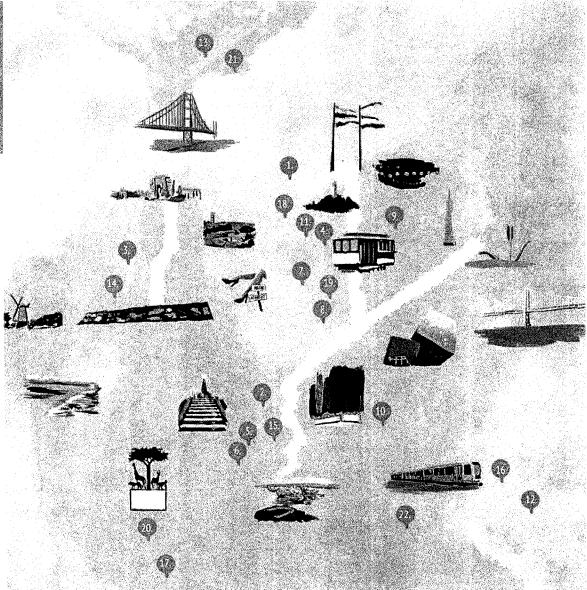
Letter 947(DO)(10-83)





Community Programs

- 1. Blue Bear (Main Campus)
- 2. Rooftop Elementary School
- 3. George Peabody Elementary School
- 4. Greative Arts Charter School
- 5. Academy of Arts and Sciences
- 6 Miratoma Elementary School
- 7. Gateway Middle School
- 8 The Mix at the SF Public Library
- 9 St. Vincent de Paul Society
- 10. St. Joseph's Family Center
- 11. Tenderloin Recreation Center
- 12 Bayview/Hunters Point YMCA
- 13. The Ranch Community Center
- 14 Argonne Elementary School
- 15. Alvarardo Elementary School
- 16. Bayview Opera House
- 17. Brandeis Hillel Jewish Day School
- 18. SF Montessori School
- 19. GLIDE Youth Ministries
- 20. Brandeis Hillel Day School
- 21. Bel Aire Elementary School
- 22. Visitacion Valley Middle School









Students performing with headliner Allen Stone at the recent annual Spring Benefit at The Fillmore

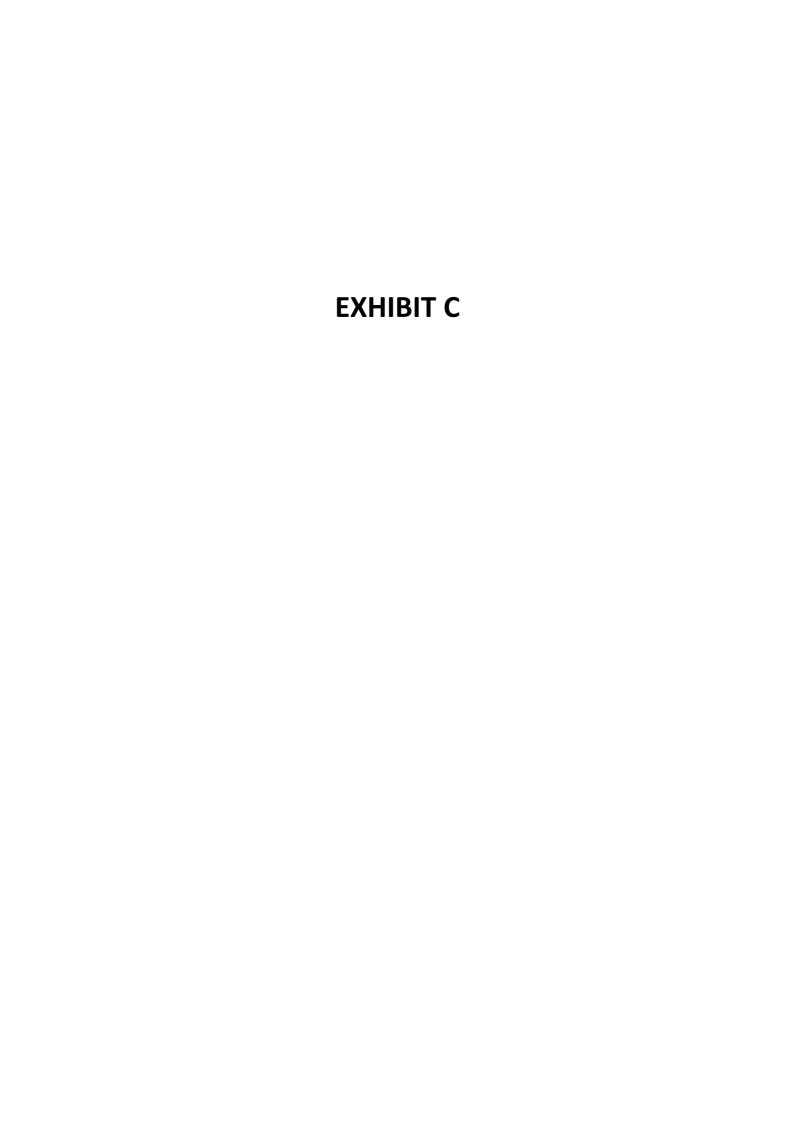










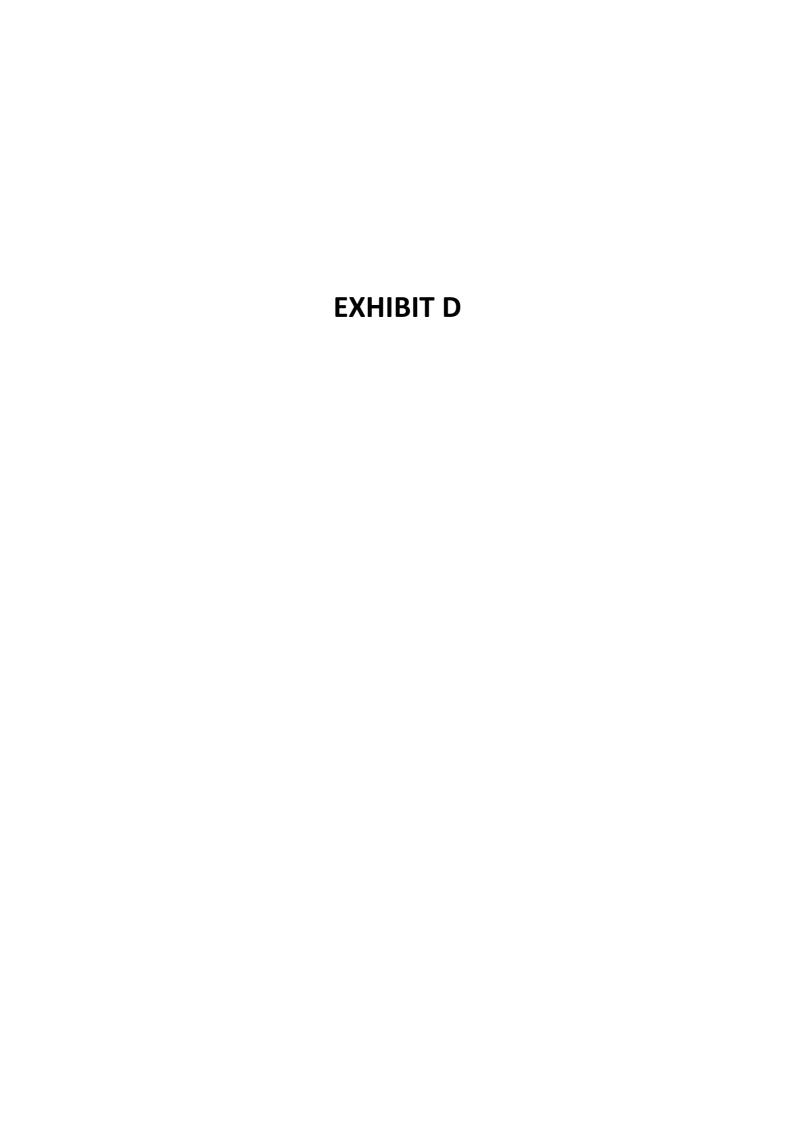






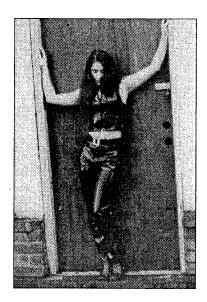






where are they now?

an update on some former Blue Bear scholarship winners



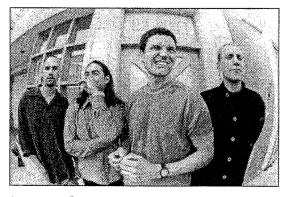
Essence Goldman, Scholarship Winner in 1994 and 1995, graduated in May of 1997 from San Francisco State with a degree in Organizational Speech Communications, and also completed an internship at Polygram Records tracking sales and promoting alternative artists. She recently completed her independent release, "Conception." Essence now works as a college marketing rep for Universal Distribution and continues to be an active performer in San Francisco clubs. One of her songs has been chosen for use in an episode of Nash Bridges.

essence

Following her year of study at Blue Bear, 1989 Scholarship Winner Gina Graziano picked up and moved to Austin, Texas with her entire band and spent the next five years writing, singing and playing there. Gina and her band, the novellas, released an independent CD in 1994 and are also featured on "So What," a tribute to the Replacements on DIS/Twin Records.



gina graziano



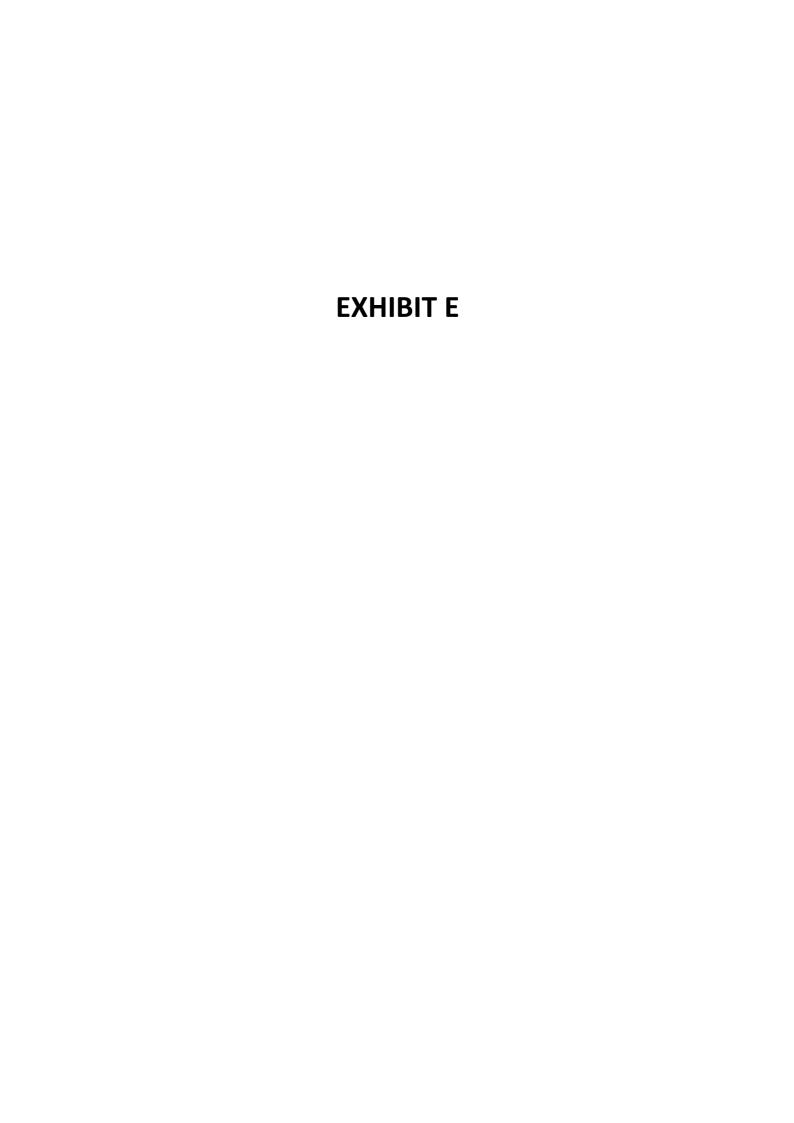
THIRD EYE BLIND

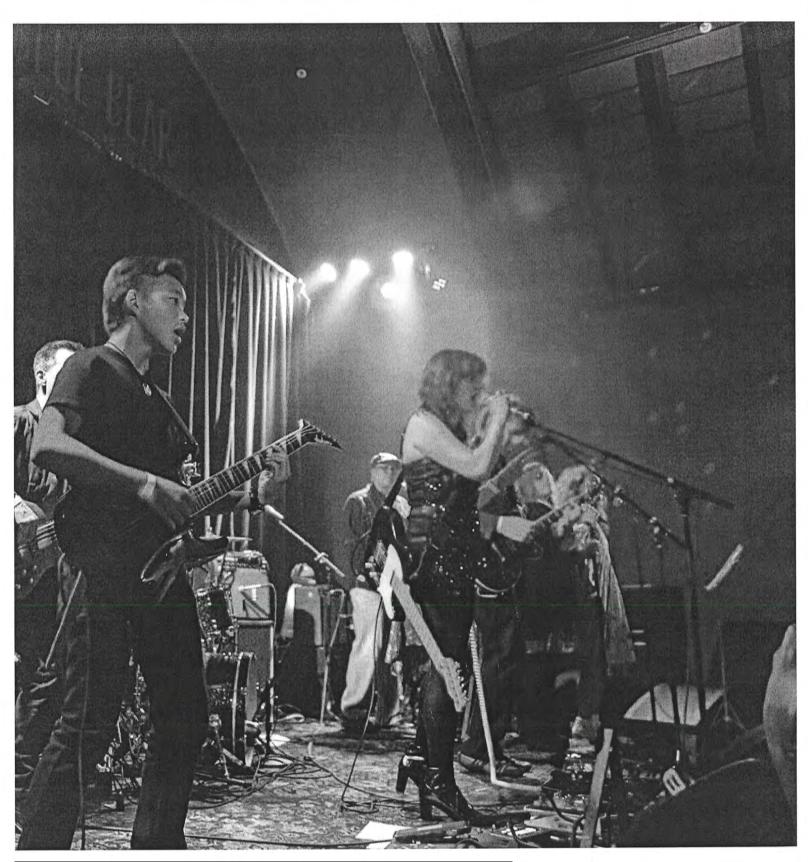
Arion Salazar (2nd from left), Scholarship Winner in 1988, is the bassist for Third Eye Blind, whose debut Elektra release is now in the stores. Arion previously saw major label action as bassist for Fungo Mungo, whose Island Records album was released in 1992. Arion also continues to play bass in Curveball, a dynamic Bay Area cover band.

HOWARD WILEY

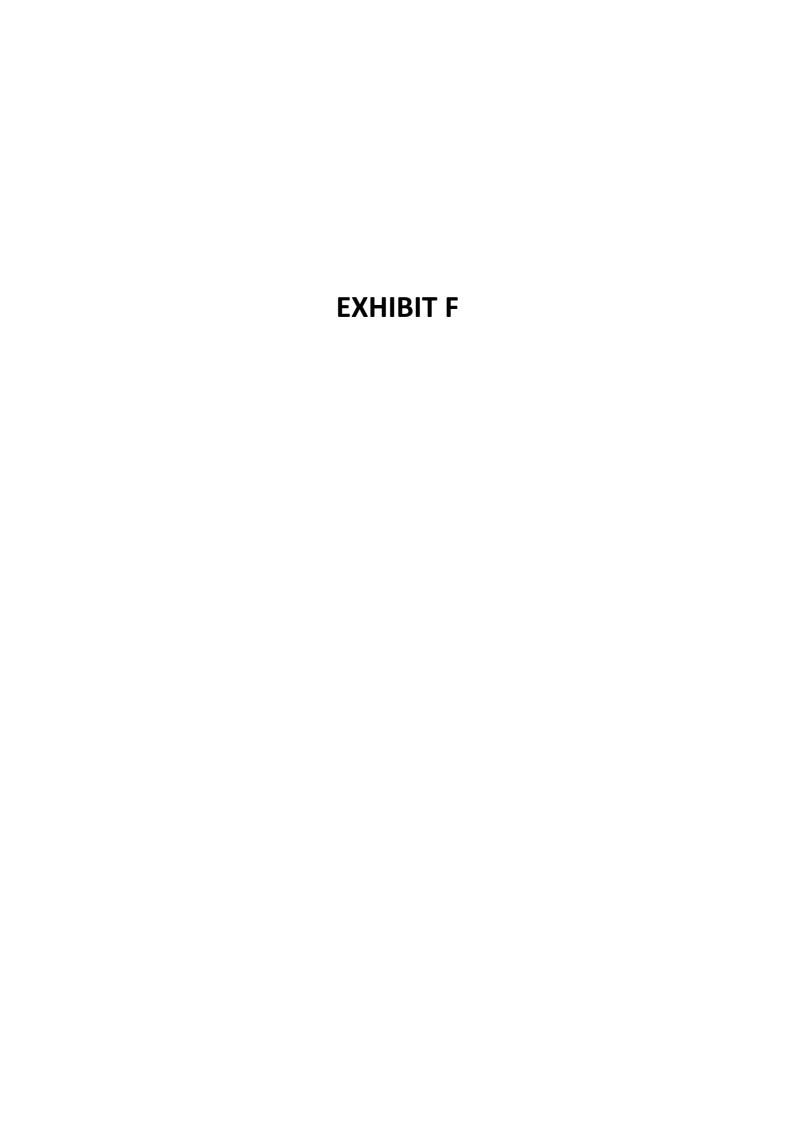
Howard Wiley first won a Blue Bear Scholarship in 1992 at the age of thirteen. Also a Scholarship Winner in 1993, 1994 and 1995, Howard has performed at the San Francisco Jazz Festival, the Huntington Beach Jazz Festival, at B.B. King's Blues Club (Universal Studios, CA) and the Museum of Contemporary Art in Chicago, IL. He has received the Down Beat Blues/Pop/Rock Instrumentalist award for best soloist and the MVP award for the Grammy All-American Jazz Band. Howard released his debut CD "Businessman" in 1995.

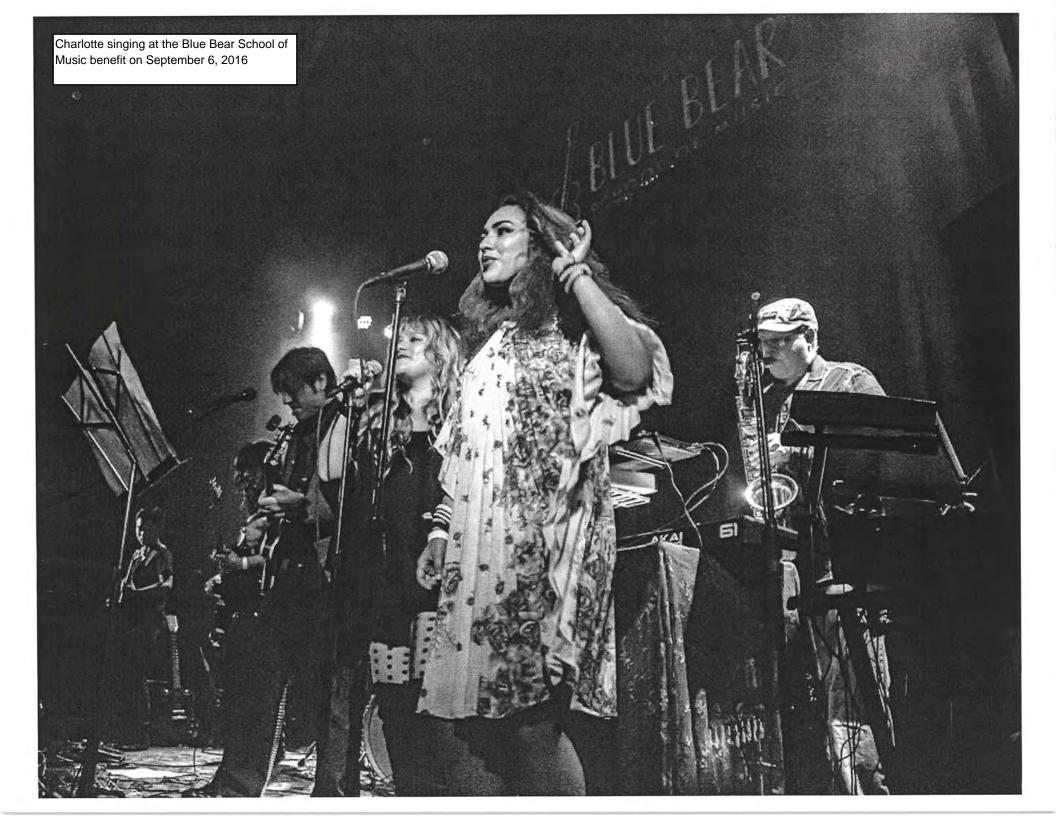






Zach pictured playing guitar at the Blue Bear School of Music benefit on September 6, 2016





MISCELLANEOUS PHOTOGRAPHS, EPHEMERA AND MEMORABILIA

kveus4837s.jpg 660×440 pixels 9/8/16, 1:09 PM



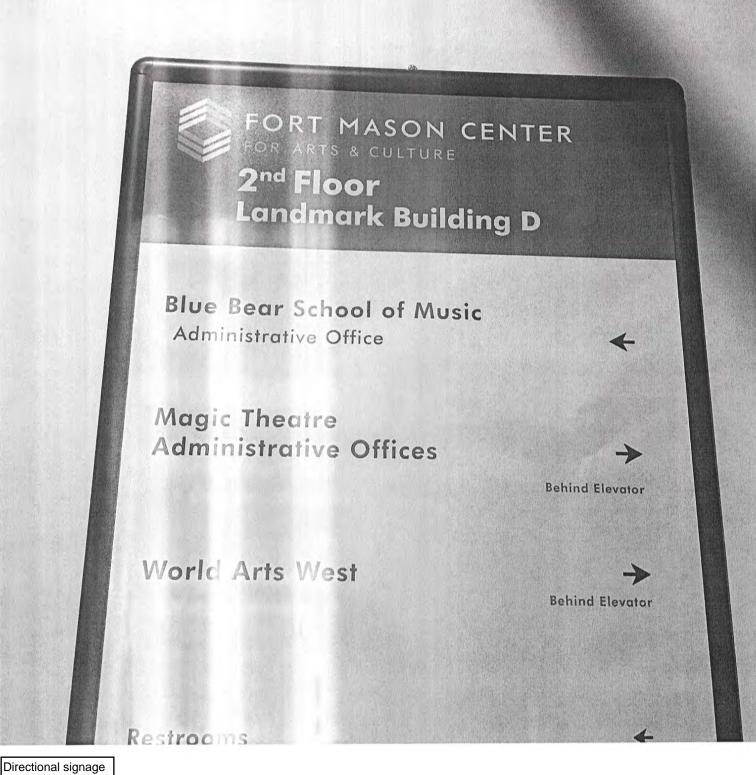
Current exterior photograph



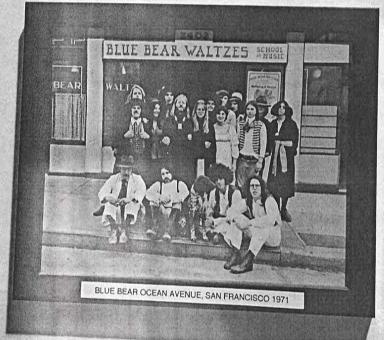
Office front door, inside 2 Marina Blvd.



Old posters on the wall near the reception desk.







Photographs of the organization's founders



Photograph from 1980 after the organization's move to Fort Mason



BLUE BEAR SCHOOL OF MUSIC 1988 SCHOLARSHIP WINNERS Left to right: Seth Hamblin, DeTrina Lorena, Arion Salazar, Justin Hibbard



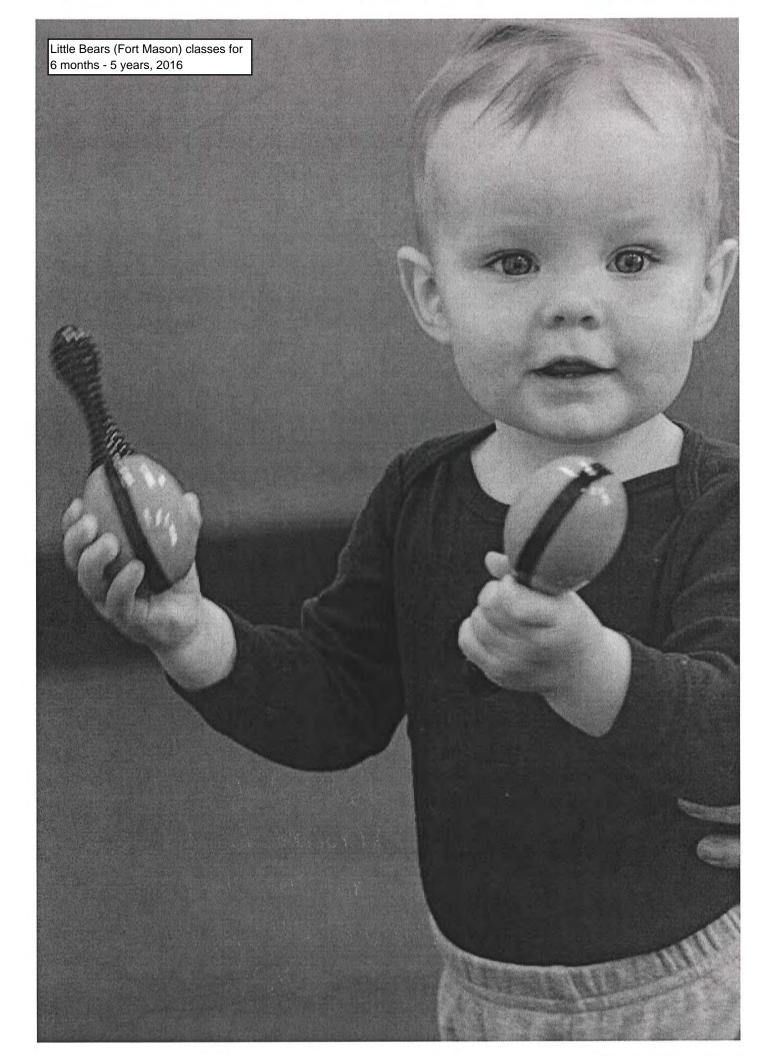
1988 SCHOLARSHIP SUPERSPONSOR FUN PRODUCTIONS

1988 SCHOLARSHIP SPONSORS MONTEREY PENINSULA ARTISTS BAM MAGAZINE CHRIS HAYES

In-house produced document about scholarship students in 1988



Photograph of staff and students in 1972 in front of the Ocean Avenue campus

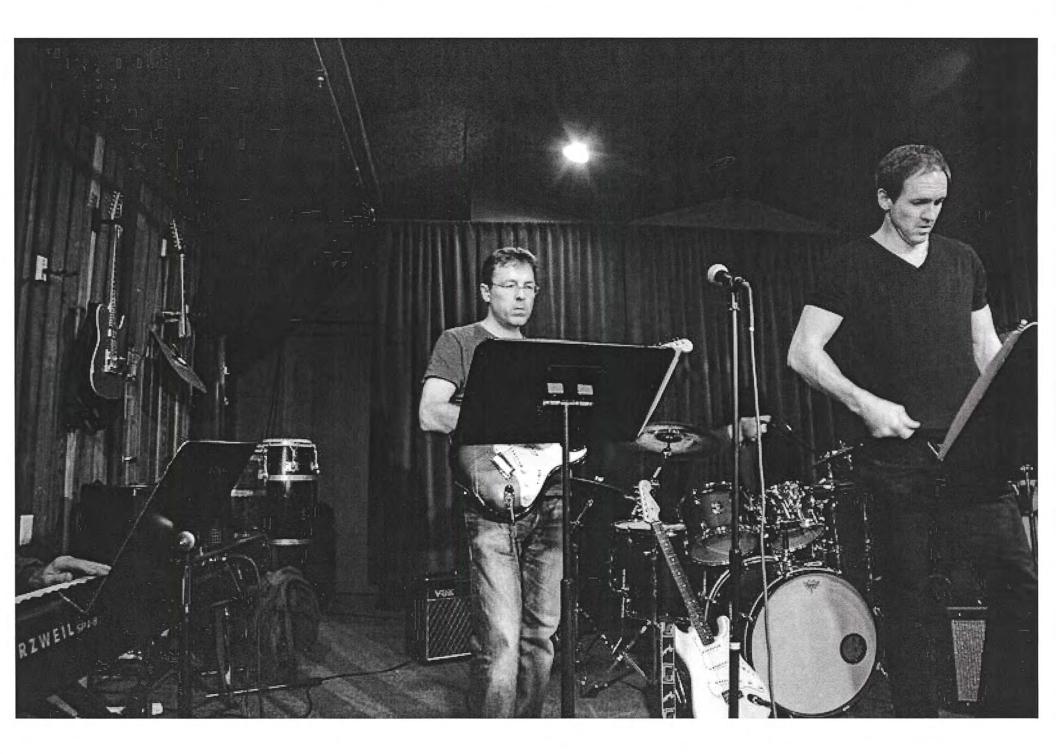












VOLUME 2, NUMBER 4, APRIL 1976

It's Be-Bop, Funk And **Amplifiers At The First College** Of Rock 'n' Roll

lock 'n Roll is here to stay. The music which has been described as "immoral," "pornographic," and "just noise," has finally earned a place in the hallowed halls of higher education.

Blue Bear Waltzes College of Rock 'n' Roll, known affectionately as Rock U, is all but lost amid mid-century storefronts and middle-class houses in the Ingleside District of San Francisco. Established in 1971 by four disenchanted musicians, the school has had its share of problems. Luckily, rock musicians seem to thrive on hard times, and the school has finally turned a profit for the first time in their relatively brief history.

The school, like any other institute of higher learning, has semesters, seminars, workshops and basic requirements. After a year at the school students have a good working knowledge of basic music theory and, particularly, the intricacies of rock musicianship. But beyond that, the school makes no promises.

"It's not the intention of this school to produce rock stars, warns present co-director, Steve Savage. "Young musicians come to us with stars in their eyes, and we have to make that point clear to them.'

Rock music has become the life-blood of so many young people today. In the reception room at Blue Bear Waltzes, a long-haired post-teen had his own reasons for attending rock music school.

"There are things I want to say . . . and I need music to say them. Sure I'd like to be a rock star, every kid who's ever been to a concert would rather be up on stage than dancing and screaming his guts out in the audience. Well, first I want to be able to make the music, then I'll



The school offers 16 classes, three vocal courses, two masters seminars and five workshops.

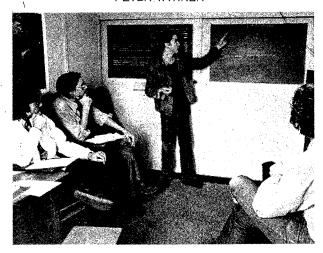
think about stardom."

The informal, "hang-loose" atmosphere at the school reflects the attitudes of the musicians there. A college student's usual complaints-confusing bureaucracy, overemphasis on grades, and irrelevant and boring classes-are not to be found here. The school is geared toward close contact between the student and teacher-a situation which is essential in the teaching of any of the arts.

The school is run by Savage, Diane Froman, and Carol Snow, and while they often disagree on administrative matters, they soundly agree on the importance of their school. According to Savage, "A person who goes through the program here is going to be better trained than a great majority who are out working now, in terms of popular music. Most of what you get with a university music degree is ultimately less valuable than what you get in a year studying here."

The classes offered are a welcome switch from the usually dull college catalogs. Imagine starting the day with a workshop in soul singing; after lunch a class on the fundamentals of slide guitar; ending the day with a seminar on pure funk. Sound inviting? To the students at Blue Bear Waltzes, it's music to their ears. O

-PETER TATINER



Hundreds of teachers have applied for positions; only a few will be hired.

PHOTOS BY PETER TATINER



Laura Ost

he College of Rock and Roll has finally graduated. After seven uneven years as San Francisco's haven for musicians who want to study rock instead of Bach, Blue Bear School of Music has come of age and established itself as

a stable, solvent business. There is more music throbbing in its newly redwoodpanelled walls than ever before.

"It was the good karma of Blue Bear that got us what we needed," co-director Steve Savage exults. Blue Bear has always combined musical ebullience and sheer lunacy with economic frailty, that frustrating combination peculiar to small-time popular music. Founded in 1971 by guitarist/songwriter Steve Strauss, Blue Bear was ostensibly created to finance the four-piece rock band, Wolfgang & Strauss. (Wolfgang was Steve's dog; he didn't play an instrument.) The original name of the school was Blue Bear Waltzes School of Genuine Music—inspired by both the Blue Danube Waltz (written by an earlier Struass) and the Bear River (where Steve Strauss once lived). Students informally dubbed it Rock U. or the College of Rock and Roll.

The school grew wildly for several years. An electric orchestra and chorus composed of 20 to 40 students and teachers performed around town at such places as the Great American Music Hall and cut a record (which was never released). The orchestra also put together a musical lecture presentation on rock music and the importance of popular culture for the University of California. What is now Bear West studio was established by the school, which also ran its own printing operation. Blue Bear was featured in Rolling Stone, Guitar Player, California Living, the Saturday Review, the San Francisco Chronicle, and Night Times. All this excitement, with as many as 120 students enrolled at one time, took place in a somewhat delapidated storefront building on Ocean Avenue.

But Blue Bear needed more than sheer enthusiasm to survive. The school overextended itself and fell \$30,000 in debt, Wolfgang & Strauss broke up in 1974, and during the mid-'70s many still-starving staffers became distracted and frustrated. At the same time the local music scene seemed to quiet down.

the local music scene seemed to quiet down.

Blue Bear was rescued in 1975 by Steve Savage, who had been the drummer with Wolfgang & Strauss, and co-director Carol Snow, one of the original students who is also a CPA. The school was whittled to a manageable size, and the superfluities, such as the printing program, were eliminated, and all the debts were paid. Then, just as the school began to break even, their building was sold, and the new owner tripled the rent.

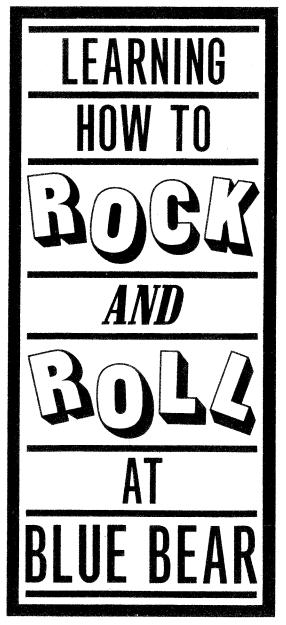
After toying with the idea of closing the school, Savage discovered the Fort Mason Center, the old military base turned refuge for non-profit arts organizations, among them Music by the Bay. Not only did the Fort Mason Foundation offer Blue Bear a low-rent space, it also built redwood paneled, soundproof classrooms and a 100-seat concert hall.

"This is the beginning of the new 'good old days,"' Carol Snow noted after the school's quarterly bash in mid-December, when all the students perform their material. "There's a lot of energy, a lot of support here. There's an underground rumbling of talent—it reminds me of the days when San Francisco was a hotbed of musical excitement." That '60s aura has effectively combined with a contemporary tone, not quite punk but definitely progressive.

"The school is expanding and new wave energy is where it's going," Savage says. "Because of the resurgence of rock and roll, there are more young people that have a real, current desire to help music and make it grow."

Blue Bear's growth may be spurred by the recent extinction of Marin's Family Light School of Music which, although larger and more widely-known, was actually inspired by Blue Bear. The schools were never

really in competition, Savage says, because of their geographical separation. Now, Blue Bear is the only place to go for a practical, popular perspective on music shunned in traditional conservatories. There are presently some 140 students—"We plan to fill out until we burst at the seams," Snow says—ranging from veteran country singers to teenage hard rock



drummers. There are more than a dozen teachers, all of them professional musicians; most were known personally by Blue Bear staffers before coming to the school, a few are former students. "Instead of studying Bach chorales, we study blues progressions," Savage offers as an example. "Instead of doing Mozart, we do The Eagles." Blue Bear teaches the fundamentals of theory that many self-taught musicians are lacking; in fact, quite a few students find that such dull matters can actually be interesting.

"I found out how to do things I'd never really learned how to do, how popular music is really put together," Snow recalls of her student days when she studied songwriting and played the piano. Guitarist Amy Nicholson, a recent folk/rock student who branched out into jazz as a result of her experience at Blue Bear, calls the theory classes "by far the most valuable."

But the most popular offerings are the workshops, in which individual musicians form bands that put together material for a quarterly show. The set-up is unique in that an experienced teacher is always present to smooth the usual discord, and the band actually produces something.

Even professional musicians have praise for their studies at Blue Bear. Les English, who first played clubs in the mid-'60s, took private lessons and theory at Blue Bear recently and lauds the casual, non-academic atmosphere combined with teachers who "know what they are doing."

Blue Bear offers private lessons in electric and acoustic guitar, bass, piano, synthesizer, sax, flute, trombone, trumpet, and drums. You can also arrange special instruction for your individual needs, like help with microphone technique, for example. Theory classes include ear training, rhythm, and harmony. Workshops are arranged for rock and blues, jazz or vocals. Prices are reasonable: \$50 for four private, one-hour lessons; \$180 for 16; \$40 for ten weeks of group theory (one hour sessions); \$75 for ten-week workshops (two-and-a-half hour sessions), discounted to \$50 for bass players and drummers; and \$100 for ten weeks of music business (one-and-a-half hour sessions). There is a \$15 registration fee. With a few exceptions, any combination may be taken for an unlimited number of quarters. Guitar fingerboard, for example, requires basic theory.

Publicity is taught by Queenie Taylor, head of publicity for Bill Graham Presents, and Ed Denson (former manager of Country Joe & the Fish and the Joy of Cooking, who now owns Kicking Mule Records) teaches management. This Spring Quarter, which begins April 2, Denson is offering a class on independent producing called "How To Make Your Own Record." Jim Coe, former head audio engineer for Jefferson Starship, will teach "Concert Audio" for aspiring sound technicians, both beginners and those with experience. The cost for the audio class is \$350 for six hours a week.

Blue Bear is a non-profit association run by Savage, who handles the musical programs and teaches drums and rhythm, and Snow, who serves as administrator and does the bookkeeping. Because of the lack of bureaucracy, the whole program is very personal—students deal with the directors and teachers to arrange their own programs. Uniquely enough, this seemingly utopian project has entered the real world of business, much as rock music has finally been accepted as living art and a legitimate cultural expression. Although Blue Bear has not yet produced any "big time" stars, its students are certainly serious about a rock and roll career.

As James Brunot, a 16-year-old student drummer,

"Instead of studying Bach chorales, we study blues progressions. Instead of doing Mozart, we do The Eagles."

The curriculum is varied and flexible, the atmosphere casual and personal. Although homework and tests are given, there are no grades or degrees, so learning is totally student-motivated. There is a fairly high attrition rate, but those that stay are wildly enthusiastic. According to Savage, the school emphasizes practical information and contemporary styles

says, "If you happen to hear of Sammy Hagar needing session musicians, I'm looking, you know." \Box

Blue Bear School of Music is at Fort Mason Center, Building 314. San Francisco, CA 94123. Call (415) 673-3600 for a free brochure or more information. Spring quarter registration begins March 18.

BLDG D.

Artists in Print (673-6941)
Asian Women United (775-0103)
Blue Bear School of Music (673-3600)
Center for Educational
Telecommunications (775-0103)
Friends of the S.F. Public Library
(558-3770)
Magic Theatre (441-8001)
Media Alliance (441-2557)
Mexican Museum (441-0404)
Performing Arts Workshop (673-2634)
Poetry Film Workshop (921-4470)
Public Broadcasting Assn. (673-9771)
Western Public Radio (771-1161)

BLDG F. Whole Earth Bookstore (441-7250)

MARINE CENTER

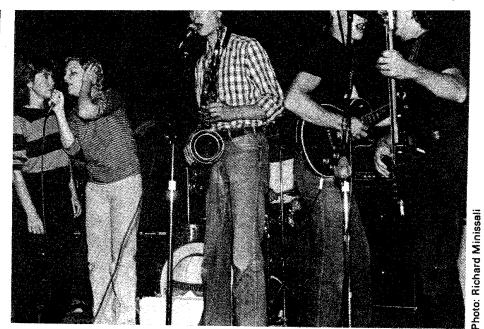
Greenpeace (474-6767) Bldg E.
Lifeline Marine Research (775-6497)
Bldg E.
Marine Center Planning (775-4640)
Marine Program Info. (775-INFO)
Maritime Humanities Center (771-3488)
National Liberty Ship, SS Jeremiah
O'Brien (441-3101)
Oceanic Society (441-5970) Bldg E.
Oceans Magazine, Oceans Expeditions
Project Tektite (566-9390) (771-7327)
Yacht Racing Assn. of S.F. Bay (771-9500)

BLDG 240

American Youth Hostel, Inc./Travel Store (771-4646) San Francisco Int'l Hostel (771-7277)

The Fort Mason Foundation, a privately-funded nonprofit organization, is engaged in renovating surplus military buildings at Fort Mason, headquarters of the Golden Gate National Recreation Area. The Foundation administers Fort Mason Center which is located on the Bay between Aquatic Park and the Marina Green. In less than three years, the Center has become a national model for low-cost community-responsive urban parks.

We invite you to bring your conferences, classes, performances, meetings or benefits to Fort Mason. Space for suitable activities is available for a nominal daily or hourly fee. Enjoy the pleasure of teaching, working, or performing in this unusual national park location. Call 441-5706 for booking appointments and information.



9/13 & 14 Summer Quarter workshop show at Blue Bear School of Music.

ALTERNATIVE TRADITION AT BLUE BEAR

Blue Bear School of Music, which has had its home at Fort Mason Center for about half of its 11-year history, is the oldest continuing popular music school in the U.S. Since its 1971 founding in a San Francisco storefront with 25 students and the goal of educating aspiring rock musicians, Blue Bear School has grown to an enrollment of over 200 and a curriculum which includes not only Rock, but extensive Jazz programs, New Music, Pop, Synthesizer, and introductory courses in Music Business.

Blue Bear students range in age from early teens to mid-fifties and from absolute beginners to advanced players. Each arranges his/her own program—it may consist of just private lessons (Blue Bear offers lessons on most instruments and voice) or a fuller schedule of theory classes and playing workshops. Blue Bear School is especially proud of its

Workshop program, assembling student bands to rehearse with a teacher and perform at the end of the 10-week quarter. SUMMER WORKSHOP SHOWS will be September 13th and 14th (see the Calendar for details.)

Also on the September performance schedule is a BLUE BEAR FACULTY JAZZ JAM, a special event celebrating the school's expanded Fall Jazz programs (see Tudesday, September 7th.)

Although Blue Bear alumni include many professional musicians, the school continues to emphasize music for its own sake. Says co-director Steve Savage: "The real motivation for coming to Blue Bear is to add more music to your life."

Registration for Blue Bear's Fall Quarter opens September 7th; programs begin September 27th. For more information or a free catalog, call (415) 673-3600.

this unique project on San Francis waterfront.

Friends of the Fort Benefits

Individual—Calendar subscription, membership card, discount on I Theatre's season subscription (9/29/82, 5% off sales at SFMM& Gallery

Family—Same as above + 2nd membership (same name) Participating—Same as above + 1

coupon for free special event posupporting—Same as above + 1 y subscription to Oceans Magazir opportunity to purchase up to 4 to a no-host dinner at Greens w/complimentary wine

Donor—Same as above + 2 ticket Whale Watching trip or 1 ticket Natural History Trip to the Fara Islands.

Sponsor—Same as above + 2 tick Gala Opening Night at Magic Th (play & catered reception).

Patron—Same as above + 2 ticket Liberty Ship Cruise

□ PATRON - \$1,000 or more □ SPONSOR - \$500 □ DONOR - \$250 □ SUPPORTING - \$100 □ PARTICIPATING - \$50 □ FAMILY (2 adults, children 18) - \$25 □ INDIVIDUAL - \$15 □ CORPORATE SPONSOR - \$ or more □ CORPORATE SUPPORTER
Name
Address
CityStat
ZipPhone ()

Checks payable to: FORT MASON FOUNDATION
All Contributions are tax-deductible further information, please call 441-4 FORT MASON, Building A, San Frar CA 94123

Call for a free catalog

673-3600

LESSONS CLASSES & WORKSHOPS

Rock Jazz Blues
Pop R&B Fusion
New Wave Soul
Country & Funk

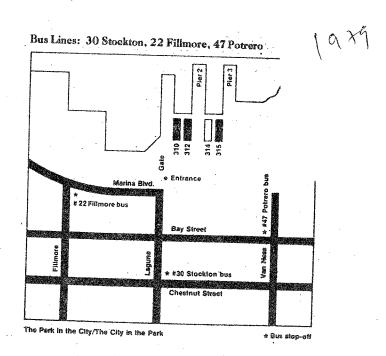
Voice Piano Guitar Bass Drums Reeds and Flute

blue bear The School of Music at Fort Mason

WE'VE MOVED

Our Summer Semester will take place in our new facility at The Fort Mason Center.

Registration Opens: June 12th. Semester Begins: June 26th.



BLUE BEAR WALTZES

THE COLLEGE OF ROCKEROLL

An intensive six-week course with classes, workshops and lessons in techniques and theory of rock, folk & blues music.

guitar bass drums piano voice fiddle banjo

WORKSHOPS:

 \mathcal{R} & \mathcal{B}

Mountain Music



Ballads

Switchblade Rock

The Chicago Shuffle

Gospel

Register Now

BIBLE BERRIES

Date: 5-21-75

DAILY DESK REPORT

•			
Pre-Interviews (Calls ar	nd Walk-ins):		
1. Interview Scheduled:			TOTAL
2. Information Only:			
3. Not Interested:			
TOTAL:			
Gig Calls:			TOTAL
1. Band Gigs:			
2. Potential Teacher:			
3. Misunderstood Ad:		,	
TOTAL:			
Other Calls:			TOTAL
1. Relayed Calls:			101711
2. Lesson Confirmation:			
TOTAL:			
Desk Responsibilities: (I	nitial if done)		Ę
l. Maintenance:	-b// 1.0		1872
2. Desk Schedule:	10/2 100		
3. Teacher Reports:	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1		
To be a second	1		

Note: At the end of each day, please put this report in Elaine's Room.

2403 OCLAN AVE. 334·5703 SAN FRANCISCO, CA

SMALL BUSINESS COMMISSION MARK DWIGHT, PRESIDENT REGINA DICK-ENDRIZZI, DIRECTOR



CITY AND COUNTY OF SAN FRANCISCO EDWIN M. LEE, MAYOR

Richard Kurylo

Manager, Legacy Business Program

Application Review Legacy Business Registry Application Sheet

Application No.:	LBR-2016-17-019						
Business Name:	Bo's Flowers Stand						
Business Address:	1520 Market Street						
District:	District 5						
Applicant:	Bozena Idzkowski, Own	ner					
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 YesNo							
1520 Market Street from 198	86-Present (30 years)						
CRITERION 2: Has the apploarticular neighborhood or c		•	's history and/o	or the identity of a _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 3, 2016							



Member, Board of Supervisors District 6



City and County of San Francisco

JANE KIM

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: Bo's Flowers

Dear Regina:

I would like to formally nominate Bo's Flowers as a candidate for the Legacy Business Registry in San Francisco.

If you've ever bought flowers for a loved one or for a special event in the civic center area, chances you have been to Bo's Flowers. Since September 15, 1984, this flower shop on Market Street and Van Ness, has brighten up our neighborhood with fresh flowers and beautiful arrangements for any occasion.

Bo's Flowers was opened by Bozema Idzkowski, a Polish immigrant, who had a dream of starting a business in San Francisco. With great determination, she did this, and in the process became a known figure in the neighborhood, frequently chatting with regular customers. She joyfully recalls the same-sex marriage victory, and how the announcement was made a few days short of Valentine's Day. Many people bought flowers through her shop as donations to recently and happily married partners.

She has seen many changes in the Mid-Market area, and while she laments the loss of many customers to increasing rents, she was able to shift her business model in the last few years to include online sales of flower arrangements. Some of her most popular arrangements online are the "Magestic Magenta" or the "Brilliant Basket." Her shop on Market Street still continues.

Attached please find the application, a personal statement from Bo Idzkowski and photos documenting her flower stand. I am proud to nominate Bo's Flowers as a candidate for the San Francisco Legacy Business Registry.

Thank you,

Supervisor 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				
BO'S FLOWERS	STANI			
BUSINESS OWNER(S) (identify the person(s) with the highest ownership stake in t				
BOZENA IDZKOU	NSEI	(10	owner)	
CURRENT BUSINESS ADDRESS:		TELEPHONE:		
1520 MARKET ST	9	(415) 2	52-7553	
SAN FRANCISCO	_	EMAIL:	2000	
			ers@yahoo.	
WWW. 60sflowers. com Bo's #	EOWE'S	YELP PAGE	's + LOWE	
APPLICANT'S NAME				
BOZENA IDZICOWSKI			Same as Business Owner	
APPLICANT'S TITLE			- Garrie da duantesa Owiter	
OWNER				
APPLICANT'S ADDRESS:		TELEPHONE:		
460 DOHRMANN LN		(570) 734-7482		
PINOLE, CA 94564	<i>t</i>	EMAIL: 60Sf LOW	ers @ yahoo.	
SAN FRANCISCO BUSINESS ACCOUNT NUMBER:	SECRETARY OF S	TATE ENTITY NUMBER	R (if applicable):	
0158355	SECRETARI OF S	TATE ENTITY NOMBE	к (паррисавте).	
0138333				
AME OF NOMINATOR: (Completed by OSB Staff)	DATE OF NOMINA	TION: (Completed by O	SB Staff)	
2. Business Addresses				
ORIGINAL SAN FRANCISCO ADDRESS:		ZIP CODE;	START DATE OF BUSINESS	
1520 MARKET ST SAN	FRANCISCO	94102	9/15/86	
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?		DATES OF C	PERATION AT THIS LOCATON	
□ No to Yes		9/15/	86 - piesel	
OTHER ADDRESSES (if applicable):		ZIP CODE:	DATES OF OPERATION	
CITIENT/DDITEDOLO (II approacho).			The state of the s	

OTHER ADDRESSES (If applicable):		ZIP CODE:	DATES OF OPERATION
V 117 117 117 117 117 117 117 117 117 11	/	THE NAME OF	A read a president
	/ 1		CAP VIOLET IN THE
OTHER ADDRESSES (if applicable):		ZIP CODE:	DATES OF OPERATION
43.47.41.47.47	/1./		
OTHER ADDRESSES (if applicable):		ZIP CODE:	DATES OF OPERATION

3. Eligibility Criteria				
Attach the business's written histo application instruction.	rical narrative and suppleme	ental documents as d	escribed under section th	ree of the
4. San Francisco Taxes, B Information Release	usiness Registration	, Licenses, Labo	r Laws, and Public	
Please read the following stateme the space provided.	nts and check each to indica	ate that you agree wi	th the statement. Then sign	gn below in
I am authorized to submit this	application on behalf of the	business.		
I attest that the business is cu	irrent on all of its San Franc	isco tax obligations.		
I attest that the business's bus	siness registration and any	applicable regulatory	license(s) are current.	
I attest that the Office of Labo currently in violation of any of or payments ordered by the C	the City's labor laws, and th	nt (OLSE) has not de at the business does	etermined that the busine not owe any outstanding	ss is penalties
I understand that documents and copying pursuant to the C				pection
I hereby acknowledge and au used by the City without comp		and images submitte	d as part of the application	on may be
I understand that the Small Be finds that the business no long grant of City funds.				
		1.0		-
BOZENA IDZKO	swsk 9/1	116	Day	
lame (Print):	Date:	Signature:	1	

Bo's Flower Shop 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.

I opened Bo's Flowers Stand on September 15, 1986.

I was born and raised in Gdansk, Poland, the birthplace of "Solidarnosc" – a trade union that fought for workers' rights and social reform in opposition of Poland's communist party. The Solidarnosc leader, Lech Walesa, was living right in my neighborhood.

In 1984 at age of 24, I came to the United Stated with my 3-year old son to join my husband who left Poland three years earlier seeking a better life for our family. Polish immigration laws at the time were strict and did not allow me to even visit my husband as a form of punishment for fleeing Poland, leaving us separated for over 3 years. Finally in August of 1984, I was granted permission by the immigration department to travel to the USA, which reunited our family. A year later, we had a second son who was born in Berkeley, CA.

Raising two young children far away from my family, especially my mother, was very difficult, but we had each other and were very happy living in small apartment on one income. Eventually a passion for flowers sparked the idea for opening up a florist business.

On the day of my grand opening, I made sure the shop's atmosphere was happy, fragrant, and full of color. However on the inside I was quite nervous and scared about how it would all turn out. Little by little my flower shop bloomed and lit up the corner of Market Street and Van Ness Avenue with vibrant and colorful arrangements. More and more people began noticing the new addition to the city. I was attracted to the business like a magnet, and it quickly became my "baby."

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

Bo's Flowers has been operating out of its 1520 Market Street location for 30 years. Currently, there are no plans to cease business operations, as business has been steady and there is no reason to change the location.

However, the lot that Bo's Flowers is located on is slated to become the One Oak development with 258 dwelling units and ground floor retail. The space where the stand is located will be fully occupied by this development and will thus be displaced. Due to the dramatically rising commercial rent situation in San Francisco, Bo's Flowers

ultimately would need relocation assistance through the Legacy Business Fund in order to sustain operations at a location with higher rent. A concession could also be made with the developer to provide a small space for Bo's Flowers to operate out of within the new development.

Criterion 2

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

The City of San Francisco has long been known for its dedication and support of its LGTBQ community. As a result, members of this community have found safe haven in the City. However, the AIDS epidemic in the 1980s and 90s hit this community particularly hard, and various social services institutions were created in order to provide aid and assistance to people living with HIV and AIDS.

Bo's Flowers is located near the epicenter of this epidemic, and thus was surrounded with social services catering to vulnerable communities. Two local organizations at 1540 Market Street were the Shanti Project and the Native American AIDS Project. Weekly, Bo's Flowers would donate excess flowers to the organizations and the people living with this disease that frequented these institutions, becoming a central partner to the neighborhood and providing hope to those living with HIV and AIDS.

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

Due to its proximity to San Francisco City Hall, Bo's Flowers Stand was part of the history of same-sex marriage in the United States.

Same-sex weddings took place in San Francisco between February 12 and March 11, 2004, after San Francisco Mayor Gavin Newsom directed the city-county clerk to issue marriage licenses to same-sex couples. Customers from all over the world telephoned flower shops to order flowers and have red roses delivered to City Hall where same sex couples were standing in long lines at the Clerk's Office for marriage licenses. During that time, Bo's Flowers Stand made many deliveries and donated many red roses to same-sex couples.

The San Francisco Gay Pride Parade also takes place right in the neighborhood, with Market Street as the main parade route. Many attendees from the neighboring Castro District would often pass by the stand. Bo Flower's would hand out small rainbow flower arrangements and single flowers to passersby participating in the event to encourage their celebrating.

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

Bo's Flowers has been located in the Civic Center/Van Ness neighborhood for thirty years and has frequently had to deal with the local homeless population as well as drug dealers frequenting the area. The San Francisco Chronicle published a series of news articles under the SF Homeless Project featuring local business owners across the City. Bozena Idzkowski and Bo's Flowers were frequently featured as a local business for which homelessness is a particular issue. Drugs and alcohol were and continue to be an issue in this neighborhood however, Bo's Flowers has been able to persevere.

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

During the filming of the movie Milk, on Valentine's Day, actor Sean Penn himself stopped at the stand with an assistant to pick up flowers for the set. Cybill Shepherd has also been a customer of Bo's Flowers and has had them delivered to the Westin St. Francis Hotel.

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

What Bozena loves most about the business is the interaction with customers. Bo's Flowers makes sure to do everything possible to meet their expectations. While shopping, people often open up and share stories about their lives – happy, sad and everything in between. Each morning Bozena goes to work with new energy and creative ideas inspired by her customers. The shop has become part of the community for people who live or work in the area, and she is happy to be part of it.

Along with the rest of the community, Bo's Flowers is an active member in maintaining her piece of Market Street. By donating flowers to local organizations helping people suffering with HIV and AIDS, to keeping the sidewalks free of garbage, needles, and other obstacles for passersby, Bo's Flowers keeps a healthy business atmosphere on Market Street. Bo's Flowers also serves many different groups of people in the neighborhood from City Hall employees and SFMTA workers. As a heavily civic-oriented neighborhood, Bo's Flowers serves those who help serve the entire City of San Francisco.

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

The Civic Center/Van Ness community is largely made up of City employees with various offices and agencies located in the area. Being located so close to the BART and MUNI Van Ness Stations, Bo's Flowers serves many people that commute into and out of the area daily. The Twitter, Uber, and Square offices are also located in the area and have patronized Bo's Flowers as well. Bo's Flowers is a neighborhood-serving business in a neighborhood that is largely made up of other businesses. This is a unique business that can capitalize on the number of people traveling into the area every day and provide them with a unique service. The business is truly an asset to the corner, Market Street, and Civic Center.

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

Bo's Flowers currently activates what is otherwise a parking lot on a heavily trafficked strip of Market Street. The current plans for development at One Oak do not provide for any activation of this area for commercial and retail businesses. The loss of a neighborhood asset such as Bo's Flowers without any retail in its place will take away from the character of the neighborhood and a shop patronized by many employees of the City. Though housing is desirable as well given the current shortage in San Francisco, a small concession could be made to keep a flower stand that has operated at this location for over 30 years.

Criterion 3

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

Bo's Flowers is a small red stand located on the edge of a parking lot facing Market Street in Civic Center. The stand is made of wood and resembles a small kiosk, which is otherwise surrounded by high rises and government federal-style buildings. The stand almost appears as if it is a remnant of a building that existed long ago in the area and has survived the test of time. It also resembles many of similar flower stand businesses that existed in the 1970s and 80s around the time the stand opened.

The shop is unique in that it is one of greenest flower shops in the city. During its entire 30 years at this location, it has never had access to electricity and running water. The stand currently operates during daylight hours and water is brought from offsite. In addition, all waste and scraps are composted every day. Upgrades from a new structure would be able to add access to electricity and water and increase capacity for the business.

The only technology at the stand is a landline phone and, in recent years, a mobile phone for processing online orders.

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 with same sex marriage and gentrification changes seen over the years, Bo's Flowers too has seen changes and is very different from what it was in 1986 when it first opened. Most of the orders today are online credit card orders. These days, grocery stores, drug stores, and corner stores are selling flowers serving to increase competition however, Bo's Flowers still has loyal customers who like to come in and support smaller "mom and pop" type stores, who are greatly appreciated. However, it's become increasingly more difficult to compete.

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?

San Francisco is rapidly changing. Long-time natives are being forced to leave the city due to the increased cost of living as a result of a booming economy. This has contributed to a change in the culture of the city. San Francisco has always been a transient city, but transient by choice and not by necessity due to gentrification. Bo's Flowers has seen first-hand how much hardship this trend has caused for my long-time customers. Bo's may be affected by the booming economy, too, if the parcel adjacent to the flower stand is developed.

Should the proposed development at One Oak go as planned, the space where the flower stand is located will no longer exist. Therefore, the business will either need to relocate to a new space and likely face a dramatic increase in rent, or close. In order to mitigate this issue, the Legacy Business Fund may be able to offset the increase in rent, or a concession may be made with the developer to provide a space for Bo's Flowers to continue to operate.

If both are achieved, then Bo's Flowers will be able to remain in a new and upgraded location, which can help to increase business while keeping a neighborhood mainstay in its home of over 30 years. Along with this, 258 new units of much needed housing will be built as well, combining the new and the old of San Francisco.



CALIFORNIA STATE BOARD OF EQUALIZATION

SELLER'S PERMIT

THIS PERMIT DOES NOT AUTHORIZE THE HOLDER TO ENGAGE IN ANY EUBINESS CONTRARY TO LAWS REGULATING THAT BUSINESS OR TO POSSESS OR OPER-ATE ANY ILLEGAL ACCOUNT NUMBER

SR BH 19-725707

1520 Mirket Street, San Francisco BOZEN IDEKONSKI 435 Bjena Vista Avenue #109 Alameia, CA 94501

IS HEREBY ACHORITED PURSUANT TO SALES AND USE TAX LAW TO ENGAGE THE BUSINESS OF SELLING TANGIBLE PERSONAL PROPERTY AT THE ABOVE LOCATION

STATE BOARD OF EQUALIZATION

THIS PERMIT IS VALID UNTIL REVOKED OF CANCELLED BUT IS NOT TRANSFERABLE Not valid at any other address

BT-442-R REV. 9 (1-83)

E

DISPLAY CONSPICUOUSLY AT THE PLACE OF BUSINESS FOR WHICH ISSUED

9/86

ES MESTS

BUSINESS REGISTRATION CERTIFICATE

05-31-2017

06-30-2017

0158355

0.505

BO'S FLOWER STAND

IDZKOWSKI BOZENA

0158355-01-001

BUSINESS COLABOR

1520 MARKET ST

COMPANY VANCOUS VON

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

DIRECTOR, TAX

SEAMORNE OCCUPANCY TAX

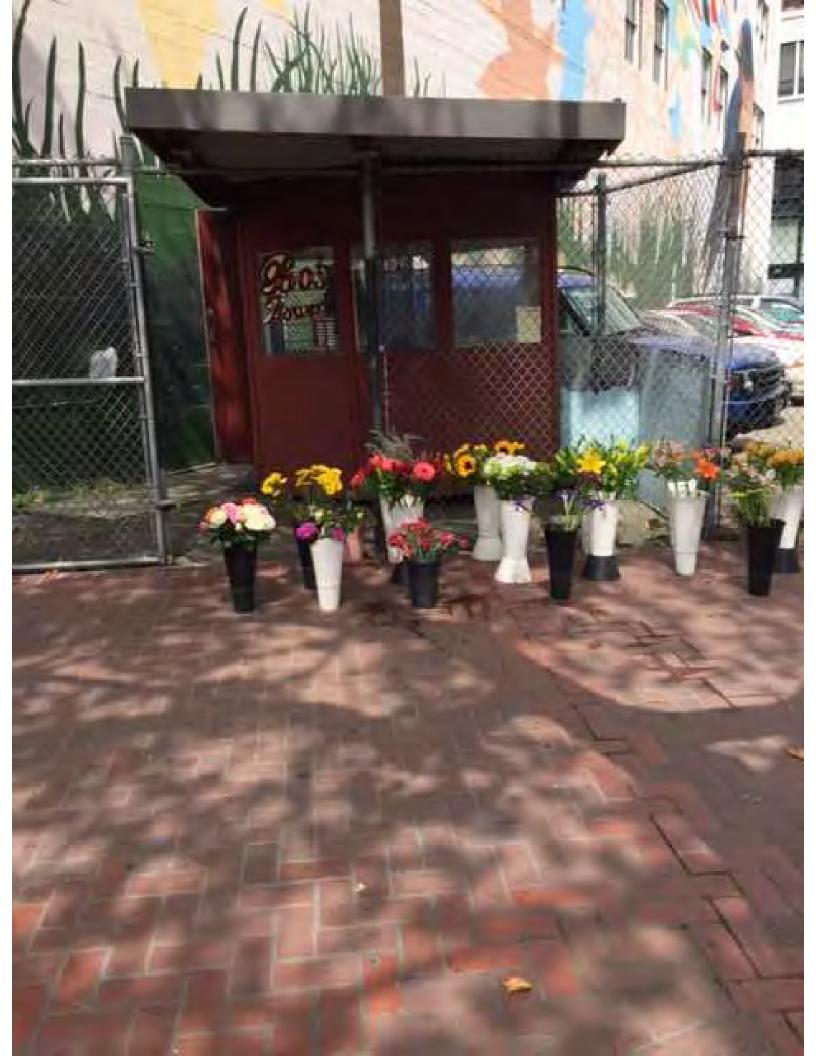
IDZKOWSKI BOZENA 460 DOHRMANN LN PINOLE CA 94564-2370

The state

José Cisneros Treasurer David Augustine Tax Collector

field revenue side. To update addresses or to slow a business, go to www.sftreasurer.org/account.update.









3/1987



11-2005



11/1992 - Neighbor



7/1906

SMALL BUSINESS COMMISSION MARK DWIGHT, PRESIDENT REGINA DICK-ENDRIZZI, DIRECTOR



CITY AND COUNTY OF SAN FRANCISCO EDWIN M. LEE, MAYOR

Registry

Legacy Application Review Business Sheet

Application No.:	LBR-2015-16-069
Business Name:	Café du Nord
Business Address:	2170 Market Street
D1 + 1 +	D: 4 : 4 0

District: District 8

Applicant: Enrique Landa, Partner

June 29, 2016 Nomination Date:

Supervisor Scott Wiener Naminated By:

Nominated by.	Supervisor Scott vvie	1161				
CRITERION 1: Has the appli San Francisco operations ex					•	n no break in Io
2170 Market Street from 190	8-Present (108 years)					
CRITERION 2: Has the appli particular neighborhood or co		neighb X		nistory and	d/or the ider No	ntity of a
CRITERION 3: Is the applica the business, including craft,		_	e physica X	l features Yes	or traditions	s that define No

NOTES: NA

DELIVERY DATE TO HPC: October 3, 2016

Richard Kurylo Manager, Legacy Business Program



Member, Board of Supervisors
District 8



City and County of San Francisco

SCOTT WIENER 威善高

June 29, 2016

Re: Nomination of Café du Nord to the Legacy Business Registry

Dear Director Regina Dick Endrizzi:

I'm writing to nominate Café du Nord for the Legacy Business Registry. Café du Nord has been serving San Francisco (almost) continuously since 1907. Reopened after restoration in the summer of 2015, it is once again providing San Franciscans with good food, good drink and good times.

Café du Nord is a longtime local treasure, and would benefit greatly from being a part of San Francisco's Legacy Business Registry. I thank you for your consideration.

Sincerely,

Scott Wiener

Member, San Francisco Board of Supervisors

Scott Wiener

Legacy Business Registry

Application

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.

SPF 100010.						
NAME OF BUSINESS:						
NTRI II/UMV dba Cafe du Nord						
BUSINESS OWNER(S) (identify the pers	on(s) with the highes	t ownership	stake in	the busines	s)	
Enrique Landa, Dylan MacNi	iven, David Whi	te, Davi	d Stee	ele, Thom	as	McNaughton
CURRENT BUSINESS ADDRESS:			TELEPH			
2170 Market Street			(415)	471-297	7	
San Francisco, CA 94114			EMAIL:			
WEBSITE:	FACEBOOK PAGE:			YELP PAGE		
cafedunord.com						
				I .		
APPLICANT'S NAME						
Enrique Landa						Same as Business
APPLICANT'S TITLE						
Partner						
APPLICANT'S ADDRESS:			TELEPHONE:			
2174 Market Street Box E			A15 713 3699			
San Francisco, CA 94114			EMAIL:			
				5@	ma	c5.com
			DV 000			
				TATE ENTIT	Y NU	IMBER (if applicable):
1008600 46-536			5980			
OFFICIAL USE: Completed by OSB Staf	f					
NAME OF NOMINATOR:			DATE	OF NOMINAT	ION:	
			1			

3 V.5- 6/17/2016

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
2170 Market Street	94114	January 17, 1908
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OP	ERATION AT THIS LOCATON
O No • Yes	1908 to Pr	esent
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
		Start:
		End:
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION Start:
		End:
		Ena.
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
, , ,		Start:
		End:
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
OTHER ADDRESSES (II applicable).	Zii GODE.	Start:
		End:
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
		Start:
		End:
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
OTHER ADDRESSES (II applicable).	Zii GODE.	Start:
		End:

V.5- 6/17/2016

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.

ıaı	ement. 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.

Enrique Landa	06/30/16	Emy-h
Name (Print):	Date:	Signature:

5 V.5- 6/17/2016

Café du Nord 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.

The Café du Nord, 2170 Market Street, was opened in 1908 in the newly completed Swedish American Hall, a building built and owned to this day by the Swedish Society of San Francisco. The building on Market Street replaced the Swedish Society's former home that was lost in the 1906 Earthquake and Fire. The new building was designed with commercial spaces on the ground floor and in the basement to provide income for the maintenance of the Hall.

The Café du Nord was the first and only tenant of the basement commercial space and opened soon after the building was dedicated in January of 1908. The first operator was Thomas Hain, a Duboce Triangle resident and saloon keeper, who opened the space as a "first class saloon and billiards" (we have a copy of the original letter of intent to lease the space and have included it with our packet.). Over the years there have been modifications on the saloon theme, but in its 108 year history it has always been a neighborhood bar in San Francisco and operated at 2170 Market Street.

Known Operators: 1908 – 1910 Thomas Hain 1910 to 1920 Swedish American Mercantile Company 1920 – 1933 (Prohibition) Transitioned to a restaurant and bar, Scandinavian in theme, operator unknown. After 1956: Café du Nord became a Basque restaurant and bar. 1991: John Varnedoe became the operator and Café du Nord became a bar and restaurant with Jazz 1995: Cindy Kahl continued evolution to live music with more jazz 2001: Guy Carson buys Café du Nord and makes an indie music venue with bar and restaurant, 2013: Dylan MacNiven and Enrique Landa buy Café du Nord and partner with NeTimeas restaurant group to reopen Café du Nord as a bar and restaurant.

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

No Café du Nord is not a family owned business.

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

I have described the ownership as best as possible above. Records of the Swedish Society continuously show the Café du Nord as the tenant, but not always the specific owner/operator of the business.

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.

The Café du Nord is located within the historic Swedish American Hall which was recognized as Landmark #267 by the City and County of San Francisco in the spring of 2015. The building was designed by famed local architect of Swedish decent, August Nordin, who designed more than 200 buildings in San Francisco. The building which is one of his masterpieces is incredibly well preserved, and features a blend of Scandinavian and Arts and Crafts influences. It is also an excellent example of the architecture of the time.

The façade is largely unchanged from 1908 and has continuously featured a sign for Café du Nord. Sometime in the 30s a neon sign pointing down to the Café du Nord was added and remains today, having been recently restored. Within the space many of the original features including the back bar, much of the bar and its features, the wood wainscoting, and other architectural features remain and were restored in 2015. An image of the building in 1909 with the Café du Nord sign is provided with this application as well as a modern image of the façade today.

The building is eligible for the National Register of Historic Places, a designation that is currently being sought.

CRITERION 2

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

The Café du Nord is located in the historic Swedish American Hall, which was built and for decades served as the center of Scandinavian life when the Duboce Triangle neighborhood was a mostly Nordic Neighborhood. Within the Swedish American Hall, a myriad of fraternal organizations and clubs met and hosted events. Many of those groups continue to meet at the Swedish American Hall and at the Café du Nord.

Because it has operated continuously since 1908 in the same location, the bar is engrained in the history of Duboce Triangle and the Upper Market Neighborhood.

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

The Café du Nord is one of the oldest, continuously operating, bars in San Francisco and one of the few that survived prohibition.

For the Pan Pacific Exhibition in 1915, the building served as the home of the Swedish Organizing Committee for the fair. A picture of fair attendees in costume on their way to the fair is included in the packet.

The building and the Café du Nord served a similar role for the Golden Gate International Exposition of 1939. The Swedish Society has all of the records of the Swedish Organizing Committee in its archive.

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

When the cornerstone of the Swedish American Hall was laid on July 27, 1907, it was covered in the San Francisco Chronicle the following day. Since then the building and the Café du Nord have received regular press coverage in the Chornicle and *Vestkusten*, the Swedish Newspaper of West Coast of the United States.

The Café du Nord was included in JK Dineen's 2015 book on the legacy bars of San Francisco.

When the building was landmarked and the Café du Nord was reopened after a renovation, it received substantial news coverage. Two representative articles have been included with packet.

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

Because the building is within the Swedish American Hall, the Café du Nord is associated with the Swedish Society of San Francisco one of San Francisco's oldest fraternal organizations, having been founded in 1865.

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

Besides charitable donations from our organization and hosting a wide array of events for non-profits and Swedish Cultural organizations, we have sought to partner with organizations to create events and programing for the community.

This year we have teamed up with La Cocina to host "Voices from the Kitchen" a lecture series focused on the food industry and the challenges faced by those that work in the industry. We have increasingly worked with San Francisco Heritage, hosting their lectures and other events to foment the preservation of historic businesses and buildings like ours.

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

The Café du Nord is one of the oldest, if not the oldest, bars in Upper Market and for more than a century it has served the communities of Duboce Triangle, Eureka Valley, and the Castro, but also draws a city wide audience for the various musical and cultural programs we host.

We also serve the Swedish and Scandinavian communities for various events and special occasions.

G. Is the business associated with a culturally significant building, structure, site, object, interior.

The Café du Nord is intrinsically linked with the Swedish American Hall, serving as the sole tenant of basement for the past 108 years.

The original interior of the Café du Nord has been incredibly well preserved and was recently restored. The current owners of the business worked with the historic preservation division of the Planning Department with the restoration of the interior of the Café du Nord. With their help, the interior was restored and returned as much as possible to the original state.

The major interior original features of the bar that remain today are the stained wood boxed beam ceiling, the wainscoting and the bars. The back bar from 1908 was restored and remains in place, largely as it did when the bar opened. The original wainscoting of the bar was all restored and preserved and is painted in its original color which was discovered during the renovation. The front bar was restored with the original brass railings and copper kick plates remaining in place.

As a part of the 18-month renovation, the interior of the Café du Nord was included in the landmark designation of the Swedish American Hall which now protects it.

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

The Café du Nord sustains the Swedish American Hall and allows for the historic building to operate and be maintained. Losing the bar, would risk the financial stability of this landmark building.

Moreover, closing one of San Francisco's oldest bars and restaurants would be a loss, so much of Upper Market is so new and we are one of the few businesses established as the neighborhood was being built. In a city where everything is changing so quickly, we need to keep things that have endured for decades.

There is also something special about bars that survived prohibition.

CRITERION 3

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

Café du Nord is recognized by its 1930s era art deco neon sign that has alerts passers-by to its presence in the Swedish American Hall. Descending down the stairs from Market Street, one is immediately immersed in the history of the Café du Nord. A large painting of legendary tenor, Enrico Carouso's, mistress looks down at you as you enter. Arriving at the bottom, one immediately notices a fifty-five foot long bar of dark mahogany and bright metal. Sitting at the bar one notices a very ornamental back bar on which bottles of various spirits sit and have sat for more than 100 years. The room is surrounded by teal wainscoting and wallpaper from its opening era. The dimly lit room provides a small and large groups a space for conversation and cocktails largely the same as it did when it opened in 1908.

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)

When the Café du Nord was up for sale in 2013, there were various users that wanted to use the space for something different than a bar. The current owners, Dylan MacNiven and Enrique Landa, bought the business to ensure that one of San Francisco's oldest bars continued in place and in operation. That commitment is demonstrated by the substantial investment in the restoration of the space and a new business structure to ensure Café du Nord remains a bar for decades to come.

When the business reopened the Café du Nord featured cocktails from each era of its operation, including typical cocktails that would have been served in 1908.

Besides our cocktail program, we regularly host organizations that have made their home in the Swedish American Hall since it was opened. These Swedish and Scandinavian fraternal organizations are an integral part of the bar and San Francisco's history.

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 Café du Nord has a commitment to maintain the interior of the business which provides most of its character. During the restoration and renovation, the ownership spent considerable time and resources restoring and maintaining the historic interior of the Café du Nord. That commitment extended to including the interior in the landmark designation of the building to ensure that it would be preserved for future generations.

The renovation included the neon sign of the Café du Nord which dates from the 1930s. The large red neon arrow points down to the Café du Nord below.

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.

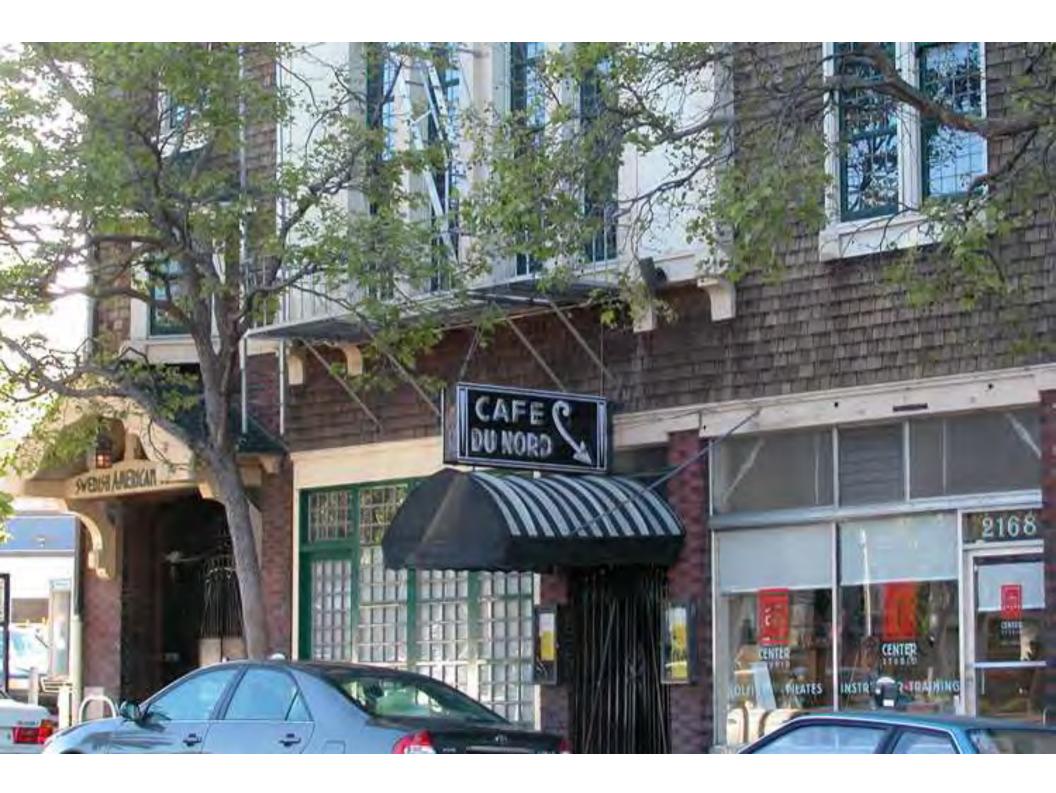
The landmark designation case report from November 2014 that confirms our ownership's preservation and maintenance of the Café du Nord as a bar within a historic building. The case report can be found online here

http://commissions.sfplanning.org/hpcpackets/2011.0910L.pdf



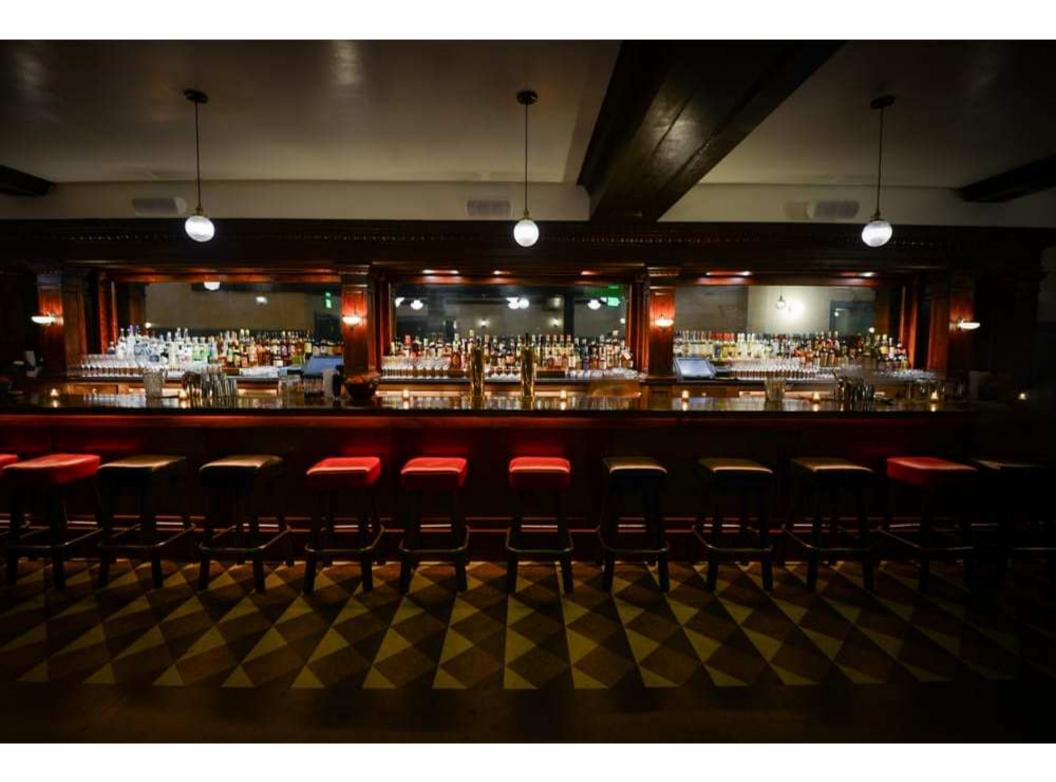


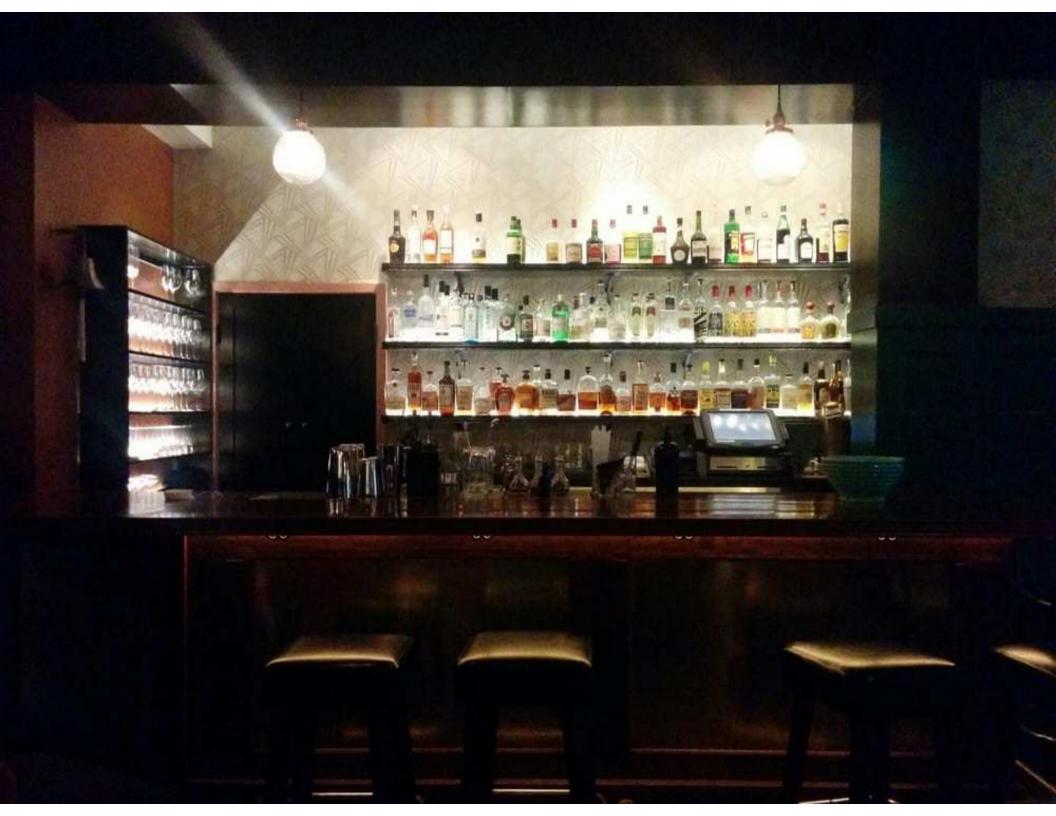
PRESENT DAY FACABE OF CON

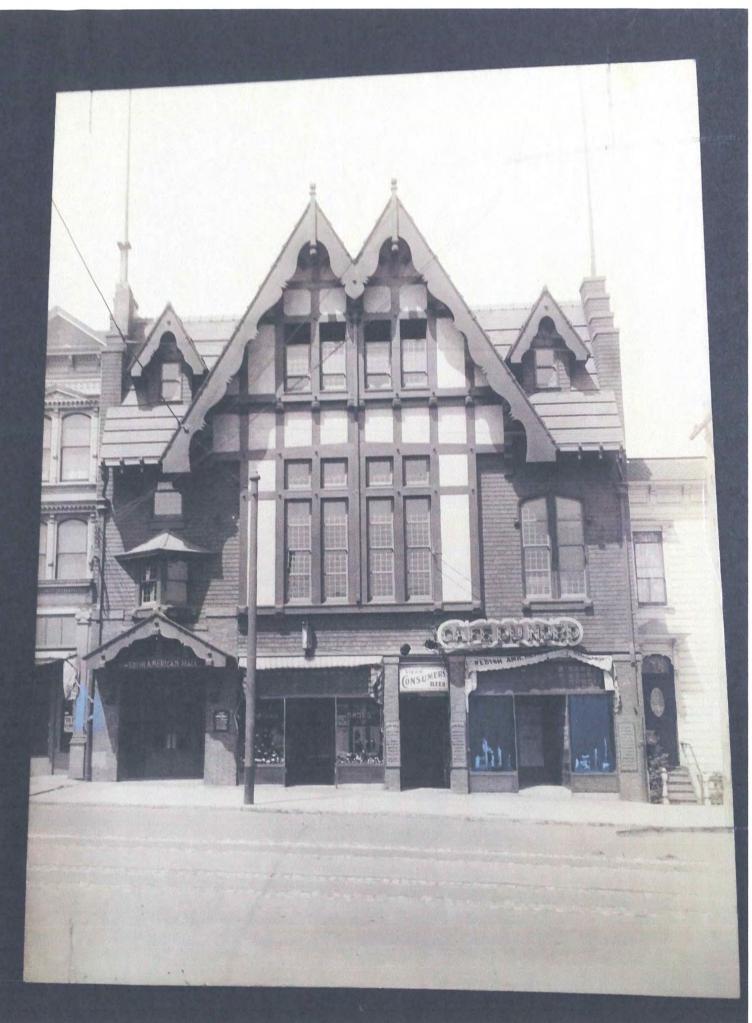






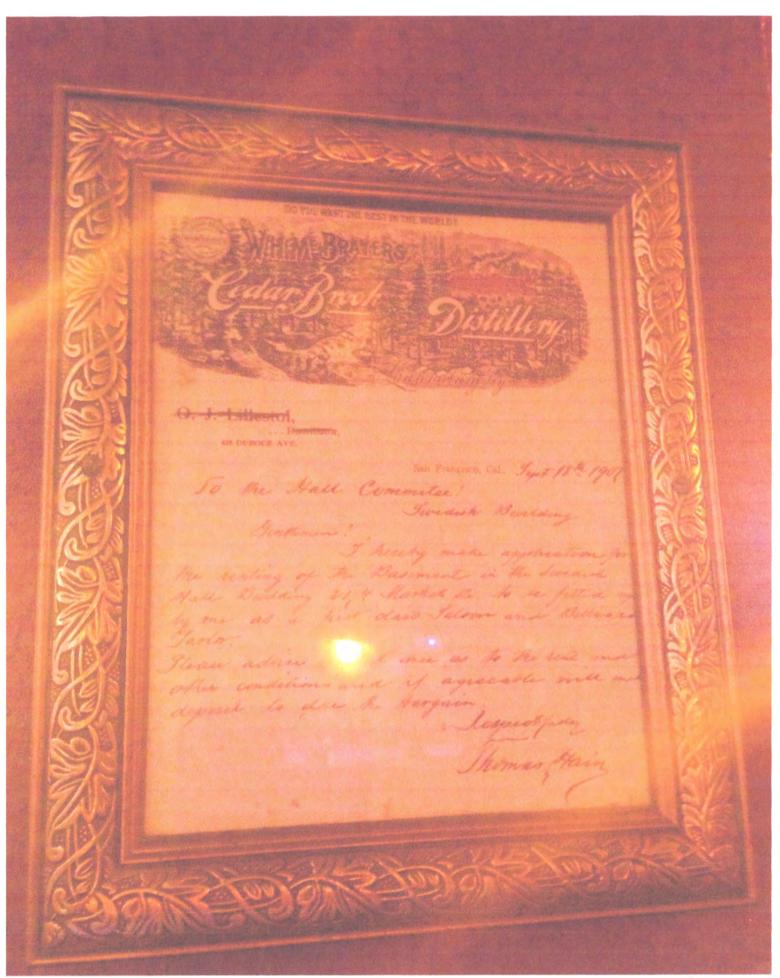






Swedigh HALL IN 1908 WHIN CAFE WHOLK





oricinal case 601 from

Cafe Du Nord 1910 PHONE BOOK

CALL C O 1 FOR INFORMATION.

5 4928	Bust Laura M D Res 1710 Sutter	M2829	Caesar Mrs Geo M Res 3339 17th
C 2446	Busteede Anna C Multigraphing & Typewrit-	M3037	Cafe Du Nord Saloon 2170 Market
	ing 259 Montg	C 2944	Cafe Odeon Cafe cor Eddy & Market
C 2007	Busteede Anna C Res 340 O'Farrell	C 3584	
J 1783	Busy Bee Shoe Co Bonts & Shoes 907 Market	C 2559	Cafe Wuerzburg 225 Bush
M3116	Butchers Union 314 14th	C 3352	Cafe Zaza Saloon 201 Monig Ave
C 3620	Butler & De Leon Com Merchants 388 Davis	C 1954	Cafferata & Gotelli Raviolia & Fresh Noodle
C 5919	Butier M P Res 1058A Wash		700 Montg Ave
M1704	Butler B Res 41A Albion Ave	C 4013	Cahen Henry Mgr American Fruit Produc
J 2603	Butler Bros Whale Gen Mdse 5th Fir 609.		Co 210 Cal
	Mission	C 4511	Cahen & Kanfman Saloon & Rest 225 Pin
M2468	Butler D S Res 1959 15th	0 5741	Cahen Sig Cigars & Smokers Articles 5
\$ 2894	Butler Mrs J C Res 805 G G Ave		Montg
C 2393	Butler John & Son Liquors Mi Market	\$ 4334	Cahill J L Res 1429 Hayes
J 1630	Butler Wood L RI Est & Bldg 654 Pac Bldg	C 2327	Cahill M D Saloon S W cor Hyde & N Poir
M1524	Butt-Kennedy Furniture Co #309 Mission	\$ 1080	Cahn Mrs M A Res 1924 Sutter
J 1970	Butte Engineering & Electric Co 683 Howard	C 6368	Cairo Cafe Co Inc R 308 333 Kearny
J 2885	Butte Magalia Consolidated Mining Co 831	C 3753	Caito B Res 755 Lombard
	Pac Bldg	J 2993	Calahan C B Ri Est & Las R 116-1112 Marks
J 3464	Butterfield H N D L & W R R Co 209 Balboa	S 4263	Calani L Fruits & Veg 1692 Hayes
	Bldg	\$ 3856	Calder A R Cleaning & Pressing 205 Fillmon
O 4357	Butterfield M A Res 442 Turk	S 1963	Calder Mrs Lydia A Res Apt 3 550 Baker
C 1666	Butterworth J B Plumber 2053 Polk	C 3309	Calegaris Arnold Drugs Kearny & Pacific
M2260	Button I V Contr 523 14th	M3942	Calegaris Arnold Drugs 18th & Missouri
C 1596	Butz Fred R Res 1685A Wash	\$ 3910	Calegaris Mrs Arnold Res 2458 Vallejo
M2592	Buzzini Mrs M Res 1444 Valencia	M3031	California The Saloon 1980 Folsom
\$ 3977	Byers Mrs M Res 1137 G G Ave	J 2929	California Ammonia Wks 617 7th
\$ 4389	Byington Wm H Jr Res 584 Cole	J 2652	California Art Glass B & C Works 768 Missio
C 2049	Byington's Inc Mail Order House 138 Hans- ford Blk	J 2162 C 4383	California Artistic Metal & Wire Co 349 7t California Auto Livery Co N E cor Eddy
S 3893	Byrne Mrs W J Res 2411 Webster		Mason
\$ 2028	Byrnes D Res 472 Oak	5 2323	California Auto Livery Co 1143 G G Ave
M2438	Byrnes H A Res 1018 Shrader	J 3703	California Auto Rebuilding Co 412-14 Polk
C 3553	Byrnes John W Real Est 806 Mills Bldg	S 2388	California Baking Co Bakery 1501 Eddy
S 1823	Bythinia Water Min Waters 3549 Fillmore	M3826	California Barrel Co N E cor 22d & Iffino
J 2618	Byxbee & Clark Co Whsle Lumber 910 Balbon	J 1766	California Barrel Co 509 Monadnock Bldg
	Bldg	J 2777	California Belting & Supply Co 1425 Missio
		J 2153	California Blanket & Plannel Mills 760 Mil sion.
		C 3968	California Blue Print Co 142 Sansome
	C	M1425 J 4321	California Brewing Co Brewers 111 Dougle California Brush & Supply Co Janitors' Sup
J 2403	C & P Bar Saloon 133 2nd		plies 197 Jessie
	Cable Oyster Depot Cal & Polk	C 6815	California Cafe 23 Powell
	Cabossel John Meat Market 2318 Fillmore	C 5801	California Cafe 411 Kearny
C 3024		J 1869	California-Calumet Copper Co Mining 395 Mg
C 3024	Cademartori & Rebottarno Grocs 426 Green	Adamsu.	nadnock Bldg
5 3291	Cademartori & Rebottarno Grees 426 Green Cademartori's Salcon 1600 Green	J 1869 M3302	
3291 C 5653	Cademartori & Rebottarno Grocs 426 Green Cademartori's Salcon 1600 Green Cadenasso Angelo New Roma Hotel Salcon 2248 Powell	Adamsu.	nadnock Bldg California Canneries Co 600 Minnesota California Casket Co 959-65 Mission
S 3291 C 5653 C 1409	Cademartori & Rebottarno Grocs 426 Green Cademartori's Salcon 1600 Green Cadenasso Angelo New Roma Hotel Salcon 2248 Powell Cadenasso Mrs A Res 826 Green	M3302 J 3142	nadnock Bldg California Canneries Co 600 Minnesota California Casket Co 959-65 Mission (Priv Branch Exch connecting all Depts
8 3291 C 5653 C 1409 C 3840	Cademartori & Rebottarno Grocs 426 Green Cademartori's Salcon 1600 Green Cadenasso Angelo New Roma Hotel Salcon 2248 Powell Cadenasso Mrs A Res 826 Green Cadillac Rotel Hotel 380 Eddy	M3302 J 3142 J 4341	nadnock Bldg California Canneries Co 600 Minnesota California Casket Co 959-65 Mission (Priv Branch Exch connecting all Depts California Chop House Restaurant 8 11th
5 3291 C 5653 C 1409 C 3840 T 3498	Cademartori & Rebottarno Grocs 426 Green Cademartori's Salcon 1600 Green Cadenasso Angelo New Roma Hotel Salcon 2248 Powell Cadenasso Mrs A Res 826 Green Cadillac Motor Car Co 452 G G Ave	M3302 J 3142	nadnock Bidg California Canneries Co 600 Minnesota California Casket Co 959-65 Mission (Priv Branch Exch connecting all Depts California Chop House Restaurant 8 11th California Clipper Sporting Magazine 4
5 3291 C 5653 C 1409 C 3840 T 3498 C 3553	Cademartori & Rebottarno Grocs 426 Green Cademartori's Salcon 1600 Green Cadenasso Angelo New Roma Hotel Salcon 2248 Poweii Cadenasso Mrs A Res 826 Green Cadillac Rotel Hotel 380 Eddy Cadillac Motor Car Co 452 G G Ave Cadwalader G L Real Est 806 Mills Bldg	M3302 J 3142 J 4341 C 6865	nadnock Bidg California Canneries Co 600 Minnesota California Casket Co 959-65 Mission (Priv Branch Exch connecting all Depter California Chop House Restaurant 8 11th California Chipper Sporting Magazine 4: Whitney Bidg
S 3291 C 5653 C 1409 C 3840 J 3498	Cademartori & Rebottarno Grocs 426 Green Cademartori's Salcon 1600 Green Cadenasso Angelo New Roma Hotel Salcon 2248 Powell Cadenasso Mrs A Res 826 Green Cadillac Motor Car Co 452 G G Ave	M3302 J 3142 J 4341	nadnock Bidg California Canneries Co 600 Minnesota California Casket Co 959-65 Mission (Priv Branch Exch connecting all Depts California Chop House Restaurant 8 11th California Clipper Sporting Magazine 42



R. VALENTINE FINE TAILORING

187-189 O'Farrell, at Powell

French, Spanish, Italian and German Spoken PHONE C 4427 THE ORIGINAL VALENTINE THE TAILOR



UNDER NEW MANAGEMENT

French-Basque Dinners

served family style from 5 to 9:30 p.m.

Zaily. Closed Mondays. \$3.85 and up

BAR open from 2 p.m. — Closed Mondays

Domestic and imported wines and liquors.

Try us — You will be welcomed by hosts

Jean Louis Arteta William Davenport

Ap Fram 1952

130 MONTGOMERY ST.

TITLE INSURANCE - ESCROWS CIVIC CENTER OFFICE
240 Van Ness Ave., Tel. UNderhill 3-0750

GEARY BOULEVARD OFFICE 5138 GEARY BLVD.

DOWNTOWN OFFICE

130 MONTGOMERY ST.

Case Herbert E (Sally) columnist Examiners 12761 Sect to Law Park Pattern of the Case Pattern of the Cas

Carley Arth L. Chon M. wide his 525 Lawfort

widen P. act to die most McCominic & Co.

Rose (wid Andrew 15p USA Presidio his 9 Sertano (Property 15p USA Presidio his 9 Ser
was property 15p USA Presidio his 9 Ser
was property 15p USA Property 15p USA Property 15p

was property 15p USA Property 15p USA Property 15p

was property 15p USA Property 15p USA Property 15p

was property 15p USA Property 15p USA Property 15p

was property 15p USA Property 15p US

re Geo (Helen) slimn r2325 North Point * Helen Mre ofc see Citaton Foods Inc r2325 North Point

" Helen E (wid Raymond) h1839 32d av Kathryn (wid Edw P) h1523 29th av

| Institute 10 | Institute | I

Cahn see also Cahes and Kahn

Alice wild Chas S; h4554 Mission apt 17

David Ressies h159 19th av apt 2

Edgar G Pauline h1564 11th av

Estelle b2235 Lagona apt 202

Finness T Mr. r1810 Jackson apt 1

Finness T Mr. r1810 Jackson apt 1

Finness T Mr. r1810 Jackson apt 1

Herbert Wr. Ju25 Function av apt 3

Herbert Wr. Ju25 Function av apt 3

Iruna Mrs h1810 Jackson apt 3

Canis H1810 Jackson apt 902

Canis H1810 Jackson apt 902

Cann Monroos L. Credit Mrs Magnin & Co, h72

Th. W. Tel Bayriew 1-221

Nellie A Mrs 11700 Broadway apt 604

O Z sismn Nordman & Aurich r SamMateo

Otto 7236 5th

Paul S (Alfred) (C-P Pharmacy) h1363 30th av

Ralph Jame Fredk Seid-Ralph Cahn Advertising) r

Falo Alto
Richal S (Elia G) Stenn Shaffit Stook & Cahn h2140

Richal S (Elia G) Stenn Shaffit Stook & Cahn h2140

Richal S (Elia G) Stenn Shaffit Stook & Cahn h2140

Richal S (Elia G) Stenn Shaffit Stook & Cahn h2140

Richal S (Elia G) Stenn Shaffit Stook & Cahn h2140

Richal S (Elia G) Stenn Shaffit Stook & Cahn h2140

Richal S (Elia G) Stenn Shaffit Stook & Cahn h2140

Richal S (Louise) diamond str Granat Brox r San

Cahcon Bernard F (Louise) bellmn Hotel StFrancis b131

Parts (Louise) Stenn Shaffit Stook & Cahn h2140

Richal S (Louise) diamond str Granat Brox r San

Call Carmen M Mrs clk Vacuum Sterilizing Co r Daly

City

E J (Carmen M) formn Vacuum Sterilizing Co r Daly

City Earl c1739 O'Farrell

Call Bert Floris Podesta Baldocch r Relwood City

Call Bert Marken h970 Anza

All Honorine lays P76 Mill

Lines 1748 39th av
Callicato Adele (wid) Henry O) h89 Parker av
'' Aug A (Honorine) hyr 976 Mills bidg b7230 Geary
bidg
Henry (Maxine) h970 Anza
Calliet Valentine (wid Lucien) h655 3d av
Or Frank H 1640 h6300 Burrow,
'' Freek J (Nena B) spl agt State Compensation Ins
Fund h1330 35th av
Calinotto Albina M Mrs (Evans Cafe) h439 Vermont
'' David J h566 Kansas
'' Jas W Albina M (Evans Cafe) h439 Vermont
'' Olario Mrs h506 Kansas
'' Calliet W h78 h566 Kansas
'' Calliet W h78 h566 Kansas
'' Calliet W che Morton Kansa (Calliet Walen)
'' All A Calliet win SPCo h121 Callie av
'' All Ad Calliet win SPCo h121 Callie av
'' All Ad Addiet win SPCo h121 Callie av
'' Alliet Calliet W che Morton Salt Co r Los Allies
'' Alliet Calliet W che Morton Salt Co r Los Allies
'' Alliet W che Morton Salt Co r Los Allies
'' Alliet W che Morton Salt Co r Los Allies
'' Alliet Addiet win SPCo h121 Callie av
'' Anthony R plimb Herman Lawson Co r Colma
'' Arth it h1474 Sacramente spt 406
'' Anthe H Mrs tehr Unified Seb Dist b129 4th av
'' C J r2735 Mission
'' Celia S Mrs tehr Unified Seb Dist b129 4th av
'' C J r2735 Mission
'' Calliet W H (Willies H h6409 Parheco
'' Claude W H (Willies H h6409 Parheco
'' Calliet W H (Willies H h6409 Parheco
'' Calliet W H (Willies H h6409 Parheco
'' Calliet W H (Willies H h6409 Parheco
'' Corred (Eleanor E) of wher Pae Gas & Elee h1651
'' 32d av
'' Correda r351 Turk
'' Domalo G che Na Lindry Machy h1163 Pine apt 5
'' Domalo G che Na Lindry Machy h1163 Pine apt 5
'' Domalo G che Na Lindry Machy h1163 Pine apt 5
'' Domalo G che Na Lindry Machy h1163 Pine apt 5
'' Domalo G che Na Lindry Machy h1163 P

Day City
Edw F (Marie P) counterma Leo J Meyberg Co h751
Madrid
Edwin ofe wire b1270 Piece apt 9
Elsie Mrs murse b52 Beideman
Esther J (wid Chas P) b1446 Locust
Ethel F recpt Dr A Justin Williams b56 Retire way
apt 3

DAVID Van S PROMPT PICK-UP AND DELIVERY SERVICE
24 Hour Da Ave. and HEm Night

So.

lock

If No Answer MArket 1-0447

Call

BASEMENT CLEANING
ATTICS STORES OFFICES
YARDS BASEMENTS HAULING

for the BEST RATS . MICE TERMITES ROACHES SILVERFISH ANTS, ETC. Call America's Best Known Exterminating

> ROSE EXTERMINATOR COMPANY

Service

SINCE 1860

626 Potrero Avenue San Francisco Mission 7-2325

Also: Oakland, Pale Alto. San Jose, San Mateo, Santa Rosa

OPEL

OPEL OPEL DELLER INTEGRATY (415) 668-5656

HERRERA BUICK
SAM FRANCISCO S EXCLUSIVE FACTORY AUTHORIZED BUID
28 YEARS OF DEPENDABILITY COURTESY AS
SEARY BLVD. AT ARGUELLO

28



333-0161 PHONE

4 4 AT

HECTORS

DISTINCTIVE SERVICE

CENTRALLY LOCATED

F PARKING AREA PER FUNERAL DIRECT OVER 88 YEARS OF DIS OF DIS OVER ONE ACRE OF PAGENUE, San Francisco (94112) Z ~

LENTE, 4

Avenue.

Onondaga

Mear

Street

Mission

4840

Nonce Service

DEAN WITTER REYNOLDS, INC.

MEMBER NEW YORK STOCK EXCHANGE: SAN FRANCISCO, LOS ANGELES, NEW YORK, CHICAGO TWO LOS AUTONS TO SERVE YOU.

4 MARITIME PLAZA, ALCOA BUILDING, GOLDEN GATEWAY CENTER 45 MONTGOMERY PLAZA, FINANCIAL DISTRICT

PHONE 362-6400 PHONE 392-7200

通商小小

Merchant Realtors MERCHANT REALTORS & INVESTMENT COMPANY, INC.

(415) 668-7700 283 12th Ave. Mr Clement Street

CA(IF DENIA (\$4) 18) SAM FRANCISCO

CACCIA

Dominick E & None: M eng S F Elka Club
No 3 h&Y Sth Av

Frederico scavenger Scavenger Asin h137
Goettingen St
h103 Winfield St

Jajid Wijnfield St.
Jajid Wijnfield St.
James & Patricia 16524 Dewey Black
Leo J 16871 1646 St. Apr. 5
Mary Mire smoter Pacific Felt 1412 Lectward St.
R Frank & Maritim Housted Finner Olga &
Carcinet Gelf Lincoln Way Apr. 4
Carcinet Gelf Lincoln Way Apr. 4
Carcinet Christine M. 51535 Green St. Apr. 203
Caccinet Applie & Mignala retit 16745 2646 Av.
Alicia studic 1745 2646 Av.
Alicia studic 1745 2646 Av.
Cacce Alex J. gater 17459 1546 Av.
Heely Mrs retit 16149 1546 Av.
Caccin Joseph F. & Lucille B. retil 4618 Flood
Av.
Caccera Alfredo L. & Doris J., dentiat 2385 Ocean
Ava.

Avaro & Estella h1730 15th St. Apt. 230
Alvaro & Estella h1730 15th St. Apt. 230
Alvaro & Marca Amader's Barber Shapt
TDair City
Benjamin h4111 Finisem St
Bernardo R studi r18 Italy Av
U jan Embarcadero Center h101 Wool St
U h130 Marker St. Apt. 205
C A h878 Valencia St Apt. 205
Carlos studi r84 Moneta Way.
Carlos A U S N r18 Italy Av
Carlos A U S N r18 Italy Av
Carlos A Wash Carlos St. Carlos H102
Carlos Studi r84 Moneta Way.
Carlos A Wash Maria D, coordinator Cultural &
Equip Criti h630 Gates St.
Carlos H & Maria D, coordinator Cultural &
Equip Criti h630 Gates St.
Carlos H & Maria Marter Alexis Restr h755
Paris St.
Eather medical record sec r633 Gates St.

Eather medical record set r633 Gates St Evelsn D med asst 1580 Valencia St Rm 802

Eather medical record sec (#S33 Gates St. Evelon D. med seet 1580 Veloncia St. Rm. 802 e533 Gates St. Meleo Mrs. (Golden Homes Realty) h7025 Mission St. General Realty Realty Realty General Realty Realty General Realty Rea

Lawton St.
Policarpo & Maria I, retd h1611 45th Av.
Cacich R sudt h550 Leavenwurth St Apt 6
Cecunindin Nora hisekpr Hyatt Hotel h3466 26th

Cacrotti Richd (chr Cathedral Sch For Boya Cacrtti Stan coml photog 170 2d St rMoss Beach

Caritti Stan comi photogi 170 2d St r Moss Bear CA.

Catachan Thos studi r477 27th St
Catachan Thos studi r477 27th St
Catachan Thos studi r477 27th St
Cadam Ronne h3812 21th St
Cadama J of rec h999th Baker St
Cadama J of rec h999th Baker St
Cadawas Mitchel G h1232th Mr Allister St
Cadawas Marian C red h146 Mc Allister St
Cadawas Marian C red h146 Cadawas Account St
Cadawas Marian C red h146 Cadawas
Cadawas C Red H147 Congo St
Ninos hno h1692 Green St
Rath h1607 Kirsham St
Walker M red r1607 Kirsham St
Cadden Christopher M r1447 42d Awales Account C red h147 Account St
Cadawas Marian Lance L

Harry A clk Pt) h3025 o Getavia St Cade Eather G ofc sec h150 Delmar St Apt 3 Louis & Jovee retd h184 Ramsell St

CADE Victor https://doi.org/10.1009/ Cade: Dennis widt hb24 Sunnydals As Cadelage Elaine locar Earcha Fed Savings 1268 Songerat C & Carlle A (A A A Studio Photos) hb4 Rosa As

arry A & Helen M. stndt State Div Have h.268 Somerset St.

ranty A & Helen M, atndt State Div Heck-Life Somenet St. J h244 Grove St Apt 5 Paul E r14 Rose A Cadelina Andrew A redd h195 7th Se Apt 23 Som D & Myrna, red est alemn h60 Sylvar Dr.

Carlell Place Geri Mc Grath Mgr rests 524

udell Place Gerr Mr. Grath 2012. The Linux St. Linux St. Linux St. ademactor: Dalfa Mra reid 1:2852 Octavia St. Eug L. 8. Marget C. reid 1:100 Omordagic Av. John & Mary, reid 1:1860-Stockson St. Mary Mrs. 1:1271-21st. Av. Natalin & Room, driver Golden Gate Disposar 1:333 Filbert St.

Natalin & Roam, driver Golden Gate Disposal, 1633 Pilpert St.
Paul & J., income property rigit 1606 3564, Av. Paul P. 1616 Vold Dr.
Rose Mrs mgr. 1335 Union St. Apts 16135 Union St. Apts 16135 Union St. Apts 16135 Union St. Apts 16135 Union St. Apt St.
Cadema Aivino 161 661 St.
Charlotte Mrs 16148 Vork St.
Jose patts 1638 Bache St.
March 164 Oritaba Av.
Jose patts 1638 Bache St.
March 164 1741 Najhes St.
Michi E wheemin Groers Whol 1185 Vork St.
Rasmond & Patt M. cik 16190 Rhode Ialand St.
Cademaso Eug P. acct. exec Bateman Earlier Hill & Richards Oxidand Ch.
Cademaso Louis E & Rose L. reith 1604
Lombard St.
Larille V. acct. U. S. Dept. Of Defense 1604
Lombard St.
Larille A. Acid h1786 38th. Av.
Ross J. finatical consultant 561 Wells Fargo Rk.
Bid.
Bid. Acid h1786 38th. Av.
Ross J. finatical consultant 561 Wells Fargo Rk.
Bid.
Bid. Acid h1786 38th. Av.
Ross J. finatical consultant 561 Wells Fargo Rk.
Bid.
Bid. Acid h1786 38th. Av.
Ross J. Acid h1786 J. Acid. Ac

Hoss J financial consultant 561 Wells Pargo Bk
Bidg
Calchenhead June acct. Giannini. & Uniack vDaly
City CA
Cadenhead A hal4 Detroit 81
Cader Ln 1430 Folsom 83
Mauricia ri663 Silver Av
Caderfor h5039 Mission SA Apt 104
Cadenells Beauty Shop Mrs Virtie M Cadesells
Edit State of the Cadesells Beauty Shop Mrs Virtie M Cadesells
E 32 Gold Mrs. Dr. Apt. D
Virtie M Mrs. (Cadesells Beauty Shop) h825
Cadgane Alain Great Expectations
Cadeurs Berein h829 Leavemouth St. Apt. 301
Cadegan Angelina M of sec v.1351 15th Av
Barbara J sem Continental Ins. Co. rifl.
Moscow St.
Cheryl reld h560 Capp St. Apt. 705
Evelyn L. reid h364 Senecia Av
John R. h1540 Great 18vy Apt. 12
Lupe D Mrs. recpt Tamaras Supply h578
Vienna St.
Marie Mrs. reid h1351 15th Av
Noreen J asst frists ofer Hibernia Bank r1351
15th Av
Noreen J asst frists ofer Hibernia Bank r1351
15th Av
P h474c Frederick St.
Robt J & Gerriude, reid h3826 Ullios St.
Ruth Mrs. reid h1818 Moscow St.
CADILLAC HOTEL, Sarah Kearney
Manager, Convenient Location,
Reasonable Rates, 24 Hour Security, 380
Eddy St. (84102) Tels 673-7223 And 928E777
Cathlio Alberto h336b Capp St.

Reasonable Rates, 24 Hour Security, one Eddy St (94102 Tela 673-7223 And 928-8777
Cadilla Alberto h336b Capp St
Felix mech r336b Capp St
Felix mech r336b Capp St
Cadimart Frank & Alice, emp Higgins Lumber
Co h559 Silver Av
Cadima Stanley E & Agnes G; surveyer PG&E
h1326 28th Av
Cadima Stanley E & Agnes G; surveyer PG&E
h1326 28th Av
Cadina Stanley E & Cadima M h1050 Dalores
St Apt Cadita Cappanio P & Cardind M h1050 Dalores
St Apt C
Cadiz Esposito P & Cardind M h1050 Dalores
St Apt C
Vittina h3500 24ts St Apt 2
Cadjew Josephine Mrs h3921 25th St
Cadman Freek J gent contr 1007 Sutter St Apt
400 h1007 Sutter St Apt 400
Cadman Lyin C prooffender (771 27th St
Spencer V translator h771 27th St
Cadigan Alivn of see h301 Anbiary St Apt 4
Cadman Kylin of see h301 Anbiary St Apt 4
Cadman Lying see trees Silvan Cohen Display Jon

Cationan Rubin & Lydie V, bidg supt h385 Flood Av Cadoni Elisnor sectress Sylvan Cohen Display Inc. 25; Philip R & Eleanor R, with Sylvan Cohen Displays h171 Lobos St Cadotach Frank h515 O'Farrell St Apt 53 Cadotach Kay h195 Woolsey St Apt 7 Cadwailader & Black (Goo). Cadwailader & Harvey N Black Jr) Isevre 155 Montgomery St Rm 1500 Cornel h550 Stanyan St Apt 306 Goo L & Joy (Cadwailader & Black) r245 Parhero St John act 15200 Parolic Av Apt 405

John sort h2300 Parific As Apt 405 Cadwell & Fite (Hugh Fite) furn Insbra 373 Date

Corbeell & Fite (Hugh Fite) furn (Indira 273 Dore St. 13en). S. & Eather M., acct of PTL&E h1555. Judah St. Judah St. Laura L. retd #2340.15th St. Resulty (Hussell G. Cadwell: 2340.15th St. Russell G. Cadwell: 2340.15th St. Russell G. Cadwell Bealty: h2340.15th St. Cadwick G. rige National Shirt Shops Cady. Andrew h254.1y; St. Apt. 4. Colin S. & Ava B. tehr h2220. Baker St. Colic Lab: (Gerald Ratto) photo develop: printg. 1345. Nos. St. D. r5235. Diamond Heights Blied Apt. 200.

Doug 1D & J. Mission, Hydraulica;

E. L. regional mgr. Philip. A. Hunt. Chem. Corp. J. 1800, 48th. Av. Apr. 4.

3. r640. Cole 50, Apr. 3.

dohn & Jarr, mech. 1817. Paris. St. John S. Jarr, mech. 1817. Paris. St. John P. & Janet. 1876. J. 1886. Apr. 348.

Margt. 18. P. Smack. Barr, r8ne. Matee. CA. P. Thos. Ish. Valleta. Ct. Sam. Valleta. C

Cael Clay & Michelle, patr 165 Oscoola La Apr

2 La private nurse hi 1559 Mr. Kinnon Av.

Gloria D 1918 Folson St.

Michl & Owetta, atts 165 thecola La Apt 1

Caen Herbert E & Mariatheresa, columnist S F.

Chronicle hi 2559 Pacific Av.

Lucy T Mrs. redd 8874 Potrero Av.

Lucy T Mrs. redd 8874 Potrero Av.

Caesan Bernice redd 1919 Sas Pablo Av.

Drug Co (Steve C Demister) 5151 Mission St.

Freeda redd hi256 Pacific Av.

Jacquelyne h681 Haroliton St.

Judith redd hi256 Pacific Av.

Leonrac Mrs. redd h1331 Anna St.

Leonrac Mrs. redd h1331 Anna St.

Leonrac Mrs. redd h1331 Anna St.

Kidd & Nettic cement cont 1322 Beker St.

h1322 Baker St.

Richd C & Loss, denist 2300 California St. Rm.

305 h150 Topeka Av.

Salvador & Kathryn, micenis M. J. B. Offee
h65 Sharon St.

Saivadot & Kattryn, micerus M. J. B. Coffee h65 Sharon St. Caesar's Backhoe Service & ardani Caesari 1353 Yosemite Av. Hamburgers (Sia Bakhtiani 869 Geary St. Palace Of Law Vegas Richd Wio Tour Mgt. tours 836 Grant Av. Restaurant John J. Brattesant Attilio Ceresa. Paul Micheli & James Fiorucci 2299 Powell

Str. Palace Las Vegas Paul V Morse Rep. 212 Stocktor St. Rm. 304 Caeser Michi & Harriet; shap bldr. h2840 San Bruno. Av Apil 7 Caetano W h1401 Jones St. Apt. 408 Cafarella Mar 505 Turk St. Cafarella Mar 505 Turk St. Cafe

Bonaparte (Donald Geikie) restr 2801

Vagabondo (Michael Cianci) restr 342 Presidio

Francis St. Eather I Mrs retd h54 Tingley St.

John mgr Bayshore Salvage Co John R v pres Clembos Deliris Carrier r Parifica CA Marso & Doris (Roya) Baking Co. http://doi.org/10.1001/j.j.

" Mary h2 Nagire Av Apt 2

CAFFERATA
Peter & Alma, bottler Coca Cola h459 Lisbon
St

St.
Ravioli Factory (Gaetano Biradelli) Columbus Av.
Raymond attid. Giusto Texaco 1459 Lisbon St.
Richard M. teamster (198 Lowell St.
Richard M. teamster Pac. Mtr.
Trucking hi95 Lowell St.
Robt tr dr. Auto Elec Carburetor Inc rMillbrae.
CA.

Thereas emp Macy's r54 Tingley St afferty Marge h2530 Fulten St Apt 4 Mary h1612 48th Av Apt 5 Mildred S reid h33 Chattesoogs St

Mildred S redd h.33 Chattanoogs St
Caffersita May #234 30th St
Caffers Mary #234 30th St
Caffer Mary h095 John Muir Dr Apt 420
Caffey Ken h109 12th Av
Caffe Kennetta M Mrs redd h241 Silliman St
Caffe E. J. M. h1183 Valencia St
M. F. 155 Buckingham Way Apt 103
Caffer J. 157 Buckingham Way Apt 103
Caffer J. 157 Buckingham Way Apt 103
Caffer John R & Geneviewe C, redd h1868 10th
Caffero John R & Geneviewe C, redd h1868 10th
Caffero John R & Geneviewe C, redd h1868 10th
Caffero John R & Geneviewe C, redd h1868 10th
Caffero J. Rosmins redd r55 Aenal Way

Caffero J. Rosmins redd r55 Aenal Way

Caffero J. Rosmins redd r55 Aenal Way

Cafnoni Rosmina retd r55 Aerial Way

Cafroni Rosmita retid råb Aerial Way Cafrerata Rav myr Bayshere Salvage Co Cagachallan Virginia retid h882 Capp St Cagador Emilio d' r. r94 Tucker Av Emilio P. & Remedios B. jan Lucky Storea h94 Tucker Av Eastrella P. r94 Tucker Av Cagahastian C r. r5431 California St Apt. 3 Cagamaner C r. r5431 California St Apt. 3 Cagamaner D r. r5452 Mc Allister St Helen dr. Companers Del Barrio Presch Juan M. II. h1175 Ellis St Apt. C210 Cagan Karen vocational nurse h1557 8th Av Cagandahan Protacio & Rafaels; eng h1518 44th Av

Cage Anita h1564 Noe St.
Carolyn L. exec sec hij0 Alhambra St. Apt 201
Colette trib h881 Noe St.
Willie apt mgr. h438 Steiner St.
Willie apt mgr. h438 Steiner St.
Cagen Robt counselor Public Utilities Comn.
Robt C. sasce Furth Fahrner & Wong h2300
Partife Av Apt 108
Sami & Esther, rettl. h1900 Jackson St. Apt

102
Cagnano Charles T truck driver h2155
Buchanan St Apt 5
Jeanne agt Pacifisia Inv & Rity
Rott h211 Balbon St
Cagno Richd L & Susan h3665 Scott St Apt

Jeanne agr Pacifies Inv & Rity
Kooth X211 Balbon St
Caggnon Richd L & Susan h3665 Scott St Apt
303
Cagle E L Mrs h312 Junipero Serra Bivd
Florence D Mrs retd N707 43d Av
Wm retd h1500a Mc Allister St
Cagler Bennie & Althea, cement finisher h22
Finra St
Cagler Geo W v press Atlantic Gulf & Pacific Co
Of Manisia Inc Palo Alto
James R sasco Martin Cagley Niahkian Inc
Caglieri Victor E phys 3838 California Rm 314
Cagnio Olga Rof Cae eW PRR h178 Alambris St
Apt 103
Cagnico Eliz Mrs emp Lowell High Sch
rBelmont CA
Helen E Mrs retd h1839 32d Av
Kathryn N Mrs retd h1823 38h Av
Cagnio Niga Pipa & Rachel h1876 Alemany Bivd
T h1040 Fulton St Apt 8
Cagnio Charles h300 Buchanan St Apt 20
Cagnion Charles h300 Buchanan St Apt 210
Cagnion Rosmidda Mrs retd h388 Moscow St
Cagnio Alberte V & Navioudda h818 Natoma St
Cagniolada Rodger h876 Geary St Apt 306
Kithe L & Loudy h8771 Memos St

Sague Alberte v & Natividad hells Nationa St Apt 4
Cagulada Rodger h676 Geary St Apt 306 Rubon L & Judy h671b Minna St Cagumbaga Chriano & Estella, emp US Postal Serv h43 Cayuga Av Cagusong Milagros h686 Geneva Av Cagusong Milagros h686 Geneva Av Cagwon H reds r240 Jones St Cahalan John & Derix, eng Geol Brewing Co h486 Campbell Av Mirbh h581 Diamond St Norman F & Lucalle E, redd h1860 Cayuga Av Cahan Robt B & Bernice, phys 2340 Sutter St Rm 308 h126 Lanado Way Win dritamo Anabeo & Alben r Berkeley Cahandig Frank (Decor Center Of S F) r76 Karen Ct Chee Mabel Mrs h751s Hayes St Panetta field rep Bayview Affirmative Action Program

Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Program
Progra

Richardson Supre soc seres agry 987 Mission St.
Geber See Also Cahin And Kahn.
Albert A & Jane K, reid h 1930 43d Av.
Alfred & Jean, vorres & mgr Consumer Credit Counselors Of Ca h 150 Stanyan St.
Denald M (Jacobs Sills & Coblentir rSen.
Mateo Ce.
Jannie Mre ofe mgr Kenneth Tuchman.
Jinseph Mn h 1000 Chestnut St. Apt. 10b.
M h3566 Fillmore St. Apt. 104.
Cahin Steven waster r257 22 Av.
Cahilig h1235 Bush St. Apt. 33.
Certic Genco's Coffeeins r1 Baltimore Way.
El'inda babysitter r346 Alemany Blvd. Apt. 1
Galo whee wkr. h50 Eigin Ph.
Perfecto & Veronico, seaman h559 27th Av.
Cahill h1230 Frankin St. Apt. 12.
Bertha reid r242 Ottawa Av.

C. W. MOODY & J. D. LACEY ANTIQUES ESTATE APPRAISALS ANTIQUES OF FINE QUALITY
FEATURING: WALTER C. LARSEN, ANTIQUE SHOW PROMOTIONS

527 Sutter St., San Francisco

Tels. 981-6176, 391-2180

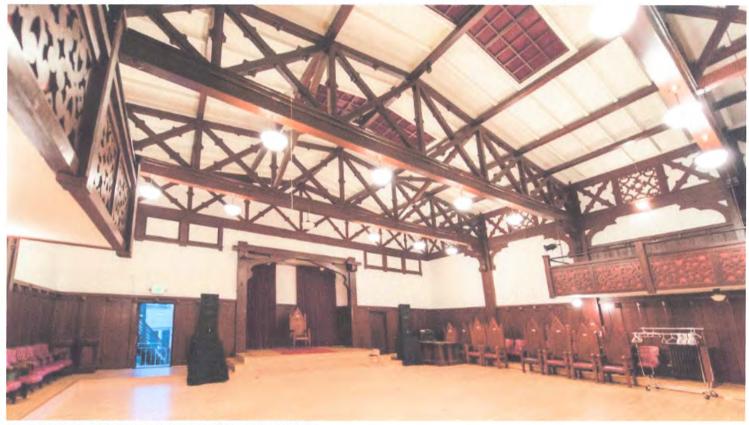


Walker M reid r (B07 Kirkham St Cadden Christopher M r (1447 42d Av. James & Caroli phos n (522 25th Av. James & Kud r (1447 42d Av. John J & Dolores E rupt Cny Fire Dept h (147 42d A). Caddisk James W & Margi A, data processer Center For Independent Loving h (148 35th Av. L. J. emp Emporum h (167) 16th St. Apt. 1). Caddies Gea A reid h (247 Jackson St. Caddies Gea A reid h (247 Jackson St. Caddies Gea A reid h (247 Jackson St.



MUSIC (HTTPS://WW2.KQED.ORG/ARTS/CATEGORY/MUSIC/)

Ghosts, Royals And Singing Swedes: 108 Years of the Swedish American Hall



Interior of the Swedish American Hall; courtesy Swedish Society of San Francisco

By Shelby Pope (https://ww2.kqed.org/arts/author/spope/) **(http://twitter.com/shelbylpope)** FEBRUARY 15, 2015



THE DOLLST (http://ww2.kqed.org/arts/programs/the-do-list/)

EVENT INFORMATION (HTTP://NOISEPOP.COM/2015/)

Noise Pop 2015

Ten days of independent music and film.

FEB. 20 - MAR. 1, 2015

Various Venues

Details and tickets (http://noisepop.com/2015/)

After more than a hundred years as a Scandinavian meeting spot, a low key wedding venue, and "that weird building on Market Street that looks like a ski lodge," the Swedish American Hall (http://www.swedishamericanhall.com/) is trying on a new identity.

Following a year of renovations, the Hall will reopen as a concert venue, operated by longtime music festival promoters <u>Noise Pop</u> (http://www.noisepop.com/). The first public show will be Noise Pop's <u>opening night party</u>

(http://calendar.noisepop.com/events/2015/2/23/opening-night-party) on Feb. 23, with the hall serving as the festival's headquarters for the duration of the festival, and events taking place at the hall every night. When the festival ends, Noise Pop will continue to book shows for the space full-time, and two restaurants will open later this year.

And that's not all that's new for the Hall. The building–known for its alpine meets Arts & Craft style–is in the process of being <u>officially designated (http://www.sf-planning.org/index.aspx?page=2907)</u> a San Francisco landmark. Its owners, the Swedish Society of San Francisco, hope it will have achieved landmark status in time for the Hall's rededication ceremony in early May.

It's an exciting new chapter for the hall, built in 1907. The Gold Rush brought an influx of Swedes to San Francisco, who formed several fraternal groups in an effort to preserve customs and simply find people to speak their own language with. One such group was the Swedish Society of San Francisco, which started in 1873 as a choral group called the Original Orpheus Singing Club, and sang traditional Swedish songs like "Klara stjärnor (https://www.youtube.com/watch?v=UlvI5WvSZZY)" and "Sångarfanan (https://www.youtube.com/watch?v= YmIZWWjxxo)." Like many organizations of the time, they soon became more of a traditional fraternal organization, offering their members sick benefits and burial services in exchange for dues of a dollar per month.



A 1907 photo of the Hall; Courtesy SF Assoc./Swedish Society, San Francisco Ephemera Collection, San Francisco Public Library

After the 1906 earthquake destroyed their temporary meeting space, they decided to build something permanent. The society bought the property on Market Street to build a permanent residence for the society, but there was one problem, noted in a history of the hall written in 1925: "Thus the Swedish Society had land and wonderful plans and specifications for a building, but lacked a very important item, namely necessary capital." But all wasn't lost: "Did the committee confess failure? They did not."

They were saved by Erik O. Lindblom (http://www.alaskaweb.org/bios/lindblomeo.html), a wealthy businessman known as one of the "Three Lucky Swedes" for their discovery of the first gold in Nome, Alaska. Lindblom lent them \$40,000 for building costs, and Swedish architect August Nordin built the hall in just one year, officially opening in December 1907.

The new hall helped transform the neighborhood into a Scandinavian hub for the first part of the century. In addition to the Swedish American Hall, there was a Danish hall, the offices of Swedish newspaper *Vestkusten*, and Finnila's Finnish Baths, among others. When Cafe du Nord opened in the Hall's basement in 1908, one of the things it boasted was its *sillfrukost*, a plate of herring for breakfast.

Over the years the hall stayed true to its original mission as a place where Scandinavian culture could flourish, where organizations could assemble in one of Hall's several meeting rooms (many named for figures in Norse mythology, like Odin and Valhalla). This also meant hosting any Swedish nobility who might be in town — just few years ago, in fact, Sweden's Princess Victoria stopped by to rededicate the hall.

The hall is also open to the public: churches hold services there, and to this day, it's still one of the few relatively affordable wedding venues in the city. Everything from San Francisco's first public meeting of Asian lesbians to WordPress conferences and talks on healing AIDS with positive thinking have taken place under the building's gabled roof. The hall has also played host to a different kind of guest over the years; two ghosts allegedly call the hall home. One plays piano in the Hall, and the other haunts Cafe Du Nord.



One of the Hall's many events; Courtesy Swedish Society of San Francisco

The Hall still hosts a wide variety of community and Swedish events. The Swedish Society of San Francisco, which now has about 45 members, continues to host meetings there, along with various other Scandinavian groups (one group hosts a contemporary Swedish literature book club there). But a few years ago, a restaurateur and an investor saw the potential of the space to be more than just a community hub.

When restaurateur Dylan MacNiven and investor Enrique Landa originally looked at the space, they just wanted to revamp Cafe Du Nord. But the more they looked into the Swedish Hall, they saw the space's potential. They teamed up with Noise Pop, who's hosted shows at the hall since 2004 to book acts for the building, and developed plans for both a restaurant downstairs at Du Nord and another restaurant upstairs.

The renovations took about a year, and while Landa describes the upgrades as costing "obscene amounts of money," the changes were were relatively minor for such an old building. Licenses were acquired, kitchens were upgraded and plumbing was modernized, but there were no major overhauls. (There were some surprises, however: workers found what appeared to be coins that acted as

drink tickets at the surrounding bars hidden in the walls. "A proto-sharing economy," said Landa).

"The most surprising thing was that it was pretty much intact," said Landa. "It never got ruined, it never had a bad remodel. We had the luxury of just kind of scraping off the dirt and the grime, cleaning things up and having a great new building."

The most noticeable changes are upgraded bathrooms and — finally — a working elevator. When August Nordin built the hall, he included an elevator shaft, but no one ever put an elevator in it.

Noise Pop is still working on a programming calendar for the rest of the year's events at the hall, and they're promising a selection that includes film and literary events along with music. In terms of musical choices for the hall, there are sound limitations—the building isn't soundproofed, producing acoustics that are great for an unplugged or electronic set, but less so for a punk show.

"Motörhead will not be booked there," Dawson Ludwig, general manager of Noise Pop, says. "We're not looking to compete with a lot of the great venues out there like the Chapel, Brick and Mortar, Bottom of the Hill. We're looking to do something much more intimate, and have artists who can perform stripped-down sets, who are capable of doing something acoustic."

One musician who meets those requirements? Portland's <u>Grouper (https://www.youtube.com/watch?v=GJgXdSVFnJE)</u>, who's bringing her ambient melancholia back to the Hall for a show on the 27th.

"The show that I'm most excited about is Grouper," said Ludwig. "She does these really haunting, lullaby-esque songs, and <u>putting</u> that inside of Swedish (https://www.youtube.com/watch?v=JBEo8ybWZ_U), which is just a gorgeous old venue — it's going to be really cool. And haunting. I think that'll be perfect for the ghost."

EXPLORE: MUSIC (HTTPS://WW2.KOED.ORG/ARTS/CATEGORY/MUSIC/)



(https://ww2.kqed.org/arts/2015/02/15/ghosts-royals-andsinging-swedes-108-years-of-the-swedish-americanhall/?share=facebook&nb=1)



(https://ww2.kqed.org/arts/2015/02/15/ghosts-royals-andsinging-swedes-108-years-of-the-swedish-americanhall/?share=twitter&nb=1)

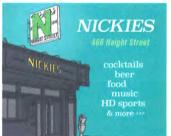


(https://ww2.kqed.org/arts/2015/02/15/ghosts-royals-andsinging-swedes-108-years-of-the-swedish-americanhall/?share=pinterest&nb=1)

Renovated Cafe Du Nord Reopens Wednesday At Swedish American Hall



Tue. June 16, 2015, 9:28am



(/ads/2/3/2)

Cafe du Nord (http://www.cafedunord.com/) has long been a fixture at the Swedish American Hall, originally opening in 1907, the same year that the hall was built. It's gone through many changes over the years, serving as a music hall, bar, restaurant, and nightclub at various points in time; before its most recent closure (http://hoodline.com/2013/12/big-changes-planned-for-cafe-du-nord? utm_source=story&utm_medium=web&utm_campaign=stories), in 2014, it was a bar and rock club.

The new iteration, created by Aatxe (http://www.aatxesf.com/), Central Kitchen

(http://www.centralkitchensf.com/), and Flour + Water

(http://www.flourandwater.com/) owners Ne Timeas Restaurant Group

(http://www.netimeas.com/) and cocktail team The Bon Vivants

(http://www.bonvivants.com/), will open tomorrow

(https://www.facebook.com/thebonvivants/photos/a.117401208300675.8573.116471705060292/991844030856384/

type=1&theater). (Despite plans to rebrand as just "Du Nord," it looks like the full name will be retained.) What's in store for the neighborhood fixture? We snoke with Cafe du

Nord rep Beth Hengeveld to learn more about the renovations, new menus and drinks, and the planned musical offering.



"The renovations draw design inspiration from the Cafe du Nord of the 1930s and 1940s," Hengeveld explained. "The wood wainscoting is complemented by vintage wallpaper, deco-era light fixtures and a 1930s-era color palette." Cafe du Nord is split into two rooms. The front of the space is a 20-seat bar (the original 107-year-old back bar remains), with cafe table seating. At the back of the space—formerly standing room for concertgoers—is the "Viking Room," which has a smaller bar, 30 seats for full-service dining, and a stage for musical acts.

Entertainment at Cafe du Nord will focus on music to be performed seven nights a week in the Viking Room. "Programming will highlight local artists playing styles [like] jazz, blues, and cocktail piano, as a complement to guests' drinking and dining experiences," said Hengeveld. In short, du Nord is now more of a restaurant and bar than a club, and its quieter emphasis may disappoint fans of its former punk and rock offerings. The Swedish American Hall is now also serving as a music venue

(http://hoodline.com/2014/12/noise-pop-to-reopen-swedish-american-hall-as-dinner-and-a-show-venue?

utm_source=story&utm_medium=web&utm_campaign=stories), but it's required to be acoustic-only, due to noise requirements related to the condo building planned for next door. (Note: Hengeveld checked back in and corrected this detail, saying that according to the team, "there is no such requirement.")

The new menu was created by chef Thomas McNaughton (https://en.wikipedia.org/wiki/Thomas_McNaughton), who aims to prepare classic dishes "found throughout watering holes and eateries in America in the 20th century." Options range from small snacks, like bar nuts or raw oysters, to larger dishes such as cioppino or a burger. For dessert, there's an ice cream sundae with pretzel brittle and chocolate sauce. Entrees range from \$16.50-\$34; see the full menu here (https://www.scribd.com/doc/268855921/Cafe-du-Nord).



As for drinks, the menu includes a variety of cocktails inspired by du Nord's 100 years of business, as well as beer and wine. "The wine program focuses on Champagne and the diverse wines found throughout that region," Hengeveld said. "And in a nod to the tradition of Champagne served as a celebratory drink, and as a way to make coveted vintages accessible to all, all bottles of Champagne will be half-price after midnight, seven days a week."





The timeless appeal of the establishment is something that du Nord's new partners say they wanted to preserve. "Together we have thoughtfully restored the bar and created food and beverage menus for guests to celebrate all occasions while honoring the legacy of the local icon," Hengeveld told us.

Cafe du Nord is located at 2174 Market Street and will be open every night from 5pm-2am. Reservations for the Viking Room can be made by phone (415-471-2969), with food served until 1:30am. Visit **their website** (http://www.cafedunord.com) for more information or to apply for a job at the new spot.

are this story: Like Share 38	Tweet 10	
Never miss a story.		

SMALL BUSINESS COMMISSION MARK DWIGHT, PRESIDENT REGINA DICK-ENDRIZZI, DIRECTOR



CITY AND COUNTY OF SAN FRANCISCO EDWIN M. LEE, MAYOR

Legacy Business Registry

Application Review Sheet

Application No.: LBR-2015-16-014
Business Name: Caffe Trieste
Business Address: 601 Vallejo Street

District: District 3

Applicant: Adrienne Giotta and Ida Zoubi, Majority Shareholders

Nomination Date: March 14, 2016

Nominated By: Supervisor Aaron Peskin

CRITERION 1: Has the applicant has operated in Sa San Francisco operations exceeding two years?			e years, with no break in No
CRITERION 2: Has the applicant contributed to the reparticular neighborhood or community?	neighborhoo		/or the identity of a No
CRITERION 3: Is the applicant committed to maintai the business, including craft, culinary, or art forms?		sical features X Yes	

NOTES: NA

DELIVERY DATE TO HPC: October 3, 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 Caffe Trieste for inclusion on the Legacy Business Registry.

As the first espresso coffee house established on the west coast in 1956, Caffe Trieste is credited with igniting the "espresso movement" which has held traction to the present day. The Caffe also plays host to the Caffe Trieste Saturday Concert, the longest running musical show in San Francisco and one of the oldest in the Country, a concert that has hosted a vast assortment of celebrities. Aside from these bona fides The Caffe Trieste is known for catering to and caring for North Beach's eclectic cast of poets, artists, musicians and eccentrics. It is cherished by all who are lucky enough to encounter it.

I hope for the continued success of Caffe Trieste, as it is an integral part of North Beach

Sincerely,

Aaron Peskin

APPLICATION FOR

Legacy Business Registration

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

1. Current Owner / Appl NAME OF BUSINESS:	icani imonination					
Caffe Trieste, Inc.						
BUSINESS OWNER(S) (identify the person(s)	with the highest ownership stake in t	he business)				
Adrienne Giotta Ida Zoubi						
CURRENT BUSINESS ADDRESS:			TELEPHO	NE:		
1465 25th St.		(415) 246-844	19		
San Francisco, CA 94107			EMAIL:			
		Caffeida@yahoo.con		om		
WEBSITE:	FACEBOOK PAGE:			ELP PAGE		
www.caffetrieste.com	Caffe Trieste					
APPLICANT'S NAME						
					Same as Business Owner	
APPLICANT'S TITLE						
Majority Share holders						
APPLICANT'S ADDRESS:			TELEPHO			
C/O Ida Zoubi 609 Vallejo St.			(415) 246-8449			
San Francisco, CA 94133			EMAIL:			
			Caffeida	@yahoo.c	om	
SAN FRANCISCO BUSINESS ACCOUNT NUI	MBER:	SECRETARY O	F STATE EN	TITY NUMBE	R (if applicable):	
004392		C0910498				
BACKGROUND INFORMATION				·	······································	
Founding Location: 601 Vallejo St. Sa	n Francisco, CA 94133					
Current Headquarters Education.	5th St. San Francisco, CA 9	4107				
Operating in San Francisco since: 1956						
NAME OF NOMINATOR:	DATE OF NOM	DATE OF NOMINATION:				
Aaron Peskin				 		
2. Business Addresses						
ORIGINAL SAN FRANCISCO ADDRESS:			ZIP COD	E:	DATES OF OPERATION	
601 Vallejo St. San Francisco, CA		94133		April 1956 - Present		
IS THIS LOCATION THE FOUNDING AND/OR	HEADQUARTERED LOCATION?	(check all that apply)				
Founding Location	Current Headqua	arters				

ZIP CODE:	DATES OF OPERATION
ZIP CODE:	DATES OF OPERATION
ZIP CODE:	DATES OF OPERATION
ZIP CODE:	DATES OF OPERATION
	ZIP CODE:

3. Eligibility Criteria

Attach the business's historical narrative.

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

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

I am authorized to submit this application on behalf of the business.

I attest that the business is current on all of its San Francisco tax obligations.

I attest that the business's business registration and any applicable regulatory license(s) are current.

I attest that the Office of Labor Standards and Enforcement (OLSE) has not determined that the business is currently in violation of any of the City's labor laws, and that the business does not owe any outstanding penalties or payments ordered by the OLSE.

I understand that documents submitted with this application may be made available to the public for inspection and copying pursuant to the California Public Records Act and San Francisco Sunshine Ordinance.

I hereby acknowledge and authorize that all photographs and images submitted as part of the application may be used by the City without compensation.

Ida Zoubi

Name (Print):

opt . I , 2016
Date:

Signature

Caffe Trieste Historical Narrative

Criterion 1

a. Short history of the business from the date the business opened in San Francisco to the present day, including the ownership history.

Caffe Trieste has been continually serving Italian-style espresso beverages and assorted traditional snacks and desserts since 1956 (60 years). The historic business, located at 601 Vallejo Street in North Beach, is believed to be the West Coast's first European-style coffee house.

Caffe Trieste was founded by Giovanni Giotta (aka "Papa Gianni"), who emigrated to the United States from the small fishing town of Rovigno D'Istria, Italy (now part of Croatia). Missing the espresso houses of Trieste, Italy, Giotta opened his own coffee house. Caffe Trieste has become famous across the world for its combination of essences: Old Italy, Bohemian poets, art and music, and excellent espresso.

The unique pairing of Caffe Trieste's impeccable quality coffee and excellent music has made our coffee houses comfortable dens for artists of all types. Caffe Trieste provides indoor and outdoor seating and a retail annex for coffee beans from our family roasting facility and gift sales. It also serves as a venue for original live concerts and performances, from the traditional family Saturday opera series to local entertainers playing original music and old-world Italian favorites.

Naturally, anything great cannot stay confined for very long. Demand from other coffee houses and restaurants, as well as from patrons of Caffe Trieste, soon made it necessary to open a retail/wholesale outlet and a second coffee house. The retail store adjacent to the coffee house opened in 1972, offering traditional glassware, gifts, and Italian candies in our original location in North Beach. Then, in 1976, Caffè Trieste began roasting coffee sold out of its same annex.

In 1978, Trieste introduced its Sausalito coffee house, which was sold in 2002. Other licensees of the family program include our Monterey coffee house, which opened in 2011; our Berkeley location developed in 2005; and our Oakland location in 2009. We adhere to the philosophy of a family business expanding its unique offerings while adhering to local and family customs.

b. Generational history of the business.

The business has been built on two key legs: family and community. Caffe Trieste contributes a sense of tradition and family to the neighborhood insofar as it has been continually owned and operated by three generations of a very close-knit Italian-American family. Everything from the level of service at the counter (knowing customers' names and preferences) to the décor (which somewhat resembles the cozy living room of an Italian grandmother) suggests that family is the

heart of the coffee house. An extension of this concept of family is the sense of community. Caffe Trieste offers people – from law enforcement and firefighters to artists and "beatnik"-era remnants, politicians, tourists, and characters of notoriety – a place to begin their day, relax or conduct business.

Giovanni Giotta has much to be proud of: his children – Gianfranco, Sonia and Fabio – and most of all his granddaughter Ida, are helping to maintain the tradition of fine coffee making.

c. Other special features of the business location.

The physical building itself occupies the southwest corner of Vallejo Street and Grant Avenue in North Beach and, as such, enjoys significant visibility in the main commercial sector of the neighborhood. Easily approached from either street and across from the Church of St. Francis, it serves as a crossroads for the neighborhood. The building itself has not much changed its aesthetic concept of simple Italian colors (red, green, white) in its exterior paint and signage since its opening 60 years ago, reinforcing this corner as a sort of keystone of historic "Little Italy."

Criterion 2

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

Family owned and operated since 1956, Caffe Trieste is an historic coffee house featuring art, music, literature and superb coffee roasted daily in San Francisco. We pride ourselves in serving authentic Italian espresso, cappuccino's and other specialty coffees. We also offer a great selection of Italian style pastries, sandwiches, pizza and desserts.

Caffe Trieste has served as a gathering place for many poets, politicians, celebrities, locals and tourists from around the world. It is also known as the living room for many neighbors. In the 1960s many Bohemian poets gathered at Caffe Trieste to write and read poems and drink coffee where they were always welcomed. To this day, many poets still gather and share poems at the coffee house.

b. The business' association with significant events in the neighborhood, the City, and the business industry.

Established in 1971, the Caffe Trieste Saturday Concert has been the longest running musical show in San Francisco. All five members of the Giotta family (Papa Gianni, Mamma Ida, Gianfranco, Sonia and Fabio) have been performing on stage since 1953; they have performed with and for many celebrities like Luciano Pavarotti, The Drifters, Frankie Laine, Claudio Villa and Domenico "Volare" Modugno, to name a few... in front of thousands of local, national and international audiences.

c. How the business has been referenced in an historical context, such as in business trade publications, media and historical documents.

Caffe Trieste has been the subject of many articles, news stories and documentaries across the globe. There is even a book called "Old Italy" Written by Andy Kaufman in 1988 about the coffee house. Major features such as Tim Burton's Big Eyes (2013) have been filmed here, while the film scripts such as Francis Ford Coppola's The Godfather were written in the back of the coffee shop. Thousands of poems and performances later, it would be difficult to adequately assess the role the business has played and continues to play in the living arts.

d. How the business associated with significant and/or historical people.

Over a half a century ago, Giovanni Giotta brought his family to America. They found a new world where hard work and prudent decisions still spelled success. Settling in California, he soon opened Caffe Trieste in San Francisco's North Beach. A reputation for "...some of the best coffees in the city" soon followed. Giotta's "old world" techniques proved essential in securing this reputation, as did the distinction of being called "the Espresso Pioneer of the West Coast."

When asked how he does it, Giotta would say, "No big deal. Buy the best beans, roast them yourself, and brew each cup like it's for you." Sure, there's technology involved – the best people-controlled technology – but that only makes the coffee "good." The hands and heart of Giovanni Giotta has made it great. In Rovigno and Trieste, residents still talk about the Giotta family in America as a story of a successful family of Italian immigrants who were able to achieve the American dream.

The walls of Caffe Trieste are adorned with pictures of famous celebrities who have visited over the years including Luciano Pavarotti, Francis Ford Coppola, Paul Kantner, Gianni Morandi, Domenico Modugno, Paul Kantner (Jefferson Airplane), Rob Schneider, Adam Sandler, Nicolas Cage, Mark Ruffalo and many more.

Caffe Trieste has served as comfortable respite for actors such as Michael Douglas, Tim Burton, Andy Garcia and Cameron Diaz. It has been a movie set for many feature films and television shows such as "40 Days and 40 Nights," "Big Eyes," "Just like Heaven," and "The Godfather." Francis Ford Coppola wrote much of the screenplay for "The Godfather" while sitting at the back table in the coffee house.

e. A description of the community the business serves. How the business demonstrates its commitment to the community.

There might be no broader a spectrum of the walks of life than the one served by Caffe Trieste, yet in its breadth there remains an element of consistency—even reliability.

We have our "morning crowd" who ushers in the day: local business people fueling up over a quick glance at The Chronicle, but then also early risers able to linger over several cups of

coffee while engaging in longer looks at the news and local gossip. Local police and firefighters stop in throughout the day, providing not only a colorful contrast to the business people and artists, but also old-school style news and tidbits about the neighborhood and its people.

It's commonly agreed that Caffe Trieste's social structure is from another era, when connectivity was a physical rather than an electronic phenomenon, and those yearning for that lost level of contact come to the coffee house to find it. The community's social strata are, therefore, much more difficult to separate or define than in many contemporary, Wi-Fi-driven cafes (we do have Wi-Fi, and it is used, but it has yet to become a predominant feature). We also welcome tourists, and those who return to San Francisco often are like adjunct members of our extended family.

We demonstrate commitment to the community by providing consistent services that can be relied upon: our menus change very little, and we strive to keep our prices as low and consistent as possible, with warnings in advance about incremental, inflation-based increases. We welcome diversity, inclusion and mingling: there is no one defining "target" customer at Caffe Trieste, and in the spirit of its founder, all members of the community are equally welcomed, recognized and respected.

We have birthday celebrations and funerary memorials, local musicians' concerts and annual events like the SF Firefighters' Annual Holiday Toy Drive. We host charity drives, feature artist performances and provide bulletin space for neighborhood activity promotion. Many regulars have claimed that they come to Caffe Trieste when they want to know what's happening in a particular week. We even host fundraisers for local people who have fallen on hard times.

f. How the business is associated with a culturally significant building/structure/site/object/or interior.

The exterior of Caffe Trieste features a hand-painted window sign in the front window. It was restored in 2016. There is also a wooden sign hanging at the corner. The sign has the original espresso machine logo.

The interior of Caffe Trieste houses a mural from 1957 painted by "Max Patrick." The mural depicts Rovigno, the city that founder Giovanni Giotta was originally from where he was a fisherman. This mural is a tribute to him.

Some of the tables in the caffe are covered with colorful mosaic tiles. Founder Giovanni Giotta created these pieces of art.

There is also a jukebox that offers Italian standards and opera, as well as 60's local rock music.

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

North Beach has enjoyed a considerable period of restrictions on formula retail, enabling independent merchants to maintain a competitive edge in a difficult retail environment.

The community atmosphere stands to be diminished by any closure or relocation of Caffe Trieste by losing its aforementioned social center, intellectual and cultural history, and even more simply put, its inimitable product. The corner of Grant and Vallejo has, in fact, become quite synonymous with Caffe Trieste itself. While niche coffee is now a popular Bay Area product, few vendors can offer traditional, old-world or first-generation Italian-roast coffee with such a storied sense of culture, history, and family. The more technologically advanced society seems to become, the more people yearn for an authentic, alternative, human experience. This element has always been and continues to be central to the Trieste community: firefighters, police, politicians, artists, neighbors, tourists, writers, drifters and the simply curious have always mingled here. It's the kind of happy accident that cannot just be redesigned.

Criterion 3

a. Description of the business and the essential features that define its character.

The walls of Caffe Trieste are completely lined in old Italian family/friends' photographs that date from the founder's time in Trieste, Italy, all the way to the extended family of the present day, including neighborhood artists and writers (Coppola, Ginsberg, Ferlinghetti, etc.).

The only wall not covered in historic photographs features a large original mural of Old-World Italy, commissioned by founder Giotta. To this day, it remains the meeting place for local artists and intellectuals, and because of all these factors has become a highly popular tourist location as well.

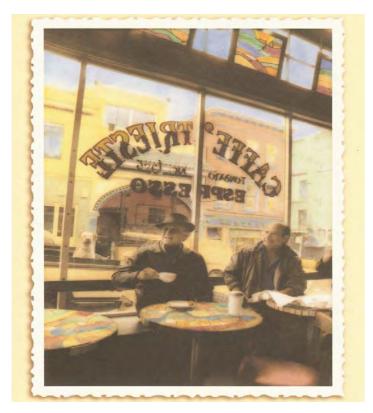
b. How the business demonstrates a commitment to maintaining the historical traditions that define the business, and which of these traditions should not be changed in order to retain the businesses historical character.

Music has always been a tradition at Caffe Trieste. Founder Papa Gianni always enjoyed singing at the Caffe and around the neighborhood. Wife Ida, daughter Sonia, sons Gianfranco and Fabio also participate in this tradition. This tradition is still alive. Every month, friends and family gather at the coffee house to play music and sing.

c. How the business demonstrates a commitment to maintaining the special physical features that define the business. Description of special exterior and interior physical characteristics of the space occupied by the business (e.g. signage, murals, architectural details, neon signs, etc.). How the building occupied by the business relates to the immediate neighborhood.

We demonstrate a commitment to the physical features that define our business by adhering to the original color palette of our design (red, white, green, gold), the original lettering which is

retouched by hand as needed, a consistent identity system (the logo and signage has changed very little in 60 years), simple, family-style wooden furniture and mosaic-inlaid tables, modular furniture for flexible seating arrangements, imported Italian espresso machines, and a familiar, yet unassuming façade. It is the most traditional and consistent building façade in its vicinity.	
6	





The Giotta family preformed for Luciano Pavarotti, San Francisco 1979)



Hand-painted window signage, restored in 2016 by local sign artist Libby.



Corner sign, including the original espresso machine logo.



The interior of the caffe houses a mural from 1957 painted by "Max Patrick". The mural depicts Rovigno, the city that founder Giovanni Giotta was originally from where he was a fisherman. This mural is a tribute to him.



The walls of the Caffe Trieste are adorned with many photos of celebrities who have visited the coffee house over the years such as Luciano Pavarotti, Francis Ford Coppola, Paul Kantner, Gianni Morandi and Domenico Modugno.







A jukebox offers Italian standards and opera, as well as 1960s local rock music.



Some of the tables are covered with colorful mosaic tiles. Founder Giovanni Giotta created these pieces of art.



















Lawrence Ferlinghetti, Allen Ginsberg, Jack Hirschman, Bob Kaufman







Photos from the 50th anniversary celebration



Papa Gianni arrives to the 50Th anniversary celebration. August 2006.



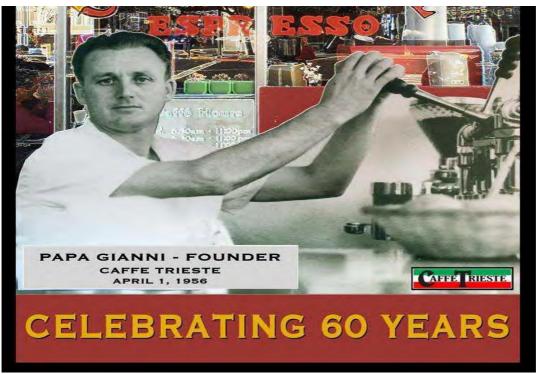
Live music for the 50th anniversary celebration)



Caffe Trieste 50th anniversary celebration



Papa Gianni & daughter Sonia, 50th anniversary celebration)



April 1, 2016 marked the 60th Anniversary of the opening of Caffe Trieste. The photo above was taken on opening day 1956.



Opening day, Papa Gianni with the first customer Mr. Vinella, April 1, 1956







Come join

the Caffé Trieste, Supervisor Aaron Peskin and the North Beach Merchants Association

in Honoring

OUR POET LAUREATE



JACK HIRSCHMAN

Tuesday March 21, 2006 7:00pm - 9:00pm at the Caffé Trieste 601 Vallejo Street, San Francisco (415) 392-6739



Founder Papa Gianni with Jack Hirschman



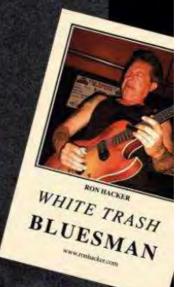
DDEGENTO

A NIGHT OF MUSICAL PERFORMANCE AND BOOK READING WITH

RON HACKER



White Trash Bluesman

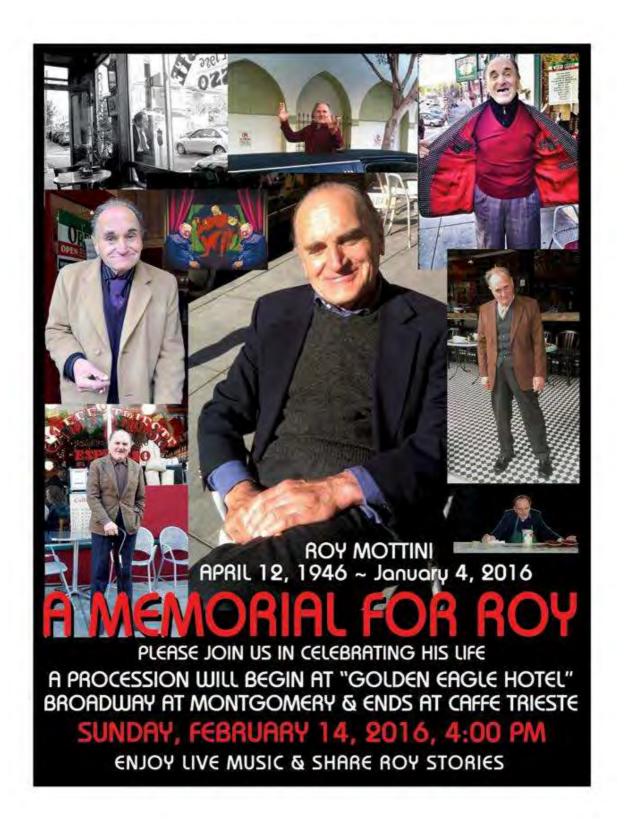


FRIDAY, JANUARY 25, 2013 7:00 PM ~ 10:00 PM -NO COVER CHARGE-

CD'S AND BOOKS WILL BE AVAILABLE FOR PURCHASE.

CAFFE TRIESTE 601 Vallejo Street

(corner of Vallejo Street & Grant Avenue) North Beach . San Francisco www.caffetrieste.com









WEDNESDAY, DECEMBER 3, 2014 6:00 PM ~ 9:00 PM

CAPTE RUSSIE

601 VALLEJO STREET / NORTH BEACH / SAN FRANCISCO

BRING A NEW UNWRAPPED TOY!







LIVE PAINTING
BY
THE RANDOM ARTIST
GEORGE UTRILLA



GREAT PRIZES DONATED
BY
NORTH BEACH MERCHANTS & RESTAURANTS



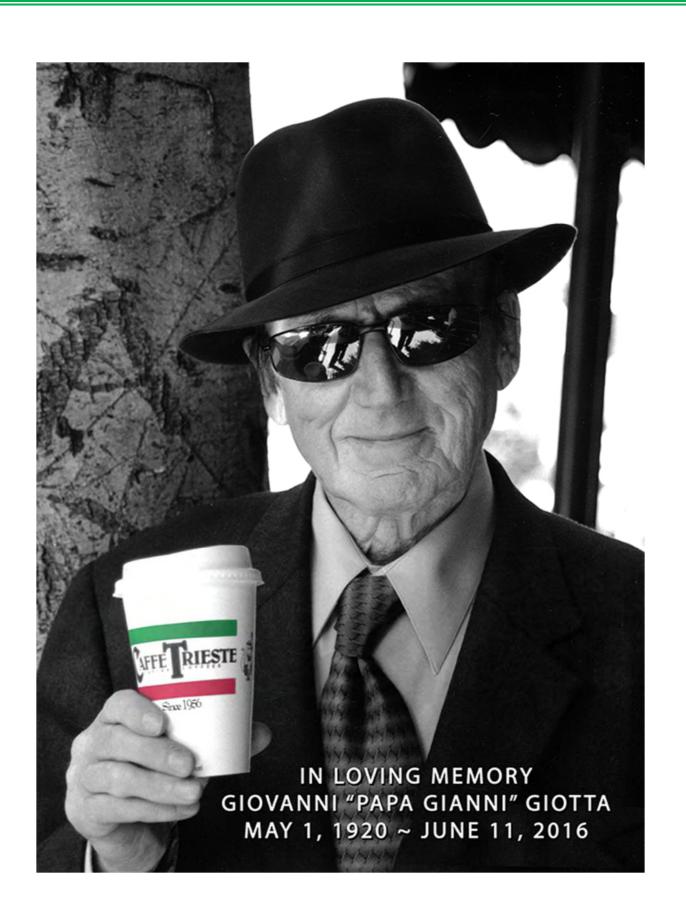
BRING A NEW UNWRAPPED TOY!

FRIDAY, DECEMBER 11, 2015 6:30 PM ~ 9:00 PM

CAFFE TRIESTE / 601 VALLEJO STREET / SAN FRANCISCO







A CELEBRATION OF LIFE



GIOVANNI "PAPA GIANNI" GIOTTA

SATURDAY, JULY 9, 2016 / 1:00 PM ~ 4:00 PM CAFFE TRIESTE - 601 VALLEJO STREET - SAN FRANCISCO



Caffe Trieste, fondato nel 1956, the first cappuccino cafe on the West Coast. Saturday afternoon "Concerto" with singer Gianfranco Giotta & Famiglia Giotta, a North Beach tradition every Saturday afternoon!

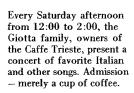
Best of San Francisco Publishing - Photo: Michelle Rochford-Boleyn 1998 © Caffe Triste 1998

Caffe Trieste

601 Vallejo Street San Francisco, CA 94133

Caffe: (415) 392-6739 Retail Coffee (415) 982-2605











The CAFFE TRIESTE: Maintaining a Tradition



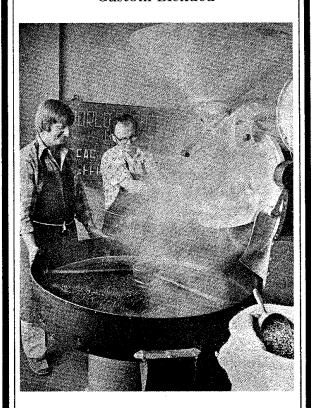
When we of the Giotta family decided to establish the Caffe Trieste in 1956, a great deal of nostalgia was involved. We missed the coffee houses of our native Italy — the flavor of properly made espresso, the delicious aroma pervading the room, the relaxation of lingering over our coffee and talking to friends or reading a newspaper.

Those cafes represented a humane, cultured tradition that seemed to be passing from the world. We wanted to perpetuate it by recreating the atmosphere of Italian coffee houses. Because in such an atmosphere not only is coffee brewed, but so are ideas and friendships and, indeed, an appreciation of freedom.

Now the Trieste itself has become a tradition. We are perhaps as famous for the poets and other artists who gather here as for our coffee. And even after all these years we maintain the standards of excellence and leisure that inspired us to establish the cafe. It's a tradition we're determined to keep.

CAFFE TRIESTE Superb Coffees

Custom Roasted and Custom Blended

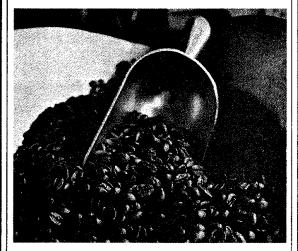


Sold by the Pound or Served by the Cup

CAFFE TRIESTE

Vallejo at Grant Ave. San Francisco (415) 392-6739

\$15,000 for a cup of Coffee?



We had been blending, brewing, and serving coffee in our famous cafe for more than twenty years, and our espresso, cappuccino, American breakfast, and other brews were generally acknowledged to be the best in San Francisco - perhaps in the west.

But we knew they could be even better. That's why we bought a roasting machine. Roasting was the one step we left to others, and it made the difference between an excellent and a superb cup of coffee. The machine cost \$15,000. It was worth every penny.

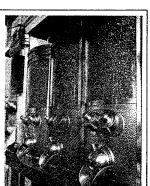
By careful temperature control and timing, we bring out just the right flavor in the choice beans we buy. And that enables us to create the incomparable Italian, French, and American blends we use to make the coffee we serve in our cafe.

We also sell these blends in our shop next door. If you prefer, we'll make your favorite blend. Or let us know the flavor you like, and we'll create a blend for you.

Don't worry, it won't cost you \$15,000. Just a few cents more a pound than you pay for ordinary coffee.

Quality, Craftsmanship, & Leisure

Only at the Trieste will you find the combination of ingredients that produces superb coffee: Beans of the highest quality. Craftsmanship in the roasting and blending. And an old-world sense of leisure in the brewing and drinking.



Select Beans

We carry a variety of the finest beans grown, including select highland crops from Colombia, Nicaragua, Mexico, Jamaica, Arabia, and Indonesia. You have a choice at the Trieste.

Personal Service

When you come to buy coffee at the Trieste, you'll be waited on by a member of the Giotta family, owners of the cafe. Don't hesitate to ask for advice. And we'll be glad to make a blend to order or develop a special one to suit your individual



Controlled Roasting

During the roasting process, we continually check the color and texture to make sure the beans yield exactly the flavor we want.



Expert Brewing

For a cup of coffee that's brewed to perfection, drop in at the cafe. The coffee you drink was probably roasted that very morning and ground seconds before it was made. We serve espresso, cappuccino, caffe latte, and an American blend. We also serve a number of teas. Italian and American soft drinks, and delicious pastries and sandwiches.



Thoughtful Blending

By combining different beans roasted in different ways, we achieve the unique flavors and overtones that have made Trieste house blends the favorites of coffee lovers throughout the Bay Area. (Sorry, which beans and roasts we use in our house blends are Giotta family secrets.)



Leisurely Drinking

Just as we bring old-world craftsmanship to the roasting, blending, and brewing of coffee, we encourage an old-world sense of leisure in the cafe. You're invited to linger over your coffee. A cup of coffee is a work of art, and as artists we want you to enjoy it to the fullest.



THE WALL STREET JOURNAL.

This copy is for your personal, non-commercial use only. To order presentation-ready copies for distribution to your colleagues, clients or customers visit http://www.djreprints.com.

http://www.wsj.com/articles/SB10001424052748703630404575054094030451502

SAN FRANCISCO BAY AREA

Caffe Trieste's Influence Percolates Through Area



Giovanni Giotta, the 89-year-old Italian immigrant who opened Caffe Trieste in 1956, sings at the cafe. *HEIDI SCHUMANN FOR THE WALL STREET JOURNAL*

By DON CLARK

Updated Feb. 11, 2010 12:01 a.m. ET

Starbucks Corp. taught a lot of Americans about espresso drinks. But many San Franciscans learned about the brews earlier at Caffe Trieste in the city's North Beach neighborhood, where some other lessons were also apparent on a recent Saturday afternoon.

A crowd of regulars and tourists had turned up to sip cappuccinos and Chianti and hear a concert by the Trieste's founding family and friends. Four members of the clan took turns singing, none with more gusto than Giovanni Giotta, the 89-year-old Italian immigrant who opened the cafe in 1956.

One apparent lesson is that a one-of-a-kind business can endure here, despite the growth of competing chains. Caffe Trieste is believed to be the West Coast's first European-style coffee house, a haunt of beatniks and poets and where Francis Ford Coppola famously toiled on "The Godfather" screenplay.

— ADVERTISEMENT —





ы

The Giotta family, meanwhile, has learned the kind of growth it wants. The family's next generation is ready to expand, but not if that means compromising the traditions it propagated in North Beach.

Besides the original cafe, the Trieste name is now on four other Bay Area hangouts. One recently opened on Oakland's Piedmont Avenue, along with a cafe in Berkeley, one in San Jose and another in San Francisco.

The closely held company, Caffe Trieste Inc., licenses its name to others who want to own such cafes, which share its coffee, menu items and decorative trademarks. Framed photos of family members, with celebrities such as Bill Cosby and Luciano Pavarotti, are common features. So is a piano for periodic live music, which includes Italian folk songs, opera, jazz and old pop songs.

Giovanni Giotta's son Fabio, the company's president and chief executive, expresses no interest in quickly opening cookie-cutter locations and says growth depends on finding collaborators who can be creative partners.

"I'm not in a hurry," Mr. Giotta, 47, says. "We have to find the right time and the right talent so it feels right."

The elder Giotta, widely known as Papa Gianni, hails from near Trieste, Italy. He and his wife, Ida, who will soon celebrate their 70th wedding anniversary, had a daughter, Sonia (now the company's chief financial officer), and two sons—Fabio and Gianfranco, who died in 1999.



The crowd listens to the performance at the San Francisco cafe. HEIDI SCHUMANN FOR THE WALL STREET JOURNAL

Fabio Giotta was exposed to the business early. Around the age of 4, family lore has it, he took a cappuccino outside the North Beach cafe and began selling it like a carnival barker on the sidewalk. He says he began experimenting with roasting coffee in 1971.

The company established strict formulas for selecting and roasting beans, which is now handled in a warehouse-style headquarters building in the Potrero Hill neighborhood. While other companies might substitute, say, a Costa Rican bean for a Brazilian, "we never make substitutions," Mr. Giotta says. "Our formulas are written in stone."

San Francisco's coffee market has gone through many changes since Trieste was born. As Americans developed a taste for espresso and high-priced varieties, competition intensified.

BAY AREA FOOD GUIDE »



The Journal's guide to eating, drinking and dining at restaurants and bars in the San Francisco Bay Area. Updated weekly.

As a result, Caffe Trieste has tried—and pulled back—from some initiatives. While it once supplied its beans to major supermarkets, now it mainly distributes them to restaurants and cafes, Mr. Giotta says.

Another business—importing and selling espresso machines from Italy—also faded in the past decade amid sharp price rises for the machines, Mr. Giotta says. Still, the company repairs espresso machines and also operates a commercial recording studio in its headquarters, which Mr. Giotta oversees, as well as playing the accordion, singing and leading the band that accompanies the family.

The company doesn't disclose revenues but estimates its five Bay Area locations supply about 1.5 million cups of coffee a year. "We've been pretty recession-proof," Mr. Giotta says. "Having a cappuccino, and perhaps a pastry, is a luxury that most people can permit themselves—even in a down economy."

The cafes are now seen as central to the company's future as well as its past. Mr. Giotta thinks it could establish 20 stores in California and 100 across the country "pretty easily."

However it fares in that effort, there is no denying the company's contribution to the evolution of coffee in the Bay Area. James Freeman, owner of Oakland boutique roastery Blue Bottle Coffee Co., recalls having some of his first espresso at the original Caffe Trieste.

"We have to give them a lot of credit for introducing people to espresso drinks," he says.

"They did a lot of the heavy lifting."

Write to Don Clark at don.clark@wsj.com

Copyright 2014 Dow Jones & Company, Inc. All Rights Reserved

This copy is for your personal, non-commercial use only. Distribution and use of this material are governed by our Subscriber Agreement and by copyright law. For non-personal use or to order multiple copies, please contact Dow Jones Reprints at 1-800-843-0008 or visit www.djreprints.com.



CITY AND COUNTY OF SAN FRANCISCO EDWIN M. LEE, MAYOR

Legacy Business Registry

Application Review Sheet

Application No.:	LBR-2016-17-021			
 Business Name:	Cartoon Art Museum of Cali	fornia		
Business Address:	275 5th Street, Suite 303			
District:	District 6			
Applicant:	Summerlea Kashar, Executi	ive Director		
Nomination Date:	October 3, 2016			
Nominated By:	Mayor Edwin Lee			
	pplicant has operated in San Fra			vith no break in _No
814 Mission Street, 2nd F 655 Mission Street from 2	r from 1987-1994 (7 years) floor from 1995-2001 (6 years) 2001-2015 (14 years) from 2015-Present (1 year)			
CRITERION 2: Has the apparticular neighborhood o	pplicant contributed to the neigh r community?		ory and/or the id	lentity of a
	licant committed to maintaining aft, culinary, or art forms?	the physical fe	eatures or traditio Yes	ons that define No
NOTES: NA				

Richard Kurylo

Manager, Legacy Business Program

DELIVERY DATE TO HPC: October 3, 2016



Office of the Mayor City & County of San Francisco



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 the Cartoon Art Museum for inclusion on the Legacy Business Registry.

The purpose of the City's legacy business registry is to recognize that longstanding, communityserving 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.

Since its founding in 1984 the Cartoon Art Museum has maintained steadfast dedication to preserving the traditions of cartoon art and related artworks that have artistic, cultural and historical significance. Cartoon Art Museum's exhibitions annually serve an audience of close to 30,000 people from San Francisco and around the globe.

Of particular note is the museum's track record of exhibitions and programs celebrating the work of artists from diverse cultural backgrounds and of women cartoonists such as: Slinging Satire: Masters of Political Cartoons, Pretty in Ink: American Women in Comics, La Raza Cómica: A Celebration of the Latino-American Experience in the Comic Arts, Drawing the Sword: Samurai in Manga and Anime, Graphic Details: Confessional Comics by Jewish Women, No Straight Lines: Queer Culture and the Comics, and The Sting of The Wasp: San Francisco's Political Cartoon Weekly 1876-1897, among many others.

It is an honor to recognize the legacy and contributions of the Cartoon Art Museum to our great city of San Francisco.

Sincerely,

Edwin M. Le

Mayor

Legacy Business Registry

Application

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:					
BUSINESS OWNER(S) (identify the person(s) with the highest ownership stake in the business)					
CURRENT BUSINESS ADDRESS: T		TELEPHONE:			
		()		
		L.	MAIL:		
WEBSITE:	FACEBOOK PAGE:			YELP PAGE	
APPLICANT'S NAME					
				Same as Business	
APPLICANT'S TITLE					
APPLICANT'S ADDRESS:			TELE	PHONE:	
			()		
			EMAIL:		
SAN FRANCISCO BUSINESS ACCOUNT NUMBER:		RETAR	Y OF S	TATE ENTITY NUMBER (if applicable):	
OFFICIAL USE: Completed by OSB Staff					
NAME OF NOMINATOR:			DATE	OF NOMINATION:	

3 V.5- 6/17/2016

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
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OP	ERATION AT THIS LOCATON
☐ No ☐ Yes		
OTHER ADDRESSES (If and Italia)	710 0005	DATES OF OPERATION
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION Start:
		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:
	1	l
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
		Start:
		End:

V.5- 6/17/2016

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.

ical	ement. 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.

Summerlea Kashar	09/26/2016	Sumala Cachen
Name (Print):	Date:	Signature:



Historical Narrative Criteria and Guide.

Criterion 1: The business has operated in San Francisco for 30 or more years, with no break in San Francisco operations exceeding two years. If the business has operated in San Francisco for more than 20 years but less than 30 years it may still satisfy this criteria if the Small Business Commission finds that the business has significantly contributed to the history or identity of a particular neighborhood or community and, if not included in the Registry, the business would face a significant risk of displacement.

Established in 1984, the Cartoon Art Museum (CAM) is one of the few institutions in the United States that presents all forms of original cartoon art and makes it accessible to everyone. CAM's mission is to ignite imaginations and foster the next generation of visual storytellers by celebrating the history of cartoon art, its role in society, and its universal appeal. Our vision is to be the premier destination to experience cartoon art in all its many forms from around the world, and a leader in providing insight into the process of creating it. During CAM's 32-year history in San Francisco, where we were founded, we have produced nearly 200 exhibitions and hundreds of events, receptions, presentations, workshops, lectures, classes and educational programs.

CAM received its 501(c)3 nonprofit designation on December 14, 1984 by a group of cartoon enthusiasts and collectors, and organized exhibitions around the Bay Area. The Museum has resided in three different locations in San Francisco since 1987, when its founding location opened at 665 Third Street (near Brannan St.), which was established with help from an endowment from Peanuts creator Charles M. Schulz. Since then, CAM has successfully relocated twice, and skyrocketing rents have again necessitated our relocation. CAM resided at its second location at 814 Mission Street (near 4th St.) from 1995 until 2001 when it was priced out due to rising rents related to the first dot-com boom. In December 2001 CAM moved to its third location, a storefront at 655 Mission Street (near 3rd St. in the Yerba Buena arts district), and remained there for nearly 14 years until September 2015 when the Museum was unable to sustain an upcoming rent increase of more than 100%. During the past year since September 2015. CAM has resided in a small temporary office space at the Renaissance Entrepreneurship Center at 275 5th Street (near Howard St.) where we offer classes and education programs onsite, while presenting offsite artistic public programs throughout San Francisco. With help from the Mayor's office, CAM became connected with NCCLF, which has provided valuable technical assistance to help us identify and secure a new location. In August 2016 CAM signed a ten-year lease with a five-year option for a storefront facility at 781 Beach Street (between Hyde and Larkin), one block from Ghirardelli Square, Aquatic Park, the Maritime Museum, and the Hyde Street Cable Car turnaround. We are in the midst of finalizing plans to renovate the facility so we can open to the public in our new neighborhood in early 2017.

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.

The Cartoon Art Museum is the longest running museum of original cartoon art in the western United States.* The Museum has resided in San Francisco throughout its history; maintaining a location in San Francisco is intrinsically linked to our mission and vision. Although the neighborhoods and buildings in which we have resided might not have been specifically designed for the Museum, retaining our home in San Francisco is essential to our programs, which have been developed to fill the diverse needs of the San Francisco community and to contribute to the cultural essence that makes our city unique. San Francisco has been a hotbed of innovative, groundbreaking comic art since the late 1800s with the advent of the modern comic strip. In the1960s, the Bay Area gained further notoriety when the underground comix movement launched from San Francisco's Haight-Ashbury district. Today, some of

the biggest names in comics and animation hail from San Francisco, including small publishing houses like Viz Media and Last Gasp, animation studios such as Letterman Digital and New Media Arts Center, and gaming companies such as Zynga and Niantic. The Cartoon Art Museum contributes to San Francisco's long tradition of being a leader in the field of cartoon art and animation by drawing attention to the art form, inspiring and fostering the next generation of cartoon artists and connecting them with the local publishing and film industries.

The Cartoon Art Museum serves a diverse range of communities in San Francisco; people of all ages and cultural backgrounds view original cartoon art through our exhibitions and screenings; they produce their own comics and animation at classes and workshops, research our collection and library, and mix and mingle with professional and aspiring cartoonists. The following describes the ways in which the Cartoon Art Museum serves youth, families, local artists, culturally specific communities, and the general public:

- The Cartoon Art Museum is a breeding ground for emerging and established artists. CAM's Cartoonist-in-Residence program hosts emerging artists who show their work and interact with visitors, and our Small Press Spotlight exhibits offer opportunities for emerging local artists to share their work with the public.
- People from all walks of life come to the Cartoon Art Museum to view our exhibitions, which are renowned for presenting original cartoon art, from superheroes to political cartoons, Japanese anime and manga to children's book illustration, LGBT comics to Latino comics, and more.
- CAM presents a wide range of events that provide diverse content and representation, including the Latino Comics Expo, Kearny Street Workshops' APAture (Asian Pacific Islander) Expo, and CAM's Queer Comics Expo. CAM also partners with other comic conventions and events, such as ZineFest, WonderCon, Alternative Press Expo, Silicon Valley Comic-Con, Big Wow, and more.
- CAM hosts hundreds of school field trips, from elementary school through college, who come to the Museum to gain insight into the creative process and cultural history, and to learn from artists' experiences; tens of thousands of students have visited CAM throughout our 32-year history.
- CAM offers a wide range of cartooning classes, after-school programs and internship
 opportunities for children, youth, high school and college students, and partners with various
 community-based organizations to reach youth from various neighborhoods. Partnering
 organizations include MYEEP, California Lawyers for the Arts' Spotlight on the Arts, Life Learning
 Academy, Workability, Lifeworks and other high school internship programs. CAM's after-school
 programs, The Comic Book Project and Talking Points, encourage students to work as a team,
 help boost their literacy skills, and enable them to share their voices. Many of our students have
 gone on to pursue careers in the arts.

Cartoon art is one of the most accessible forms of art. Most of us learn to read from picture books, and comics shed light on and spark interest in a wide range of topical issues. Historically, cartoons and comics have brought attention to important relevant matters and crucial issues, such as Pulitzer Prize winning *Maus* by Art Spiegelman, *Doonesbury* by Garry Trudeau, and *Wee Pals* by Morrie Turner, while more contemporary examples include *The Knight Life* by Keith Knight and the *Eviction Series* by local artist, Paul Madonna. Other comics have helped us laugh at the follies of life, such as Charles Schulz' *Peanuts*, Lynn Johnston's *For Better or For Worse*, Patrick McDonnell's *Mutts*, and many others. Without the Cartoon Art Museum, San Francisco would not have a place where people of all ages can learn about all forms of cartoons and the creative process; thousands of students that visit CAM every year would lose an opportunity to gain insight and be inspired; and cartoon artists would not have a venue to share their stories with future generations. San Francisco would lose a vital part of its artistic soul.

* The International Museum of Cartoon Art first opened its doors in Stamford, Connecticut 1974. It moved to Florida in 1992, and dissolved in 2002. The Billy Ireland Cartoon Research Library and Museum at Ohio State University, established a library and archives of print cartoons in 1977, which expanded in

2009 with museum exhibition space. The Charles M. Schulz Museum was created in 2002 in Santa Rosa, CA and the Walt Disney Family Museum was created in 2009.

Criterion 3: The business is committed to maintaining the physical features or traditions that define the business, including craft, culinary, or art forms.

Throughout its 32-year history, the Cartoon Art Museum has maintained its commitment to presenting all forms of cartoon art and nurturing the next generation of cartoon artists through its world-class exhibitions, events, education programs, and classes for the local community. After being displaced from our former location in San Francisco's Yerba Buena district, we look forward to opening our new facility at 781 Beach Street in San Francisco's Fisherman's Wharf neighborhood. Our new home will be a museum where people of all ages can experience original cartoon art up close, meet its creators, be inspired, create work, and open their eyes to the world around them. The new site will expand upon our history and maintain all of the physical features that are essential to our mission and programs, including a well-designed storefront entrance and signage, two galleries, an emerging artists' exhibition space, a screening area, bookstore, library, collections facility, classrooms and education center. CAM has engaged Architect Robert Geering, FAIA, and Aetypic Architects to create a well-designed space, and CAM's Board of Directors have contributed lead gifts totaling \$250,000 to launch the campaign supporting the tenant improvements at the facility. Furthermore, CAM has engaged David Perry & Associates as PR/Marketing consultants to ensure a prominent public profile for the Cartoon Art Museum's new home.

CAM maintains an active roster of public programs for the San Francisco community, and has continued doing so after moving to its temporary site in October 2015. Through partnerships with other museums and organizations during this period, CAM co-presented the exhibition *MazeToons* at the Children's Creativity Museum May 4, 2016 through September 4, 2016; we partnered with the Queer Cultural Center for our third annual Queer Comics Expo; and we co-presented the exhibition *Alphabet* at the SOMArts Cultural Center in June 2016. In addition, CAM has created program partnerships with many of the museums in the Yerba Buena neighborhood, including MoAD, California Historical Society, Contemporary Jewish Museum, American Bookbinders Museum, and the Museum of Performance + Design.

We also maintain our full offering of cartoon art classes at our temporary site at 5th and Howard Street. These educational programs include low-cost cartooning classes for children and teens, seasonal Parent-Child classes, intensive Cartoon Boot Camp classes for tweens and teens, and more advanced classes for teens and adults. Classes focus on various aspects of cartooning, such as character design, storyboarding, storytelling, basic animation, mini-comic and bookmaking, as well as other topics. Master classes taught by professional cartoonists provide further insight into the professional world. CAM also partners with libraries throughout San Francisco and the Bay Area to offer offsite classes at a wide range of neighborhood libraries.

Thanks to assistance from the Mayor's office, CAM has received technical assistance from NCCLF since November 2014 to identify and secure a new facility. In September 2015 we engaged consultant Sharon Tanenbaum to conduct a feasibility study and capital campaign. In June 2016 CAM hired a Project Manager, Kim Edmonds from Ventura Partners, to facilitate the tenant improvements. Tenant improvements at CAM's new site will provide increased classrooms; flexible open spaces will enhance exhibitions and film screenings for youth and adults, and partnerships with community service organizations will expand our education programs for underserved youth. Our biggest challenges now are the costs of the tenant improvements, which are immediate and essential for our future success. The predevelopment and construction expenses will exceed the original draft budget, and the increased rent, holding costs and security deposit, coupled with decreased earned revenue during the gallery's closure, has further strained CAM's finances. As we continue our capital campaign, which has not yet



P.O. Box 566, San Francisco, CA 94104-0566 415-CAR-TOON www.cartoonart.org

been publicly launched because the lease was just signed at the end of August, funds from the Legacy Business Program will be instrumental to help bridge the gap and enable our successful relocation.

BUSINESS REGISTRATION CERTIFICATE

05-31-2017

06-30-2017

FY 2016-1

0300666

TRADE NAME (DBA)

CARTOON ART MUSEUM OF CAL

CARTOON ART MUSEUM OF CALIFOR

0300666-01-001

IUSINESS LOCATION

655 MISSION ST

THIRD PARTY TAX COLLECTOR

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

PARKING TAX

TRANSIENT OCCUPANCY TAX

CARTOON ART MUSEUM OF CALIFOR PO BOX 566 SAN FRANCISCO CA 94104-0566

500

José Cisneros Treasurer Dunkto

David Augustine Tax Collector

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



P.O. Box 566, San Francisco, CA 94104-0566 415-CAR-TOON www.cartoonart.org







P.O. Box 566, San Francisco, CA 94104-0566 415-CAR-TOON www.cartoonart.org







Cartoon Art Museum

Above: Past Cartoon Art Museum curator, Jenny Dietzen with NBC Today Show's Al Roker, May 9, 2002

Below:

John Romita, Sr. and John Romita, Jr. appearance for retrospective exhibition: *Webslinging and Wall-crawling: the Art of Spiderman*, held in conjunction with Wonder-Con and the release of the first Spider-Man feature film.



2003 - Events at Cartoon Art Museum, 655 Mission Street location



Left:
Garry Trudeau
(Doonesbury) donates an
original George Herriman,
Krazy Kat Sunday comic
strip to the Cartoon Art
Museum's collection
during the National
Cartoonist's Society
conference in San
Francisco, 2003



Left:
Lee Salem (former
editor, Universal Press
Syndicate) with Garry
Trudeau and Lalo
Alcaraz (*La Cucaracha*)
during the National
Cartoonist's Society
conference in San
Francisco, 2003

Right: Phil Frank (Farley) introduces Morrie Turner (Wee Pals), June 2003







Cartoon Boot Camp 2007

Since 2006, the Cartoon Art Museum has produced Cartoon Boot Camp: an intensive one week course for intermediate level tweens and teens.

Each summer the Cartoon Art Museum schedules two to four weeks featuring a variety of subjects, from character design and story boards, to animation.





Totoro Forest Project exhibition September 20, 2008 – February 8, 2009

Featuring more than 200 artists, auctioned at Pixar Animation Studios, to raise money to save forest land in Tokyo, Japan.







SPOTLIGHT 2008:

RINA AYUYANG





April 28, 2009

California State Senator Mark Leno presents certificate honoring Fifth Annual Comics 4 Comix event to Executive Director, Summerlea Kashar and Curator, Andrew Farago.





Comics 4 Comix comedy line up: (left to right) Justin Lamb, Harmon Leon, Michael Capozzola, Andrew Farago and Carlos Alazraqui



2010 - Cartoon Art Museum: Jewish Women's Comics exhibit and panel discussion





2013 – I See What You Say: Narrative and Visual Art (exhibition and reception)



Children drawing at Artists Inspiration station: I See What You Say exhibit

Right & below: Roman Muradov, Christian Robinson, Lemony Snicket and John Klassen (featured artists for I See What You Say exhibition).





Cartoon Art Museum exhibitions 2014



Above (Left):

Pretty in Ink: American Women Cartoonists, April 26 – August 24, 2014

Curated by local 'herstorian' and underground comix maven, Trina Robbins, coinciding with release of publication by Fantagraphics Books.

Above (Right):

Stranger Than Life: the Cartoons and Comics of M.K. Brown, August 30, 2014 – February 15, 2015. M.K. Brown lead tour of exhibition.





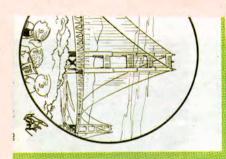
Above: Teenage Mutant Ninja Turtles, May 3 – September 14, 2014 Mark Bode (son of local underground artist, Vaughn Bode) installs murals for Teenage Mutant Ninja Turtles 30th anniversary exhibit, coindciding with Ultimate Visual History publication authored by CAM curator, Andrew Farago.

2014: Grains of Sand: 25 Years of the Sandman (exhibition and lecture series)

Top: Steve Leialoha, curator Andrew Farago, Gary Amaro Below: JH Williams lecture with guest curator, Ryan Graff













कर्गा









Cartoon Art Museum looking for a new home



Plus: Brian Wilson biopic | Singer Becca Stevens | Best Coast | Books: 'The Book of Aaron' by Jim Shepard

WHY . II





JUNE 3-14 SHN GOLDEN GATE THEATRE 888-746-1799 shnsf.com

WELCOME

Cartoons illuminate truth



Like many people, staff writer Carolyne Zinko had walked past the Cartoon Art Museum for years and never stepped inside.

"I was convinced there would be nothing of interest to me," she says. "I read cartoons in the newspaper as a kid, which got me started reading, but I had not read cartoons since college. when I took up Doonesbury."

That changed when she was assigned to write this week's cover story on the museum, which is losing its lease on Mission Street and must find a new home.

"I was actually really surprised when I took the full tour of the museum," Zinko says. "While it was interesting to see the sketches and storyboarding behind the animated cartoons — a very involved process — I liked the historical displays the most."

One thing Zinko found intriguing was the similarity among political cartoons from different eras.

"The humorous digs made me see that people from the past were more like us than we might think," she says. "A cartoon lambasting aristocrats from 250 years ago, and one from the 1920s depicting frustration over high gas prices, are as relevant now as they were then."

Writing the story on Page 14 brought Zinko a new perspective on cartoon art: "Instead of dismissing cartoons as one-off gags," she says, "I realize now that the best cartoons are funny or insightful because they illuminate a truism about the human condition, and discerning those truths is an art in itself."

Next week: Summer books.

Sue Adolphson, Sunday Datebook Editor

EDITORIAL

David Wiegand Assistant Managing Editor Sue Adolphson Sunday Datebook Editor Leba Hertz Arts and Entertainment Editor Walter Addiego Movie Editor

DESIGN

Erick Wong Art Director

ADVERTISING

Paloma Dudum-Maya, Account Executive Theater, Concerts, Museums and Performing Arts (415) 777-7957

HOW TO REACH DATEBOOK

PHONE: (415) 777-7052 E-MAIL: pinkletters@sfchronicle.com MAIL: 901 Mission St., San Francisco, CA 94103

SFGate.com Entertainment listings online

Datebook is published by The San Francisco Chronicle. Letters to Datebook should be sent to: Editor, Sunday Datebook.

Letters may be edited for length and clarity.

> The Little Man, in all his poses, is a trademark of Hearst Communications Inc.

TODAY: 2PM Pictures at an Exhibition, plus cellist Gautier Capucon

The Rhythms and Romance of Spain

featuring Falla's Nights in the

Gardens of Spain

THU JUN 4 10AM KATHARINE HANRAHAN OPEN REHEARSAL

THU JUN 4 8PM FRI JUN 5 8PM SAT JUN 6 8PM

Charles Dutoit conductor Isabel Leonard mezzo-soprano Jean-Paul Fouchécourt tenor John Mark Ainsley tenor Jean-Luc Ballestra Ramiro baritone David Wilson-Johnson baritone Javier Perianes piano San Francisco Symphony

Ravel Alborada del gracioso Falla Nights in the Gardens of Spain Ravel L'Heure espagnole

Charles Dutoit conducts the Orchestra in Ravel's funny and charming one-act opera, L'Heure espagnole (The Spanish Hour), the centerpiece for this concert of exhilarating music by Ravel and Manuel de Falla.

FLOOR SEATS \$40



JUNE 10-13 8PM

Beethoven's Missa solemnis A MULTIMEDIA, SEMI-STAGED EVENT

Michael Tilson Thomas reimagines this epic masterpiece, featuring a semi-staged performance that brings together the full force of the SF Symphony, SFS Chorus, stunning video projections and an impressive line-up of soloists. A Beethoven event that is not to be missed!

These performances are a co-production with the Los Angeles Philharm Supported by the Barbro and Bernard Osher Staged Production Fund.

Presenting Sponsor



BUY TICKETS TODAY!

JUNE 17, 19 JUNE 20 JUN 25-26, 28

JUNE 30

Beethoven's Pastoral Symphony

SF Symphony Youth Orchestra: Symphonie fantastique

Beethoven's Fidelio

Beethoven's Fifth Symphony and pianist Garrick Ohlsson



stsymphony.org 415-864-6000

Concerts at Davies Symphony Hall. Programs, artists, and prices subject to change. "Subject to availability Box Office Hours Mon-Fri 10am-6pm, Sat noon-6pm, Sun 2 hours prior to concerts Walk Up Grove Street between Van Ness and Franklin

SECOND CENTURY PARTNERS





INDIVIDUAL GIVING



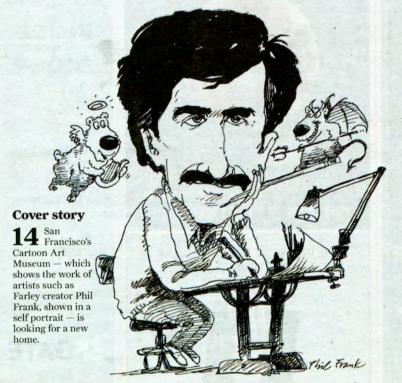
SEASON PARTNERS

Official Wine



CONTENTS

5.31-6.06





Movies

Bill Pohlad directs "Love & Mercy," about the Beach Boys' Brian Wilson.



Movies

11 Thelma Schoonmaker talks about her marriage to director Michael Powell.



Music

2 Becca Stevens brings her quartet to Da Berkeley's Freight & Salvage.

Essentials

Ask Mick LaSalle: Help with "It's a Wonderful Life."

Reverse Angle: Melissa McCarthy returns after "Tammy."

Pop Quiz: Catching up with Bethany Cosentino.

Letters to Datebook 11 Fresh 12 This Week 21 **DVD Reviews** Sunday TV listings 24 33 Album Reviews 40 All Over Coffee Chronicle Classic 41 Wayback Machine 42 Puzzle answers 43 Horoscope 43 44 Dear Abby Puzzles 45-47

Listings

28 Movies Theater 34 Classical 36 37 Art 38 Nightlife 41 Events 42 Kids 44 Exhibits 44 Radio

Cover

Erick Wong / The Chronicle





www.uptowntheatrenapa.com

1350 Third St., Napa • 707.259.0123

Follow us on: f

COVER STORY

Is it the end of Cartoon Art Museum? No!



Cartoon Art Museum image

Nell Brinkley's 1920s girls are thrown into consternation by the message of the tea leaves in this 1927 episode from American Weekly, on display at the Cartoon Art Museum.

By Carolyne Zinko

When we flip through a newspaper looking for the funnies, or click through the TV on a Saturday morning looking for cartoons, it's a good bet we're searching for mindless amusement.

Comedy, yes. Art? Not so

But beauty, as the saying goes, is in the eye of the beholder — and many people view comics, political cartoons, graphic novels, children's book illustrations and animations as art. And sometimes, even fine art.

It can be a tough sell, and Summerlea Kashar knows this well

"People say, 'Oh it's a circle and a line; I could do that,' "said Kashar, the executive director of the Cartoon Art Museum in San Francisco. "But could you do that every day? You have to be an artist, a writer and be funny — and that's just comic strips."

Skeptical attitudes may have something to do with the dearth of museums devoted to such material. San Francisco's Cartoon Art Museum, one of a handful in the United States, is a notable exception.

But maybe not for long. The museum at 655 Mission St. — located in a district that contains the Yerba Buena Center for the Arts, the San Francisco Museum of Modern Art, the Contemporary Jewish Museum and the Museum of the African Diaspora — is losing its lease. It was initially scheduled to leave in June, but the museum's stay has been extended through early fall. After that, the future is uncertain.

As of Sept. 30, one thing is clear: Treasures from the 30year-old museum's permanent collection — a political cartoon



Cartoon Art Museum

Despite what this Rhymes With Orange panel depicts, the Cartoon Art Museum does not show its works on refrigerators, affixed with magnets.

Cartoon Art Museum: 11 a.m.-5 p.m. Tuesday through Sunday. \$8 adults, \$6 seniors and students, \$4 childen 6 to 12. Younger than 6 free. 655 Mission St., S.F. (415) 227-8666 that's CAR-TOON. www.cartoon art.org.

by William Hogarth dating to 1750, R.F. Outcault's Yellow Kid bubble gum card comics, panels from Grace Drayon's Dimples from 1913 (which inspired her Campbell's soup kids), Peanuts by Charles M. Schulz, Wee Pals by Morrie Turner, and Prince Valiant by Hal Foster — all will have been taken down, packed up and put into storage, awaiting a new home.

"We're closing this location," Kashar said. "We're not going out of business."

That's the hope, anyway.
Museum officials have
known they would be priced
out of the space for two years,
and for the past three, the
museum has been occupying
the space on a month-tomonth lease. Kashar and museum board members have
been working with city officials (including Mayor Ed Lee)



Cartoon Art Museum

and the Northern California Community Loan Fund, which helps nonprofits navigate the choppy waters of the local real estate market, as well as capital campaigns and architectural matters.

"I've been looking for a while, with a few possibilities on the horizon," Kashar said, naming Fort Mason as one of them, "but we haven't locked anything down."

Those who've never developed an affinity for cartoons whether the Nancy and Sluggo of their childhoods, dark and violent superhero comics or graphic novels such as Art Spiegelman's Holocaust tale, "Maus" - or who've never visited the place might shrug their shoulders at the museum's predicament and ask, "So what?"

To take a spin around the exhibition halls, however, opens a visitor to a world they may never have contemplated - part fantasy, part technology and part history.

Its permanent collection illuminates the ways that cartoons have changed during the past 250 years, and how they have reflected society during great periods of social, economic and political change.

Its displays describe the creative process behind the final product, with original storyboards and model sheets, whether cartoons or animations.

Wide array of formats

Its exhibitions demonstrate the wide array of formats for cartoon expression, including comic strips, comic books, children's book illustrations, political cartoons, graphic novels and TV and film animations.

In doing so, it serves to legitimize the art form, and provide inspiration to new generations.

Only in recent years have American art schools begun to expand lines of study on cartoon art, with Columbia University among those growing their comic archives. At the same time, major museums around the globe have mounted big exhibitions that treat cartoons with the same respect that other artistic endeavors



Cartoon Art Museum images

Visitors to San Francisco's Cartoon Art Museum will find works by Mabel Lucie Attwell, left, who created the Campbell Soup kids; R. Crumb, above, known as "the father of underground comics"; and contemporary animation art, right.

"The art world is big. ... We've seen great strides in the acceptance of this as an art form."

Andrew Farago, curator

receive, Cartoon Art Museum curator Andrew Farago said.

"The art world is big, and there's room for a lot of styles and material," he said. "We've seen great strides in the acceptance of this as an art form."

Kashar, the museum's director, said that "for us, cartoons are pictures with or without words that tell you a story or give you an opinion." She includes cave drawings and Egyptian scrolls as early examples of visual communication. "There's so much more you can do with pictures than you can do with words," she said. "When you have that combination, it's even more powerful."

The museum was founded in 1984 but at first had no per-

manent home, offering traveling exhibitions in galleries, hospitals and corporate art spaces for the first three years of its life. Its first permanent home was at 665 Third St. and opened in March 1988, thanks to Malcolm Whyte, a publisher of the Fat Cat coloring book series of the late 1960s; and Schulz, who provided a large endowment and an endorsement of its mission to preserve and exhibit cartoon art "in all its forms."

Writing about the opening in 1988, The Chronicle noted that Whyte's concept for a museum dated to 1981 "in a Monterey restaurant as an idea scrawled illegibly on a cocktail napkin." He'd been motivated by his lifelong love of comics and collecting, and by a visit to the Museum of Cartoon Art in Rye Brook, N.Y., which was founded by Mort Walker, the creator of Beetle Bailey and Hi and Lois. That museum moved to Florida, went bankrupt in 2002, and Walker's collection was later absorbed into the Billy Ireland Cartoon Library & Museum at Ohio State Uni-



Liz Hafalia / The Chronicle

versity in Columbus.

The Cartoon Art Museum museum moved to its current 3,200-square-foot space in 2001, where annual attendance has grown tenfold, to 30,000 visitors a year.

Whyte's interest in comics was bolstered by the local artistic landscape. The Bay Area has been fertile ground for notable cartoon artists who have made it their home during some or all of their careers.

Bay Area cartoonists

Their ranks include Schulz, who wrote Peanuts with Charlie Brown in Santa Rosa and died in 2000; Bolinas' Phil Frank, who created the Farley comic strip and drew for another, the Elderberries, and died in 2007; and Oakland's Turner, the first African American cartoonist to draw a nationally syndicated strip, who died in 2014.

Tucked unobtrusively into a tall building on Mission Street, it's easy to walk right past the Cartoon Art Museum. There are no banners or life-size

Museum continues on page 16

OVER STORY





Museum from page 15

action figures standing outside to draw attention.

To know it's there, you have to seek it out. And on any given day, people do.

Its space is split into distinct areas: three rooms devoted to current exhibitions, a fourth devoted to the permanent collection, an animation nook featuring a video screen with the student work of employees now employed at places such as Pixar, and a hallway devoted to showcasing the work of emerging cartoonists in a "Small Press Spotlight."

A natural for families

The museum is, naturally, a draw for families, Baby Boomers and Millennials alike. A large chunk of the visitor base - about 75 percent - is made up of tourists from Europe and Japan, Kashar said.

Its compact size makes a visit digestible, rather than overwhelming, with just the right amount of history thrown in to balance out the experience.

Satire isn't a recent invention: an engraving from 1750 by William Hogarth, titled "Midnight Modern Conversation," shows a group of aristocratic gentlemen around a table indulging in alcohol. some falling-down drunk. An R.B. Fuller ink-on-board cartoon from 1920 is oddly prescient, titled, "If Gasoline Goes Much Higher," depicting dozens of men, frustrated by the price of fuel, driving their Model T's over a cliff and crashing into a pile in the ocean. Humorous gag-a-day strips of the 1920s, favored by







newspaper readers, were replaced by adventure serials in the 1950s, thanks to the spread of TV as a source of entertainment. In the 1960s, the thriving hippie scene in San Francisco spawned subversive comics whose content was unsuitable for newsstands, leading them to be sold at head shops.

On a recent weekday, Deanna Trapp, a 19-year-old University of Wisconsin student studying Web development, visited the museum for the

first time with her sister, giving it a mark of approval.

'Cool' experience

"It was cool," she said. "I loved all the different styles of drawing that were displayed."

Her sister, Jazmyn Trapp, 20, an animation student at Cogswell Polytechnical College in Sunnyvale, found the historical exhibit eve-opening.

"I never really read the newspapers or knew about comic strips," she said. "I'm

more a fan of 3-D animation, like 'How to Train Your Dragon' by DreamWorks, but I respect that this - this genre of cartooning - is where it came from. It was educational, and it makes me want to go home and start drawing.'

Among the museum's more notable exhibitions over the years: "Moebius: a Retrospective," featuring works by the French science-illustrator; "Calvin and Hobbes Sunday Pages: 1985-1995," in 2002;



The Cartoon Art Museum has displayed comic strips Farley and Calvin & Hobbes, far left; a 1930 "Krazy Kat" painting, left; Captain America comic books, above; and a signed Sandman drawing, below left.

"Why Do They Hate U.S.? An International Perspective on American Politics" in 2006; and "The Art of Coraline," in 2009, to name a few.

It has also been the scene of book signings, educational programs (like Saturday morning cartooning lessons for kids age 8 to 14) and "Comics 4 Comix" nights of stand-up comedy, comic-art displays, a silent auction, and food and wine.

Global respect

For this, the museum has the respect of collectors and animators around the globe, and its trustees include Pixar executive Michael Johnson; Mischa McLachlan, a senior product designer at Apple; and Peter Westley of Blum Capital Partners.

Noted San Francisco art dealer Martin Muller of Modernism Inc. gallery is also a supporter. He believes the cartoon artists he represents -Crumb, who delved into political, social and religious issues and taboos in his underground comics; Glen Baxter, known for his absurdist drawings of

cowboys and gangsters offering unexpected intellectual musings; and pop surrealist and TV cartoonist Gary Baseman - have created fine art that stands the test of time.

At auction, incidentally, the works of cartoon artists and illustrators command hefty prices - original drawings by Herge, the creator of Tintin, were valued at between \$20,000 and \$540,000 at Sotheby's in March, while Yugoslavborn French comic book author Enki Bilal's pieces have reportedly sold for as much as \$225,000.

"Fine art triggers what is thought provoking, what makes you review issues and makes you try to find answers - you reflect," Muller said. "You never tire of it. That's the difference - a great work of art offers endless opportunities to be experienced."

Lighter fare

Currently, the museum is showing lighter fare: "Darth Vader and Friends," featuring the work of Jeffrey Brown, whose children's books are based on the "Star Wars" villain raising children; "Songs and Secrets: The Art of Song of the Sea and the Secret of Kells," displaying the creative process behind the French-Belgian-Irish animated film from 2009; "Savage Dragon: The Art of Erik Larsen," whose hero at Image Comics is a muscled green amnesiac; and "Bronze Armory Showcase," an exhibition of costumes and props from popular Marvel Studios films, including "Iron Man" and "The Avengers."

Hurry on down. They'll be wrapping those exhibitions up without any Batman or a biff, bam or ka-pow to the rescue - come September. ■

Carolyne Zinko is a San Francisco Chronicle staff writer. E-mail: czinko@sfchronicle.com Twitter: @carolynezinko

Cartoons known far and wide

By Carolyne Zinko

The Cartoon Art Museum is a San Francisco institution, but many of the artists associated with it and much of the work exhibited in it are known around the world. Here is a sampling:

Five notable cartoon artists with Bay Area ties

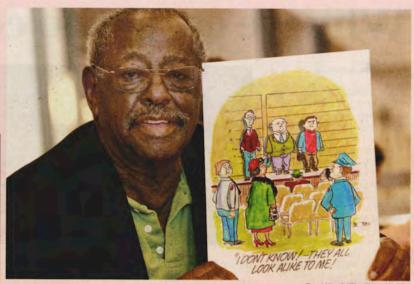
Charles M. Schulz of Santa Rosa created Peanuts, a gag strip hailed as the most famous comic strip ever, featuring characters including Charlie Brown, Snoopy, Sally, Linus and Lucy. At the time of Schulz's death in 2000, Peanuts had 350 million readers and ran in 2,600 newspapers in 75 countries in more than 20 languages.

Morrie Turner of Oakland created the Wee Pals comic strip. He was the first African American to draw a nationally syndicated strip, one featuring ethnically diverse characters. His strip explored racial themes during the peak of the civil rights movement and beyond. He died in 2014.

Phil Frank of Sausalito created the Farley comic strip, featuring a rumpled newspaper reporter and sometime park ranger. The strip was set in San Francisco. Frank was also the artist behind the Elderberries. He died in 2007.

Bill Griffith, who lived in San Francisco from 1970 to 1998, created Zippy the Pinhead, a cartoon featuring a freakish character prone to non sequiturs who became a cult favorite.

Robert Crumb, who lived in San Francisco from the 1960s to 1991, when he moved to France, is a counterculture cartoonist often hailed as the "father of the underground comics." Best known as R. Crumb, he created Fritz the Cat, the Keep On Truckin' guy and Mr. Natural. His comic book art often touched on political, sexual and social taboos.



Brant Ward / The Chronicle 2011

Morrie Turner, who created America's first integrated comic strip, Wee Pals, is one of the artists showcased in the permanent collection of the Cartoon Art Museum.



Peanuts creator Charles M. Schulz was a supporter of the Cartoon Art Museum.

Notable shows in Cartoon **Art Museum history**

1995: "Moebius: A Retrospective," featuring works by the French science fiction illustrator Jean Giraud.

1997: "Enki Bilal Retrospective With a Special Focus," by the Yugoslav-born French comic book author, one of the

most widely read in France.

2002: "Calvin and Hobbes Sunday Pages: 1985-1995," panels selected by the artist, featuring the comic strip about a boy and his stuffed tiger.

2004: "Raggedy Ann and Friends: The Art of Johnny Gruelle."

2006: "Why Do They Hate U.S.? An International Perspective on American Politics" featuring more than 100 cartoons from 25 countries on American politics. political figures, Hurricane Katrina and

2009: "The Art of Coraline," featuring art work from the animated stop-motion film made in 3-D by Laika, the Portland, Ore., animation studio.

2013: "Will Eisner: Father of the Graphic Novel," celebrating the creator of the Spirit comic strip, who established the graphic novel as a form of literature with "A Contract With God and Other Tenement Stories" in 1978.

2014: "Grains of Sand: 25 Years of the Sandman," celebrating the silver anniversary of one of the celebrated comic book series created by Neil Gaiman.

Carolyne Zinko is a San Francisco Chronicle staff writer. E-mail: czinko@sfchronicle.com



San Francisco's latest high-rent victim: the Cartoon Art Museum

The only museum in the western United States dedicated to cartoon art went up against the city's out-of-control rental market ... and lost

Joseph Mayton

Monday 14 September 2015 12.57 EDT

Workers at San Francisco's Cartoon Art Museum were in full takedown mode on Wednesday afternoon as they prepared to move the collection to a storage facility.

The only museum in the western United States dedicated to cartoon art went up against the city's rental market and lost. Saturday was the museum's final day at its downtown location behind San Francisco's Museum of Modern Art, near the offices of LinkedIn, Salesforce and other tech giants.

Landlords Brad Bernheim of Coast Counties Property Management and Matthew Cuevas of Cappa and Graham Inc were honest with Kashar and the museum about the rent increases.

"We knew that our rent was going to be untenable for a while now and our landlord has been very compromising for months, but we knew it wouldn't last," the museum's executive director, Summerlea Kashar, told the Guardian.

On Thursday evening, in a final event for the museum, dozens of local artists mixed with the community, sketching images for guests in return for a small donation. The money will be put towards a fund that will, Kashar hopes, help establish a new location for the museum.

The tech boom has seen prices skyrocket across the Bay Area and in San Francisco, and the changing landscape has hit non-profits like the museum hardest.

"We live in a world where cartoons and comics are all around us in popular culture, and they become part of our lives from the time we are very young. But it's very easy to think that the work appears as if by magic, forgetting that there are hardworking humans creating it for us," said Brian Kolm of Atomic Bear Press.

According to museum curator Andrew Farago, rent accounts for approximately 50% of the nonprofit's budget. When told the museum's rent would be doubled it was the game-over

moment.

"Right now, we are expecting to be closed for about six months at the minimum as we search for a new location," Kashar explained. She would like to see the museum remain in San Francisco, but that will be difficult.

Museums and nonprofits are not the first to face a San Francisco exodus.

Last month, the California Institute for Regenerative Medicine, a stem cell research agency that made the city its home a decade ago in what was dubbed a major coup for the city, announced it was leaving due to the expected rental costs due to the expiration of its 10-year rent free arrangement with the city that expires in November.

According to the institute's spokesman, Kevin McCormack, to rent a similar space in the city would cost approximately \$1.5m annually, but in Oakland, just across the bay to the west, it would be less than half that amount. The institute is relocating to a high rise office complex in Oakland's Lake Merritt.

Commercial rent, which does not benefit from rent control as residential properties do, has been rising quickly since landlords are permitted to increase prices whenever and however often they want. Kashar would not divulge the rent requested by the museum's landlord, but Farago was concerned that the continued increases in rental costs could be detrimental to the overall art scene in the city.

"The rent issue makes it more difficult for artists to move into the city, and for artists to stay in the city," he began. "Many arts organizations are thriving, and the independent gallery scene continues to hang in there ... but I have to admit that I know a lot more artists living in the East Bay now than I do in San Francisco."

Statistics published by The Information show commercial rent per square foot in San Francisco has nearly doubled in four years, from \$34.02 in 2010 to \$64.45 presently. In the third quarter of 2000, at the peak of the dot-com bubble, per square foot commercial rent hit \$67.20.

San Francisco mayor Ed Lee's office has pushed forward on initiatives to assist nonprofits to remain in the city, but it is proving difficult. His office said they were doing "all that we can at the moment to assist the many requests for assistance that are coming in as rent prices soar".

Farago thinks it's a shame. He believes that the museum has been a way of bringing people together through art. He says the museum is a rare example of how artists often show up and make themselves available for an impromptu tour.

"I've made a lot of lifelong friends at the Cartoon Art Museum, and it's where I met my wife, the very first day that I volunteered at the museum in the summer of 2000. I've lost track of the friendships that have developed between staff and volunteers, fans and artists, artists and staff." Farage continued

stati, ratago continuca.

The final art on display at the Mission Street location includes original art from two of Irish artist Tomm Moore's films, The Secret of Kells and Song of the Sea. In the other room is art from Oakland-based artist and Image Comics publisher Eric Larsen's Savage Dragon. One of the images is a survivor from the 1989 fire that hit Oakland following the Point Loma earthquake.

"What this museum has been able to do is bring people here for the big names like Moore and Larsen, but then we bring in other artists and people get to see alternative art they wouldn't normally have been able to or known about," Kashar added.

With the coming void that will be left by the museum, local artists are hopeful that the museum can find a new home and continue to deliver art to the community. "Having access to great art libraries is tough anywhere," said Ron Turner, publisher of Last Gasp Eco Funnies Co. Turner believes the museum allowed people to see comic art in a new perspective that was adult and intellectual. "It truly has been one of my most endearing and soul fulfilling pleasures to visit the place."

More features

Topics

San Francisco California

Save for later Article saved Reuse this content

Still Without A Permanent Home, The Cartoon Art Museum Powers On



Thu. February 18, 2016, 3:48pm





In his series of books on the sequential art medium (that's comic books to you and me), cartoonist Scott McCloud discusses an intrinsic component of the art form: the necessity for readers to mentally fill in the action between one panel of art and the next, bridging the gap between frozen moments in time.

San Francisco's own venerated Cartoon Art Museum (http://cartoonart.org/) is doing something similar, maintaining a virtual museum while between permanent homes. Since the closure (http://hoodline.com/2015/09/cartoon-art-museum-closes? utm_source=story&utm_medium=web&utm_campaign=stories) of its longtime space at 655 Mission St., the museum has continued to offer classes (http://cartoonart.org/calendar/upcoming-classes/) at its temporary offices at the Renaissance Entrepreneurship Center at 275 Fifth St. The museum has also partnered with local arts organizations to present a variety of community programs, helping the museum keep a high profile for its supporters and attract new ones.

"For the most part, we're seeing a lot of new faces at our off-site events, which is a great thing," observed curator Andrew Farago. "This has been a great opportunity to reach out to people who haven't been regular visitors, or, in some cases, hadn't heard of us before now."



An ambassador cartooning with children at AT&T Park in December.

Recent events at the Museum of the African Diaspora (http://www.moadsf.org/) in Yerba Buena and the Cartoon Art Museum's Artist-in-Residence program at the Flax Art & Design (http://flaxart.com/) store in Fort Mason were successful. More off-site projects are in the works for this transitional period, but as with SFMOMA's long-term closure (http://hoodline.com/2015/10/alert-new-sfmoma-to-open-may-14th? utm_source=story&utm_medium=web&utm_campaign=stories), the pop-up museum model is only intended as a temporary solution.

"We paid close attention to SFMOMA and their three-year plan during their renovations," Farago said. "The Cartoon Art Museum has been through this exact situation before, too, so our game plan developed very quickly when we had to vacate our previous location."

"The biggest challenge in these programs, I would say, is that we're a guest at our partner's venue, and that limits where and when we can participate in events. That's a big change from our status in 2015, but we're making the adjustment. These events will take a brief hiatus when we move into our new home, but we hope to maintain all of the partnerships that we're developing in the first half of 2016."



The reception for **Darth Vader and Friends (http://cartoonart.org/2015/06/darth-vader-and-friends-an-evening-with-jeffrey-brown/)** by Jeffrey Brown, one of the final exhibitions the Cartoon Art Museum held in its previous space.

The concept of a floating museum is a novel answer to the challenges of the Bay Area real estate market, but Farago is finding that it may not be sustainable indefinitely. "The lack of our own museum space hampers our ability to generate revenue through museum admissions and on-site fundraising events, but we have been working to offset this restriction through additional grant writing and other forms of revenue. All of our efforts at the moment are with the assumption that we find a new venue in 2016."

The museum's board of directors is looking for another location in the Yerba Buena arts district, but is also considering sites in North Beach, Mid-Market and Fisherman's Wharf — any of which could dramatically alter the museum's public profile. Locating the museum in Fisherman's Wharf, for instance, would bring it to the attention of out-of-town visitors but perhaps cause it to drop off the radar of locals.

Farago remains optimistic. "In many ways, the Cartoon Art Museum faces the same challenges that any displaced San Francisco resident does in the current real estate market. Demand is high, prices are high, real estate is limited. The Yerba Buena arts district grew substantially during our tenure in the SoMa neighborhood, and we expect to have a positive influence on our next home over the course of the next decade, as well."

You can visit the Cartoon Art Museum (in spirit) at the American Bookbinders Museum, 355 Clementina St., for its **Traveling Third Thursday** (http://hoodline.com/events/third-thursday-with-the-cartoon-art-museum? utm_source=story&utm_medium=web&utm_campaign=events&utm_source=story&ut 8pm tonight. There will be live art demos by creators Myisha Haynes, Melissa Pagluica, and Liz Mayorga, along with trivia games and refreshments.

Visit the museum's **website** (http://cartoonart.org/) for information on upcoming programming and their fundraising drive.

HOODLINE	OUR PRODUCTS	FOLLOW
About us	News	Sign up (/signup) Log in (/login?return_to=% 2F2016%2F02%2Fstill-without-a-permanent-home-the-cartoon-art-museum)
Company blog	Send us a tip	
Write for us	Events	
Work for us	Submit an event	

Still looking for home, Cartoon Art Museum draws a new future

By Peter Hartlaub

SAN FRANCISCO CHRONICLE

Updated 12:05 am, Monday, August 29, 2016

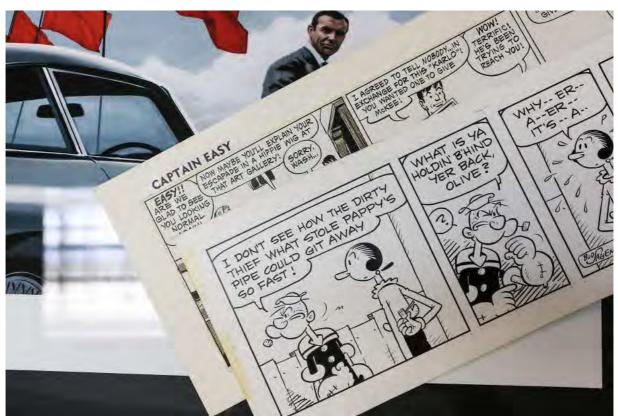


Photo: Amy Osborne, Special To The Chronicle

Popeye and Captain Easy comic strips and a rare James Bond print were recently donated to the Cartoon Art Museum.

Andrew Farago still has his old Cartoon Art Museum phone number — three-digit extension included — even though the brick-and-mortar museum doesn't technically exist anymore.

When the museum lost its lease on Mission Street last year after its rent doubled, it was easy to assume the story had ended. But if anything, the 31-year-old institution — the only one in the western half of the country dedicated exclusively to comics, cartoons and animation — has been more visible in San Francisco.

"Busy is good. It absolutely beats the alternative," says Farago, who continues to work as the museum's curator. "We didn't just want to sit around and wait for things to happen. You can't let people forget that you're still around, and still doing your work."

The Cartoon Art Museum will be present at this weekend's San Francisco Comic Con, working with Allan Lavigne of the Bronze Armory Studios to present a room full of Lavigne's superhero costume replicas and creations. The Cartoon Art Museum just ended a Mazetoons exhibition at the Children's Creativity Museum. The organization in July co-hosted a Salute to Chuck Jones at the Castro Theater, and continues to host cartooning classes.

The museum is on the steering committee for the San Francisco Comics Fest which begins Nov. 2, and Farago says the museum is working with the San Francisco Public Library, in hopes of developing an exhibition next year.

Farago stops short of saying the museum's loss of its longtime home, and the current search for a replacement, has turned out to be a good thing. But if and when it does get a new space — Farago is optimistic that will happen next year — the setback could end up making it a much stronger organization.

"We knew that we would really need to reach out to the community, and work with other institutions in our old neighborhood, and really throughout the Bay Area," Farago says. "That was always the plan. To ramp up our educational programming, and take the opportunity to form some partnerships that we never really had the time or resources to develop when we were managing our own space full time."

The museum boasts thousands of original art pieces in its collection. It has strong allies in the comics, animation and political cartooning world. But it seemed like a death knell when the museum finally lost its longtime location at 655 Mission St., just around the corner from the Yerba Buena Center for the Arts and the recently reopened San Francisco Museum of Modern Art.



Photo: Amy Osborne, Special To The Chronicle Cartoon Art Museum curator Andrew Farago has reached out in S.F.

But along with the condolences, Farago says the museum heard from sympathetic arts organizations, nonprofits and others with concrete offers to help. They were offered office space just a few blocks from their old location at the Renaissance

Entrepreneurship Center, a nonprofit that gives assistance to new and growing businesses.

Farago notably talks about the museum in the present tense, except one slip, which he quickly catches, when he refers to the last months at the old museum location as a "farewell tour."

"I shouldn't use that term because it sounds like we've gone away," Farago says. "It was great. We had a very nice outpouring of support from the community. A lot of people did reach out to us — people who want to make sure they're there on day one at the new space."

San Francisco Comic Con should give the museum plenty of visibility. The first-time convention features celebrity guests including "Jessica Jones" star Krysten Ritter, "Doctor Who" co-star Jenna Coleman and Ian McDiarmid, who played Sith Lord Emperor Palpatine in the "Star Wars" movies.

San Francisco costume maker Lavigne is a longtime friend of the museum and contributed to exhibitions as recently as last year. Farago says co-hosting a room full of costumes at a convention is a first for the museum, but the type of thing they might continue to try when they have a new space.



Photo: Amy Osborne, Special To The Chronicle Leonardo, a Teenage Mutant Ninja Turtle figure, stands on Cartoon Art Museum curator Andrew Farago's desk at the museum's temporary office space in SoMa. "He's incredibly creative and enthusiastic," Farago says. Lavigne "says he's going to surprise us, but he's expecting to bring some Batman costumes, probably Captain America. He said maybe we'll see Hawkman if it fits in the van."

Farago has less detail about the a new museum, but says "it looks like it's coming together." He expects it will happen in 2017, and that it will be in San Francisco. "We're getting the wheels turning, and thinking about how we can become a better museum now," Farago says. "We want to keep this momentum going, even after we're settled into the new space."

Peter Hartlaub is The San Francisco Chronicle's pop culture critic. Email: phartlaub@sfchronicle.com Twitter: @PeterHartlaub

He Curates The Cartoon Art Museum; How Perfect

09/08/2016 08:59 pm ET | **Updated** Sep 08, 2016 **Tom Falco** Writer, cartoonist - tomfalco.com

10 With Tom

10 questions in 10 minutes



Andrew Farago / Photo by: Amy Osborne

Andrew Farago has one of the coolest careers there is. He's the curator of the Cartoon Art Museum in San Francisco. Comics curator and San Francisco! Sounds like a perfect life. Unfortunately, the museum is in flux, as it has to find a new home, but Andrew is upbeat and has plans for a new place soon. I had the chance to ask Andrew the 10 With Tom questions. Here they are:

TOM: I know you are looking for a home for the Cartoon Art Museum in San Francisco, why is this? Why do you need to move?

ANDREW: The Cartoon Art Museum's lease at its previous space expired as the building's owners were planning to sell. We're closing in on a new location in San Francisco now, though.

TOM: When I was a kid I visited the Cartoon Museum in Greenwich, CT, it was overseen at the time by Mort Walker, Beetle Bailey cartoonist. Is this the same museum, now in San Francisco? **ANDREW:** We're a completely different museum, founded by San Francisco-based publisher Malcolm Whyte and friends in 1984. Malcolm drew inspiration from Mort's museum, however, and wanted something comparable on the west coast.

TOM: The Greenwich museum had lots of money problems back then, in the 1980s I believe it was. Why do these comic museums always have such problems with attracting visitors? **ANDREW:** It's not strictly an attendance issue - it takes a lot of work to keep any non-profit organization up and running. You need visitors, sure, but it takes a combination of grants, fundraising events, individual and corporate supporters, members, and community support for a museum to thrive.

TOM: I know it's like choosing your favorite child, but what are your three favorite comic strips/panels?

ANDREW: Tough call. I've got complete sets of *Peanuts, Calvin and Hobbes*, and *Cul de Sac* on my bookshelf at home, but I could name at least five more that I couldn't live without.

TOM: Do you draw?

ANDREW: Not as much as I'd like, but I majored in Studio Art at Colorado College. I manage to fill a couple of sketchbooks a year, and usually produce one or two mini-comics for conventions like the Alternative Press Expo.

TOM: What seems to be the most popular item at the museum for guests?

ANDREW: Across the board, people want to see whatever their favorite comic was when they were six years old. *Peanuts, Pogo, Popeye, Bloom County, Calvin and Hobbes...*nostalgia triumphs over all.

Contemporary six-year-olds are really into *Raina Telgemeier*, Lincoln Peirce's *Big Nate*, Patrick McDonnell's *Mutts*, and *Garfield*. There will always be a new generation of six-year-olds coming up, and they'll always love *Garfield*.

TOM: If the Cartoon Art Museum had to move from San Francisco, to another city, would you move with it?

ANDREW: I've always dreamed of having a mobile base of operations, kind of like The A-Team, where I'd drive a vanful of comics across America, bringing art directly to the people, but barring that, Cleveland's really nice this time of year.

TOM: Starry Night, Mona Lisa or Les Demoiselles d'Avignon by Picasso? **ANDREW:** I love da Vinci, but Starry Night would look better in my living room.

TOM: Who is the most famous person you have ever met?

ANDREW: Stan Lee or Hayao Miyazaki, depending on the continent.

TOM: What's something you always wanted to do as a child but never got to do? **ANDREW:** Going to Disneyland, calling Bil Keane on the telephone, and visiting a warehouse full of Batmobiles are all things I've had to do on the job as an adult, so I don't think my childhood self has anything to complain about.

Thanks, Andrew. Curator of the Cartoon Art Museum. I think other than being a professional cartoonist, that is the best job to have!

This is just one of the celebrity interviews Tom Falco does as part of the 10 With Tom series. You can see the other interviews at <u>Tomversation.com</u>

RO. Box 566, San Francisco, CA 94104-0566 415-CAR-TOON www.cartoonart.org

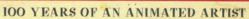
Printed Materials Sample List

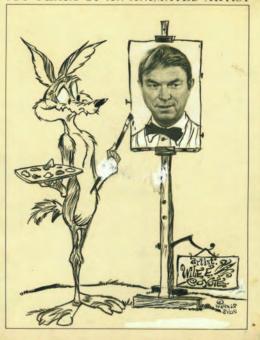
- 1. 2006 No Straight Lines: Queer Culture and the Comics (exhibition postcard)
- 2. 2013 Chuck Jones: Drawing on Imagination (exhibition postcard)
- 3. 2013 I See What You Say: Visual Stories and Narrative Art (exhibition postcard)
- 4. 2013 Sam Kieth: Samplings and Dabblings (exhibition postcard)
- 5. 2013 Searle in America (exhibition postcard)
- 6. 2013 Searle in America (exhibition catalog)
- 7. 2013/2014 Grains of Sand: 25 Years of the Sandman (exhibition postcard)
- 8. 2014 30th Anniversary year end mailer
- 9. 2015 Savage Dragon: the Art of Eric Larsen (exhibition postcard)
- 10. 2015 Songs and Secrets: the Art of Song of the Sea and Secret of Kells (exhibition postcard)
- 11. 2015 Darth Vader and Friends (exhibition postcard)
- 12. 2015 Night of a Thousand Sketches (event postcard)
- 13. 2016 Queer Comics Expo (event program)





Drawing on Imagination

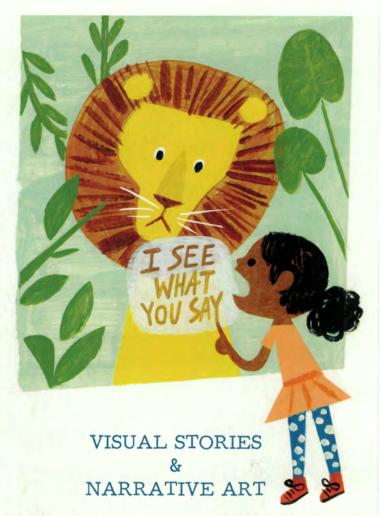




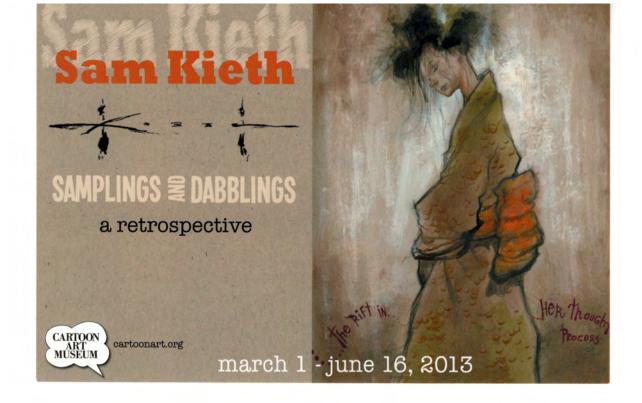
February 9 · May 5, 2013 cartoonart.org

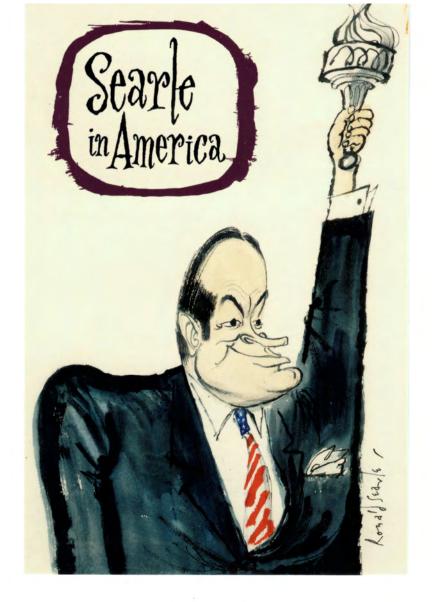


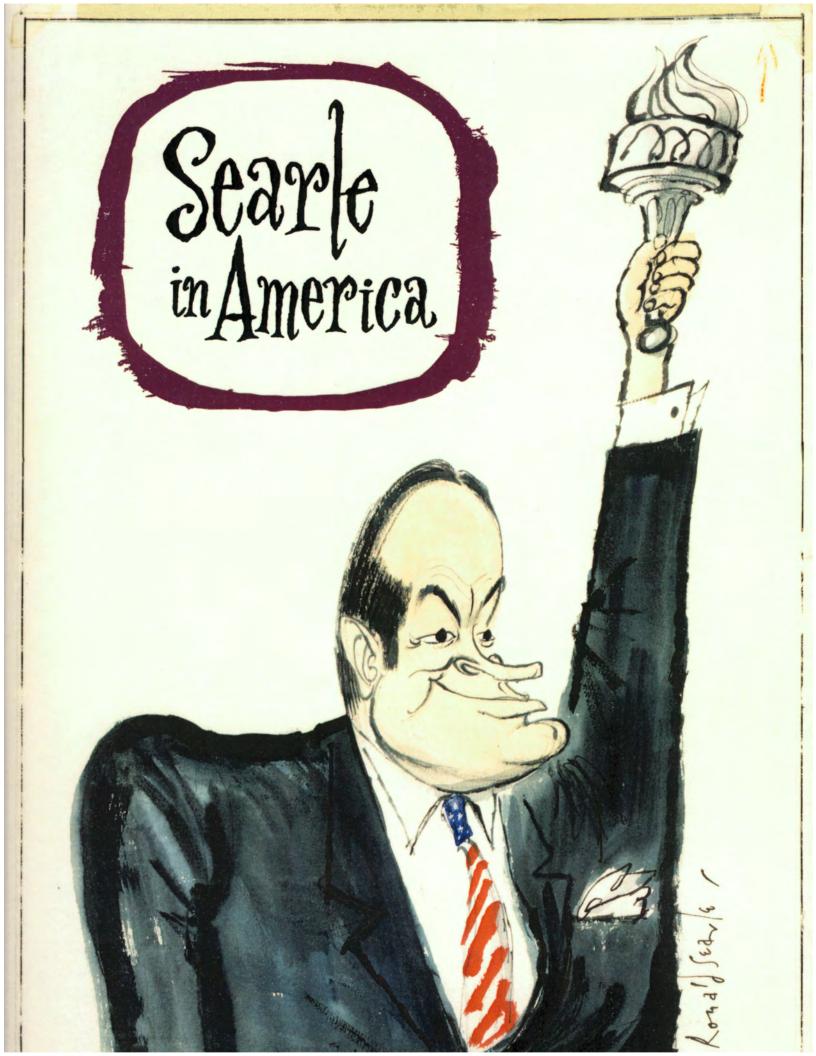


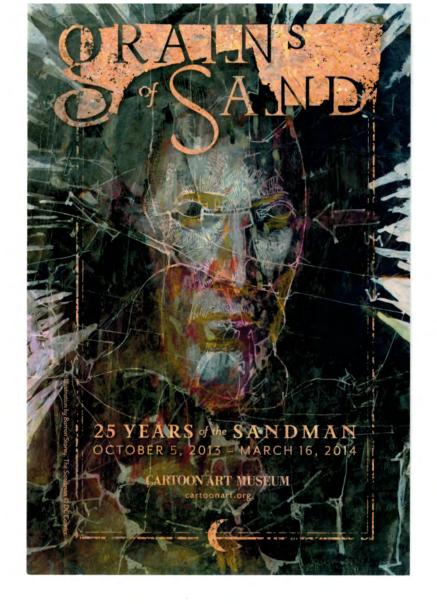


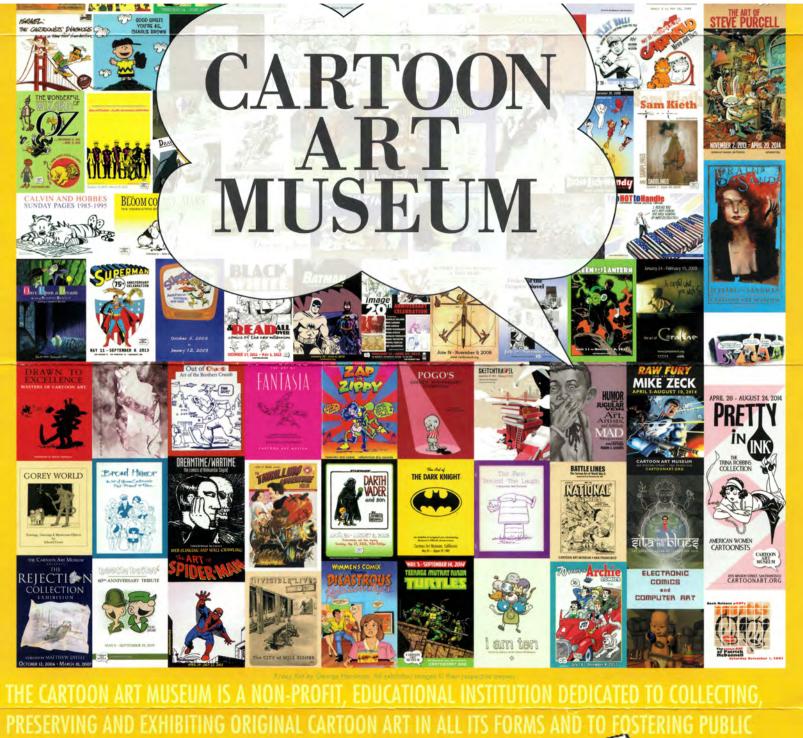
MARCH 16th - JULY 7th 2013 at the CARTOON ART MUSEUM











THE CARTOON ART MUSEUM IS A NON-PROFIT, EDUCATIONAL INSTITUTION DEDICATED TO COLLECTING,
PRESERVING AND EXHIBITING ORIGINAL CARTOON ART IN ALL ITS FORMS AND TO FOSTERING PUBLIC
AWARENESS OF THE HISTORIC AND ARTISTIC VALUE OF THIS UNIQUE FORM
CARTOON ART REVEALS OF SOCIAL POLITICAL AND CULTURAL HISTORY LIKE NO OTHER MEDIUM.
IT REFLECTS OUR LANGUAGE AND JR WES. II HOW'S US WHAT WE LOOKED LIKE, WHAT WE LAUGHED
AT, WHAT FRIGHTENED OR OUTRAND
WHAT FRIED NO HOW WE'VE CHAN OF THE DREWING BOARD YOU SET THE WORKS OF THE ORIGINAL SIZE INSTEAD OF REDUCED FOR REDDUCED FOR REDDUCED FOR TO APPRECIATE THE TRUE

CENTURE THAT COES INTO CARDOON ART

Help Contribute I would like to contribute \$ Please charge my credit card Enclosed please find my check (made visa / MasterCard / Discover (circle one) Card Number	e payable to Cartoon Art Museum)
Name Address	
City, State, Zip	
Phone Email	
Signature of Card Holder Thank you for your continued support!	
Dear Friend of the Cartoon Art Museum, This December, the Cartoon Art Museum turns 30 years old. What began as an effort by a few collectors and enthusiasts to publicly showcase original comic and animation art has blossomed into three decades of first-class exhibitions, educational programs, and appearances by the likes of Charles Schulz, Lynn Johnston, Harvey Pekar, Michael Chabon, and Los Bros Hernandez.	BOARD OF TRUSTEES Chair Ron Evans Secretary Roy Zemlicka Vice Chair & Treasurer

That's quite a legacy. And it certainly would not have happened without the financial contributions of countless individuals. But we still need help going forward, especially now as San Francisco's tech boom puts more pressure on nonprofits likes ours to keep up with rising rents and other costs.

Meanwhile, the galleries have been abuzz with shows such as Grains of Sand: 25 Years of The Sandman, Searle in America, and Teenage Mutant Turtles. Our cartooning classes remain in high demand and our fundraiser at Pixar Animation Studios saluted 10 years of The Incredibles with director Brad Bird.

If you've ever considered making a donation to CAM, please do so now during our Annual Fund drive. Call us at (415) CAR-TOON (227-8666), ext. 300 with any questions. And remember the museum is a great spot to host special events and receptions.

Thank you in advance for your 100% tax-deductible gift. We hope to see you here soon.

Ron Evans Chair, Board of Trustees

Please note: Annual Fund contributions are not applied toward memberships.

Peter Westley

Board Members

Anita Coulter-Pidgeon

Michael B. Johnson

Mischa Mclachlan

Founder & Chair **Emeritus** Malcolm Whyte

Executive Director

Summerlea Kashar

Curator **Andrew Farago**

Staff

Nina Kester

Heather Plunkett

Soraya Renteria

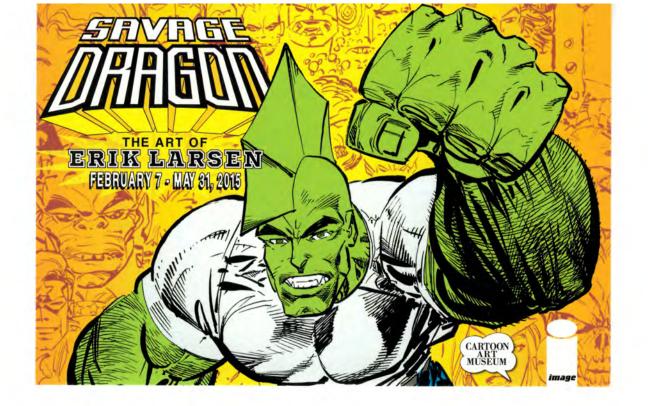
Graphic Designer Julie Davis

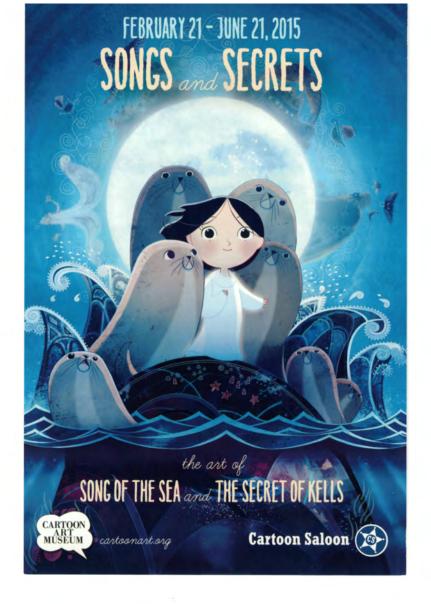


She should talk to her company about matching donations like I did!

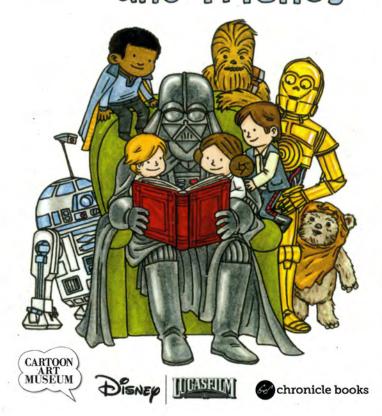
A contribution to CAM is a tax-deductible way to support the preservation of comic book and cartoon art!

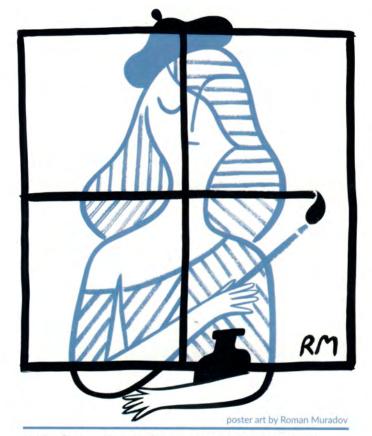






MAY1-SEPTEMBER12, 2015 DARTH VADER and Friends





Night of a Thousand Sketches a benefit for the Cartoon Art Museum

Thursday, September 10, 2015 6pm to 9pm 655 Mission Street San Francisco, CA 94105

Tickets \$10 and up Sketches \$10 and up





September 26, 2016

Dear Legacy Business Program,

I am writing in support of funding from the Business Legacy Program for the **Cartoon Art Museum**. As one of just a few small museums in San Francisco, the Cartoon Art Museum was displaced from its Yerba Buena neighborhood location at the end of 2015.

The Cartoon Art Museum is the longest running museum of original cartoon art in the country. It represents the medium locally, nationally and internationally. Which is why its home in San Francisco is so important.

Established in 1984, the Cartoon Art Museum (CAM) is one of the few institutions in the United States that presents all forms of original cartoon art and makes it accessible to everyone. During CAM's 32-year history they have produced nearly 200 exhibitions and hundreds of events, receptions, presentations, workshops, lectures, and educational programs.

CAM's programs highlight our region's cultural diversity and our constituency is comprised of people of all ages who love cartoon art, a classification that cuts across all demographics. CAM is rooted in San Francisco because the city has been an artistic breeding ground for comic strips, underground comics, graphic novels and, more recently, animation, gaming and web-comics. Each year the Museum serves an audience of roughly 30,000 people from the San Francisco Bay Area and around the globe. Their educational programs focus on providing access to hands-on art experiences for local residents and school groups. This inherent diversity – and the cosmopolitan nature of the Museum's San Francisco home – is reflected in its exhibitions and programs, which celebrate the work of women cartoonists, artists from diverse cultural backgrounds, international artists, and many others.

CAM also offers a robust range of education programs, including cartooning classes for children and adults, artist lectures and workshops, and monthly public programs with Bay Area artists, such as Cartoonists in Residence, Third Thursday events, and Sunday Storytime Hour.

Support from the Business Legacy Program is essential during the museum's transition to a new location. We encourage you to help this historic and small nonprofit business to continue.

Sincerely,

Lance Burwell
YBCBD Board Chair

Cathy Maupin
YBCBD Executive Director



Last Gasp of San Francisco 777 Florida Street San Francisco CA 94110 Office Entrance: 2948 20th Street Phone: (415) 824 6636

Fax: (415) 824 1836 www.lastgasp.com

September 22, 2016

Letter of Support: Business Legacy Registration

Dear Legacy Business Program,

A brilliant and necessary idea, the Legacy Program is a gift to the corrections of history, the social memory of places and institutions that have cushioned our souls and expanded our possibilities. It is a soothing buffer to the harsh world we have passed through. The Cartoon Art Museum is certainly a Business Legacy that deserves support.

I am writing in support of funding from the Business Legacy Program for the Cartoon Art Museum. As one of just a few small museums in San Francisco, the Cartoon Art Museum was displaced from its Yerba Buena neighborhood location at the end of 2015.

The Cartoon Art Museum is the longest running museum of original cartoon art in the country. It represents the medium locally, nationally and internationally. Which is why its home in San Francisco is so important.

Established in 1984, the Cartoon Art Museum (CAM) is one of the few institutions in the United States that presents all forms of original cartoon art and makes it accessible to everyone. During CAM's 32-year history they have produced nearly 200 exhibitions and hundreds of events, receptions, presentations, workshops, lectures, and educational programs.

CAM's programs highlight our region's cultural diversity and our constituency is comprised of péople of all ages who love cartoon art, a classification that cuts across all demographics. CAM is rooted in San Francisco because the city has been an artistic breeding ground for comic strips, underground comix, graphic novels and, more recently, animation, gaming and web-comics. Each year the Museum serves an audience of

roughly 30,000 people from the San Francisco Bay Area and around the globe. Their educational programs focus on providing access to hands-on art experiences for local residents and school groups. This inherent diversity – and the cosmopolitan nature of the Museum's San Francisco home – is reflected in its exhibitions and programs, which celebrate the work of women cartoonists, artists from diverse cultural backgrounds, international artists, and many others.

CAM also offers a robust range of education programs, including cartooning classes for children and adults, artist lectures and workshops, and monthly public programs with Bay Area artists, such as Cartoonists in Residence, Third Thursday events, and Sunday Storytime Hour.

Support from the Business Legacy Program is essential during the museum's transition to a new location. We encourage you to help this historic and small nonprofit business to continue.

Best Regards,

Romald & Jurner

Ronald E. Turner

Owner, Last Gasp of San Francisco

SMALL BUSINESS COMMISSION MARK DWIGHT, PRESIDENT REGINA DICK-ENDRIZZI, DIRECTOR



CITY AND COUNTY OF SAN FRANCISCO EDWIN M. LEE, MAYOR

Legacy Business Registry Application Review Sheet

Application No.:	LBR-2015-16-025
Business Name:	Castro Country Club
Business Address:	4058 18th Street
District	District 0

District: District 8

Applicant: Billy Lemon, Operations Manager

Nomination Date: April 6, 2016

Nominated By: Supervisor Scott Wiener

·		
CRITERION 1: Has the applicant has operated in Sa San Francisco operations exceeding two years?		more years, with no break ii No
4058 18th Street from 1983-Present (33 years)		
CRITERION 2: Has the applicant contributed to the r particular neighborhood or community?		and/or the identity of a
CRITERION 3: Is the applicant committed to maintain the business, including craft, culinary, or art forms?	ning the physical featu	···•

NOTES: NA

DELIVERY DATE TO HPC: October 3, 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 Castro Country Club to the Legacy Business Registry

Dear Director Regina Dick Endrizzi:

I'm writing to nominate the Castro Country Club for the Legacy Business Registry. Since it first opened its doors in April 1983, the Castro Country Club has helped countless people achieve sobriety by providing a safe refuge for people in recovery to help each other. The volunteer-based Club operates a Peet's café with free wifi, a welcoming meeting room, and a spacious back patio open to the public from early morning until late at night, 365 days a year.

The Castro Country Club is a touchstone for LGBT sober people in the heart of San Francisco's Castro neighborhood, and would benefit greatly from being a part of San Francisco's Legacy Business Registry. I thank you for your consideration.

Sincerely,

Scott Wiener

Member, San Francisco Board of Supervisors

Scott Wiener

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:				
Castro Country Club				
BUSINESS OWNER(S) (identify the pers	on(s) with the highest own	ership stake in the busines		
Advisory Board Chair Carlos Advisory Board Co-Chair Ca				
CURRENT BUSINESS ADDRESS:		TELEPHONE:		
4058 18th Street San Francisco, CA. 94114		((415))552-5102	((415))552-5102	
		EMAIL:		
		info@castrocountryclub.org		
WEBSITE:	FACEBOOK PAGE:	YELP PAG		
www.castrocountryclub.org	http://www.facebook.com/ca	strocountryclub		
APPLICANTS NAME				
Billy Lemon			Same as Business	
APPLICANT'S TITLE				
Operations Manager				
APPLICANT'S ADDRESS:		TELEPHONE:	TELEPHONE:	
1763 Page St. San Francisco CA. 94117		(415)) 684-5587		
		EMAL:		
		wlemon@castrocountryclub.org		
SAN FRANCISCO BUSINESS ACCOUNT	NUMBER: SEC	RETARY OF STATE ENTIT	Y NUMBER (if applicable):	
324865	D12	11510		
	33			
OFFICIAL USE: Completed by OSB Staf		DATE OF NOMINATION:		
Supervisor Scott Wiener		April 7 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
4058 18th Street San Francisco CA	94114	April 1983
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPE	RATION AT THIS LOCATON
☐ No ■ Yes	April 1983 to current	
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
CITER ADDRESSES (II applicable).		Start:
		End:
	ZIP CODE:	DATES OF OPERATION
OTHER ADDRESSES (if applicable):	ZIRIOUDE	Start:
		End:
	ZIP CODE	DATES OF OPERATION
OTHER ADDRESSES (if applicable):		Start:
		End:
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
	STATE OF THE PROPERTY OF THE P	Start:
	•	End:
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION Start:
		End:
	<u> </u>	Liid.
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
	The state of the s	Start:
		End:
	1	<u> </u>

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.

Billy Lemon 7/5/2016

Name (Print):

Date:

Signature:

Castro County Club Historical Narrative

Restaurateur Steve Harris founded the Castro Country Club (CCC) in April of 1983 as a social alternative to the gay bars. It was a place where gay men and lesbians could gather for fellowship without alcohol or drugs. It also served as the first social coffee house in the Castro District. The Castro District is now home to over ten commercial coffeehouses. Data continues to show that alcoholism and drug addiction disproportionately affect the LGBTQ community, and, unsurprisingly, the CCC quickly became a neighborhood clean and sober destination that was neither a bar nor a nightclub. As the AIDS epidemic ravaged the gay and bisexual men's community in San Francisco, the role of the CCC expanded. The CCC became a second home for the men and women dealing with the immediacy of those living with and impacted by the AIDS epidemic.

Steve Harris passed away in 1988, leaving the CCC in the capable hands of his friend Joe Healy. Healy was an openly gay man who was also a recovering alcoholic. Under Healy's guidance, the CCC began to pivot more explicitly to a clean and sober destination in the Castro District of San Francisco. The CCC became a place where those who were either a part of, or friends to those in a 12-step recovery fellowship, could gather, congregate, and help to keep each other safe, clean and sober, and well supported.

In addition to managing the CCC, Joe Healy worked as a counselor at Baker Places Inc., a local non-profit agency. Joe remained a vital community leader in San Francisco's public health response to substance abuse, mental health, and LGBTQ and the HIV/AIDS crises. To this day, Baker Places continues to be a substance abuse/mental health /LGBTQ/HIV&AIDS non-profit provider, specializing in residential and aftercare counseling services helping substance abusers to recover.

"Joe possessed not only vision but also a sense of our common humanity and when those characteristics come together in the same person it is nothing less than inspirational." – J. Vernick Baker Places Inc.

From 1988 through 1993, with only a modest stipend for actually managing the CCC, Joe Healy kept the CCC stable and relevant. His decision to leave the world of social services and enter the priesthood signaled an end to his tenure at the CCC. This decision also saw the club's fiscal sponsorship and titular management shift from an individual to an institution, namely Baker Places Inc., under the guidance of Jonathan Vernick, the Executive Director of Baker Places.

With ownership of the club now in a trust and under the direct supervision of Jonathan Vernick, Baker Places maintained their initial agreement of fiscal sponsorship from 1993 until 1999. During this period of time, Baker Places Inc. hired managers for the CCC as well as underwrote all of the clubs expenses, which roughly averaged \$45,000 annually. Even with revenue from the CCC's barebones cafe and lite refreshment bar, the club struggled to cover even half of their operating expenses. Eventually, due to economic conditions, Jonathan Vernick and Baker Places Inc. came to the decision that they could no longer remain the fiscal sponsor for the CCC. While the value of maintaining a safe space for the clean and sober LGBTQ community was clear, the financial wherewithal to maintain and support the club was financially untenable, especially since the CCC was not funded by any government, civic grant, nor any other funding stream outside its café revenue.

Regrettably, in 1999, the CCC closed its doors at 4058 18th Street ending 16 continuous years of serving the LGBTQ clean and sober community. This closure lasted five-months, but the loss of the club spurned immediate community action. While shuttered for those five months, the neighborhood's sober community continued to congregate on the steps of the CCC holding impromptu 12 step meetings. This eventually lead a group of clean and sober activists and community leaders, to convene a community forum with the hope of generating a groundswell of community support to reopen and renovate the club. Led by such notable community leaders as Dan Cusick, Hank Wilson, Dr. Steven Tierney, Eric Ciasullo, Tony Robbins, and Ric West, this small group of individuals was able to convince Baker Places to again reopen and fiscally sponsor the CCC, but with the caveat that at some point, the CCC would need to critically re-conceptualize its business model.

Dan Cusick was then named manager of the club. Cusick, a long time AIDS activist and a highly visible member of the San Francisco LGBTQ recovery community, operated the club from 2000 until his passing in 2009. Under Cusick's leadership, the CCC undertook its first all volunteer renovation. The CCC at this time was able to recognize the need to provide a space for the increasing number of LGBTQ-inclusive 12-step meetings and so it created a dedicated space to rent out to 12-step meetings. In doing so, the CCC created a new, and critical source of income for the club's operating expenses, which included rent and utilities. Dan Cusick passed in 2009. Worthy of note, Dan Cusick, Steve Harris and Joe Healy's contributions to the life and success of the club are memorialized on the steps of the CCC.

Succeeding Dan Cusick, Terry Beswick, yet another leader in both the recovery and HIV/AIDS world, assumed the role of manager. Under Beswick's tenure, the club maintained its mission to serve the LGBTQ recovery community and then some. The number of 12-step meetings at the club grew from 3 to over 30. Additionally, the core volunteer group who helped staff and run the CCC stabilized and then expanded under Beswick's leadership. The club expanded its hours of operation as well as the number of consistent volunteers who worked as baristas and "docents" to the recovery community.

Because of a death in the family that owned the CCC's building, the property was put on the market in 2010; the future of the CCC was jeopardized once again. In response to this imminent threat, under Terry Beswick's leadership, the CCC Community responded to the crisis with action. A Community Advisory Board was created, at first to begin a campaign to raise money in an attempt to buy the building, but it soon morphed into a de facto Board of Directors which began to assume the role of helping to shape and protect the future of the club. The CCC at this point launched the "Keep The Steps In The Castro" capital campaign, with the intention to raise enough money to buy the building. In the event that buying the building could not be accomplished, the CCC sought to either relocate the club or renovate the current site. Renovation was dependent on the ability to negotiate its residency in the same space with a new landlord.

While it was unable to raise sufficient funds to buy the building, with the support of the community, and District 8 Supervisor Scott Wiener of the City and County of San Francisco, the CCC was able to negotiate a 10-year lease with the new owner of the property. Finally, the CCC was also able to professionally renovate the space to become not just an inviting, but fiscally solvent cafe and site for 12-step meetings.

It was during this troubling time that Baker Places announced it could no longer shoulder what had grown to be a \$50,000+ annual deficit, and needed to let go of the financial liability the CCC had become. Furthermore, they could no longer assume fiscal sponsorship. Thankfully, the Advisory Board rose to the challenge, and found a new fiscal sponsor in The San Francisco AIDS Foundation. The

relationship with The San Francisco AIDS Foundation was predicated on the CCC developing and executing a budget that both kept the doors to the Club open and supported the hiring of at least one full-time staff person. Several major grants that the CCC applied for, and received, helped jump-start this new era of self-determination and autonomy.

Now in its fourth decade of service to the LGBTQ community, the CCC celebrated its 30th anniversary on April 1, 2013. Today the CCC is self-supporting and governed by said Advisory Board. The budget has grown to nearly \$400,000.

The CCC organization as a whole has worked hard in recent years to professionalize, build a strong infrastructure, and develop into an organization that can continue to grow and serve the LGBTQ Community. Funding to support the CCC programs comes from over 100 monthly community donors, grants, café revenue, merchandise sales, fundraisers, meeting space rental revenue, and sales of fine art.

With the departure of Terry Beswick in February of 2016, the CCC began the search for a replacement in the form of an Executive Director. Two full time employees, 60 volunteers, and a 14-member advisory board currently manage the CCC operations.

"The club, in my view, is the fundamental example of what community organizations should be about. It's not about the funding that you get. It's about an organic institute in the community." – J. Vernick (Bay Area Reporter 06/06/10)

The CCC currently operates five programs that serve the community and the CCC mission to provide, "...a clean & sober gathering place for all people and a home for the queer recovery community. We endeavor to be a space where all can seek wisdom, serenity, courage and joy."

The five CCC programs are Meetings, Unstructured Peer Counseling, Job Training/Skills Building, Social Support and Fellowship, and Fine Art/Performance Art.

Over 40 12-step meetings a week call the Castro Country Club home, and these groups form the core of our programs. Our newly renovated meeting room holds up to 60 people, and as our groups average about 20 participants per meeting, the Castro Country Club estimates that it hosts approximately 40,000 attendees annually. Each group that uses the space is self-governing. About 1/3 are Alcoholics Anonymous, 1/3 are Crystal Meth Anonymous, and the remainder are Narcotics Anonymous, Al Anon, Overeaters Anonymous, Food Addicts Anonymous, Under-earners Anonymous, Codependents Anonymous, Refuge Recovery and the one and only Heroin Anonymous meeting in San Francisco.

Unstructured Peer Counseling also occurs daily. During peak hours, the café back deck and meeting room are often full with people holding one on one meetings, whether formally studying 12-step literature or simply chatting over a cup of coffee and a sandwich with their sponsor or peers. At the club, there is no stigma attached to being LGBTQ or HIV positive. These programs of recovery work because each alcoholic or addict identifies with another who has had similar experiences and recovered. The club provides a clean and welcoming space, refreshments, and supportive information and resource materials. There is no place like it in the neighborhood or elsewhere in the city that specifically caters to the LGBTQ community and its allies; members of the community consider the CCC a safe space to speak freely, discover shared values, and find comfort and security in a supportive environment.

"It's not just a building. It's not just an address. It's a Community" Stephen Henry, 25 years sober (SFGATE April 25th 2010)

The Job Training/Skills Building program is how many learn the skills necessary to re-enter the work force. While some newcomers to recovery have managed to hold on to their jobs and housing, many others have been unemployed for some time, and may be homeless or marginally housed. People often feel hopeless and unemployable, and are challenged by low self-esteem and depression. The CCC gives them social structure and a place to be of service to the community, while also learning valuable job skills, such as learning the skillset for becoming a Barista, cash handling and reporting, customer service, information referral, team building and cooperation with co-workers.

Social Support and Fellowship are important to the community we serve. Building and maintaining social structure and connections has been shown to be key in making and sustaining healthy life choices. The CCC supports these connections by sponsoring numerous athletic, artistic, social and social service events. The CCC sponsors a softball team that plays for San Francisco Gay Softball League, provides a safe and sober space at SF Pride, holiday potlucks, summer barbeques, white water rafting trips, and sobriety anniversary celebrations. This component of the Club's community role cannot be underestimated for it is a big piece of the puzzle for people looking to change their lives for the better.

The newest program to be recognized at the CCC is the Fine Art/Performance Art Program. The CCC has been turned into a Fine Art Gallery providing an opportunity for the LGBTQ Recovery Community and our allies to showcase their talents, develop their work into a gallery show, and sell their art. Variety shows are held from time to time, allowing many performers to reconnect with their entertainer selves and showcase their various performance talents. Mascara, a monthly drag show benefiting the CCC was born as a fundraising effort as part of the "Keep The Steps In The Castro" capital campaign. Mascara, now in its 7th year has given many established and new performers in the LGBTQ community an opportunity to showcase their performance art talents, express themselves, and raise much needed funds for the CCC.

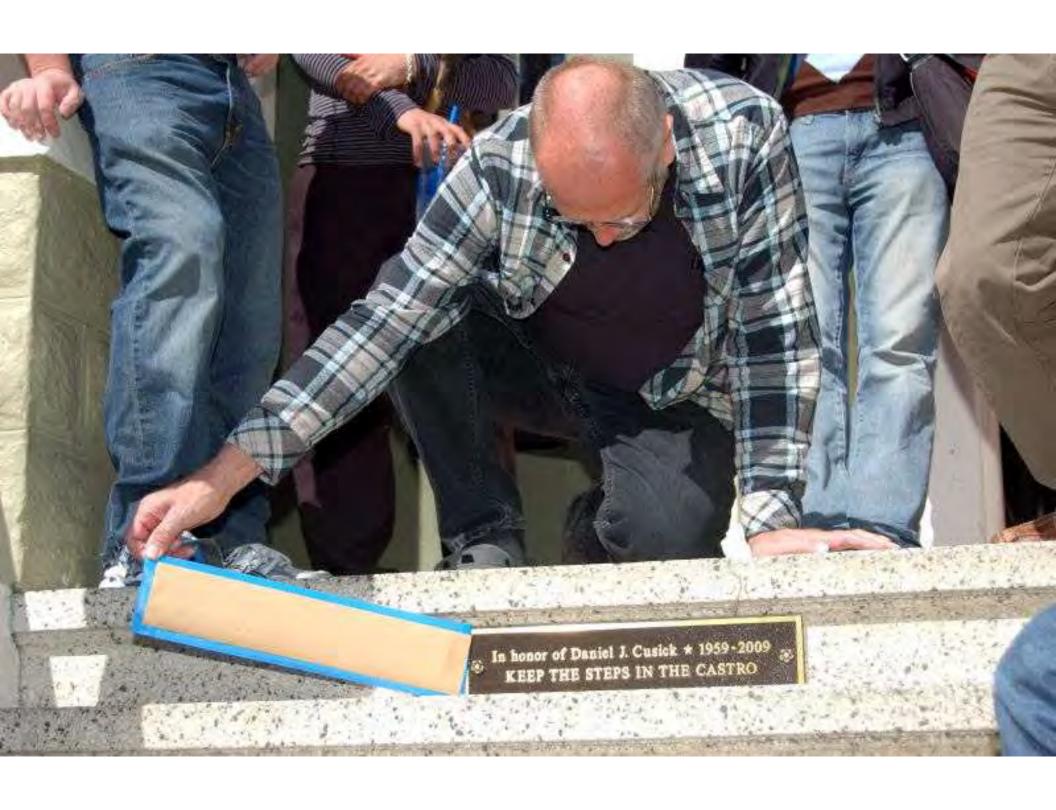
The CCC has helped countless thousands rebuild their lives, including the current staff, the entire advisory board and all of our volunteers.

"I consider myself blessed and fortunate enough to be among those whose lives have been positively impacted by the CCC. Without the opportunities afforded me by the CCC I would never have found my way to recovery or been able to find such a strong sense of community. The CCC is without question a legacy. The passing on of a mission to always keep the doors open for our community is something the Castro Country Club holds sacred." – Billy Lemon, CCC Assistant Manager

The goal of the Castro Country Club Community is not only to continue to serve the LGBTQ recovery community, but the community at large by providing a safe space in the heart of the Castro District; a safe space where all can seek wisdom, serenity, courage and joy for many years to come.





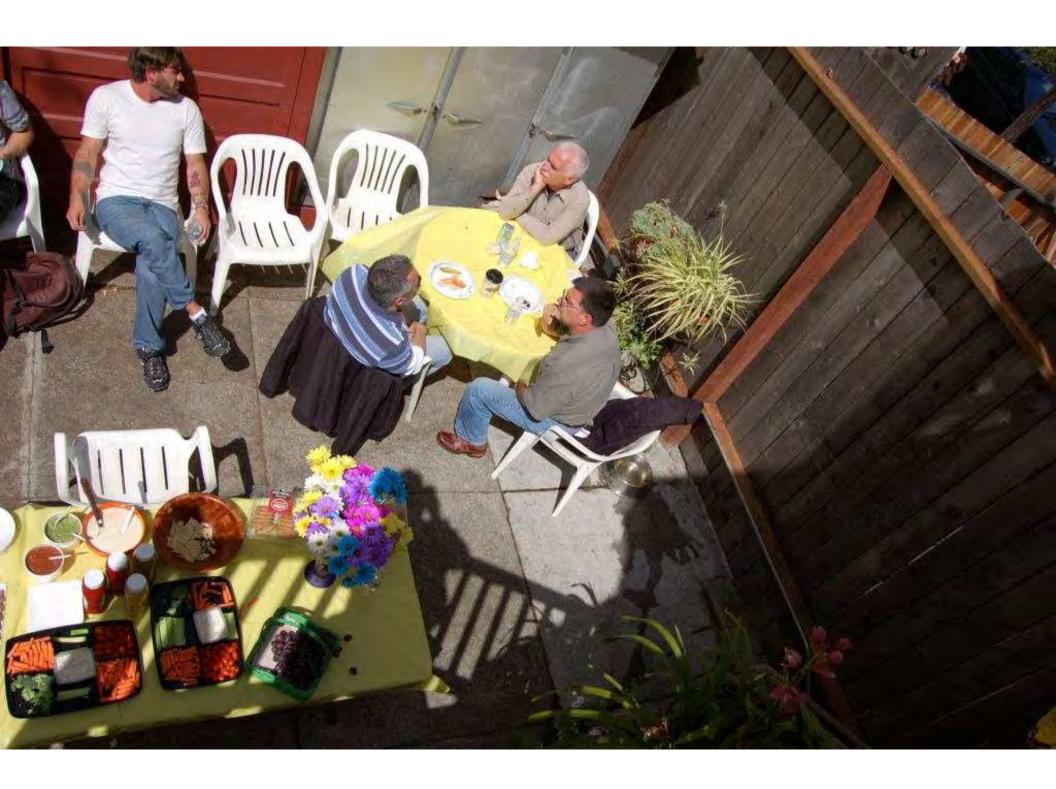


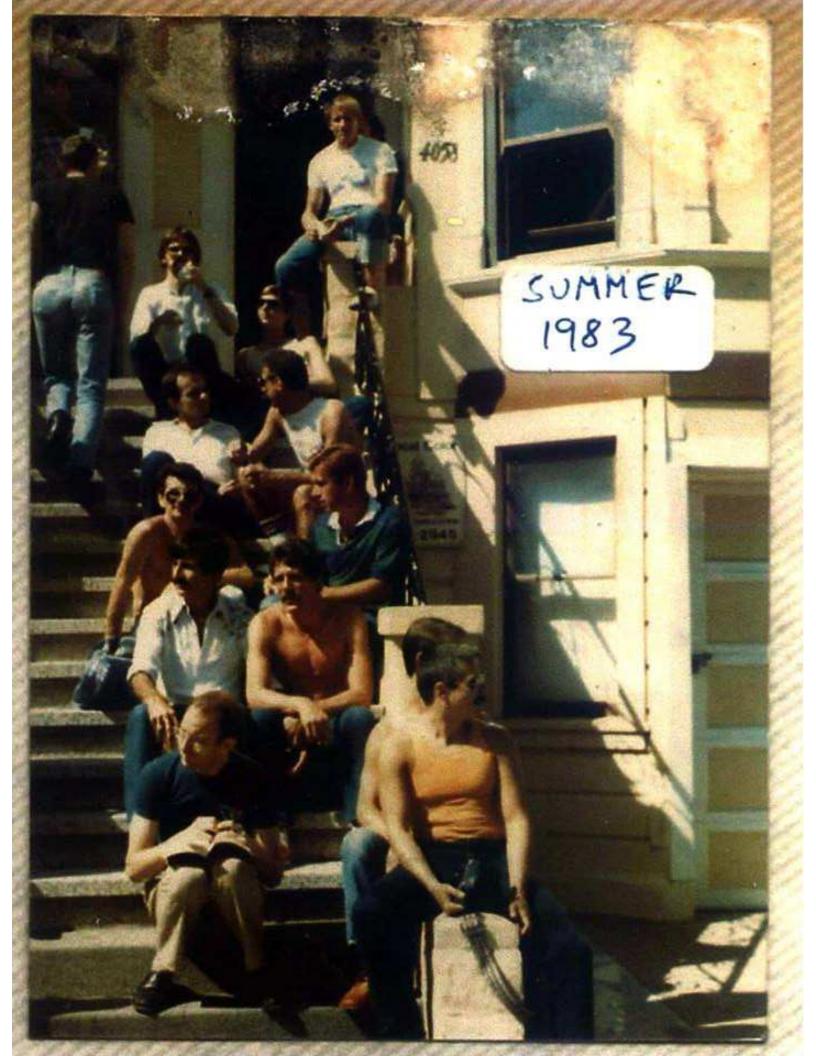














Copyright © 2006 Bay Area Reporter, a division of Benro Enterprises, Inc.



Castro sober space reopens

by Sean Piverger

On a cool Friday night, the Castro Country Club, a clean and sober house that's located in San Francisco's Castro district, reopened its doors to the public. The event centered on the remodeled house and the 31st anniversary of the nonprofit.

In an e-mail, manager Terry Beswick said that he is happy about the renovation work that was done.

"It feels fantastic. I feel like I am living in a dream every time I walk in the club," Beswick said. "For me personally, it is the culmination of five years of work, and I am very proud of that."

The country club was founded by Steve Harris in 1983. Since then it has been a part of the LGBT community by providing a sanctuary for those who are recovering from drugs and alcohol. Some 35 weekly meetings in 12-step groups are offered to people, including Alcoholics Anonymous, Narcotics Anonymous, Crystal Meth Anonymous, Al-Anon (a 12-step program for friends and family of alcoholics), Overeaters Anonymous, and Codependents Anonymous.

In addition to unstructured peer counseling the country club also provides job training and skills-building along with social support and fellowship.

"These groups have hundreds of meetings across the city every week," Beswick said. "They are not self-help groups, and they are not treatment professionals. They are about one addict or alcoholic helping another. The only requirement for membership in each of these groups is a desire to stop drinking or using, one day at a time."

The April 25 grand reopening started off with a reception for Don Rizzo's "Shades of Purple" art show followed by an appearance from Cheer San Francisco. Afterwards the Sisters of Perpetual Indulgence blessed the house. The blessing took place in the Stuart Morrison Smith Memorial Meeting Room, which was dedicated to the late Stu Smith, a former country club advisory board member and longtime gay community leader who died in February.

In a news release, Beswick said that the place was fully operational and ready for action.

"That includes the cafe, the meeting room, and the new outdoor patio. The grand reopening is our chance to show off the space and the new menu to our community of supporters and to let everyone know that we are open for business," he said.

The country club, which resides in a 1901 Victorian house, had struggled in recent years to remain open. In 2009, the club was in danger of losing its home. During the recession, the house was on the market after the owner died. Although the club raised over \$200,000 in small donations, it was not enough because the house was listed for \$1.7 million. However, help came in the form of a George "Jorge" Maumer, who bought the house for \$1 million and negotiated a 10-year lease with the country club.

CCC_2014_0501 20

It took three months to renovate the house. Space was made because the house wasn't originally built to be a community center. Beswick said that the changes were done "... to better suit the community's needs."

"We spent about \$140,000 on the remodel," Beswick said. "The landlord paid for the retrofit of the building, and our new back deck. We had tens of thousands of dollars of donated materials and labor for the new floors, paint, and fixtures. We raised the money in small individual donations, small and large events, drag shows, garage sales, you name it."

The club still has financial challenges. However, Beswick said that the club will do what it can to keep the place running.

"The operating budget is about \$235,000 in the current fiscal year," Beswick said. "Prior to closing, we were operating at a deficit of about \$4,000 per month, which was draining our reserves. We are expecting that with the remodel and an expanded menu, and growing community support, we will close that gap. The cafe is a central part of the CCC's operations, and I think it is now a beautiful place."

Members of the club's advisory board encouraged people to patronize the cafe.

"Our goal is to have the CCC be fully self-sustaining, but in order for that to become a reality, we need the cafe to be a successful enterprise," advisory board Chair Keith Folger said in a news release. "And for that to happen, we need [the] community to patronize the CCC."

David Diaz and Brandon Stanton said that they are thankful for the steps that they took to get sober.

"[Sobriety] gave me my life back," said Diaz.

"For me it was a matter of life or death. Getting clean has given me my life back," said Stanton.

With proclamations from House Minority Leader Nancy Pelosi (D-San Francisco), gay state Senator Mark Leno (D-San Francisco), as well as the community to back up the country club, Beswick said that he has high hopes for the future.

"We are survivors," he said. "[W]e've survived AIDS and hepatitis and alcoholism and addiction. We're not too big to fail, but we are too important to fail. The CCC has helped countless people and even if we [lose] the physical space, I have faith that the recovery community is strong and resilient and will continue the work as they do today."

05/01/2014

CCC_2014_0501 21





April 21 2013

Sunday . 12-6PM **Eureka Valley Recreational Center** 100 Collingwood Street

WITH PERFORMANCES BY







AND MANY

MORE!





Dazie Grego



MC Sister Roma

Advance tickets now on sale! 4058 18th Street

castrocountryclub.org 800-838-3006

VIP Soiree & Soberfest · 12-4PM \$30 Advance / \$35 Door

Soberfest · 1-4PM \$15 Advance / \$20 Door



THE FOURTH ANNUAL MISS CASTRO COUNTRY CLUB PAGEANT



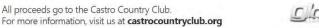
4PM • \$15 Door

Do not miss the coronation of Castro's most beautiful and talented sober queen.

Food & Drink · Exhibits · Shows · Music · Dancing · Raffle · Silent Auction · Community Leaders



The Castro Country Club is fiscally sponsored by the San Francisco AIDS Foundation.



















Carlos Perea	1
James Moore	2
Lee Hewitt	3
Lindsey Tucker	4
Louis Cullen	5

To whom it may concern:

A member of Alcoholics Anonymous first introduced me to the Castro Country Club (CCC) in January of 2003. I was new to the San Francisco recovery community and only weeks before had found that my life was out of control and I'd become addicted to crystal meth amphetamine. I'd been an addict off an on for over thirty years; I had become HIV positive, unemployed, felt unemployable, friendless, estranged from my family, behind in all my bills, surrounded by drug addicts and drug dealers, and I was in poor health. This all changed when I got sober and was introduced to the CCC.

I wanted my life to be different and I found hope, encouragement, and acceptance at the CCC. The CCC provided a safe space free of drugs and alcohol where I could find likeminded individuals who wanted nothing from me but to help me stay sober and grow spiritually. The CCC was frequented and run by people who had learned to live sober lives and were there to help others like me do the same. I found gay role models for sober living.

Not knowing what to do with my spare time, I spent many hours at the CCC between neighborhood 12-step meetings. The CCC was always open when I needed it, because the CCC was and is open 365 days a year; I needed a place to be safe and not alone daily.

At first I would visit the CCC to have coffee, chat with newly acquired sober friends, read, and play games. Soon I was doing my 12-step work at the club. I knew that the CCC was run by volunteers and I decided to become one. I had found a way to give back to the community, which was giving me so much hope and fellowship. I soon became the volunteer coordinator. At one year, sober, February 5th 2004, the CCC hosted my sobriety celebration. Today I meet there frequently for meetings and to work with others that I sponsor in 12-step programs.

With the help of the CCC and the supportive community I found there, I was able to stabilize my life. A high school dropout at 43 year of age, I returned to school. I earned AA Degrees in Spanish and Arts and Humanities, before graduating with honors from San Francisco State University where I earned my Bachelor of Science in Accounting. In 2014 I earned my Master's Degree in Taxation from Golden Gate University. I spent many hours at the CCC doing my homework and I am forever grateful that the CCC was there for me.

I've seen many lives change for the better at the CCC and I will never forget the role the CCC played in my new sober life. With the help of the CCC I've stayed clean and sober for over 13 years and I've helped others find the same welcoming spirit at the CCC that I found. Over the years, I've watched the CCC change and grow to better serve the LGBT recovery community.

I joined the Castro Country Club Advisory Board in 2013 and today I am the Chair of the Advisory Board. Like those that came before me, I am doing everything I can to make sure that the Castro Country Club remains a safe space for the LGBT recovery community and our allies for many more years to come.

Sincerely, Carlos Perea Chair, Castro Country Club Advisory Board

The Castro Country Club

My first visit to the Castro Country Club was during the summer of 1989. I was 27 years old and clean and sober for just over a year. I was in town from Los Angeles to attend my first Living Sober convention. I was struck by the prominent placement of the club in the middle of the gayborhood. In all reality, it was probably the steps full of handsome men that cemented by attraction to the club I had no idea how important the Castro Country Club would be in my life.

Two years later, in the summer of 1991, I rolled into town with all my belongings in a small U-Haul truck. A wave of death from AIDS had swept through my friends and acquaintances in Los Angeles. I needed out, so I came to San Francisco. I was a refugee from Southern California.

After unloading the truck, but before unpacking my boxes, I headed to the club to connect with my fellow clean and sober alcoholics and drug addicts, and to find a meeting of Alcoholics Anonymous. Those steps turned into a life line for me. The Country Club turned into a life boat for me in the turbulent times of the 1990s.

Many of the men I met in my first months and years at the Country Club did not survive the scourge of AIDS as it ravaged the gay community. The Club was ground zero for me, a place I sought recovery from drugs and alcohol, a place I sought solace from the incredible sense of loss, a place I sought soothing for the anger and hopelessness that seemed to crash upon me and my community over and over. Hope. Recovery. Love. Community. I found these things at the Castro Country Club.

I've lived just a couple of blocks down the street from the Country Club for more than 20 years now. I go to at least three meetings a week at the Club. New waves of young (and not so young) gay men, lesbians and transgender people come to the club seeking the same refuge, solace and recovery that I sought 25 years ago.

I went to a meeting at the Country Club tonight. After the meeting, a young man – 31 years-old with 11 days sober, asked if I would be his sponsor. The Club provided a spot for both of us to attend the AA meeting, and a place for us to begin to share our stories, not only of despair and sadness, but of recovery, hope and community. The legacy of the club and of recovery live on.

The Castro Country Club has played a pivotal role in my recovery and my life. It continues to be a lighthouse with a shining beacon for the community, for those seeking the ability to help themselves and for us to help each other. I wish for it to continue to exist so that it may continue to serve people seeking recovery from drugs and alcohol.

Thank You, James Moore In July, 1993, I moved to San Francisco from Los Angeles with 2 years and 7 months sobriety. I moved to an apartment on Hartford Street, right around the corner from the Castro Country Club.

What a great sober place to hang-out! It was all men, but it felt safe and cozy. The guys were very friendly, and made me feel welcomed. I was approached by Manager Steve, to work there, for the purpose of bringing women into the Club. I was more than willing, since I felt it was a wonderful way to befriend the SF sober, gay community. I have to say it was an incredible experience. I met so many supportive, friendly, and many long-term sober people.

I worked at CCC for about a year, unfortunately, during the harshest period of the AIDS epidemic. The friends I made, suddenly disappeared from the Club. I would be serving coffee to someone, and they would be gone the next week. I went to many memorials during that period. What impressed me the most, was these friends passed away clean and sober. I was employed as a Clinical Social Worker, in the community, and volunteering at CCC. I became a woman who stepped "up to the plate," to support the gay sober community, talking to those in need. CCC became a "haven" for people to discuss feelings, support each other, and play cards; over a hot/cold beverage.

I have watched the CCC grow in many aspects, throughout the years. Under Manager Terry Beswick, I returned to visiting the CCC. I was present for the money drive, selling the building, and the remodeling. It was wonderful to watch the Club become what it is today. It has become an upscale coffee shop, with an outdoor patio, daily various 12-Step meetings, and drag shows. The meetings are well attended. I, myself, attend many of the AA meetings to support the Club, as well as sustaining my sobriety.

For almost a year now, I have been a volunteer barista for the Club. I work Friday and Saturday, both busy shifts. I am wonderfully supported by the two managers, Billy Lemon, and Louis Cullen. The atmosphere is very friendly, supportive, and willing to help newcomers. I, personally, have helped many people; those who came off the streets, asking about AA, or how to stop drinking. (I now have 25 years and 7 months.) That's my reason for working at the Club: helping others, bring my sponsee's and friends here, and meet with my sponsor.

I felt the environment was safe, back in 1993, and still is safe, in 2016. I'm still working on outreach for the women, to "hang out," or attend a 12 Step meeting. However, women visiting the Club, has drastically improved since 1993. I will continue to support or "be a part of" the CCC, as long as I am living in SF. I truly enjoy helping recovery people, no matter where they are in recovery, and the CCC is a great alternative to drinking in a Castro bar!

Lee Hewitt, LCSW

The Castro Country Club is my home. The first time I ever heard of the club I was newly sober & picking up a fellow who had fought w/his boyfriend & needed a place to crash. I truly couldn't understand why I was providing safe harbor for a guy that belonged to a country club! He quickly schooled me in what kind of a club the CCC was.

The Castro Country Club is part of the foundation on which my recovery is built. I attend about 70% of my weekly meetings at the club. It is the focal point of our celebrations & milestones. I had my one year sobriety watch at the CCC & was surrounded by people that I love. A night I will never forget!

I began my drag career in July 2012 performing at the Mascara Show at the CCC. This was the start of my life as a performer & like many other beginnings, it happened at the club. In 2014 I competed in & won the Miss Castro Country Club Pageant. I then hosted the Mascara Show for a year & raised money for the club every month. That commitment was one of the most rewarding experiences of my life. It taught me so much & I gained invaluable experience as a performer & in show production. I was extremely proud of the show, the performers & the funds we raised for the CCC. There was a **legacy** of service that the Mascara show created. It was started by my drag mother U-Phoria (Peter Griggs) & I was proud to be part of that legacy & it continues today w/Miss CCC Intensive Claire.

I have also played softball in the SF Gay Softball League for the past 3 years. The CCC sponsors our team & we are the only all sober team in the league. This commitment is an absolute blast. It has helped me grow closer to my fellows/teammates. I have gotten to know them on a completely different level. Just one more gift of sobriety & the Castro Country Club.

I am the sober woman that I am today because the Castro Country Club is such a special place & an integral part of my recovery.

Thank You,

Lindsey Tucker

Louis N Cullen
Volunteer Coordinator
Castro Country Club
415-368-5650
lcullen@castrocountryclub.org

I found the Castro Country Club at a time when I was lost and in search of me, the CCC provided me a safe space to do absolutely nothing in between meetings and meeting with my sponsor. The idea of doing "nothing" was radical to me and I was desperate and willing to take any suggestions that were not my own. Having lived in San Francisco since early 2000, I had a few encounters with the club, but I never understood or appreciated just how important the Castro Country Club is to this community. I received treatment for Alcohol and Crystal Meth addiction at Acceptance Place, and as a requirement for my time there I needed to be of service. Service has always played a key role in my life so it seemed fitting that I began volunteering at the club at 7 months of sobriety. Thursday's 6:30 am to 10:00 was my shift for 2 years, a huge departure for me following years of showing up only on my terms (which sometimes was never) I had an opportunity to reclaim a part of my character that had suffered as a result of my choices. The CCC is special to me because it was a beginning for me, they gave me a chance to show that I could be dependable and trustworthy. It was a key component in me claiming my integrity.

Over the years, the Castro Country Club has served an open laboratory for me to put to practice the principles that working the 12 steps of recovery have provided for me. I've relearned important social cues, have had many experiences that challenged me to set and live personal boundaries and in turn respect the boundaries of others. I've suffered disappointment and made it to the other side because of the support I've found here. I've celebrated my many victories, my own and others with this amazing community. Here we learn how to have fun without the need for "social lubricants", when I started at the club my self- esteem was fragile at best, it was only through the constant interactions with staff, volunteers and other patrons that I found the room to grow and develop into a fully actualized adult man. Doing estimable acts is what helps one can find and increase self- esteem. Weddings, Sobriety anniversaries, BBQ's, Art Shows, Drag Shows, SF Pride Sober Stage are just a few of the ways that we get to show the new comer who looks to us for guidance how we have fun in sobriety. The last 2+ years, I have had the great fortune to join the staff of the club. It is a true blessing to serve the community daily just as the community has served me.

SMALL BUSINESS COMMISSION MARK DWIGHT, PRESIDENT REGINA DICK-ENDRIZZI, DIRECTOR



CITY AND COUNTY OF SAN FRANCISCO EDWIN M. LEE, MAYOR

Legacy Business Registry

Richard Kurylo

Manager, Legacy Business Program

Application Review Sheet

Application No.: Business Name:	LBR-2016-17-014 Cole Hardware
Business Address:	956 Cole Street
District:	District 5
Applicant:	Rick Karp, President
Nomination Date:	September 7, 2016
Nominated By:	Supervisor London Breed
San Francisco operations ex 956 Cole Street from 1961 t 3312 Mission Street from 19 70 Fourth Street from 1996 2254 Polk Street from 2003	o Present (55 years) 984 to 2016 (32 years) to Present (20 years)
CRITERION 2: Has the app particular neighborhood or continuous controls.	licant contributed to the neighborhood's history and/or the identity of a community? X YesNo
CRITERION 3: Is the applic the business, including craft	ant committed to maintaining the physical features or traditions that define t, culinary, or art forms?
NOTES: NA	
DELIVERY DATE TO HPC:	October 3, 2016



President, Board of Supervisor District 5



City and County of San Francisco

LONDON N. BREED

September 7, 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 Cole Hardware for the Legacy Business Registry Program. Purchased by Dave Karp in 1959, he took over the hardware store that had been located in Cole Valley since the 1920's. Starting out as small one-man hardware store and handyman service, Cole Hardware quickly flourished into a prominent San Francisco business. His son Rick began working alongside his father at age 13 and has since managed to spread the family business beyond Cole Valley into other local San Francisco neighborhoods including downtown and Polk Street. Sadly, the Mission location which opened in 1984 was lost in a fire in 2016.

Each year, Cole Hardware gives away over \$75,000 to local schools and community organizations through their Community Partners Assistance Program. They have partnered with hundreds of organizations and schools, providing discounts and direct contributions. In addition to their generous community giving, Cole Hardware provides employment to numerous local residents. In December 2006, they became the first hardware store in the United States to become green certified, making them a stellar example of environmental consciousness.

I am proud to nominate Cole Hardware for the Legacy Business Registry Program, and I know that they are excited about this opportunity as well. Rick Karp can be contacted at (415) 846-2004 or rick@colevalleyhardware.com.

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

Sincerely,

President London Breed Board of Supervisors

City & County of San Francisco

Legacy Business Registry

Application

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:			
Cole Hara	dware	T. 1. 1. 1	
BUSINESS OWNER(S) (ide	ntify the person(s) with the highest ov		
Rick Karp	President & Keep	per of th	ie Karma
415-846-2	1004 rickecol	ehardu	vare.com
CURRENT BUSINESS ADD	RESS:	TELEP	HONE:
956 Cole Str	eet	1415	1753-2653
		EMAIL:	
Jan Francis	co CA-94117	Serv	lice@colehardware.
WEBSITE:	FACEBOOK PAGE:		YELP PAGE
colehardwar	e.com		
APPLICANT'S NAME			
COMPANY X NO Y N ADVINC			Same as Business
APPLICANT'S TITLE			Salité de Busillese
APPLICANT'S ADDRESS:		TEL	EPHONE:
		()
		EMA	NL:
SAN FRANCISCO BUSINES	SS ACCOUNT NUMBER: SI	ECRETARY OF	STATE ENTITY NUMBER (if applicable):
Local Laborator			
OFFICIAL USE: Completed NAME OF NOMINATOR:	by OSB Staff	DATE	OF NOMINATION:
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
956 Cole Street	94117	1961
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OP	ERATION AT THIS LOCATON
☐ No 译 Yes		
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
70 Fourth Street	94103	Start: 1940/1996
(This location was started in the 193	40s	End:
and Cole Hardware took over in 1º	196.)	
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
3312 Mission Street	94110	Start: 1984
Harris Committee (1900)		End: 2016
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
2254 Polk Street	94109	Start: 2003
sast to ac sitted	11101	End:
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
5533 College Avenue	94618	Start: 2015
3333 2211 - 32		End:
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
		Start:
		End:
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
	- 1	Start:
la e e e e e e e e e e e e e e e e e e e		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 subr	nit this application on beh	alf of the business.	
I attest that the busines	s is current on all of its S	an Francisco tax obliga	tions.
I attest that the busines are current.	s's business registration	and any applicable reg	ulatory license(s)
	of Labor Standards and Er rently in violation of any o any outstanding penaltie	of the City's labor laws,	and that the
I understand that docur public for inspection an Francisco Sunshine Or	d copying pursuant to the	application may be ma California Public Reco	de available to the ords Act and San
I hereby acknowledge a the application may be	and authorize that all photused by the City without o		ubmitted as part of
	mall Business Commission ry if it finds that the busing ot entitle the business to a	ess no longer qualifies,	
Rick Karp	8-31-16	DAL	
Name (Print):	Date:	Signature:	
			V.5- 6/17/2016

Cole Hardware History

In 1961, my father, Dave Karp, began Cole Hardware when he bought a hardware store (now our Cole Street warehouse space) that had been located in Cole Valley since the 1920s. Dave was a one-man band then: He ordered the merchandise, marked the merchandise, stocked the merchandise, helped the customers, rang up the sales, paid the bills, went to the bank, cleaned the bathroom—he did everything himself. Every morning before he opened the store, he would pick up merchandise at the supply houses, and after closing the store in the evening, he would catch up on all of the paper work.

Soon, his business began to grow, and his wife (my mother), Margie, started coming down to help out. She would cashier, make keys, and point out merchandise to customers while they waited for Dave. In order to earn extra dollars, my mother would watch the store while my father expanded into doing "outside" work. During quiet periods and in the evenings, Dave would fix broken windows, repair toilets and faucets, install water heaters, fix doorbells and switches—he would do anything that was relatively quick and profitable and that would help him sell some merchandise.

Eventually, Dave could no longer keep up with the outside work. Business, both inside and outside of the store, had grown to where he simply couldn't handle it all. He had to hire someone to help him in the store, and he began contracting handymen for the outside work. Business continued to grow because Dave offered friendly and knowledgeable service and a complete inventory—he tried to have "one of everything made"—and he had a strong desire to succeed. He would do anything that he could to help a customer.

The success of Dave's business can be summed up in the following motto that he had posted on a large sign over the register:

"There Are No Strangers Here, Just Friends We Haven't Met!"

Using this as the guiding principle of his business, Dave went on to build Cole Street Hardware into one of the busiest hardware stores in San Francisco. All Cole Hardware locations operate under Dave's philosophy in providing the best customer service available.

Our Cole Valley flagship location is vital to the neighborhood and part of the fabric of the vibrant Cole Street business corridor. The community would be hurt very much, should something drastic happen to our business. Unfortunately the devastating fire at our Mission Street location was a sad reminder how dependent the community was on that location. Besides being a convenient location for residents and businesses to pick up their home essentials, Cole Hardware is a leader in the community.

The Floor Sweeper

In 1963, at the age of 13, I began working with my father in the family business as the official floor sweeper. Never in a million years would I have dreamed that, 10 years later, I would choose hardware as my career. Yet, after college graduation I became my father's partner. At that same time, the opportunity arose to expand into our current Cole Street location. My first project, as partner, was to spearhead the development and move into 956 Cole Street. When we opened the doors, the Cole Hardware team grew from two and one-half people to a staff of seven. At the end of that first year in our new location, business had more than doubled, and our staff continued to grow.

Cole Hardware Reproduces

Armed with our Triad computer, an alliance with Ace Hardware, a committed staff, and my father's guiding principles, we continued our dedication to the needs of our customers. Our reputation grew, as did our customer base and our sales volume. Our staff was at 25 people and our systems were in place, but we could no longer grow physically at our flagship Cole Street location. It was at this time that our first neighborhood branch was conceived.

While all of our stores and departments operate under the Cole Hardware umbrella of excellent customer service, Dave Karp's "No Strangers" guiding philosophy, and our goal of creating "positive dinnertime conversation" for our customers, each of our neighborhood stores has a personality of its own, allowing each to fit into its own unique neighborhood.

Cole Hardware's Mission Street Location

We opened Cole Hardware's second store in October 1984 at 3312 Mission Street, where we served the Mission neighborhood for more than 30 years before a devastating fire in June 2016 destroyed this location. We hope to be back in the Mission neighborhood soon.

Cole Hardware's Cole Fox Location

Cole Fox Hardware opened officially in February 1996, when we acquired Fox Hardware in downtown San Francisco at 70 Fourth Street. We were happy and proud to carry on the legacy of Frederick Fox, who opened Fox Hardware at that location in the 1940s. This location serves the many downtown businesses and the growing number of City dwellers who now live here.

Cole Hardware's Polk Street Location

We opened our Polk Street store in November 2003 at 2254 Polk Street after being approached by neighborhood and business groups in the Russian Hill neighborhood who asked us to open a store in an abandoned storefront. The store has since become an integral part of the neighborhood and serves the many renters, homeowners, and local businesses.

Cole Hardware's Rockridge Location

In January 2015, we ventured across the Bay and opened our newest store in the vibrant Rockridge district of Oakland, at 5533 College Avenue. The store has been well-received and is a welcome addition to the neighborhood.

Repair Referral Service

Cole Hardware's Repair Referral Service was created to introduce our customers to the finest contractors and tradespeople we know. We have formed alliances with independent businesspeople in order to provide our customers with the very best in home and business repair, maintenance, and remodeling. All of the tradespeople in our service have been screened and carefully selected, and we can provide referrals for a plethora of services.

Green Certification

While Cole Hardware has always been a leader in environmental efforts through public outreach and education and partnerships with various City agencies, in 2006 we formally began our green certification process with San Francisco's Department of the Environment's Green Business Program. We complied with the City's stringent regulations in the areas of recycling, composting and water reduction, energy and water conservation, and pollution prevention. In December 2006, our Cole Street location was awarded certification, with our Mission Street, Cole Fox, and Polk Street stores following in 2007—making us the first green-certified hardware stores in the nation.

In addition, in partnership with the Department of the Environment, all of our San Francisco stores serve as community recycling drop-off centers for a variety of hazardous materials: batteries, fluorescent tubes and bulbs, paint, and propane canisters. In 2015, Cole Hardware stores were responsible for 24% of all recycled materials in this program for the entire City.

Our terrific staff and our loyal customers have made Cole Hardware a success.

Community Partners Assistance Program

Schools and nonprofit groups contribute tremendously to the well-being of our communities, but in order to thrive, money is sorely needed by these organizations. Every day, as far back as the 1980s, I received as many as 10 calls in a day from community groups requesting cash donations or donations of merchandise. The calls came from large school districts, tiny dance troupes, and everything in between. I felt guilty because I couldn't help them all. I understood their needs, but they weren't aware of my reality. In fact, due to the ultra-slim bottom lines of most small businesses, donation requests are still a dilemma for many. But guilt has a way of fostering creativity. How could I turn a "yes" to every request into a positive for Cole Hardware? The light bulb went off: cause marketing was born here. When the calls came, I started saying yes—but with a catch. The recipient organization had to join our Community Partners program. In addition to providing donations, I created a pretty good list of benefits that made joining compelling, including publishing the names of all of our partners in our *Hardware Hotline* newsletter, thus making it truly a win-win partnership.

The organizations received donations, discounts, freebies, and more. We asked them to share the news of our partnership within their community. And we sweetened the deal by donating 10% of all purchases made by that community back to the school or nonprofit group. Everybody was happy, and my guilt turned into pride by the success of our Community Partners program. It made giving both heartwarming and fun.

More than two decades later, our partnerships are still going strong. We have hundreds of schools and community groups partnering with us now—814, in fact!

We still donate to fund-raisers, give discounts for special programs, and donate a percentage of sales back to our partners. We also give away cases of our own Cutting Edge wines and Clearly Cole Hardware bottled water to sell or serve at fund-raising events. We spotlight individual groups in the *Hardware Hotline*, raise hundreds of dollars for selected groups with our Coins for the Community collections each month (with our total now approaching \$60,000!), and much, much more. And we're still having fun doing it!

Our Community Partners program is core to our culture. It fills us with pride, and it makes giving as rewarding for us as receiving is for our recipients!

The Third Generation

My children, Adrianna and David, have both joined the business in the last few years, and they look forward to stewarding the legacy started by their grandfather, Dave.

Our terrific staff and our loyal customers have made Cole Hardware a success.

Rick Karp

Our Flagship Store Facade Restoration

The goal with the Cole Street remodel was to restore the building's facade to its original glory. Our contractor Gina Centoni and her team, working with store manager Shel, rock star salesperson Mike Okiishi, and merchandising manager Noelle, accomplished this by leaving as much as possible in its original form, yet vastly improving functionality. One of the biggest bonuses for us is the new access to the display windows, which was added so that Noelle can more easily create her award-winning window displays. All materials were sourced locally (windows made right here in San Francisco!). Even the color of the paint on the trim was chosen to fit the era of the building.

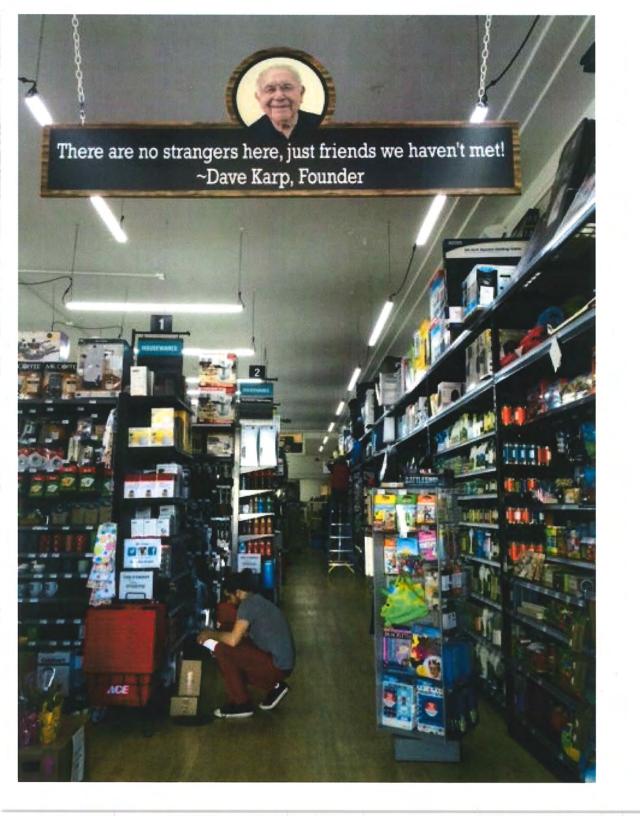
We wanted to breathe a bit of fresh air into our flagship retail store. The Cole Street store, located in the heart of San Francisco's Cole Valley historic district, has been a hardworking provider of goods and services to San Franciscans since 1920. The original facade was a covered up by a temporary structure to support a Volkswagen car commercial filmed there nearly 20 years ago. As a structure intended to be temporary, the facade suffered considerably from the effects of weather and the extensive use of the building. In addition to its aesthetics suffering, Cole Hardware was missing significant merchandizing opportunities due to the lack of access to display windows, along with not being able to demonstrate (with targeted lighting and signage) the vast array of merchandise and services it provides to the community. As a result of a significant demolition, we uncovered a spectacular historic facade. The design team then restored the facade and added new functionality for Cole Hardware . While this was a significant construction effort, we designed and built the entire project without any loss of business operations for Cole Hardware or its neighbors. The store remained open seven days a week during the entire project.

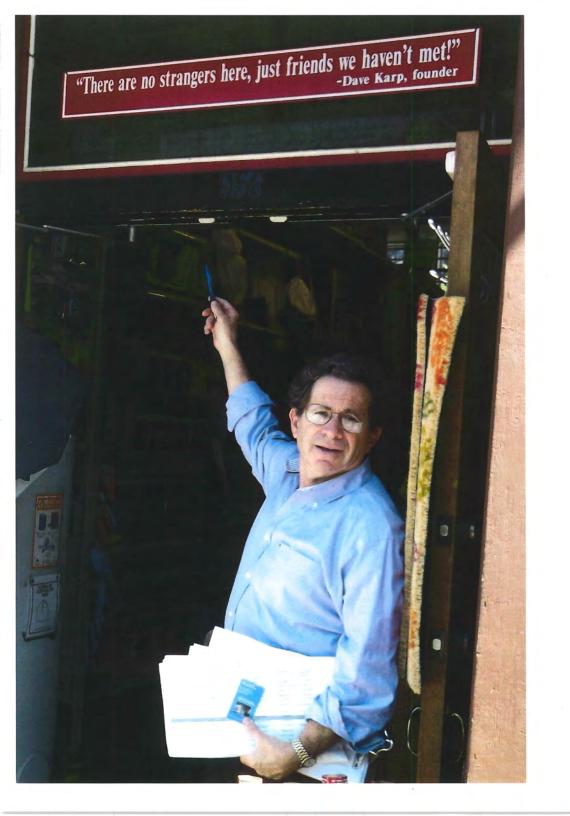
Design Solutions:

- The building's original walls sconces, long out of service, were rebuilt and restored to make operational.
- Decorative custom-made wall sconces and energy-efficient lighting were added to the facade to add historic charm and to illuminate the sidewalk for evening shoppers.
- Pinpoint directional lights were added to illuminate architectural details of the facade: plaster columns and reliefs and roofline details.
- · Signage was realigned or removed to clear the way for more modern company messaging.
- Historically styled and handcrafted wood casement windows were added to the facade for quick and easy access, from the exterior, to create window displays.
- Interior display boxes, with lighting, were custom built to provide a stable and contiguous aesthetic for the displays.
- Historically accurate tile replaced the original broken and dilapidated materials at the building's foundation.
- A paint color scheme was devised to reflect, as well as to highlight, the building's historic architectural details.

(Photo attached)









Diverse products for a diverse community

Four-unit Cole Hardware puts service and selection first for its Bay Area customers

By Andrew M. Carlo

San Francisco — Trying to be all things to all people is one of life's toughest goals. Apparently, though, that's not the case for Cole. Hardware. Operating four locations in San Francisco's diverse neighborhoods and meeting the needs of all walks of life have been key to Cole Hardware's success.

"The customer base in San Francisco is incredibly diverse. Every culture, race and lifestyle is represented here. Our clientele tranges from the homeless to GEOs," said Rick Karp, president and owner of Cole Hardware. Ace Hardware is known as the "helpful hardware place," and Cole's motto, "the most helpful hardware store in the city," echoes that sentiment. How helpful? Cole is famous as the No. I home repair referral service in San Francisco.

Need a job done, from building a house to (See Cole Hardware, page 20)



EXCITING EXTERIOR Bright murals cover Cole Hardware's Cole Fox unit,

Cole Hardware

(Continued from page 1)

to hanging a curtain rod? Cole puts its customers in touch with a network of more than 100 tradespeople, From air condi-tioning and cabinetry to doorthoning and cabinetry to door-bell repairs and telephone wir-ing, Cole Hardware carefully screens service providers and monitors the contractors who carry out the jobs.

"That is a huge service to pro-vide your customers with," Karp noted with pride.

Carrying paint, hardware and tools, housewares, and live goods, Cole's meets the unique needs of walk-in customers at its three stores in San Francisco's Russian Hill, Mission District and Haight-Ashbury neighborhoods.

For example, the population of the Mission District is 50 per-cent Hispanic. So the store there carries culture-specific items, such as tortilla warmers.

Cole's commercial business is equally diverse with accounts numbering in the hundreds, rang-ing from hotels and office buildings to property managers and even the Moscone Convention Center. At its downtown Cole Fox location, the dealer main-tains two outside and three inside salespeople who are dedicated to drumming up sales and meeting the needs of commercial buyers. According to assistant store manager David Schindler, near-

by businesses such as Old Navy are frequent customers of the store. "They come in for paint all the time, and we match colors for them," he said.

The Cole Fox store also maintains a "discount" aisle featuring an assortment of low-cost but often-needed items, along with impulse purchases. "Every good retailer has a discount area," Schindler said, "Those items make a bundle,"

Three of Cole's four locations

each cover about 4,000 square feet of retail selling space. The larger downtown Cole Fox location covers 6,500 square feet over two floors. Overall, Cole

employs about 100 people. Some of Cole Hardware's success can be attributed to bigbox competition's failure to establish stores in San Francisco, unlike cities such as Boston, Chicago and New York, where they have been able to blossom. The nearest big box to Cole's is Home Depot, which operates two stores in Colma, Calif., about six miles outside San Francisco. But after accounting for convenience, quick service and cross-town traffic, those five miles might as well be 50 miles.

"People do travel to Colma to shop, but it's a hobby of mine to keep Home Depot out of San Francisco," Karp said/ And he's had help thanks to tough city

had help thanks to tough city regulations that have made it difficult for big boxes like Home Depot and Wal-Mart to enter San Francisco proper.

Karp's father, Dave, purchased the original Cole Hardware in 1959. Karp began his career in the business in 1963 at the age of 13 as "the official floor sweeper." After graduating from college about 10 years later, he became his father's partner.



OFF THE WALL In addition to street signs, backpacks and lawn chairs (above). Cole Fox Hardware also offers a wide selection of power tools from brands like Black & Decker and DeWalt (left).

The tradition of being all things to all people stems largely from Dave Karp, who complet-ed outside jobs — fixing win-dows, repairing toilets, fixing faucets — as his wife, Marge, watched the store.

Karp is a big proponent of Ace's Vision 21 urban format, which debuted in New York at the opening of a new AJO Lum-ber & Home Center location last

October. As a member of Ace's board of directors, and with four units that are Vision 21 compli-ant, Karp saw some of his own stores' elements integrated into

Like AJO, which offers prod-uct delivery in New York, so too does Cole on the West Coast. "We will deliver anything that

anyone wants," Karp said.

— acarla@homechannelnews.com

By Pat Christensen

Rick Karp grew up in his family's Cole Hardware store which is nestled in a valley just below UCSF near the Haight. He learned well the lessons his father had to teach him. "The customer is, always right." "We sell service with hardware as an incidental." "There are no strangers here, just friends we haven't met."

Through the years, Rick has amplified these themes by continually adding new services and products to satisfy his customers' needs and keep them coming back.

"I started in the hardware business in 1946," recalled Dave Karp, Rick's semi-retired father. "My father-in-law owned Gilbert Electric and Radio on Mission and I worked for him. I was learning how to repair radios, but people would come in and ask if we made keys or sold nails. I talked my father-in-law into letting me bring in some hardware, but I really wanted a place of my own.

"In 1961 I found our space on Cole Street. The rent was \$85 a month which was cheap even in those days. I opened Cole Hardware."



A techno-progressive, Rick Karp, intends to keep one step ahead of the competition at all times.

According to Karp, the business was built on broken glass. "I hired off-duty firemen to replace computerized and expanded the

full-service home repair business."

Today Rick Karp has windows. Eventually, we had a business in a number of new

directions. In 1981 he was one of the first hardware store owners in the country to put his entire inventory on computer. Scanners

were recently installed at the checkout counters and telephone ordertaking and free home delivery are brand new services. Five years ago, he opened a second store on Mission Street.

A computer buff, Karp went on line on Nov. 1 with the computer shopping club, Prodigy. "We are the only hardware store in the nation selling through Prodigy," Rick claimed. "We had. someone call us today from Chicago asking how to get gum out of his zipper."

A University of California, Berkeley, psychology graduate, Rick believes that that training helps him in his relationships with his employees and customers.

"I hire good people and I want to keep them and also give them a way to grow. We have 45 employees and 12 of them volunteer on our Leadership Council. These people are empowered to speak for the company. They handle complaints, returned goods, make decisions on They know that the floor. whatever decision they make I will support them, even if I don't agree 'much to keep from getting bored as with it. This is how we learn.

"The Leadership Council meets after hours. They're not paid for meeting time, but I do bring in pizza and sodas. We talk about the business. They make suggestions for improvements or bring up problems. It's a great advantage Cole St., and at 3312 Mission St.

because it keeps them interested in the business and allows them to develop."

Years ago, Cole Hardware bought into the ACE buying cooperative. "With 5,000 member dealers, we can buy in volume at competitive prices," Rick said. We can also take advantage of national advertising. When we joined ACE, I remember that we had an immediate 20-25 percent cost drop which was passed onto our customers."

It's Rick Karp's goal to keep technology on his side. A technoprogressive as well as a peopleperson, Karp intends to keep one step ahead of the competition at all times. "I've got to keep things interesting. One day I brought in a load of cookies. Everyone said Whoever heard of selling cookies in a hardware store?' We're still selling them. We have candy, toys, video rentals, film developing, and our nursery."

Part of Karp's reason for keeping his employees and customers a little off balance with non-traditional store offerings is as it is to provide people a reason to come in to shop.

"It's the karma of this place," said Karp. "If we keep our employees happy, then they keep our customers happy."

Cole Hardware is located at 956

Urban Solutions Community Develop

Small Business Owners Feted at 2006 Neighborhood Business Awards

Neighborhood residents, the small business community and others came out in style on October 19 to honor top entrepreneurs from throughout San Francisco. Over 200 people attended this year's San Francisco Neighborhood Business Awards at 111 Minna Gallery, presented by Urban Solutions and The Examiner. Mayor Gavin Newsom was in attendance to celebrate the winners.

14 Place

Cole Hardware

Cole Valley, The Mission, Downtown, Russian Hill

In 1959, when Dave Karp purchased a little nuts 'n' bolts shop in San Francisco's Cole Valley, he was a oneman band. A few years later, his son Rick came on board and became "Keeper of the Karma," steward of the business's four locations. Cole Hardware's name has become nearly synonymous with community involvement, and is a leader in charitable giving.

2rd Place

Balboa Theater

Outer Richmond

As true independent movie houses join the endangered species list, the Balboa Theater is thriving. Gary Meyer, recently



named Co-Director of the Telluride Film Festival, purchased the Balboa in 2001 and single-handedly revived a San Francisco asset. Gary's aim is to play the highest quality films and to offer people a community gathering place.

ePlant World - A Unique Nursery

A mid-week afternoon in Half Moon Bay might not be the typical time for a business to be booming, but Hee Seung Lee finds herself with a steady stream of customers. ePlant World ("eventually we'll have an internet business," say the owners) has just opened its nursery to retail customers while continuing to serve the business's wholesale clients. The sign



above the greenhouse's

entrance outlines in rich red letters

"Orchid Sale." And

that's exactly what

shoppers can find

at ePlant World every monner of

that tropical

flower, in addition

to hundreds of

bonsai trees and

other exotic indoor

When Hee Seung and her husband Jong Inn Jun came to the United States from Korea just a few years ago, they were already experts in the nursery business. Jong Inn's family had been in business in that country for at least two generations. So they knew their trade and they even knew the business of business (not a sure bet with every small business owner). American business and American culture. however, were all very new to Hee Seung and her husband. "We tried to get loans before, but it was hard because we're immigrants and we don't speak the language," Hee Seung explains.

Continued on Page 3



Rick Karp Cole Hardware





Rick Karp has established his store as a community leader in recycling and encouraging residents to pursue a sustainable lifestyle.

Aure Batteries and printer cartridges are two of the many items customers can recycle at Cole Hardware. Karp quips that sometimes employees think they work in a recycling center more than a store.

LEADING THE WAY IN ECO-FRIENDLY RETAILING

OLE HARDWARE STAYS ON the cutting edge of everything it touches. In 1981, it was one of the first hardware stores in the country to computerize its entire inventory. For many years, the store has been at the front of fundraising efforts for local schools and community based, non-profit organizations. In 2006, the city of San Francisco recognized Cole Hardware as a green certified business, among the first in the nation to get that official recognition. Today, this four-store chain is a destination for eco-minded consumers, where President Rick Karp offers them a place to recycle just about anything, and buy and learn about eco-friendly products.

Twelve years ago. Karp partnered with the city in a battery recycling program. Karp's idea was that the store would serve as the collection point, and the city would help with proper disposal. Today, the program has expanded to include latex paint and fluorescent bulbs. Holiday lights also quickly fill up landfills, so Karp of articles in the paper is raising collects them and sends them to a recycling company in Michigan.

In 2008. Karp partnered with Goodwill Industries to host "e-waste days" at Cole Hardware. Many residents. Karp reasoned, knew-they shouldn't just throw away consumer electronic equipment, but they weren't sure how to recycle them. The first collection event gathered 3.500 pounds of equipment. Last year, the event yielded more than 18,600 pounds of electronic waste.

But Karp knows having a dropoff box isn't enough if he's going to maintain an effective recycling program. At each of his four locations, he's established one staff member as a Green Queen or Czar who takes responsibility for



keeping each store in compliance with the city's green certification requirements. That person can keep other staff updated on recycling news and help keep recycling top-ofmind in the store.

Karp also knows customers will look for those products that are environmentally friendly, so he's created his own "Cole Hardware Earth Friendly" logo. It goes on products he deems to be friendly to the environment and helps customers make wise purchasing decisions.

Residents of San Francisco may know Cole Hardware best because of its monthly newspaper. The Hardware Hotline. The paper reaches more than 50,000 residents, and a major focus awareness for ways consumers can sustain a more earth-friendly lifestyle.

Because of subsidies he's garnered from the city. Karp is also able to substantially discount the price of rain barrels, to encourage residents to repurpose water; and rakes, to encourage-residents to keep leaves from clogging storm drains.

NRHA's Retail Innovator's award isn't the first time Karp has been recognized for his forward thinking. Cole Hardware was chosen for Acterra's 2009 Environmental and Sustainability Education Award. which recognizes education programs designed to heighten awareness about environmental issues and promote actions that lead toward sustainability.

July 2011 . Hardware Retailing







Julia Strzesieski

Executive Marketing Coordinator 2254 Polk Street San Francisco, CA 94109

Phone: (415) 674-8913 x4 Email: julia@colehardware.com

FOR IMMEDIATE RELEASE:

Cole Hardware founder Dave Karp turns 99 years young on June 4 All stores celebrate Saturday, June 6, 2015 with a 20% off storewide sale!

San Francisco, CA - Cole Hardware founder Dave Karp turns 99 years young on June 4, 2015. All five Cole Hardware locations will mark the occasion on Saturday, June 6 with a 20% off storewide sale and fundraiser for Oakland Children's Hospital and UCSF Benioff Children's Hospital. For a 99 cent donation to these two Children's Miracle Network hospitals, shoppers will receive a "bottomless" bucket and receive 20% off their entire purchase.

On Thursday, June 4 Dave will be celebrating with the crew members at the downtown Fourth Street and Mission Street stores. Dave will then be making appearances in the afternoon of Saturday, June 6 at the Cole Street, Polk Street, and new Rockridge locations. When asked what he most looked forward to about his birthday this year, Dave replied, "The cake of course."

In honor of Dave and his famous card trick, all stores will be selling a limited edition deck of Dave Karp playing cards.

#colehardware #davekarp99

About Cole Hardware

Locally owned and San Francisco based Cole Hardware was founded in 1961 when Dave Karp bought the flagship store that had been in Cole Valley since the 1920s. Expansions over the years include stores in downtown, the Mission, and Russian Hill neighborhoods of San Francisco, as well as a commercial supply and repair referral service divisions. The newest Rockridge Oakland location opened in January 2015.

Although Dave has slowed down slightly, he still serves as the figurehead of the company and visits the stores. All Cole Hardware locations operate under Dave's guiding premise: There are no strangers here, just friends we haven't met. Dave's son Rick Karp now serves as president and "Keeper of the Karma" for the company, with Rick's children and third generation Adrianna and David Karp assisting in company operations.

- end of release

How to Join

Simply send us a request to join our program on your school's or group's letterhead via mail or e-mail to:

Cole Hardware ATT: Community Partners Program 2254 Polk Street San Francisco, CA 94109 service@colehardware.com

Be sure to include:

- 1. Official name of the organization or school
- 2. Address, phone number, e-mail, website
- 3. Contact information: name, e-mail, phone number
- 4. Tax ID number (schools) or 501(c)3 number (nonprofits)

For further information or questions, please contact: service@colehardware.com

San Francisco

Cole Valley

956 Cole Street (between Carl & Parnassus) 415/319-6705

Mission/Bernal Heights

3312 Mission Street (at 29th near Safeway) 415/200-3344

Russian Hill

2254 Polk Street (at Green) 415/200-3370

Downtown

70 4th Street (between Mission & Market) 415/200-3444

Oakland

Rockridge

5533 College Avenue (a few steps from Rockridge BART) 510/230-0145





Partner with Us!

Helping Our Community

Cole Hardware is sympathetic to the lack of government funding available to schools and worthwhile social causes, and at the same time we realize the importance of social responsibility of businesses of all sizes.

Every year, Cole Hardware gives away thousands of dollars in goods, gift cards, and Cutting Edge wine to our partner schools and nonprofit organizations in San Francisco, Rockridge, and south Berkeley.

Our Community Partners Program was established to aid the fund-raising efforts of local schools and community-based nonprofit organizations that work hard to make the Bay Area the unique place that it is.

We're thrilled that we now have more than 800 organizations and schools participating in our program. To see if your group or school is already a member, visit http://colehardware.com/comm.htm or e-mail service@colehardware.com.

We're happy to make a presentation at PTA or nonprofit meetings to share the program with your members, and we'll work with you to make the program as beneficial to your group as possible.

Benefits

Gift Card Rebate Program

Once a year, we send a gift card to partner schools and groups for 10% of all purchases posted to that account the previous year. Customers only need mention that they are part of your group's circle of friends when checking out, and the transaction is posted to your group's account.



Membership Wallet Card Template

Upon request, we'll provide you with a template of membership cards for your group. The card can be kept in a wallet as a reminder for your group's members to take advantage of the gift card rebate program while shopping in our stores. (Some groups and schools get gift card rebates of over \$1,500 yearly, as they publicize and remind their members about the program.)

But wait, there's more...

Cutting Edge Wine Donation

We will donate one case of our signature Cutting Edge wine to serve at our partners' fund-raising events held locally.

Clearly Cole Hardware Water

We will give you four cases of our Clearly Cole Hardware bottled water to serve at your events.

Promote Your Event

With enough notice, we can feature your fund-raising event in our monthly *Hardware Hotline* or e-Hotline.

Project Discount

Community Partners can receive a discount on supplies for community improvement projects (reviewed on a case-by-case basis).

Partner Shopping Event

Plan a Partner Shopping Day with us. We will donate 20% of total purchases by your group during a specified in-store shopping event.

Silent Auctions & Raffles

We're happy to donate Cole Hardware gift cards for silent auctions or raffles.

Cole Hardware Has Four Convenient Locations

San Francisco

956 Cole Street

(between Carl & Parnassus)
Phone: 415/319-6705

70 Fourth Street

(between Mission & Market) Phone: 415/200-3444

2254 Polk Street

(at Green on Russian Hill) Phone: 415/200-3370

Oakland - Rockridge

5533 College Avenue

(a few steps from Rockridge BART)
Phone: 510/230-0145

Serving you every single day of the year!

E-mail: service@colehardware.com

The Not-So-Fine Print

- Rewards points are calculated daily and shown on your receipt.
- · For every dollar spent, one point is earned.
- Points are converted to a dollar value on your Rewards card on the last day of each quarter.
- Points are converted in \$3 increments for every 100 points earned. Points balance is then reduced, and leftover points remain in place with no expiration.
- Rewards dollars are valid for three months once converted from points.
- For us to accurately track all of your purchases, you must identify yourself as a Rewards member each time you shop.
- In order to participate in our Rewards program, we must have your valid address.
- Lifetime warranties are not valid on water heaters, household appliances, special orders, or power tools.
 Everything else we stand behind for life.
- You will receive our monthly Hardware Hotline newsletter and will continue to receive it if you spend at least \$250 per year in our stores or inform us that you wish to receive it. Otherwise, pick up a free copy at any of our stores, or read it online.
- Free delivery is within San Francisco, North Oakland, and the neighborhoods of southeast Berkeley for purchases of \$100 or more. Delivery for outlying areas is on a caseby-case basis. Please ask about free delivery and tiered delivery charges.
- Rewards may not be applied as payment toward a charge account nor redeemed for cash.
- Corporate, institutional, and other charge accounts, or accounts receiving additional discounts, are not eligible for our Rewards program.

NEW REWARDS CUSTOMER COUPON

\$5.00 OFF

on a purchase of \$25 or more on your next visit!

Coupon does not apply to gift cards, postage stamps, Muni passes, Clipper cards, meter cards, special orders, or sale merchandise. Not valid with other coupons or offers.







Learn about all the great benefits inside!

Visit us at www.colehardware.com

Welcome to **Cole Hardware Rewards**

Thank you for your interest in Cole Hardware's Rewards program. We urge you to join thousands of other shoppers who enjoy the many benefits that come with being a Cole Hardware Rewards member. Our mission is to provide you with top-notch service, while also making Cole Hardware a fun and friendly place to shop.

If you need additional information, please feel free to call me at 415/753-2653 ext. 5, or drop me an e-mail at rick@colehardware.com.

Sincerely, Rick Karp Keeper of the Karma

How Do I Join?

- · Simply fill out this application and drop it off at any of our five stores.
- After your application is received, we'll mail you a Rewards card and custom key fob with your account number. When you shop, show your key fob or Rewards card at the register—the cashier can simply scan it, and your purchase points will automatically be applied to your Rewards account.
- When placing a phone order, be sure to provide your account number.
- · If you forget your key fob or Rewards card, don't worry—the cashier will be able to find your Rewards account number using your name or phone number.

What Are the Benefits?

- · Membership is free.
- Receive a 5% instant discount on your first purchase on discountable merchandise.
- Receive a \$5 off coupon for your next purchase of \$25 or more.
- Every time you shop, receive points that will be converted to a dollar value posted to your Rewards card.
- Attach your Rewards key fob to your key ring—if you lose your keys, the finder can simply drop them into any mailbox, and they will be returned to us. We pay the postage and notify you that they have been returned.
- Lifetime warranty on most products purchased at Cole Hardware.
- Receive the Hardware Hotline, our monthly newsletter full of valuable information, promotions, and specials. Available in both digital and print versions.
- Free delivery in San Francisco, north Oakland, and the neighborhoods of southeast Berkeley with a \$100 purchase.
- · On your birthday, receive a discount equal to the percentage of half your age, up to a \$100 discount.
- · You'll receive Hardly Strictly Hardware, Flash Friday Deals, other unique e-mail offers, and new product announcements.
- · We don't sell, loan, or rent our customer lists, and all information is kept confidential.
- · Please see the not-so-fine print for further details.



Office use only: Place account # sticker here.

Up Today Sign Me

purchase Cole Hardware Rewards is for individuals only. You must identify yourself as a Rewards member each time you make Zip Code* in order for our computer to track your purchases for conversion to Rewards points. E-mail* Address* Phone* Name*

HKC

[†]Corporate, institutional, and other charge accounts, or accounts receiving additonal discounts, are not eligible for our Rewards program. Required field

☐ Polk Street ☐ Rockridge

☐ 4th Street

☐ Cole Street

Cole Hardware location you frequent most:

Both

Printed version

Digital version

want to receive the Hardware Hotline:

Your Birthday (for Birthday Discount)*

Re-COLE-mend...

Cole Hardware Repair Referral Service

Independent contractors and tradespeople for...

- · home, business, and property repairs
- maintenance
- · remodeling/room additions

Contact us at 415/753-2653 ext. 3 or email homerepair@colehardware.com



San Francisco's Favorite Hardware Store!

All of the vendors and trades people in our Home Repair Referral Service have been pre-screened and carefully selected. Your satisfaction is 100% guaranteed. Period.

24/7 locksmith, plumbing and electrical

We provide referrals for:

Control Arborist Carpentry

Appliance Repair and Installation Air Conditioning Fences Alarms/Security Systems/Access Furnace Installation & Repair **Antique Restoration Furniture Upholstering** Architectural Planning Asbestos Removal General Contractors **Bath Resurface** Glass Installation **Brick and Stone Masonry** Handyman Services Cabinetmaking Hauling Carpet & Linoleum Installation Home and Office Organizing Carpet Cleaning Home Entertainment Systems Chimney Sweep and Repair Insulation Installation Commercial Kitchen Installation Intercom Systems Computer Data Cabling Interior Design, Staging **Computer Grounding** and Color Consultation Computer Repair & Tutoring Interior Wood Refinishing **Custom Closets, Pantries** and Restoration and Storage Solutions Iron & Metal Works/Gates Decks/New/Stain Kitchen and Bath Remodeling Design & Build Landscaping Disaster Clean-up & Restoration (Flood/Fire/Sewage) Leak Diagnosis/Waterproofing Door Refinishing

Moving

New Construction

Painting/Interior/Exterior

Duct and Dryer Vent Cleaning Electrical 24/7 **Emergency Locksmith Emergency Power Restoration**

Drain Cleaning

Drywall/Lath

Faucet Repair and Installation Furniture Refinishing and Repair Garage Door Repair/Installation Gardening/Pruning/Tree Trimming Hardwood Floors/New/Refinish Lead Inspection and Abatement **Lighting Consultant** Lock Installation Locksmith Service 24/7 Mold Remediation

Plumbing 24/7

Powerwashing, Commercial and Residential Cleaning Remodeling/Major Remodeling Roofs/New/Repair Room Additions Safes Security Evaluation/Consultation Seismic Upgrading Sheet Metal Work Shutter Installation Skylights Solar Energy Installation Stained Glass Creation and Repair Stucco Work Telephone System Installation Tile Installation Wallpaper Application Water Heater Installation Welding Windows & Doors Window Cleaning/Repair



San Francisco's Pavorite Hardware Storel

415/753-2653 ext. 3

* 50% recycled, 30% PCW.

RESIDENTIAL PROGRAMS

WONDER

what to do with this stuff?

不知道如何處理這類物品? ¿Te has preguntado qué hacer con estas cosas?









Call 330-1300 or go to **SFEnvironment.org/recyclewhere**

查詢請電330-1300 或瀏覽網站 SFEnvironment.org/recyclewhere

Llama al 330-1300 o visita SFEnvironment.org/recyclewhere





Free drop-off locations

for household batteries, fluorescent lights, latex paint, used motor oil and filters, and electronics.

家用電池, 日光燈, 乳膠漆, 廢機油和濾油器, 以及電器的免費回收站。

IGHTS

OIL AND FILTERS LATEX PAINT FLUORESCENT LIC BATTERIES ELECTRONICS		ita de pilas, focos o tubos fluorescentes, os de motor usado y aparatos eléctricos.	
	CITYWIDE		
Ţ	Goodwill	sfgoodwill.org	
Ō	Walgreens	walgreens.com	
	BAYVIEW / HUNTER'S POINT / VISITAGE	CION VALLEY	
•	ABC Auto Parts	1650 Davidson @ Rankin	826-8676
	California Paint Co.	1833 Egbert @ Phelps St	467-9483
₹ 🖯	G. Mazzei & Son Hardware	5166 3rd St @ Thomas	822-2655
•	O'Reilly Auto Parts	353 Bayshore @ Oakdale	695-0882
•	O'Reilly Auto Parts	2500 San Bruno @ Felton	656-0696
	Recology San Francisco	501 Tunnel @ Recycle Road	330-1400
	CASTRO / NOE VALLEY		
	Cliff's Variety	479 Castro @ 18th St	431-5365
₹ 6	Handy Handyman Ace Hardware	2075 Market @ Church	934-9010
•	Castro Street Chevron	2399 Market St @ Castro	621-2570
	CHINATOWN / RUSSIAN HILL / NOB H	ILL / FISHERMAN'S WHARF	
a	Alcatraz Cruises	Pier 33, Alcatraz Landing	438-8336
₹ 6	Batteries Plus	1450 Bush @ Van Ness	885-5500
	Brownies Hardware	1563 Polk @ Sacramento	673-8900
₹ 🖯	Charity Cultural Services Center	747 Commercial @ Kearny	989-8224
	Cole Hardware	2254 Polk @ Green	674-8913
•	Fisherman's Wharf / Pier 47	End of Leavenworth @ Jefferson	274-0533
	Golden City Building Supply	1279 Pacific @ Leavenworth	441-0941
A.	11 f A 17 f	*************	* **

		,	Erovingae e rishemian a mian naisor Onice	41 T-0000
		Jiffy Lube	2030 Van Ness @ Jackson	922-7258
		Firestone (Mark Morris Tires)	1200 Larkin @ Bush	673-3441
		CIVIC CENTER / TENDERLOIN / FINANCIAL	DISTRICT	
₹ 🖯		Financial District Ace Hardware	140 Pine @ Battery	362-7744
₽ 🖯		Green Zebra @ Crocker Galleria	50 Post @ Kearny	346-2361
₹ 🖯		Peerless General Supply Co.	156 Leavenworth @ Turk	673-2348
		San Francisco Honda	10 S. Van Ness @ Market	441-2000
		Golden Gate Jeep Inc.	1101 Sutter St. @ Larkin	567-6500
		COLE VALLEY / HAIGHT / PANHANDLE		
	×	Cole Hardware	956 Cole @ Parnassus	753-2653
		Roberts Hardware	1629 Haight @ Clayton	431-3392
₽ 🖯		SF Hardware	512 Divisadero @ Fell	552-1168
		Quality Tune-up	1175 Fell @ Divisadero	626-6446
		Whole Foods	690 Stanyan @ Haight	876-6740
		EXCELSIOR / INGLESIDE		
₹ 0		J & J Hardware	929 Geneva @ Mission	239-8998
		Mission Auto Services	5897 Mission @ Acton	587-2815
		Alemany & Ocean 76 Auto Care	1798 Alemany @ Ocean	584-4719
		GLEN PARK		
₽ 🗇		Canyon Market	2815 Diamond @ Wilder	586-9999
		LAUREL HEIGHTS / PACIFIC HEIGHTS / JAPA	NTOWN	
		Pacific Heights Chevron	2500 California @ Steiner	567-1136
₽ 0		Hardware Unlimited	3326 Sacramento @ Presidio	931-9133
₽ 0		Standard 5&10 Ace	3545 California @ Spruce	751-5767
₹ 🗓		Soko Hardware	1698 Post @ Buchanan	931-5510
Ð		Whole Foods	1765 California @ Franklin	674-0500
		MARINA / COW HOLLOW		
0		Fireside Camera	2117 Chestnut @ Steiner	567-8131
		Fredericksen Hardware	3029 Fillmore @ Union	292-2950
0		San Francisco Honda Marina Service Center	2098 Lombard @ Fillmore	346-7400

	_			
		MISSION / POTRERO / BERNAL HEIGHTS		
	0	Calumet	2001 Bryant @ 18th St	643-9275
	0	Center Hardware	999 Mariposa @ Pennsylvania	861-1800
	0	Cole Hardware	3312 Mission @ 29th St	647-8700
-	0	Discount Builder's Supply	1695 Mission @ 13th St	621-8511
		Kelly Moore	565 S Van Ness @ 17th St	558-8925
		O'Reilly Auto Parts	3146 Mission @ Precita	826-3773
A CONTRACTOR		Last's Paint Clearance Center	2141 Mission @ 17th St	437-0633
		Oil Changer	198 Valencia @ Duboce	487-1740
0	0	Rainbow Grocery	1745 Folsom @ 13th St	863-0620
		Sports Basement	1590 Bryant @ 15th St	575-3000
		Whole Foods	450 Rhode Island @ 17th St	552-1155
		San Francisco Auto Repair Center Inc	611 Florida @ 18th	285-8588
		AutoZone	1575 South Van Ness Ave @ Cesear Chavez	550-8630
		RICHMOND		
	0	Creative Paint	5435 Geary @ 18th Ave	666-3380
	0	Crown Hardware	3615 Balboa @ 37th Ave	221-9047
		Firestone	2800 Geary @ Wood	567-3311
		Jiffy Lube	6099 Geary @ 25th Ave	750-0233
		O'Reilly Auto Parts	3855 Geary @ 3rd Ave	668-5241
-	0	Standard Plumbing	1019 Clement @ 11th Ave	221-1888
9	Ō	Standard Plumbing	6122 Geary @ 25th Ave	752-1888
		Universal Electric	1551 Clement @ 17th Ave	386-5700
		SOUTH OF MARKET (SOMA)		200 2011
	0	Appliance Sales	840 Folsom @ 4th St	777-5144
-	a N	City Lights	1585 Folsom @ 12th St	863-2020
		Cole Hardware	70 4th St @ Mission	777-4400
		Glidden Professional Paint Center	548 7th @ Bryant	863-7235
	AC	Firestone	1501 Mission @ 11th St	621-4650
		Green Citizen (fees may apply)	590 Howard @ 2nd St	287-0000
\mathbf{a}		Kelly Moore	1020 Harrison @ Harriet	552-1143
		Ol Can Hannala	200 7:1 6: 0 5 1	
	Α.	Oil Can Henry's	300 7th St @ Folsom	552-5400
	0	Oil Can Henry's R.E.I. Sherwin-Williams	300 7th St @ Folsom 840 Brannan @ 7th St 320 4th @ Shipley St	552-5400 934-1938 495-5720

	Speedy's Hardware	1061 Folsom @ Sherman	699-5481
₹ 0	Universal Electric Supply Co.	438 8th St @ Harrison	621-1888
Ō	Whole Foods	399 4th St @ Harrison	618-0066
•	BMW Motorcycles of San Francisco	489 6th St. @ Bryant	503-9942
	SUNSET / WEST PORTAL	*	
₽ 0	Creative Paint	2526 Noriega @ 32nd Ave	753-0258
•	Precise Auto (Precise Chevron)	1890 19th Ave @ Ortega	731-2733
₽ 0	Great Wall Hardware	1821 Taraval @ 28th Ave	566-1511
₽ 🖯	Grow Your Own	3401 Taraval @ 44th Ave	731-2115
	Kelly Moore	445 Taraval @ 15th Ave	242-3372
•	O'Reilly Auto Parts	2150 Taraval @ 32nd Ave	682-9177
•	Sunset 76	1700 Noriega @ 24th Ave	753-9635
Ð	Other Avenues Food Store	3930 Judah @ 45th Ave	661-7475
₹ 🖯	Papenhausen Hardware	32 West Portal @ Ulloa	681-6717
•	Pennzoil 10 Minute Oil Change	1799 19th Ave @ Noriega	664-5823
	Progress Hardware	724 Irving @ 8th Ave	731-2038
•	San Francisco Honda 9th Avenue Service Center	1259 9th Ave @ Irving	682-2900
	TREASURE ISLAND		
a	Treasure Island Gymnasium	749 9th St @ Avenue M	765-9037



For safety, lithium battery contacts must be taped. Look for "Lithium" or "Li".

為安全起見,鋰離子電池終端必 須用膠帶纏好。請尋找"Lithium " 或 " Li " 字樣。

*Por seguridad, pon cinta adhesiva en los polos de pilas de litio. Busca "Litio" o "Li".



Maximum five lights per visit. 每次只限回收5個燈泡。 Un máximo de cinco focos o tubos fluorescentes por visita.



Maximum five gallons per visit. 每次只限回收5加侖。 Un máximo de cinco galones por visita. List updated 5/1/13





Always call the drop-off sites first to find out if there are any restrictions or special instructions for the items you want to bring in.

在回收前請致電回收站查明你要回收的物品是否有任何限制或特別指示。

Siempre llama a los lugares de entrega para asegurarte si hay instrucciones o restricciones especiales de entrega.



RECYCLE HERE

回收地點在此 RECICLE AQUÍ

Small, empty gas cylinders only.
Limit 5 per visit.
僅限小型空煤氣罐。每次限收5隻。
Solamente cilindros vacios
y pequeños. Límite de 5 por visita.





SF residents only. No business waste. 限三藩市居民。 不收商業廢棄物。 Para los residentes de San Francisco solamente. Desechos de orígen commercial prohibido.



Our home. Our city. Our planet.

A Department of the City and County of San Francisco



RECYCLE HERE

回收地點在此 RECICLE AQUÍ



POWERCE

SPENDING

SPENDIN

5 gallon limit. No oil-based paint. 限 5 加侖 。 不收油性塗料 。 Límite de 5 galones. Pintura de aceite prohibido.



Please tape over lithium battery contacts. Look for "Li" or "Lithium." 鋰電池的兩端必須用膠紙貼蓋。找尋鋰 "Li" 或 "Lithium" 這兩個字。

Por favor pega con cinta adhesiva los polos externos de conexión de las pilas de litio (busca "Li" o "Lithium").



每次限 5 隻燈管/燈泡。 Límite de 5 tubos/bombillas por visita.



Sunset Scavenger Company
Golden Gate Disposal & Recycling Company
WASTE ZERO

SF residents only. No business waste. 限三藩市居民。 不收商業廢棄物。 Para los residentes de San Francisco solamente. Desechos de orígen commercial prohibido.



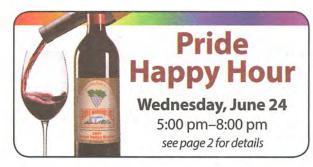
Our home. Our city. Our planet.

A Department of the City and County of San Francisco

SEE INSIDE FOR HARDWARE HOT DEALS!







COLE HARDWARE'S Hardware Hotline June 2015 NEWS AND VIEWS FROM AROUND THE STORES

Ninety-Nine and Feelin' Fine!

As each June approaches, you'll find everyone at COLE HARDWARE busy getting ready for one of our most festive events of the year. Fittingly



Dave's 99th Birthday
Bucket Sale!
Cake! Raffles! Prizes!

Make a 99[¢] donation to Children's Miracle Network for a "bottomless" 5-gallon bucket and receive

SEE INSIDE FOR HARDWARE HOT DEALS!

Meet the Bugs!



Rockridge Store Saturday, August 13 12:00 pm-3:00 pm

see page 2 for details



Hardware Happy Hour

Wednesday, August 24 4:00 pm–8:00 pm see page 2 for details



COLE HARDWARE'S Hardware's Hotline August 2016

NEWS AND VIEWS FROM AROUND THE STORES

Mission Street StoreLost to Fire



We Speak Hardware

We're Hiring! Join Our Team and Come Speak Hardware with Us!

Day in and day out, we speak hardware. We mix paint, grind keys, and cut glass. We educate our customers and each other in solving the myriad plumbing, cleaning, electrical, carpentry, cooking, and gardening challenges our customers present us with each day. We enjoy speaking about all of this usual hardware store stuff, but one of the coolest things that sets our stores apart is our culture. Just listen to the











Awards Season!

We are proud to announce that Cole Hardware has recently won three awards! We are both honored and humbled to have been chosen as the recipient of the California Product Stewardship Council's Infinity Arrow Award, San Francisco Magazine's Best Hardware Store, and 7x7's Cause Local Effect Award™. Our recycling programs, packed aisles, knowledgeable and attentive staff, and Community Partners program all helped in our being selected for these honors. We love being part of the Bay Area community and are



Product Stewardship Council (CPSC) during the organization's 6th annual Arrow Awards ceremony held in Los Angeles in August at the California Resource Recovery Association's 39th annual conference and trade show.

COLE HARDWARE is the winner of the 2015 Infinity Arrow Award

Shop Online— Anytime!

Even though our stores are open every day from 8:00 am to 8:00 pm, Cole Hardware is available for your shopping pleasure all hours of the day. There are so many convenient ways to shop with us online that we now have a dedicated e-commerce team to handle all Internet orders. Kick back with a glass of wine and let your fingers do the walking to peruse our online aisles. We'll generally have your order ready for you to pick up within one day, as long as it is in stock. And if the item is on sale in our monthly Hardware Hot Deals, you'll enjoy the savings, too.



Enter to Win! Handcrafted Toolbox Gift Pack

Enter by June 15

see page 2 for details







Missing Dave

As many of you know, my dad, Dave Karp, died last October. He lived 99 very, very happy years. On June 4, he would have been 100. He was, and continues to be, the inspiration and foundation of our commitment to our patrons. When he ran the small Cole Street Hardware in the '60s and '70s, his motto, "There are no strangers here, just friends we haven't met!" was prominently displayed over his service counter. We've kept that motto alive as we strive to walk in his shoes, greeting all as good friends. In fact, this

warm individual whose first priority was making others smile.

Every year, we've celebrated my dad's birthday with a huge 20% off bucket sale. I drove him to each store to greet customers, play his card trick, and eat lots of cake. What to do this year? Well, I give you one of my dad's favorite jokes:

A man is lying on his deathbed saying his final good-byes to his family.

"Joey, are you here?"
"Yes, Papa, I am."



In honor of the 100th anniversary of Dave's









Amy Howard at Home® Hands-On Workshop

Wednesday, July 20, 5:00 pm-7:00 pm All Cole Hardware Locations

We've been raving about this paint for its ease of use and ability to transform furniture or cabinetry without stripping, sanding, or priming. Here's your chance to see for yourself at our hands-on demonstration! Amy Howard at Home One Step Paint™ is a water-based paint that adheres to most any surface. Paint directly on old wood finishes concrete iron.







Taylor and Carla, with Amy Howard (center),

SMALL BUSINESS COMMISSION MARK DWIGHT, PRESIDENT REGINA DICK-ENDRIZZI, DIRECTOR



CITY AND COUNTY OF SAN FRANCISCO EDWIN M. LEE, MAYOR

Legacy Business Registry

Richard Kurylo

Manager, Legacy Business Program

Application Review Sheet

Application No.:	LBR-2016-17-023		
Business Name:	Galeria Studio 54 (AKA Galeria de	la Raza)	
Business Address:	2851 24th Street and 2857 24th Street	eet	
District:	District 9		
Applicant:	Ani Rivera, Executive Director		
Nomination Date:	October 3, 2016		
Nominated By:	Mayor Edwin Lee		
	,		
	cant contributed to the neighborhoommunity? X Yes		·
· ·	nt committed to maintaining the phy		traditions that define No
NOTES: NA			
DELIVERY DATE TO HPC:	October 3, 2016		



Office of the Mayor City & County of San Francisco



Edwin M. Lee

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 Galeria de la Raza for inclusion on the Legacy Business Registry.

The purpose of the City's legacy business registry is to recognize that longstanding, communityserving 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.

Galeria De La Raza founded in 1970 has promoted, created and preserved Chicano/Latino Art throughout the decades, creating a space where it could exist and expand outside of traditional art galleries. It grew out of the Chicano Movement aimed to enhance the everyday lives of the Chicano community through exhibitions, community art programs and cultural activities while making art accessible to the largely Chicano/Latino population of San Francisco's Mission District.

It is an honor to recognize the legacy and contributions of Galeria de la Raza to our great city of San Francisco.

Sincerely,

Mayor

APPLICATION FOR

Legacy Business Registration

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

1. Current Owner / Applicant Int	formation				
galería Studio 24 (a.K.a. 0	lalenía	de la P	a3a)	
BUSINESS OWNER(S) (identify the person(s) with the highes			Die pr		
Galeria's board of D	pircetores	1			
Liana Molina, Chair; Rober	rto Varen;	Kobert Pr	clana; Lou	Dematters; Ed McCaugh	
CURRENT BUSINESS ADDRESS;			TELEPHONE:		
2857 \$ 2851 24th St			(415) 821	0.8009	
San Francisco, CA 9	4110		ani. gal	eria e gmail.com	
WEBSITE: FA	CEBOOK PAGE:		YELP PAGE		
www. galeriadelarasaong	www.face	book, con	1/galeria	delarazal	
Ani Rivera				Same as Business Owner	
APPLICANT'S TITLE		- CONT CONT.		☐ Same as Business Owner	
Executive Director			Contract of the		
APPLICANT'S ADDRESS:			TELEPHONE:		
Same as above			(415.) 652.3406		
			EMAIL:		
			Will gater	ia @gmail. com	
SAN FRANCISCO BUSINESS ACCOUNT NUMBER:		SECRETARY OF	STATE ENTITY NUMB	ER (if applicable):	
08021		94-2	495604		
BACKGROUND INFORMATION					
	, San Fran				
Current Headquarters Location: Same 1	ocation as	the cun	rent busin	ess address.	
Operating in San Francisco since: 1970					
NAME OF NOMINATOR: DATE OF NOM		INATION:			
		100			
2. Business Addresses					
ORIGINAL SAN FRANCISCO ADDRESS:	A102 V -		ZIP CODE:	DATES OF OPERATION	
2851 24th St., SF, CA 94110			94110	Nov. 1970	
IS THIS LOCATION THE FOUNDING AND/OR HEADQUART	7				
✓ Founding Location ✓ Founding Location	Current Headquarte	ers			

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
2857 244 St. SF. CA	54110	1984
200 7. 0.10	ZIP CODE:	DATES OF OPERATION
OTHER ADDRESSES (if applicable):	ZIF GODE.	
		and the second second
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
IN THE PARTY AND ADDRESS OF THE PARTY AND ADDR		
3. Eligibility Criteria		
Attach the business's historical narrative.		
		A. J. 1994 2 (1992)
4. San Francisco Taxes, Business Registratio	on, Licenses, Labor La	aws, and Public
Information Release		
Please read the following statements and check each to inc	dicate that you agree with the	e statement. Then sign below in
the space provided. □ I am authorized to submit this application on behalf of	the business.	
Lattact that the business is current on all of its San Fra	ancisco tax obligations.	(-) ouront
I attest that the business is during a substitution and an I attest that the Office of Labor Standards and Enforce	ny applicable regulatory licer	nse(s) are current.
currently in violation of any of the City's labor laws, and	d that the business does not	owe any outstanding penalties
or payments ordered by the OLSE.		
I understand that documents submitted with this applic and copying pursuant to the California Public Records	cation may be made available Act and San Francisco Sun	e to the public for inspection shine Ordinance.
 I hereby acknowledge and authorize that all photograph 	Act and built runions of	
used by the City without compensation.	ohs and images submitted as	s part of the application may be
used by the Oity Without compensation	ohs and images submitted as	s part of the application may be
used by the only without compensation	ohs and images submitted as	s part of the application may be
	ohs and images submitted as	s part of the application may be
Ani Rivera 12.1.15	ohs and images submitted as	s part of the application may be

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.

Founded in 1970, the Galería de la Raza | Studio 24 (**Galería**) is a community-based arts organization whose mission is to foster public awareness and appreciation of Chicano/Latino art and serve as a laboratory where artists can both explore contemporary issues in art, culture and civic society, and advance intercultural dialogue. To implement our mission, the Galeria supports Latino artists in the visual, literary, media and performing art fields whose works explore new aesthetic possibilities for socially committed art. Initially, Galería operated in a storefront on 14th and Valencia streets. Then, in 1972, it moved to its current home on 24th and Bryant streets. In the 1980s, Galería launched its gift shop, Studio 24, as an alternative fundraising resource for Galería in the face of cuts in federal funds for arts, and as an experiment in community entrepreneurship.

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

Like many cultural institutions of its kind in the country, Galería was born of the legacy of cultural activism. It was founded by a group of Chicano artists and community activists in San Francisco's Mission District, which included Rupert Garcia, Peter Rodriguez, Francisco X. Camplis, Graciela Carrillo, Jerry Concha, Gustavo Ramos Rivera, Carlos Loarca, Manuel Villamor, Robert Gonzalez, Luis Cervantes, Chuy Campusano, Rolando Castellon, Ralph Maradiaga, and Rene Yanez. Peter Rodriguez gave Galeria its name. René Yañez and Ralph Maradiaga later become the Galeria's first artistic and administrative directors, respectively. In 1985, Humberto Cintran became the administrative director following Maradiaga's death. Enrique Chagoya succeeded Yanez in 1987 as artistic director. In 1990, Maria Pinedo became the executive director. Liz Lerma succeeded her in 1993 and was followed by Gloria Jaramillo in 1995, Bill Moreno in 1998 and, in 1999, by Carolina Ponce de Leon. In 2012, Ani Rivera became the executive director.

c. 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.

At the moment there is no special historical recognition or registry designation for Galería. However, Galería is located in the recently designated *Calle 24 Latino Cultural District* of the City of County of San Francisco. Galería has contributed greatly to the history of *Calle 24*. With the support of the SF Planning Department, we are currently exploring Historic Preservation work Program. The goal is to of this designation is to increase recognition, understanding and preservation of cultural resources associated with communities that are underrepresented.

Criterion 2

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

From the outset, Galería defined itself as a place of cultural affirmation and self-discovery for the founding Chicano community. Throughout its history, Galería has emerged as an international forum for the examination and expression of artistic concepts central to the Chicano/Latino experience —concepts such as community memory, popular culture, ceremony, family and social activism. When Galería opened in 1970, *El Movimiento Chicano* —the Chicano civil rights movement— was its galvanizing and unifying force. The movement aimed to enhance the everyday lives of the Chicano community through exhibitions, community art programs and cultural activities while making art accessible to the largely Chicano/Latino population of San Francisco's Mission District.

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

In the 1970s, Galería organized the first community mural program in the United States, re-introduced Frida Kahlo's work to the American public, and was at the forefront of reclaiming images and practices from popular traditions that not only reflected but formed *El Movimiento*. Another example work noting is Galería's lead in establishing the Mexican celebration of *Dia de los Muertos* (Day of the Dead) as an articulation of Chicano/Latino aesthetics. Many of the works and formation of Chicano/Latino art sector has been directly influenced by Galería work and public programs.

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

Galería' history is connected to the greater civil rights movements and its pioneer work is collected and part of the California Ethnic and Multicultural Archives (CEMA) is an archival institution that houses collections of primary source documents from the history of

Galería de la Raza | Studio 24

Historical Narrative

minority ethnic groups in California. The documents, which include manuscripts, slide photographs, newspaper clippings, works of art, journals, film, sound recordings, and other ephemera, are housed in the <u>special collections</u> department of the UCSB Libraries at the University of California, Santa Barbara, where they are made accessible to researchers upon request. An effort is currently underway to make certain documents available online through the <u>Online Archive of California</u>. There are many articles, books, scholarship that has been developed by studying Galería's legacy.

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

Galería has presented hundreds of Chicano/Latino artists. There is not one particular artists that represents the work and legacy but rather an array of artists that have all contributed to 46 year cultural endowment. In the effort to make this history accessible to the public in 2006 we launched the online Archive. This archive is a comprehensive database of curatorial and artist media that document Galería's exhibition history since its founding in 1970. You will find exhibition images, essays, interviews, reviews, curatorial statements, artist bios and portraits and much more to come. In addition, during Galería' early years, it joined with likeminded institutions—including Centro Cultural de la Raza in San Diego, Self Help Graphics and Art in Los Angeles, La Raza Galeria Posada in Sacramento, and Kearny Street Workshop in San Francisco—to create a lively network of support for printmaking that expressed the sentiments of the movement for civil rights.

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

Since our founding in 1970, Galería has been conducting programs serving Latino audiences and artists. In the mid-1990s, artist and board member, Amalia Mesa-Bains, developed the *ReGeneration Project*, a program aiming to provide emerging artists with exhibition and professional development opportunities and to directly involve young Latino artists in the planning and management of Galeria activities. In recent years, performance and public event series have been developed to address the educational needs of diverse populations—seniors, adults, adolescents, and students. The *ReGeneration Project* program model — mentor/mentee — continues to provide technical and capacity building services to emerging artists. Our work focuses on providing workforce development to working artists and to continue to infuse and expand the Bay Area arts sector.

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

Galería's programs have served the Mission District's residents and the Bay Area's more than 1,000,000 Latinos. Our venue is located in the San Francisco census tract with the highest concentration of Latinos, who represent 17% (or 136,000) of the city's almost 800,000 residents. At least 67% of the more than 16,000 people who attend our annual programs are Latino: at least 50% are under 35 years of age; approximately half are of Mexican descent; the other half are of Caribbean, Central and South American origins. For the past decade, Galeria has organized arts education programs directed at low-income Latino youth: over 65% of youth living in the Mission between the ages of 10 and 19 are Latino (U.S. Census 2000).

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

In the 1970s, Galeria began presenting temporary painted murals on a large billboard attached to the outside wall of its venue. In the late 90s, participants of the *ReGeneration Project* project created the *Digital Mural Project*, an ongoing public art program, which replaced the painted temporary murals on our Bryant Street billboard with computer-generated images.

Galería's billboard/mural – attached to our venue on Bryant Street – is internationally known as the liberated mural. Measuring 10 ft X 24 ft, the mural has featured more than 250 murals conveying messages, telling stories, and announcing events related to the Latino/Chicano experience, the posters served as advocacy tools that were distributed and made available to the communities they addressed. Their visual narratives touched on such issues as education, public health, politics, and economic accessibility.

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

Our current lease situation - no lease contract in place - exposes Galería to dissolution at any given moment. In late 2015 through the summer of 2016, Galería worked with private and public support to create a letter of intent to negotiate a lease with our landlord. Unfortunately these efforts did not prove successful. Now more than ever we have embarked on the quest to find a secure and long-term home. To not have a permanent or semi-permanent home for Galería poses a threat of dissolution; this would be a loss not only to the local SF arts community but also to the larger Latin American art sector. Locally, we would like to stay connected to the Calle 24 vision; while an actual relocation might be in the near future we will work to stay as close as possible to the Calle 24 corridor and or to maintain some presence along the Calle 24 blueprint – most likely through the continued programming of the Digital Mural Project.

Criterion 3

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

Galería presents some of the most cutting-edge programs in the country that documents the evolving discourse of Latino art and culture. Galería *Visual Arts Program* includes five to six exhibitions annually that feature contemporary Chicano/Latino art in innovative, critical and challenging ways. Our *Digital Mural Program (DMP)* encourages the use of the latest digital technology to create innovative public art. Building on Galería's decades-long history of painting murals in San Francisco's Mission District, the DMP seeks to push the mural tradition forward through the use of new technologies to address issues confronting the Latino communities. Under the full moon, Galería host one of the only bilingual literary ritual & performance gathering known as the *Lunada Literary Lounge*. We do this with the goal to build the capacity of artists as we see them at the center of social change, we provide two technical and capacity building funding programs: *GINAA (Grantwriting for Indigenous and Native American Artists)* is a capacity-building and commissioning grant program for Native artists living in the greater Bay Area and the *ReGeneration Artist Fund* is a small grants program that seeks to provide Latino artists the grant writing and artistic program planning skills to write competitive proposals and to access government and foundation arts funding.

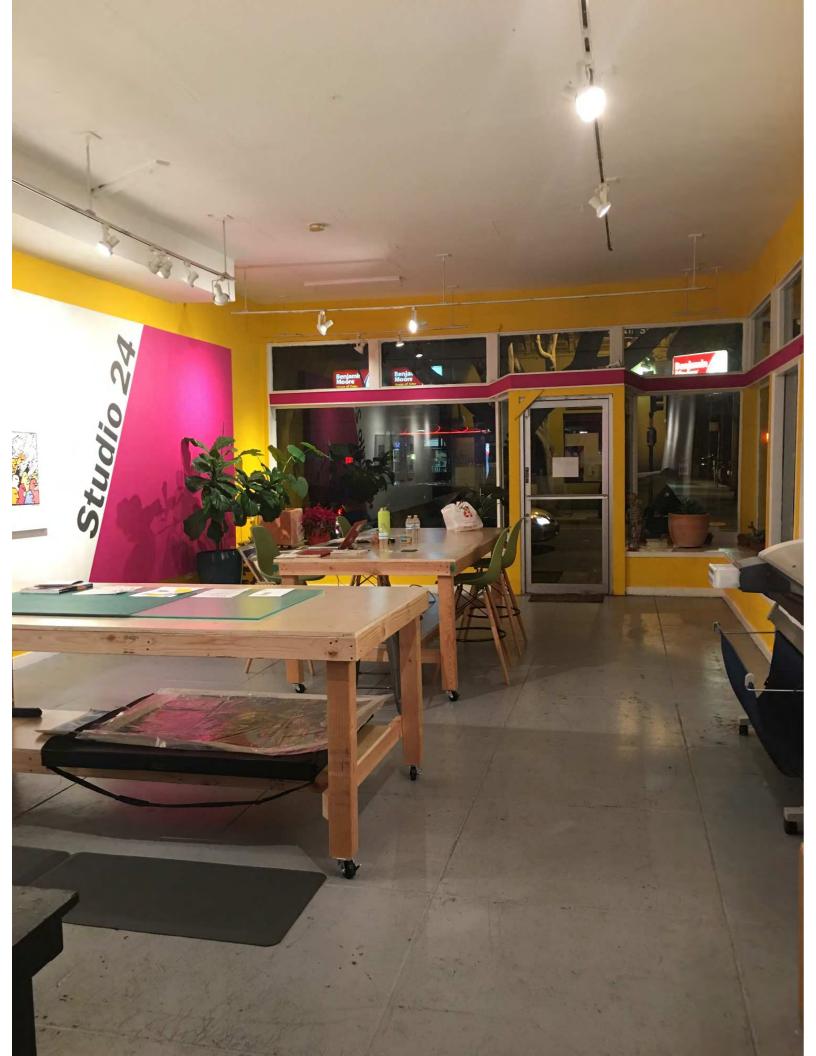
b. How does the business demonstrate a commitment to maintaining the historical traditions that define the business, and which of these traditions should not be changed in order to retain the businesses historical character? (e.g., business model, goods and services, craft, culinary, or art forms)

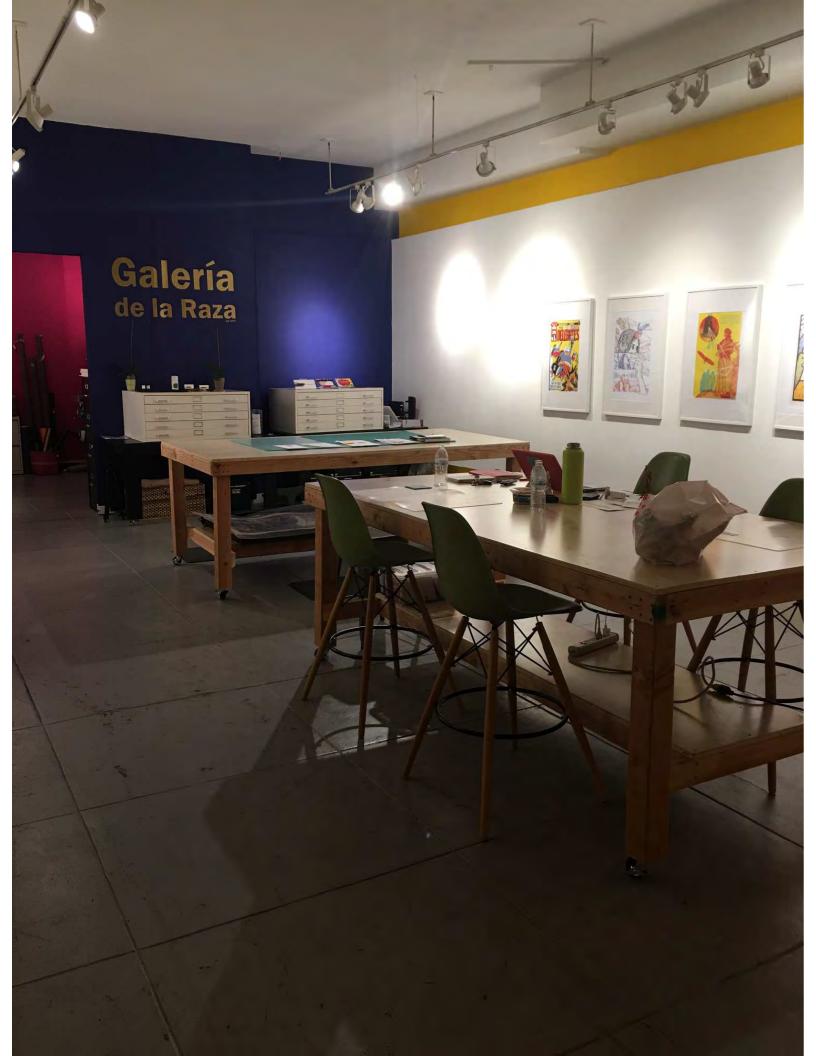
Galería's exhibitions also foster interdisciplinary models in which visual artists can interact and dialogue with a variety of individuals working in other fields or media such as performance artist, spoken-word, cultural activism, cultural studies, science, etc. Galería often extends its exhibition and public programs through collaborations with local, national and international organizations. Working within the local communities and beyond, we see the collaborative partnerships as the pipelines that define the work we present year after year.

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 operate out of two-storefronts that were built over 100 year ago. Architecturally speaking, we have not altered the storefronts façade. The only historical signage/mural is the Digital Mural Project, which has been in under our operation since the early 70s.







Trio of Revolutionaries

By Thomas Albright

Bringing the museum out to the neighborhoods has been a big and often heated issue in some parts of the country.

An encouraging venture in this kind of museumcommunity co-operation is now taking place with little fanfare at the Galeria de la Raza, 2851 24th street, where one may see a superb show. of drawings and prints by the great triumvirate of Mexican revolutionary artists - Orozco, Rivera and Siqueiros - on loan from the permanent collection of the San Francisco Museum of Art.

Of the three, Orzco is represented in greatest breadth, with no less than 17 - a hand, a head, a full figof his lithographs and a pair of magnificent etchings. They form a kind of minireer, from his early portrayals of rural peasants and rifle-bearing farmers - austere, sober, with a rock-like, monumental dignity - to

pressionistic caricatures by an equally mesmerizing which Orozco later vented his disillusionment on revolutionary leaders and "the masses" alike.

IMAGE

The decline of Orozco's idealism sometimes paralleled a decline of his art into editorial cartooning, but the strongest of his late works transcend personal bitterness and remain brutal, tragic commentaries on the failure that revolutions almost invariably encounter in the face of the realities of the human animal.

Rivera is represented with a smaller group of some of his most powerful drawings. mostly drawings that concentrate on a single image ure or mother with child rendered in simple, sculptural volumes and projectsurvey of that artist's ca- ing an intensity that is all the more intense for its stoical restraint.

There are only three works by Siquieros, but one is the familiar, horrendous the scathing, seethingly ex- self-portrait and a second is

"Head." It's been a long time since most of these works have been dusted off and displayed within the museum; they take on new dimensions and even an unexpected topicality from their present location in the midst of the City's Chicano community.

The show at the Galeria de la Raza is part of the new Museum Community Interexchange program (MIX), which is also bringing shows from various neighborhoods of the City into the San Francisco Museum.



Tortilla factory: good even as soup. ~ Uno de los alimentos más antiguos se fabrica hoy a través de métodos modernos . . . y se vende como pan caliente.

The truth, of course, is that this newest taste sensation is hardly new. Tortillas are almost as old as the cultivation of maiz. The food was recognized as a staple in Mexico's Aztec past. Many murals in Mexico's museums do not seem complete unless they show an Indian woman sitting next to a comal flapping a tortilla in her hands. Nor has the basic recipe changed much over milennia. Dried corn still is boiled with lime to make mixtamal. This mixture still can be ground on a metate (a stone mortar) with a metlalpil (stone rolling-pin). And the resulting fine corn flour, or masa, still is flattened and cooked.

But instead of having to do all this by hand, machines now grind the corn (or wheat), shape, bake and, at times, even freeze the tortilla. The biggest producers, not surprisingly, are in Texas and California, close to large concentrations of Latinos. What is surprising is the popularity of tortillas throughout the Midwest. Tortillerías or fábricas de tortillas have sprung up from Detroit to Little Rock, Arkansas-proof of the unleavened bread's popularity with non-Latinos.

Chicago is no exception. Every day local companies with such names as La Fe, El Ranchero, El Milagro, Popocatepti, and La Mexicana, to mention a few, turn out tasty tortillas by the hundreds of thousands to fill an ever-growing demand. Many even export to other cities. Perhaps the largest local producer is Azteca Corn Products Corp. The Company's president, Arthur A. Velásquez, estimates that his daily tortilla production is 50,000 retail packages (a dozen tortillas in each package). Though Azteca distributes the product locally to independent stores and chain operations such as Dominick's and Jewel Food Stores, it also ships tortillas to eighteen states.

None of the tortillas are frozen, Velásquez boasts. "We sell the tortillas in the barrio, right out of the factory, nice and fresh. And that is the same way we sell them to large chain stores that cater to the Anglo customer." Indeed, Velásquez is almost fanatic about freshness. brands add so many preservatives that the final product tastes anything but authentic," he says with a grim-ace. "The Latino knows the difference, but many times the Anglo consumer doesn't."

Why have tortillas caught on with all Americans? Velásquez has an answer: "They are a finger food. We are used to finger foods like hot dogs, hamburgers and pizza." This he says, makes tortillas a "fun food."

Fun yes, but even better, tortillas are good and wholesome. They can be used in an almost infinite number of ways. To make an antojito, simply wrap some meat, cheese or beans in a tortilla and-presto!-an instant snack. Want a delicious dinner? Just top off flat, fried tortillas with previously-cooked spiced meat, add shredded lettuce and grated cheese

and you have tostadas. Latinos also know that tortillas serve not only as a food, but also as a utensil to scoop up food, and even as an edible plate. And once a tortilla loses its freshness, say in two days, it can be recycled into tortilla soup or taco chips. No wonder, then, that even etymologists have adopted it as a U.S. word. It's in the new Webster's College Dictionary, sandwiched (if you'll excuse the term) between torte and tortoni.

-Nina Navarro



"OUR PEOPLE DESERVE THE BEST"

San Francisco. From the street, it does not look like much-just a modest storefront in the heart of this city's predominantly Latino Mission District. But the Galeria de la Raza is also a center of creative energy, radiating cultural identity and dynamism. In short, it is a true (and truly successful) people's art gallery with a clear purpose: to give special recognition to Latino art and artists.

Galería de la Raza: selling the "idea" of art. ~ En un barrio Latino de San Francisco, una galería de arte sirve de eje a las actividades culturales de los artistas y vecinos, haciéndolo un verdadero "museo del pueblo".



Three Chicano Photographers

of unusual interest is on display at the Galleria de la Raza, 425 14th street. It contains works by three young Chicano photographers who were among a group of local people who spent two-and-a-boldly stylized forms and half months early this year harvesting sugar cane in Cuba, By and large, however, they have photographed with- of poster art. in rather narrow bounds and missed-or declined to take advantage of-the chance to document what's happening in Cuba. In the case of Jay Ojeda, one doesn't mind, since his photographs of children, shaby houses and country roads are done with a fine. intimate feeling; moreover, he has the rare ability to make the artificial qualities of color photography work to expressive aduntage.

The most unurual part of the display is a group of

A 15' photographic exhi- posters by a Cuban artist, bition dealing with a subject | Rene Mederop designed for postage stamps commemorating the 80th anniversary of the birth of Ho Chi Minh. The silkscreens depict Vietnamese coolies, scenes of battle and destruction, in patchworks of vivid, brillianty harmonized colors and are first rate examples

Opera Variety Theater Call

The Opera Variety Theatre of San Francisco, which has been presenting productions of locally written plays during the year, needs singers and instrumentalists,

Those interested should met at the Opera Variety heatre. 1265 Ninth avenue a Sunday at 5 p.m.

GALERIA DE LA RAZA -

One man show by Mexican painter Gustavo Rivera, Sept. 1-30. Everyone welcome. 425-14th Street, from 12:30 pm to 5:30 pm.

GALERIA DE LA RAZA -

Un exhibicion de un pintor Mejicano, Gustavo Rivera, el primero de Septiembre hasta el 30 de Septiembre. Bien venida todos. 425-14th Street. de 12:30 pm hasta 5:30 pm.

Galeria de La Raza Has New Exhibit

Works by three members of the Venceremos Brigade will be exhibited at the Galwill be exhibited at the Galeria de la Raza, 425-14th Street in San Francisco, beginning July 26 and continuing until August 26. Admission is free. Gallery hours are Tuesday through Sunday from 12 to 6 p.m.

Two of the three exhibitors are photographers are Jay Ois-

are photographers -- Jay Ojeda and Robert Perez-Diaz. Both have just returned from working in Cuba as Vencere-mos Brigade volunteers, Ojemos Brigade volunteers. Oje-da's photography is currently on display in the "War Pro-test Exhibit" at the First Uni-tarian Church. The photo-graphs in this exhibit were taken while Ojeda was working on a grant from the Eldridge Foundation to phograph in Cu-

ba.

Perez-Diaz has exhibited in Arte del Barrio, an art show currently touring the barrios of Southern California. He has taught at Mer-

Hayward. The third exhibitor is artist Gloria Osuna, who is also a potter and an actress and has worked with Luis Veldez's Teatro Campesino. For Galeria de la Raza she will show the drawings which developed from her recent experience as a Venceremos Brigade vol-

inteer.

In addition to Ojeda, PerezDiaz and Osuna, Cuban silk
screener Medero will also

show his works.

The Galeria de la Raza is assisted by Casa Hispana de Bellas Artes and the Neighborhood Arts Program of the San Francisco Art Comis sion.

THE FIFTH SUN: CONTEMPORARY/TRADITIONAL CHICANO & LATINO ART University Art Museum, Berkeley

Co-sponsored by Chicano Studies, University of California, Berkeley and Arte Popular

University Art Museum, Berkeley—October 12-November 20, 1977 Art Gallery, University of California Santa Barbara—January 4-February 12, 1978 Guest Curator, Ralph Maradiaga

Cover: Ceramic sun disk by Waldo Esteva; Photo by José Romero Copyright § 1977 by University Art Museum, Berkeley

Interview with René Yañez

- Q. The Chicano art movement started in the late 1960's, and has gained momentum from that time until now. What are your impressions of this movement? If you can project into the future, do you think that more Chicanos and Chicanas and Latinos and Latinas are going to become involved? Do you think the movement is going to get stronger, or do you think we are going to divide our energies and move into different areas?
- A. The movement is growing. Possibly the movement started before the late 60's but I saw the force of the strong movement when working with Manuel Hernandez. Malaquias Montoya. Esteban Villa, and also José Montoya. A group was formed called the Mexican American Art Liberation Front. We had an exhibition in Oakland at La Causa, and after that we had a one-theme exhibition called "New Symbols for La Raza Nueva." After awhile the artists went in their own directions. Each particular person has had his own visions, his own ideas, and has gone forward. People have different visions and different ideas, yet all of those people have contributed, have sparked and fanned a fire that has reached people up and down California and all over the United States.

Where is it going? The Mujeres Muralistas in San Francisco's Mission District have given courage to a lot of Chicana artists. and we are going to see a lot of Chicana artists making strong statements in the future. We are going to see Latinos and Chicanos exchanging ideas and coming out with new art forms.

I think the movement is growing. Artists in South America and Mexico are starting to look more seriously at Chicano art, and at Latino art that is coming out of California and the rest of the United States. (Even with all of the obstacles we have had to encounter with museums and galleries, we still have survived.) From what I have seen, we are now regarded as some of the most important people's artists of this decade.

01

Q. What is the importance of the Galeria de la Raza?

- A. The importance of the Galeria de la Raza is that we have broken ground. The Galeria's existence has made it possible for other groups to get started. We broke the ground and through the murals, posters, and exhibitions, created an interest among the audience. There is now the Mexican Museum, and there is the Mission Cultural Center. The Galeria de la Raza has set some standards, both in installations and the quality of the work we have had in our exhibitions. Although we are unpopular with some artists whose work, due to circumstances or timing or funding, we could not show, we have served a true purpose. We explore a lot of different avenues and ideas, and even if we have to close down tomorrow, we will have left our mark.
- **Q.** Could you explain the significance of El Dia de los Muertos, and the importance of this exhibition?
- A. El Dia de los Muertos, or The Day of the Dead, is an annual national holiday in Mexico which is celebrated on November 2nd. It is a ritual time when the spirits of the dead are expected to visit the living, and are honored guests for the night. It is a traditional celebration that's celebrated in different states in Mexico. I first became aware of El Dia de los Muertos in Mexico and it's one of the few traditions that I brought to the United States, where I've worked with it in contemporary terms. I brought something I felt close to and have been exposing it here and making it grow.

Arte & Cultura/Arts & Culture

In the heart of the World: The Zapatista Insurgence continues

By Marc Clarkson

[1] Tecolote Staff Writer

alking among the art and photographs of the Zapatista movement at the Galería de la Raza's exhibit entitled "In the Heart of the World" one can find a text by the Indigenous Clandestine Revolutionary Committee with the excerpt:

Behind our black mask
Behind our armed voice,
Behind our unnamable name,
Behind us, who you see,
Behind us, we are you.

The universal appeal, the humanity of these indigenous people who are struggling for their rights against the Mexican government, most notably since 1994, is well document-

ed in 91 photographs, art and "zapatistabilia" on display through June 2.

Among the photographs there is of one of who appears to be Sub-commandante Marcos and some of his lieutenants on horseback. The photographs also portray native women in multi-colored clothing, old women with their fists clenched against the Mexican soldiers, children abstractly playing in a pool without the presence of immediate danger, and all aspects of universal living in the southern state of Mexico—now well-known to most of the world as Chiapas.

The photos, in equal numbers of black and white and color, document the grassroots rebellion, as well as do videos. The free exhibit at the Galeria gives enough history in depictions and images to make one familiar with the struggle of these people who have little means to struggle, but must

keep the movement popular to survive or at least maintain what they have.

"We, in a very modest scale, hope to raise some consciousness about the movement," said Carolina Ponce de León, Galería's coordinator, "especially its imagery and its poetics because it's a very special insurgency, like none other guerrilla movement in South America."

The indigenous people supported by the Zapatistas are among the poorest in Mexico with little control of natural resources or means to educate themselves. Since the time of Emiliano Zapata, from whom the insurgents have taken their name, they, being agrarians, have been promised land reform, but have been denied. With Mexico "modernizing" and entering further into the global economy, they seem to be further pushed into oblivion.

Many of the photographers are

from Mexico documenting along the way. Artists include Mariana Mor Yuriria Pantoja, Greg Ruggiero, Tin Russo, Pack Vasquez and others.

In Mexico City, more than 250,00 watched as Zapatista insurgen entered the city on March 11, 200 Among the exhibit there is a colle tion of items of the like sold along tl route from Chiapas to Mexico City raise money and help popularize tl movement. Among them are ke chains, pins, stickers, photograph embroidery, and miniature painting

The struggle is on, but these pe ple are not unknown; to silence the voice would end the movemer Through works like the one at the galeria their voice can be heard.

The exhibit will run until June from Tuesdays through Saturda noon to 6:00 p.m. For more inform tion on this exhibit and others ever call Galeria de La Raza. 2857 24 Street at Bryant, at (415) 826-8009

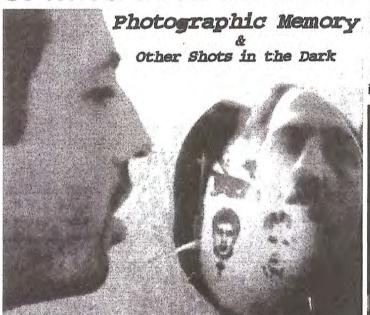
www.eltecolote.org

Galeríade a Raza

A Chicano/Latino Interdisciplinary Space for Art, Thought & Activism

2857 24th St., SF, CA • 415-826-8009 • info@galeriadelaraza.org • www.galeriadelaraza.org

May 11 March 9 -



A photographic exhibit featuring 14 artists from California, Chile, Colombia, Cuba, Mexico, and Uruguay. Through photographic techniques, video and computer-mediated art, they explore the intimate relationships between image and memory.

Programmed Events

Sat. March 9 7pm Opening Party

Thu March 28 7pm Video Poetry Memory

with Marc Pinate

Wed. April 10 7pm SEÑORITA EXTRAVIADA, screening of an award winning documentary by Lourdes Portillo

Wed May 1

7pm Artists Talk

Dark of Rooms Memory The

By Carolina Ponce de León

Photography is a tool for processing memory. It can construct or reconstruct the past, capture and suspend its memory permanently, document collective histories and record personal stories. Processing memory via photographic images —whether still or moving-has become a fundamental part of our times. Nevertheless, photography, like memory, is susceptible to interpretation, intention, and context. This has become ever more present as we now witness the images and symbols that substantiate the new culture of war. Photographs are cultural mementos that can play a significant role in the manufacturing and maintenance of ideological discourse. Although this exhibition does not

address directly the visual narratives of this new era, the exhibition does explore how artists process, internalize, transform and transcend the images that forge personal and collective memory.

For decades, artists have systematically questioned the nature of representation, and consequently have turned the cultural and ideological conditioning of photographic images into critical and satirical devices. The "shots in the dark" featured in Photographic Memory are attempts to materialize personal and collective memory by creating photographic evidence of visions that are imperceptible to the conventional lens. Through hybrid techniques,



Pedro Lepe, Niñez

the artists here take advantage of photography's aura of reality while bringing to light its deceptive nature.

Embodied Memory

Bay Area artist Pedro Lepe creates subtle photographic images that do not identify time, subjects, or places. However, they are an intimate reflection of a state of consciousness in which vision is only part of the picture. Lepe's photographs suggest that memory is not only associated with image, but with a full array

'Photographic Memory and Other Shots in the Dark'

Through May 11, Galería de la Raza

They're tramping through the wilds of suburban Los Angeles, hunting for tribal Caucasians. Well. not really, but Chicano artists Richard Lou and Robert Sanchez like to imagine themselves as intrepid scientific adventurers - à la Marlin Perkins or Steve Irwin - who track and study "the colorless." Dressed like wild-game hunters, they pose for a picture with their captured quarry. Their faces are deadpan, but the photos are intended to be humorous, and the captions are even funnier. They also raise serious questions, however: Is there something inherently racist about the way traditional anthropological documentarians use cameras to record what they do? How does this



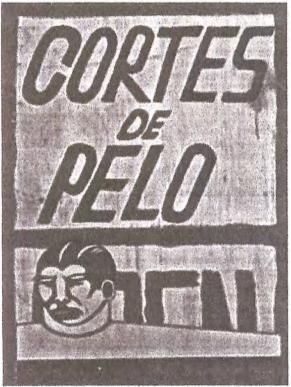
kind of picture taking reinforce established cultural power structures? And whose activities are really being documented in these pictures, anyway? Oscar Muñoz, another artist in this group show, takes a subtler but equally imaginative approach to image making in his work Aliento (Breath), a series of mirrorlike steel discs hanging on the gallery wall. As you gently exhale onto each surface, a latent image of a deceased person suddenly becomes visible then gradually fades away. It's a neat trick and a powerful metaphor — it feels like you're literally breathing life into these people as their faces blend with your own reflection into a spooky combination of alive and dead, present and past, warm flesh and cold steel. Look into the mirror, Muñoz seems to be saying, and you'll see not only your own image but also bits and pieces of your past and the collective memories of your culture. Also featured in the show are digital and photographic works by Bay Area artists Claudia X. Valdez, Armando Rascón, Francisco Dominguez, Pedro Lepe, and Susie Valdez. Tues.-Sat., noon-6 p.m., 2857 24th St., S.F. (415) 826-8009. (Lindsey Westbrook)

San Francisco Bay Guardia . March 27, 2002 . www.sfbg.com



Thanks for your help! - Lindsey

DON'T MISS



"Cortes de Pelo" is among the artworks and artifacts displayed in the "Pistolitas de Azúcar" show.

"" "Pistolitas de Azúcar: Cultura, Pop, and Whimsy" :: Mexico and California collide in this exhibition that displays pop culture and politics side-by-side. Nine artists show imaginative works that include religious icons and lowrider cult depictions from the artists known as the Date Farmers to found objects from Monica Canilao to an experimental music video that pays homage to '80s Mexican pop courtesy of Juan Luna-Avin and Angelica Muro.

- Stephanie Laemoa

Noon-6 p.m. Wed.-Sat., Through June 30. Galeria de la Raza, 2857 24th St., S.F., (415) 826-8009, www.galeriadelaraza.org.

Thursday May 24, 2007 96 Hours

KQED Arts

Art Review

On The Wall

Sep 13, 2008
By Victoria Gannon |



As I sat on the chair in Galeria de la Raza Saturday afternoon, a young man with an American flag scarf wrapped around his leg sat down on the floor beside me.

His questions were short, half in Spanish, half in English. "Where did you?" "Shoes?" He pointed to my sandals. Could he? He touched my sandals' soft worn straps and took off his sneakers, so hot around his bare feet. Okay, I said, he could try one on. I gave him one of my shoes and he slid his foot into it. Then we sat together, each of us with one bare foot, saying words the other one didn't understand, smiling to soften our miscomprehension.

I was at the gallery to see On the Wall, an exhibit featuring a large mural and video. The works, created by the Trust Your Struggle artist collective and artists from the Kearny Street Workshop, examine "the current issues of the immigration debate, such as shifting identities, cultural ownership and community building," according to the gallery's Web site.

The mural, which covers every inch of the gallery's walls, was created by four artists from the Trust Your Struggle collective over a weeklong period. When the show ends September 26, 2008 it will disappear. It is unique and ephemeral; its residence temporary. The mural's eventual demise is an obvious metaphor for migration and its attendant disruptions. We lose things when we move, it reminds us. We often do not get them back.

The mural itself consists of several scenes, some more intelligible than others. Some walls are a collage of figures and patterns, stenciled words and patches of color. A woman with long braids and a purple face bends over as though performing manual labor. Behind are painted strips of lace, mimicking the tiers of a dress. "They can't deport us," it reads in thick black type. Sprays of purple and red paint spread around the words. "1848" is written further up the wall, referencing the end of the U.S.-Mexico War, and the United States's acquisition of what is now California.

Action for Hispanics: Art in San Francisco



Hispanic colonial art on display at San Francisco's Mexican Museum

From the Mayan palaces of yesteryear to the barrio murals of today, great art has always been part of Chicano culture. Two San Francisco institutions, Galeria de la Raza and the Mexican Museum, are celebrating that heritage.

Galeria de la Raza/Studio 24

Stark black and white drawings by Chicanas depict sophisticated ladies, heroin addicts and the Virgin of Guadalupe at the Galeria de la Raza/Studio 24, a gallery and design studio in the heart of the Latino Mission district.

The Galeria was born in 1969 when 10 to 15 Latino artists joined to exhibit their own work. Out of that group evolved the present-day Galeria and community murals which now enliven the barrio streets.

In constantly-changing shows, the Galerla displays work by Chicano and other Latino artists. Occasional non-Latino shows have included a photo essay on blacks of New Orleans and a show of Filipino comic book art.

The keynote for the Galeria is community involvement. A billboard outside the studio presents changing public service messages urging barrio-dwellers to avoid junk food or to keep their community clean.

One exhibit parked elaborately-decorated low-rider cars outside the studio and hung strict low-rider creeds of behavior on the gallery walls. "It made the low-riders feel they were contributing," says Ralph Maradiaga who co-directs the gallery-studio with René Yañez, "and it shattered the 'disruptive' stereotype people have about them."

Studio 24 is the group's "first step toward self-sufficiency." It provides color and black and white copying facilities at reasonable prices. Studio artists design promotional pieces for community groups and run neighborhood art classes. Whimsical images ranging from Carmen Miranda to jalapeño peppers flash from studio-designed posters and postcards sold to support the Galeria's work.

The Mexican Museum

Paper Maché red devils with green horns and razor tongues, silver pre-Hispanic earrings that join animals and flowers in a fillgree web, and glowing abstract curves by Mexican artist Salvador Manzano grace the galleries of San Francisco's Mexican Museum. The museum exhibits exclusively Mexican and Mexican American art.

Artist Peter Rodriguez founded the museum in 1975. "I knew from my own experience that Raza artists were not getting shown in the nation's galleries. I felt it was important for Chicanos and Mexicanos to have a showcase, and for all people to know about our rich heritage," says Rodriguez today.

Dipping into a permanent collection of about 5,000 pieces, the museum maintains continuous, though changing, exhibits of Mexican folk, colonial and pre-Hispanic art. Shows by distinguished contemporary artists such as Mexico's Rufino Tamayo and Carmen Lomas Garza from Texas also pass through the museum's galleries.

Arts and crafts workshops teach children how to cut "papel picado" or to create paper maché masks. Bilingual museum tours are available. Public lectures discuss the effect of major social currents on Chicano art, the history of Mexican dancers called "Concheros," and myriad other topics. "About 50,000 adults and children have gone through our educational programs thus far," estimates Rodriguez.

The museum, which began with a grant that would barely "cover brass polish for door handles" in a city museum, now enjoys an international reputation.



Co-Director Ralph Maradiaga at the Mission District's Galeria de la Raza/Studio 24.

Maldel Musclett. - S. man 1000 + 1

LOW AND SLOW ART SHOW

LOW & SLOW ARTE SHOW

by Juan Carlos Garza with help from La Galeria Staff

On Saturday, July 28th La Galeria de la Raza de San Francisco, in cooperation with Low Rider Magazine, initiated a very special art exhibit. It is the first "Low "N Slow" arte exhibit, and nearly two thousand people came to take part in this historic arte celebration. The show is dedicated to the beauty, culture and art of Lowriders, and it has the ATM seal of approval.

For most of us, it is the first chance we had to see Teen Angel's original art. One of his sections is recent art work that has been published, and the other is made up of Angel's earlier art (the drawings that made him famous as a Lowrider Artist). Gilbert Lujan's drawings of plebe and caruchas show the

fine drawing style that has set him apart as one of Aztlan's most creative artistas. Luis Jiminez shows his versions of Nuevo Mejico Lowriders in his colorful drawing style. Ramon Cisneros' KiKi and the Cruiser are there, and they shine with class, under glass!

The photography in the exhibit is excellent. Peter Pulido, Carlos Villa and El Steven show Bay Area Lowriders at their best, and Miguel Blanco de Modesto comes across with fine color photos.

The show also includes art work from recently discovered talent like that of Sir Loco, Derrick O'Keffe, Carlos Camplis, and other up and coming young artists. The Pretenders model carclub deserves praise for presenting their miniature versions of future Lowriders. LowRider Magazine contributed with art work, magazine layouts, and a slide presentation which added to the spirit of the show.

The art is not just in the Galeria. There is an ATM "Low 'N Slow" bill-board/mural right outside, and it is SO hot it even stops traffic. On the day of te reception, the street in front of the Galeria was reserved for the Low Creations Car Club. This classy Car Club made the event complete; there was a fine art show inside, and a firme car show outside. Fine summer weather and lots of beautiful people made the arte exhibit an event that will be long remembered.

La Galeria de la Raza is an organization which is dedicated to making arte part of our community, and they deserve our praise and support for doing such a fine job. If you have a chance, go see the exhibit. It will be on until September 22nd. La Galeria is on the corner of 25th and Bryant in San Francisco. For further information, please call 415-826-8009.

The Days of Wine and Moda: Perspectives on an Art experience by Carl Heyward

With emphasis on co-operation rather than competion, FASHION MODA, the cultural Mecca of the South Bronx and the City's GALERIA/STUDIO 24, in the soon-to-be-fashionable Mission District, embarked on an ambitious collaboration; a multi-cultural/ interdisciplinary series of visual Art exhibitions and performance at various sites throughout the

Bay Area.

From November 21st thru December 5th FASHION MODA Director Joe Lewis, GALERIA/STUDIO 24 Director Rene Yanez and I presented the work of over 150 Bay Area, East Coast, and Inter-national artists at PRO ARTS in DE LA RAZA and performance at DANCELOFT in PROJECT ARTAUD. With the support of local media. excited individual artists, a small grant from NEA, aid from SAN FRANCISCO ART INSTITUTE and former NEA Visual Arts Program Director Jim Melchert, the

quickly put together, rapid-fire project was off and running. Lewis was on the West Coast ostensibly to lecture about MODA at SFAI, CAL ARTS, UC SAN DIEGO, L.A.I.C.A., CLAREMONT COLLEGE and other bastions of cultural academia. During the summer we talked about MODA's Expansionist Program; national and international lectures, exhibitions, exchange programs, MODA centers throughout the world. I expressed an interest in being involved in the West Coast blitz of the project, and several weeks and telephone calls later, Joe arrived in town with his guitar, plastic bags of clothing and a headful of ideas. Initially, Joe envisioned a by-appointment salon-type exhibition in my apartment, a subterranean affair about the size of two Safeway check-out lines. After the collision with this reality, I introduced Joe to Rene and an exhibition was arranged at GALERIA.

The collaboration was and remains important for several reasons; one being the spirit of spontaneity that permeated all the events. Another is the evolution of relations between Bay Area artists

who often don't know each other, much less work together. All this was very good, but as it happens with many projects, especially ones with short lead times, nerves become frayed, some promises become obscured, and as SFAI Humanities and Visiting Artist Co-ordinator Marcia Smith noted "the sense of the under-belly of artists, the hideous side, was exposed...but it was healthy to bring that out".

The behind the scenes turmoil of presentations became contents. presentations became center stage action, and the holiday season didn't help at all.

Artists said "yes" when or-dinarily they would have said "no", and had to deliver on commitments given for a project whose concept they barely understood to a man they hardly knew (Joe Lewis) on the strength of the word and reputation of people who live here (Rene, myself, Louise Stan-ley, Marcia, Anne Milkie, etc.). Spontaneity, confusion, re-conciliation, mis-understanding,

surprise, laughter, opened doors, slammed doors: the collaboration in a nutshell.

Probably the most important as-pect of the collaboration lies in the benefits gained by the Bay Area's artistic community. Not only did many of us get to know each other better, we also gained access to spaces that for real or imagined reasons were perceived to be closed to all except a core of favored or more established or to non Bay Area exhib-Some of those prejudices have to be put aside now.

PRO ARTS displayed the dis-disturbing imagery of James Albertson (SUNDAY DINNER); black torso on a kitchen table with smiling white family in attendance...reproductions of racist postcard Art from the collection of Jan Faulkner (part of the subject matter of a major NEH grant) ...the experimental silkscreen technique and color xerography of Leslie Shackleford, Bart Ross' 16 x 20 Photograms, my own mixed media television sets of contemporary scenes never seen ... the political Art of SFPB Interna-

tionalist Art (Poster Brigade) and paintings by Michael Rios ... all shown together without concern for traditional notions of curatorial "correctness", "theme" or balance". A true hodge-podge, just like the real world. It shook the staff at PRO ARTS, to say the least. They wanted more explanation of the MODA ideal, more participation, more court-

Many of the exhibitions overlapped, with opening receptions coming on the heels of closing receptions. Many actions were not anticipated at all, such as the student inspired continious performances at SFAI. Didier Shawinski of the school used its lawn and created sculptsral camouflage pieces. The EYES & EARS FOUNDATION literally raised the FASHION MODA banner high above its offices at Folsom and 9th

The GALERIA show probably was the most extensive exhibition of hung objects. The front window featured the arresting oil paintings of Ahn Miran from her "Persona Series" which consisted of self-portraits with mirrors and make-up. A smaller window displayed the painted wood "stick" sculptures of Eva Bovenzi, "Tango" about six feet high and 11" wide. Also included in that GALERIA show: Horace Washingtons' black raku ceramic piece "Mask"; Resurrection of Giordano Bruno" on rope and pulley and enamel duo-lux by Roger Boyce; paintings by Robert Colescott; paper and wire sculpture from Phil Linhares; Peter Engelhart's massive per-cussion sculptures (Peter constructs musical instruments for many percussionists including Airto); Mary Ann Melchert's book of snapshots; work by the Mission prodigy David "Sir Loco" Jimenez; Louise Stanley's invi-tation for personal and public graffitti in the form of a wallsized genre painting of gouache and butcher paper ... a scene in a women's lounge; Burl Newton's romantic imagery of floating hearts and Angels; "Dog" a work of chew-ing gum and black paint by Joy Broom; Bob Yarber's "Rasta Capture"; 8 small drawings by Swiss artistPeter Brunner; mixed media paintings by Scot Williams; Lisa Fredenthal's "Working"; "Studio Burn", fireworks displayed in a case by Bob Jones and Katherine Hoffbaker; Carlos Villa's feather sculpture and others. Cont'd. on pg. 47

ART COM WINTER/SPRING '82 pg. 31

Galería de la Raza/Studio 24 proudly present

FIRST FRONT: VANGUARD OF THE CHICANO MOVEMENT IN NORTHEN CALIFORNIA

An exhibition of paintings, graphics and archival material honoring Chicano artist who launched a tidal wave of artistic expression and the cultural renaissance of the late 1960's - early 1970's.

Eduardo Carrillo • Francisco Camplis • Rupert García José Ramón Lerma • Ralph Maradiaga • José Montoya Malaquías Montoya · Ernesto Palomino Peter Rodriguez • Esteban Villa • René Yañez

Poetry by Olivia Castellano • Lorna Dee Cervantez José Montoya • Luis Omar Salinas

> Archival Research - C. Ondine Chavoya Billboard Artist - José Meza Velázquez Exhibition Curator - Sal García

August 16-September 24, 1994

Artist Roundtable Discussion - Saturday, August 20 - 1 p.m. followed by a recepcion for the artists 3-6 p.m.



From July26 -August 27, Studio 24 introduces AZTEC HARVESTS COFFEE, a delicious organic speciality coffee from farmer-owned collectives in Chiapas, Oaxaca, Hidalgo and Guerrero, México. Coffee Contin With documentary photographs by David Maung.

Folk Art and Fine Art Prints available in Studio 24 Galería de la Raza/ Studio 24 is open from 12-6 p.m. Tuesday-Saturday, ** (415) 826-8009 Galería de la Raza/Studio 24 2857 24th street San Francisco, CA 94110

Non-Profit org. U.S. Postage PAID Permit No. 12428 San Francisco, CA

"Rubén Salazar" by Rupert Garcia, © 1970 or univas, 135.2" x 122". Caurtesy of the artist and Sammi Madison-García, Branstein Gallery, Daniel Saxon Gallery and Galerie Claude Samuel. Acrylic on Rena l

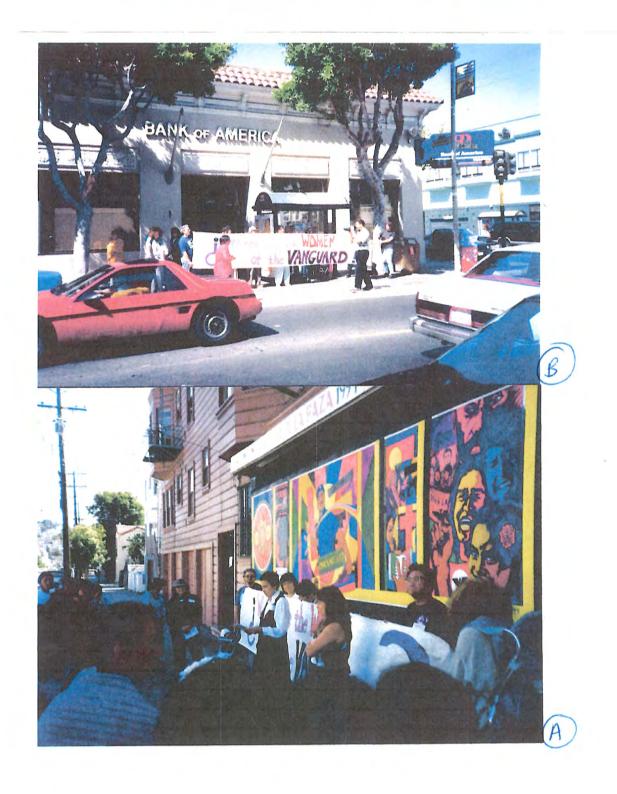
Galería de la Raza is a community based organization that presents visual art exhibitions, mult media presentations and educational programs which promote public awareness and apprecia tion of Chicano/Latino art, its artists and the indigenous cultures from which it arises.

Galería de la Raza gratefully acknowledges support from: The Andy Warhol Foundation, Anheuser-Busch Companies, BANKAMERICA Foundation, The California Arts Council, Fideicomiso para la cultura/The Fund for Culture, Fondo Nacional para la Cultura y las Artes, The National Endowment for the Arts, The San Francisco Foundation, San Francisco

Grants for the Arts, San Francisco Art Commission, Zellerbach Family Fund, and Business Volunteers for the Arts of San Francisco.

Galería de la Raza/Studio 24 proudly present FIRST FRONT

1994. FL VANGUARD. O



t the opening of "El corazón me dío un salto: A Queer Raza Exhibition" at Galería de la Raza. The altar piece Raza Exhibition at Galeria de la Raza. The altar piece is by Robert García and is entitled "Bless me father—have I sinned?" The artists Nao Bustamente and Eugene Rodriquez, who co-curated the show, say this is the first time the words Queer and Raza have been used together for an art show. The show includes archives from the beginnings of queer people of color movements in the '70s. It's great seeing Queer in big red letters on the storefront window of the gallery on 24th St. -Roberto Friedman.

BAY AREA REPORTER-July 6, 1995-

1995. ER. CORAZON.01

FEBRUARY 15, 1995 W VOL. XIV, NO. 1

SAN FRANCISCO'S NEWS AND ENTERTAINMENT VOIC

Art

into the Chicano civil rights movement, it looks as if things are getting rough again. (Think Prop. 187.) Galería de la Raza marks its first 25 years with an exhibition heralding the next generation of Chicano and Chicana 'artists. Titled Lagrimas y Sonrisas ("Tears and Smiles"), the show pulls together nearly 30 young Bay Area artists whose influences combine a vivid history of community activism with the inescapable pulse of MTV. With complex and diverse perspectives, they tackle everything from the Virgin of Guadalupe, Walt Whitman's poetry, bikers, AIDS and the

specter of the Immigration

and Naturalization Service. The show is the first of a

series stemming from the Galería's (Re)Generation Project, a multidisciplinary

A quarter century

program that bands together the experiences and sensibilities of artists, activists and writers from both earlier and emerging generations. Through March 25 at Galería de la Raza, 2857 24th St, S.F.; call 826-8009.

Glen Helfand

1995. PR. LAGRIMAS. 01

The (Re)Generation Project of Galería de la Raza presents

Lagrimas y Sonrisas

February 14 - March 25, 1995

Curated by Armando Rascon, this is the first in a series of exhibitions organized through a model of collective organizing and inter-generational dialogue. This exhibition marks the beginning of a 25th anniversary celebration being led by the emerging generation of Chicano-a and Latino-a artists and cultural workers at Galeria de la Raza.

Opening Reception: Saturday, February 18th, 3-6 pm An Inter-generational Dialogue: Saturday, March 11th, 3 pm Billboard and Logo Artist: Jose Jara



You are cordially invited to attend Galería de la Raza/Studio 24's 2nd annual Celebration of San Valentin, Amores, Amantes Y Carinos AMOR-O-RAMA II

Saturday, February 4, 1995 Preview of art work begins at 12 noon Live Art Auction begins at 2 pm Music, hors d'oeuvres, no-host bar love potions, consejos de amor & palm reading Design: Renée Moreno Graphics and David Contreras



NON - PROFIT ORG. U.S. POSTAGE PAID PERMIT No. 12428 SAN FRANCISCO, CA

(a Naza s a centralism) cases against the depreciation of Chicanolustino ort, its arists, and the indigenous of programs which promote public awareness and appreciation of Chicanolustino ort, its arists, and the indigenous of Naza grantfully acknowledges support from: Anheuser Busch Companies. The California Arts Council, Columbia to Raza grantfully acknowledges support from: Anheuser Busch Companies. The California Arts Council, Columbia to Raza Grantfully acknowledges and the Columbia to Raza Grantfully acknowledges to Raza Grantfully to Raz

1995. FL. LAGRIMAS. 02

	pilar aguero george gamboa christina alvarez carolyn castaño olivia armas ricardo miranda julia colmenares david contreras elizabeth gomez conchita villalba erika hannes		Celebr
the emerging generation exhibition February 14 to March 25 1995	Lagrimas y Sonrisas	Galería de la Raza presents	ating 2 \秋溪沿
	christina huizar Julio morales hector mendoza jacqueline leal william cavada milke moreno milena muzquiz chris palacios alex quintanilla ramon ramirez antonio tovar al lujan		Years

GALERIA from A-1

Artwork outrages many in Mission

lon't want to see (Mother Teresa) his way."

People get so riled up about the lisplays that Donis said he had totten into shouting matches with ome patrons over the content of ais exhibit, which is something he lidn't expect.

"I knew this work would be dificult to take, but I didn't expect to experience it firsthand," Donis said. "People were filled with rage, to the point where the (gallery officials) had to step in because they feared a fight."

The vandalism highlights the raps that still need to be bridged in he Mission, he said. To that end, a special community meeting will be neld Sunday afternoon to talk about the controversy. Donis will attend.

The installation has proved to be one of the most popular in the gallery's 27-year history, with firstweek attendance the highest for

any opening.

The gallery had seen some of Donis' previous work several years ago and commissioned him to do the five-week exhibit, which began Aug. 19 and ends Sept. 27. The potential controversy was not a consideration in the gallery's selection of Donis, said gallery spokesman Dino Piacentini.

Anything can be offensive'

"Anything can be offensive," Piacentini said. "A lot of people think the political work we show is offensive. We don't back away from the controversy."

In fact, the gallery - located in a neighborhood of Latino families and businesses, with a church and olayground close by - has had its share of controversy.

Two different shows by prominent artist Yolanda Lopez, depicting the Virgin of Guadalupe as a modern feminist, resulted in bomb threats and a broken window in 1978 and 1981. Most recently, the gallery was picketed by feminist groups for not including Latina artists in an installation showcasing the Latino art movement in

But Piacentini said no other show had generated as much controversy as the current one, which, he added, could be a good thing if it broke down taboos about homosexuality in the Latino community.

"If these works had to be sacrificed for the cause of getting people to talk, then that's a worthy way to go for a work of art," said Donis. "Hatred is a better response than not even noticing."

A plywood board outside the gallery displays the artist's words: "Freedom of expression is not a privilege but a right ... all artistic expression must be respected and allowed a voice."

Whether or not onlookers consider the images good pieces of art, they have achieved the goal of get-

Inside the gallery, the exhibit depicts embraces between Queen Elizabeth II and Rigoberta Menchú, Adolf Hitler and a skeletal man, Emilio Zapata and Pancho Villa, and Christopher Columbus and an Aztec warrior, among others.

Mixed reviews

Coriander Reisbord, a 33-yearold artist who lives in Potrero Hill, said she liked the exhibit and its message.

"It's an interesting show in presenting these figures that are icons from different positions and having them meet at the boundaries of sexuality," Reisbord said.

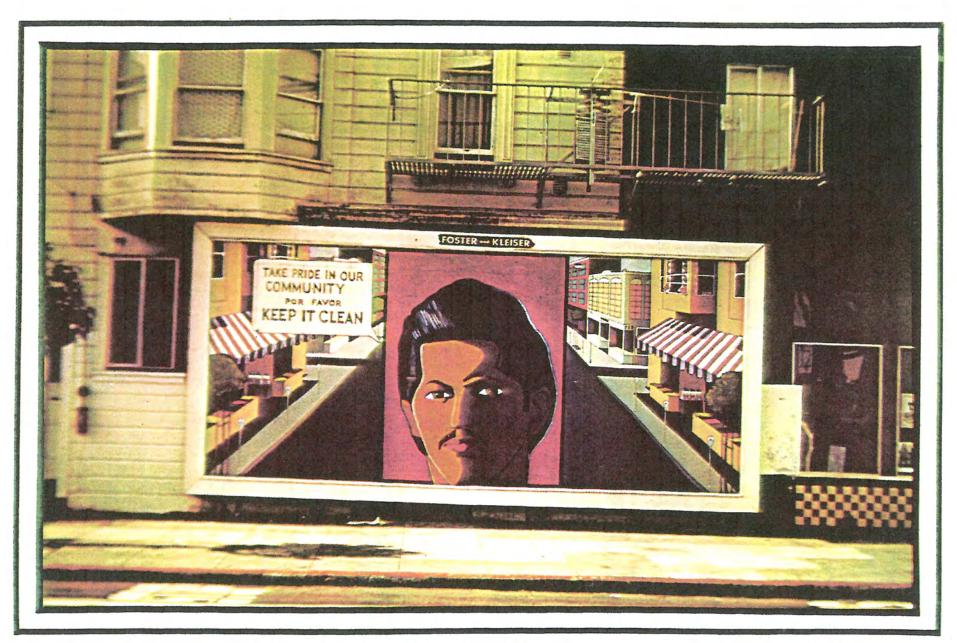
But not everyone saw it that way. Comment sheets placed outside the exhibit were fille good and bad feedback.

"I find this exhibit to be a of a repressed background, one patron. "Why would a want to put Mother Teres Madonna? Only to shock! ! am simply disillusioned th Latin American brother art: not living up to their potent

ting viewers to explore their feelings about homosexuality in relation to popular figures, said Piacentini.

San Francisco police documented the second window-breaking incident but could not classify the vandalism as a hate crime because they could not be sure that homophobia was the motivating factor, said Sgt. Pablo Ossio.

The images, painted on illuminated light boxes, show the figures embracing and kissing. Donis said he had intentionally chosen to match people who were either opnosites or who could counterbal-



1970s. PH. GENERA GARRIA. 02

Remezcla Gráfica/Graphic Remix, San Francisco Museum of Modern Art, September 16, 2016–January 8, 2017 This exhibition, a collaboration between Galería de la Raza and SFMOMA, presents works from Galería's archive. Image: Albert Lujan, Evicted, 2000 (mural installed at 24th and Bryant Streets, San Francisco)					

ADIOS San Francisco EVICTED& EXILED

Remezcla Gráfica/Graphic Remix, San Francisco Museum of Modern Art, September 16, 2016–January 8, 2017 This exhibition, a collaboration between Galería de la Raza and SFMOMA, presents works from Galería's archive. Image: Alma Lopez, Heaven, 2000 (mural installed at 24th and Bryant Streets, San Francisco)				



Remezcla Gráfica/Graphic Remix, San Francisco Museum of Modern Art, September 16, 2016–January 8, 2017 This exhibition, a collaboration between Galería de la Raza and SFMOMA, presents works from Galería's archive. Image: Faviana Rodriguez, Roberto Lovato, and Gan Golan, NO on SB1070 We Will Not Comply Stop Juan Crow, 2012 (mural installed at 24th and Bryant Streets, San Francisco)				



Remezcla Gráfica/Graphic Remix, San Francisco Museum of Modern Art, September 16, 2016–January 8, 2017 This exhibition, a collaboration between Galería de la Raza and SFMOMA, presents works from Galería's archive. Image: Jesse Hernandez and Victor Quiñones, Cultura and Old Schools Ways, 2011 (mural installed at 24th and Bryant Streets, San Francisco)					



Remezcla Gráfica/Graphic Remix, San Francisco Museum of Modern Art, September 16, 2016–January 8, 2017 This exhibition, a collaboration between Galería de la Raza and SFMOMA, presents works from Galería's archive. Image: Julio Salgado, I am Undocuqueer, 2013 (mural installed at 24th and Bryant Streets, San Francisco)		



Remezcla Gráfica/Graphic Remix, San Francisco Museum of Modern Art, September 16, 2016–January 8, 2017 This exhibition, a collaboration between Galería de la Raza and SFMOMA, presents works from Galería's archive. Image: Presente.org, Show Me Your Papers, 2010 (mural installed at 24th and Bryant Streets, San Francisco)				



Temezcla Gráfica/Graphic Remix, San Francisco Museum of Modern Art, September 16, 2016–January 8, 2017 his exhibition, a collaboration between Galería de la Raza and SFMOMA, presents works from Galería's archive. mage: Shizu Saldamando, In Homage of the Mission District and Vida, 2008 (mural installed at 24th and Bryant treets, San Francisco)		



Remezcla Gráfica/Graphic Remix, San Francisco Museum of Modern Art, September 16, 2016–January 8, 2017 This exhibition, a collaboration between Galería de la Raza and SFMOMA, presents works from Galería's archive. Image: Victor Cartagena, Wanted Unwanted, 2005 (mural installed at 24th and Bryant Streets, San Francisco)			



SMALL BUSINESS COMMISSION MARK DWIGHT, PRESIDENT REGINA DICK-ENDRIZZI, DIRECTOR



CITY AND COUNTY OF SAN FRANCISCO EDWIN M. LEE, MAYOR

Legacy Business Registry

Application Review Sheet

Application No.: LBR-2016-17-016

Business Name: Golden Bear Sportswear Business Address: 200 Potrero Avenue

District: District 10

Applicant: Matt Ehlen, General Manager

Nomination Date: October 3, 2016
Nominated By: Mayor Edwin Lee

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	CRITERION 1: Has the applicant has operated in S San Francisco operations exceeding two years?			ore years, with no	o break in
11	• • • • • • • • • • • • • • • • • • •	•	od's history a	· · · · · · · · · · · · · · · · · · ·	of a
	CRITERION 3: Is the applicant committed to mainta the business, including craft, culinary, or art forms?		·		

NOTES: NA

DELIVERY DATE TO HPC: September 19, 2016

Richard Kurylo Manager, Legacy Business Program



Office of the Mayor City & County of San Francisco



Edwin M. Lee

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 Golden Bear Sportswear for inclusion on the Legacy Business Registry.

The purpose of the City's legacy business registry is to recognize that longstanding, communityserving 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.

Golden Bear Sportswear is a long established business in the City and County of San Francisco, first doing business out of a small factory on Howard Street. Since 1922, Golden Bear Sportswear has been manufacturing outerwear providing manufacturing jobs for generations and offering a legacy of durable, quality outerwear. Their wear has influenced many trends through the eras reflecting San Francisco's unique history.

It is an honor to recognize the legacy and contributions of Golden Bear Sportswear to our great city of San Francisco.

Sincerely,

Edwin M. Le

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.

мрриоми.			
NAME OF BUSINESS:			
S. Slater a Son dba: Golden R	Bear Sportswear		
BUSINESS OWNER(S) (identify the person(s) with the highest ownersh			
Schirley Zisman			
J			
CURRENT BUSINESS ADDRESS:	TELEPHONE:		
200 Potrero Avenue	(415) 863-6171		
San Francisco, Ca 94103	EMAIL:		
	mehlen@goldenbearsportswear.com		
WEBSITE: FACEBOOK PAGE:	YELP PAGE		
Goldenbearsportswear.com Goldenbear St	oortswear -> same		
APPLICANT'S NAME			
Matt Ehlen	Same as Business		
APPLICANT'S TITLE			
General Manager			
APPLICANT'S ADDRESS:	TELEPHONE:		
200 Potrero Avenue	(415) 863-6171		
San Francisco, CA 94103	EMAIL:		
Sun Hundred, at 17105	mehlen@goldenbearsportswear.com		
	TARY OF STATE ENTITY NUMBER (if applicable):		
0011138	C0260837		
NAME OF NOMINATOR:	DATE OF NOMINATION:		
Susan Ma for the Mayor's Office			

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		
594 Howard Street	94103	1922		
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?		RATION AT THIS LOCATON		
□ No Yes	192:	1922-1972		
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION		
475 Valencia Street	94103	Start: 1972		
7,13 (10.00)	14103	End: 1988		
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION		
200 Potrero Avenue	0/152	Start: 1988		
200 1011010 101010	94103	End: Current		
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION		
		Start:		
		End:		
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION		
		Start:		
		End:		
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION		
		Start:		
		End:		
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION		
O THE COMPOSITE OF THE PROPERTY.	Zii OODL.	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

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.

LEGACY BUSINESS REGISTRY APPLICATION

GOLDEN BEAR SPORTSWEAR

Golden Bear Sportswear is a San Francisco manufacturer established in **1922 by Samuel Slater**, and has operated continuously in the **Mission** and **Potrero Hill** since then. The original factory was located at **594 Howard Street**, where the company remained for nearly 50 years.

Golden Bear Sportswear makes outerwear. Not only do our styles reflect San Francisco's unique history, but they've also been a part of "Americana," anchoring eras in our common history that show changing tastes and times.

In the 1920s, the company manufactured **dockworker's** jackets, worn by longshoremen who needed both warmth and durability at a reasonable cost. In the 50's we started making jackets for high school and college athletes with embroidered letters—the **letterman** or **varsity** jacket. In the 1960s, in the era of the Summer of Love, we made jackets for band members of the Grateful Dead, Jefferson Airplane and others. The tastes of the '60s incorporated a willingness to experiment with styles, blending traditional western styles with other jacket details.

The company was originally owned by Samuel Slater, and it was his wish that his son join the business with him. But his son went to the University of California, Berkeley, and it's rumored that he played for the football team. Samuel's son eventually became a lawyer. Samuel may have lost a business partner, but he did change the name of his business to honor his son's alma mater. The symbol for Cal, the bear, was incorporated in the name and became part of the logo and the brand.

In the beginning of the 1950s, Berek Winter, a Jewish immigrant from Poland, came to work for Samuel Slater as a leather cutter. Berek's story is memorialized in the **Jewish archives of holocaust survivors**. Within a decade of hard work, Berek bought the company. The Winter family still owns and operates the business, with **Schirley Zisman**, Berek's youngest daughter, serving as president.

Schirley worked to upgrade and add a fashion element to traditional styles. In the 1980s she worked closely with a new store located on Polk Street, called **Banana Republic**. That fruitful relationship helped develop the leather outerwear part of the business for this nascent company. And a lasting relationship between Banana Republic's founder and Schirley remains to this day.

The tilt toward fashion allowed the company to market its San Francisco-influenced ethos to national retailers, like the **J. Peterman Company** and **Nordstrom**. In the 1990s Schirley wrote to **President Bill Clinton**, explaining the challenges of being a domestic manufacturer in a retail world that was increasingly using lower-cost imports. The president invited Schirley to the White House and featured Golden Bear Sportswear in a speech, and the two become fast friends. Many of President

Clinton's pictures feature him in the classic bomber-style jacket that Schirley gave him. This newfound connection led to Golden Bear making jackets for other political luminaries, including **Willie Brown**, **Gray Davis**, and the world leaders attending the 2011 **G8 World Summit**.

Golden Bear Sportswear still serves San Francisco and the Bay Area. We make motorcycle jackets for the **San Francisco Police Department**, customizing jackets to each officer's individual preference. We made jackets for the **Mayor's Office** each time the **Giants** won the World Series. Our local showroom is *the* place to find deals on quality jackets for locals in the know, some of whom have been loyal customers for decades.

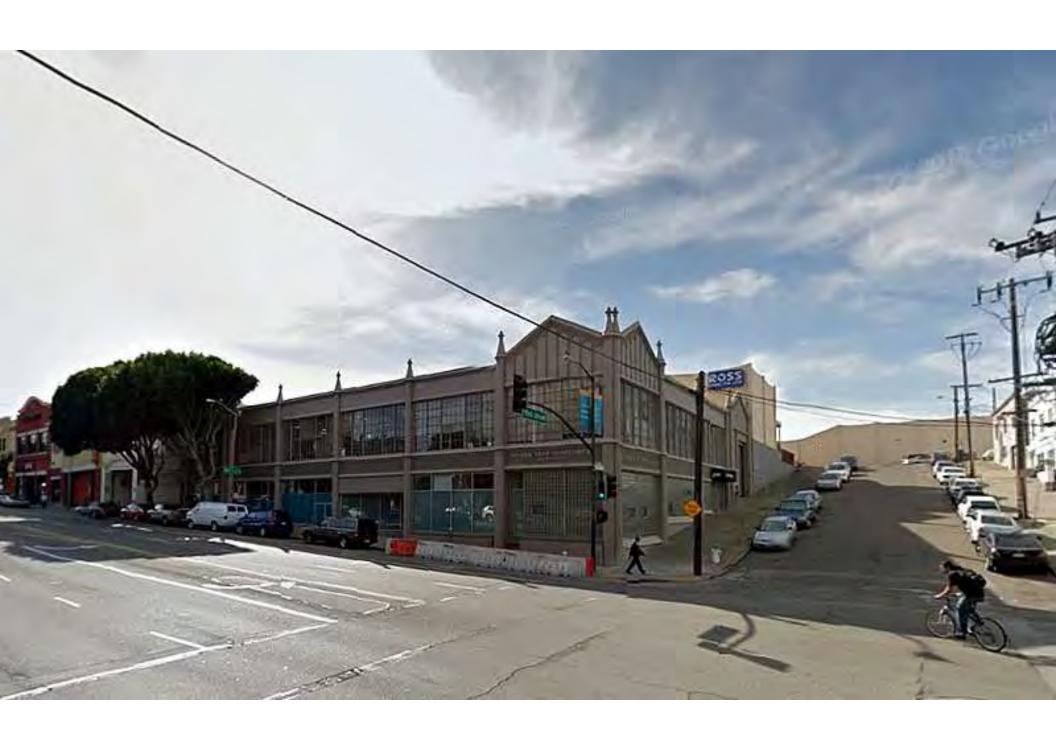
We have twenty-five employees, mostly San Franciscans, with an average tenure of over 20 years. The craft of designing and making apparel is disappearing from the City. The labor pool has shrunk with changing demographics.

Across the decades we have been able to survive by adapting to changing circumstances. In recent years, though, rents have gone up, and new regulations have driven up labor costs. The new economic realities of doing business in the City have given us our biggest challenge yet.

We appreciate programs to help businesses like ours, as we try to sustain our place in San Francisco history.

IMAGE INDEX

- 1. Factory at 200 Potrero
- 2. Vintage photo of the original location at 594 Howard Street
- 3. West Coast Garment Manufacturer's directory, featuring the owner, Berek Winter
- 4. The Grateful Dead in Golden Bear
- 5. Classic Bomber jackets from vintage L.L. Bean catalog
- 6. Article from the S.F. Chronicle featuring Schirley and Berek Winter with a jacket made for Pres. Cinton
- 7. President Clinton in one of his many Golden Bear jackets
- 8. A featured article from Shinola
- 9. Mayor Ed Lee presenting a Golden Bear World Series jacket to Bruce Bochy
- 10. Pitcher Barry Zito featured in GQ magazine wearing a Golden Bear varsity jacket
- 11. A classic dockworker jacket
- 12. A classic varsity jacket
- 13. A classic pea coat









Jealuring

- PROMOTIONAL MATERIAL
- . EFFICIENCY AIDS
- COST CUTTING
- PRODUCTION TECHNIQUES
- DISTRIBUTION
- MARKETING
- DESIGN
- . STYLE
- TRENDS
- TEXTILE and FABRICS
- MACHINERY and EQUIPMENT
- LABOR and MANAGEMENT
- COST ACCOUNTING

WESTERN APPAREL INDUSTRY

Vol. XXI, No. 6 June, 1963

Published Monthly at 117 West 9th Street Los Angeles 15, California Phone - "Adinas 6-5379 - MAdinos 6-5379

> Publisher FRANK R. ACKERMAN

Managing Editor
DENYSE C. SELESNICK

Associate Editors
SHARON VALERA
ELEANOR STRICKLAND

Contributing Editors
MARVIN M. SELESNICK
EVE CRANE
JANICE PENNEY
ERNEST W. FAIR
SHARON GRIESHABER
PAT ROBERTS

New York Representative
SAM GLASSFORD
342 Medison Ave. (Rm. 926)
New York City 17, N. Y.
YUkon 6-4274

Circulation Manager N. LEIGH

Subscription. One year, \$2.60; two years, \$5.00 in U.S., and its possessions. Mexico, South and Control Amorica, Canada and elsewhere, \$4.00 per year.

WESTERN APPAREL INDUSTRY, INNE, 1965.
Vol. XXI, No. 6 - Published manufrix at 117
West 9th 5t. 50/th 1986, i.e. Angeles 15, Culif.
Scheeniglion min. \$2.00 per year.

Meet the New Officers of the:

PACIFIC COAST GARMENT MANUFACTURERS

1963-64

PRESIDENT



ALEX STEINBERG

VICE-PRESIDENT



PHILIP BROOKS Betty Brooks Co.

VICE-PRESIDENT



JAMES WHITE Rose Marie Roid

SECRETARY



BEREK WINTER Golden Bear Sportswear

TREASURER



MARTY FIELDS Duke of Hollywood





Bean's Flying Tiger Jackets

leafeled after the leather Flying Tigors, inckets issued to WWII thehter offorts. Made from supple, hand-picked 100% goat leather valued for windproof protection and its legendary bility. Miditary spec features include heavy-duty brass zipper leather storm tlap. Deep, chual-entry cargo/handwarmer ets. Inside map pocket. Clasticized kint waist and cuffs are wood. Size Large back length approx. 28. Made in USA-her imported. Dry clean with a leather specialist. Can be worn a light secure.

wine Treers is used under because from FedLs. Corporation. sarling Lineal with warm 100% shearing wood in body. gram Thinsulate in sleeves. Comfort rated to 5 F. nsulate Insulated Has warm 100 gram Thinsulate ation in body and sleeves. Comfort rated to 4 F. insulated Case, superior wind protection year-round. Fully I with smooth 100% hylon faffets.

Sizes

len's Regular: S 34-36 M 38-40, L 42-44, NL 46-48, L 50-52.

len's Tab M to XXL. Talk are 2 famuer overall, 1° at sleeves.

Shearling Jacket

Plush mouton collar and shouting three bains in tody. Same rugged weathered leather as on style described below.

Calar: Weathered Brown.

UR18539 Shrading

Regular \$335.00 Tall \$365.00

Weathered-Leather Jacket

Freated to achieve the righty colored look of a well broker to flight packet without my of the wear and tear.

Color Weatered Brown.

UR17015 Issulated

Regular \$255.00

1 all \$275.00

UR17016 Unamediated

Kendar S240.00

1.1 \$260.00

Original Jacket

Propular for its classic approxime since first interchised. Color: Dark Brown.

UR17013 Insulated

Regular \$250.00

1.41 \$270.00

UR17014 Compulated

Regular \$228.00

5248.00

Why Clinton Likes the Local Leather

Bill's bomber jacket began life in the city

BY JERRY CARROLL

CHI IONICLE STAFF WRITER

because President William Jefferson Clinton ever actually served so much as a mit sate in the military. The very opposite is true, as is well known. Or because he favors a military build-up. Au contraire, as our a French friends say.

They — the Clinton staff and friends—
cal I him Bomber Bill because of the leather jacket he wears so often it's becoming
lik e a second skin. Thicker even than a
po litician's hide and lots warmer, it's a
co py of the jacket Army Air Corps fliers
w ore during World War II.

There's Clinton yakking with hard hats or a porch in Washington, D.C., before his ec anomic address. There he is again, just of I tae chopper from Camp David. On



BY ERIC LUSE/THE CHICONIC

Schirley Zisman, with her father, Berek Winter, models a bomber jacket like the one their company, Golden Bear Sportswear, sent to President Clinton. It's complete with the presidential seal on the inside.

these as well as many other outings that don't require a suit and tie, he's decked out in the jacket that won the air war.

He got the surprise gift thanks to Schirley W. Zisman, 41, boss of marketing at Golden Bear Sportswear in San Francisco. She voted for him and so did her 6-year-old in a school election. "His eyes lit up with pride and excitement," Zisman wrote Clinton in Little Rock. "In his eyes, I saw my past and my future." Then came the repentence so central to the Southern Baptist faith of Billary. Yes, during the '80s, Zisman wrote, we had our leather jackets manufactured off-shore. Korea, to be specific.

"They were the worst years of our lives," she said in the letter. "After four years of endless faxes and trips to the Far East, we made a decision to no longer man-

BOMBER: Page B4 Col. 3

CAIBER

BOMBER: Locally Made Jacket Is Clinton's Favorite

From Page Bl

ufacture abroad. All of our prodnot is now made in the U.S.A. Life seems normal again. Our business is flourishing. Our customers respect our product. We are not just another importer. We are Made in USA."

Not only that, but union made. Not only that, but made by immigrants from Hong Kond, "huddled masses," as the Statue of Liberty. has it, formerly "yearning to be free." No way could Clinton pass up this trifects, particularly with a D.C. winter in the offing.

The first time Ziaman saw Cilmton wear the jacket was on Thunksgiving. "My family," she wrote, "was ecstatic watching the national news on television." She added in the note "It's been thrilling catching glimpses of you enjoying that good old sturdy homber that never fails to make a man happy."

Three days after Clinton got the jacket, his secretary called Zisman to say, "He just loves the jacket. He never takes it off." Hillary has one, too, and so does Cholsea.

"It's become like a uniform," iid Eisman. Seeing how much the

bom liked the jacket, 50 members of the transition team ordered them. Then Golden Bear made 200 more for the people who entertained at the inaugural. This included the likes of Michael Jackson, Earbra Streisand, Linda Roustadt and Fleetwood Mac.

"We had 14 days to do it," said Zisman. The company makes 100,000 leather jackets a year, most marketed through fancy retailers like Brooks Brothers, Gap, L.L. Bean, Lands' End and Hammacher. Schlemmer & Co.

She is sales manager for the family-owned firm, which has about 100 employees and annual sales of \$16 million, it was founded In 1922 as S. Slater and Sons, with a factory at Second and Howard streets. After three moves, including a 25-year stay in the Mission District, the company found a new home four years ago at a former balcery at 200 Potrero Avenue.

It was resumed Golden Bear after a Slater got his football letter at the University of California at Berkeley, Berek Winter went to work for the company in 1948; becoming a partner.

He had fled Poland a decade

earlier with a group of rabbis during the Holocaust, ending up in Shanghal, where he formed a clothing company and married an Austrian, Greta Zuckerman, who was a seamstress. The couple and their young son, Marty, came to the United States when the Communists gained control of China. They were originally bound for New York but fell in love with San Francisco.

Winter bought the company eventually, and his three children - Elsa Lerner, the third, is varsity tarket division manager - went to work for it as teenagers. It took off when Patricia and Mel Ziegler of Banana Republic put the bomber jacket in one of their early catalogs. They cost \$395 at a retailer, but you can get them for \$270 at Golden Bear's outlet at the factory.

Ken Allen, 70, a retired firefighter who lives in Novato, flew In B-24s and B-17s during World War II. He wore the genuine article in the Pacific. He muses on the irony of the draft-dodging Clinton sporting a bomber jacket.

"It has more than just crossed my mind. I guess he just likes milltary stuff - that and hamburg-



IN AUSCICATED PARTIE

10

fr

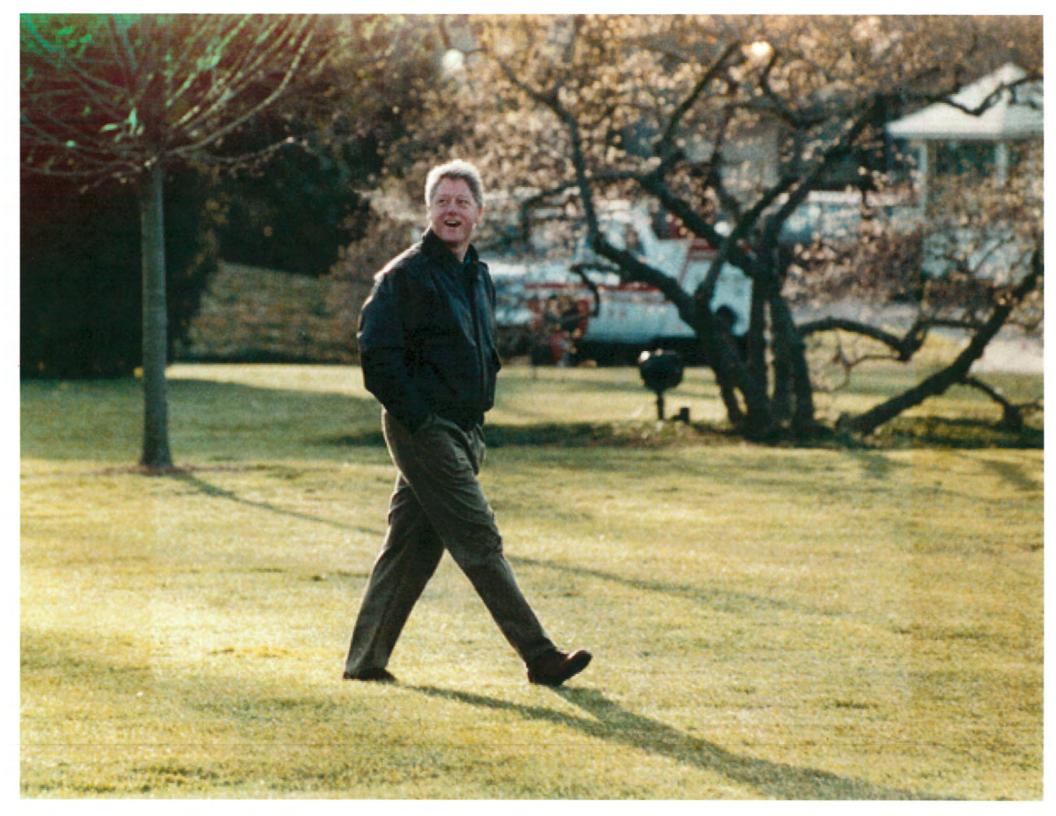
Fe

DO

Sta

Procident Clinton wears his jacket from Golden Boar Sportswear while palling around with construction workers in Washington,

широм



....

HOME > MADE BY HAND IN SAN FRANCISCO

THURSDAY, JANUARY 2, 2014



MADE BY HAND IN SAN FRANCISCO



Golden Bear Sportswear is one of America's great heritage companies. Founded in San Francisco in the early 1920's, the company's classic American style began with their original product—durable dockworker jackets for the region's booming shipping industry. In the 1950's the company produced many more iconic American jacket styles, such as the varsity jacket, the bomber jacket, and the motorcycle jacket. Their apparel has been worn by everyone from Presidents of the United States to members of The Grateful Dead.

We recently collaborated on a varsity jacket with Golden Bear—available exclusively in our flagship stores in **New York** and **Detroit**—and we're incredibly happy with how it came out. To mark the occasion, we called up Schirley Zisman—one of the owners of Golden Bear—and asked her a few questions.

Click through to see the result of our conversation.





SIGN IN ▼ PROMO

LOOK SHARP



LIVE SMART

STYLE

WOMEN

ENTERTAINMENT

LIFE + MORE





Like Tweet \$107

E-MAIL COMMENTS :

Outta the Park

Stirrups, saggy pants, eye black: There hasn't been much worth borrowing, stylewise, from America's pastime. Until now. Fashion's heavy hitters have stolen the classic baseball jacket from the diamond and redesigned it for the street. So we asked six of the game's brightest allstars to show you how to swing it

PHOTOGRAPHS BY CASS BIRD

April 2013

▶ PLAY



PREVIOUS

5/8

NEXT **▶**

NEXT .

PRINT A RSS

San Francisco Giants, Barry Zito Redeemed himself from mega-bust status during the Giants' 2012 title

Read the Barry Zito GQ+A here.

Jacket, \$637 by Golden Bear Sportswear. T-shirt, \$74 by Alexander Wang, Pants, \$198 by Unis. Sneakers by Puma by Alexander McQueen.





The 21 Books From the 21st **Century Every** Man Should



GQ Exclusive: Stream Florence and the Machine's



The Baseball Jacket

◆ PREVIOUS 5/8

Style, Fashion, Baseball, Baseball jacket, MLB,

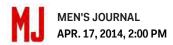






BUSINESS Insider

12 Men's Clothing Items That Will Last Forever



There's nothing wrong with a statement piece, but we like stoic clothes – garments that don't whine and don't wear thin.

Built for the long haul, these clothes are carefully made of the right stuff and designed for function rather than form. Your favorite pair of khakis will have dissolved to dust before these jeans and jackets give up the ghost.

These are the clothes that will outlast you.

1. IWC Portofino Automatic



IWC Schaffhausen

No sixties film star would be seen without a bombshell blonde – and this watch – on the Italian coast.

Named after the port side town of Portofino, this stainless-steel timepiece features classic Swiss engineering and Italian flair, thanks to its simple dial (three hands and a tiny date) and a mesh bracelet. [\$4,500-\$11,700] — Ben Clymer

2. Birdwell 301s

According to legend, SoCal surfer Dale Velzy and buddies at the Manhattan Beach Surf Club invented the modern board short by cutting their white sailor pants just above the knee.

Why the long length? Their decision was one of practicality: the length



Birdwell Beach Britches

prevented their thighs from chafing against their wax-covered boards.

While hemlines have periodically risen and dropped over the ensuing six decades, quality baggies like Birdwell 301s still measure 15 inches, long enough to honor Velzy's vision but short enough to fit today's more tailored look.

Handmade in California by the same family since 1961, Birdwell Beach Britches are extremely durable: They're made of two extra-thick layers of heavy nylon that are double-stitched for strength (expect 10 seasons of use) and nicely designed to dry quickly.

They're available in 26 colors, but we dig royal blue and classic red, worn by Newport Beach lifeguards since 1961. [\$61] — Blaine McEvoy

RELATED: 15 Essentials For Every Man's Wardrobe

3. Worth & Worth Aria Felt Hat



Worth & Worth Hatshop/Facebook

Come cold-weather season, style-conscious men have two choices when it comes to headgear:

They can reach for a beanie (which is acceptable, if always considered casual) or don a hat.

Like a proper hat, with a brim and made from rabbit hair felt (only beaver beats it for durability).

Which is to say, of the timeless varieties worn by Messrs. Bogart, Sinatra, and famed archaeologist Dr.

Henry "Indy" Walton Jones Jr. (and not of the sort worn by pro athletes).

We see echoes of those classic styles in the Aria, a winter-weight, made-to-measure, 100-percent rabbit hair lid from New York milliners Worth & Worth. We pair ours with well-tailored suits and a three-quarter-length overcoat.

However, W&W proprietor and head designer Orlando Palacios has a completely different take: "The Aria can be rocked with almost anything," he insists, though he cautions that whatever you choose, refrain from cocking yours all the way back. "A little snap in the front, just above the eyebrows, is the age-old way," he says.

Palacios says the Aria, like all his hats, is not only made with the finest textiles but, as a veteran designer and manufacturer for 20 years, it's also a product of love, sweat and, sometimes, literally blood ("we prick our fingers hand-sewing the bands," he says).

We think they look all the better with a few stains and scrapes of hard use, so don't be afriad to wear yours in a snowstorm or even in the summer on the ranch. And like your fedora-wearing forebears, we'd suggest pairing one with the ultimate accessory: a sweet dame around your arm. [\$275] — Mihal Freinquel

4. Filson Original Goatskin Gloves



We love the look and feel of these gloves from Filson, Seattle's long-standing supplier of luxuriously rugged (and ridiculously cool) outerwear.

Offered in a flexible leather that earns a rich patina over time, they're tough but not bulky, with a great sense of touch and ease of movement.

Suggested uses include ranching and hunting, but they're lightweight enough for everyday use, too, making them essential for men of all stripes, from roughnecking Wyoming cowboys to cubicle farming greenhorns.

Filson

In our city-slicking opinion, the handsome golden finish boasts just the right amount of modesty, making these complementary to

everything in your wardrobe, from fitted flannel to made-to-measure suits. [\$80] — Phyllis Fong

RELATED: 25 Easy Ways To Upgrade Your Style

5. Shockoe Denim's Drugstore Cowboy Selvedge Jeans



Shockoe Denim/Facebook

A good pair of jeans can weather years in the daily rotation before being put out to pasture or Goodwill.

The challenge then becomes finding a deserving replacement.

The hand-stitched Drugstore Cowboy from Shockoe Denim, a new selvedge retailer in Richmond, offers the sort of durability and classic look that promises to stand the test of time.

Shockoe founder Anthony Lupesco, 27, grew up steeped in the traditions of fashion; his parents were in haute couture fabrication in

Italy and would dole out his allowance by having him count buttons and thread supplies in their factory.

Shockoe Denim, named after the store's working class neighborhood, takes the approach of high-end fashion construction, thus the hand-stitching, and democratizes it with copper rivets and denim.

Lupesco sources his denim locally from the oldest operating denim manufacturer in the U.S., North Carolina's Cone Mills, one of the original suppliers of Levi's. The indigo-dyed, raw selvedge denim comes into the renovated Avis Car Rental garage that serves as Shockoe's production facility and outlet.

Behind what used to be the rental counter — now the retail counter — a full window affords shoppers a view of what is now the factory floor. Seven employees cut and stitch jeans into a shape that is a medium rise, slim through to the thighs, and straight down after the knee.

Imperfections are part of the look: The fabric has the signature wave of a handcrafted garment. [\$235] — Ian Rowan

6. Earl's Apparel Gung Ho Camp Trousers



A year or so ago, select items manufactured by a mysterious clothing label named Earl's Apparel began to infiltrate the shelves of trend-setting shops with an American-made focus, including Hickoree's in Brooklyn and Independence in Chicago.

The clothes were durable takes on wardrobe staples, garments perfectly designed to take a beating.

Turns out that the company, operating out of the small town of Crockett, Tex., has been making durable, well-priced work wear for a few decades under the Stan Ray and Gung Ho labels.

Stan Ray makes work wear for stylish painters and plumbers, while Gung Ho is

known for its expedition gear, which looks jungle-ready. This makes Earl's, as the umbrella organization, a sort of strange, surprisingly high-quality off-brand version of Carhartt.

Names aside, the clothes are great, especially the Gung Ho Camp Trouser, which is constructed from 12-ounce cotton duck with deep fatigue-style front pockets and two button-down back pockets.

The cut is more relaxed than the slim-fitting, dressier chino options out there, so these are great for non-office work and outdoor play. Play mostly.

At no-frills retail sites like America's Virtual General Store, you can pick up a pair in olive drab, khaki, or classic duck brown for \$39. This isn't fancy stuff, and these pants don't call attention to themselves, but they can take a beating, get up, and take another one; they're as rugged and mysterious as that guy Earl who makes them. [\$39] — Phyllis Fong

RELATED: Where Men Should Shop Online

7. Grenson G-Two Jacob Boot

The Grenson brand goes back to 1866, when William Green, who had been making boots in his childhood cottage in Northamptonshire,



Grenson Shoes/Facebook

England, set up a more formal production system.

Greens Yard, launched in 1874, became the first factory in the world to use Goodyear welt construction, a game-changing method of attaching the boot upper and insole to the bottom sole by means of a "welt" strip.

You don't have to know the ins and outs of cobbling to appreciate the chief advantage of Goodyear welting:

This time-consuming manufacturing process means that shoes can be resoled repeatedly,

over decades and sometimes indefinitely. Grenson shoes have a hell of a half-life.

The heritage English shoes are an investment few men make lightly, but the arithmetic works out. They say you haven't even broken these expensive shoes in until you've had them resoled multiple times. And, despite its Victorian roots, the company is less stodgy than one might suspect.

Grenson wares are smartly offered in three classes: G:Zero, G:One, and G:Two, plus the limited-edition G:Lab series, which includes experimental options in mixed materials, including a suede-and-camo canvas, crepe-sole derby. The more accessibly priced G:Twos are the entry-level option.

Our pick of the collection is the G:Two Jacob boot, a city-ready merger of two iconic British styles, the punched wing-tip brogue and the Chelsea boot (the short jodhpur boot worn by a varied cast over the years, including Beatles, Stones, and Stormtroopers).

The elastic siding and back pull tab make these a breeze to get on and off. We're also fans of the natural-colored double leather sole, which provides a little gentle visual texture against the all-black body.

Classic, hard-wearing, and undeniably cool, this is one pair you'll keep around for the long haul. Good news: Grenson itself does some top-notch resoling work. [\$435] — Phyllis Fong

8. American Giant Heavyweight Full-Zip Hooded Sweatshirt



American Giant/Facebook

Whether it's of sentimental value or has just been beaten into perfection, a well-aged hooded sweatshirt is a style necessity for men — the closest thing to a safety blanket we're allowed.

Hoodies are worn and worn until they wind up in tatters or the garbage.

Fortunately, American Giant has engineered a hoodie that can't be killed. A basic hoodie seems pretty simple to build.

Add a drawstring hood to a sweatshirt and sew a pouch or pockets at the waist. That's it.

But the longevity-obsessed designers at San Francisco-based American Giant took a different approach. Founder Bayard Winthrop hired Philipe Manoux, the man responsible for the first iPhone touchscreen, and asked him to create an improved hoodie prototype.

Manoux started with the material. He chose heavyweight cotton, rather than the polyester-cotton used by most labels, for its exceptional durability and softness.

He then masterminded a method of picking out individual loops in the fabric to make it fluffier and more comfortable on the inside and added spandex to the sleeves to prevent stretching out over time. The hood's drawstrings were dyed to match each color and heavy-gauge thread was used on each seam so nothing could pull loose.

But the biggest change is form, not material. Manoux's hoodie is fitted close to the chest and tapered around the stomach, doing away with the slouchiness of traditional hoodies. It would follow that a fitted hoodie would be harder to move around in, but Manroux added side panels with a bit more give.

These panels allow for the arms to be raised without losing the fit, and they join the front of the garment to the back, which provides wearers with a bit of give should they pack on a few pounds.

That last feature is more critical than you might think because the hoodie, which shrinks on first wash, is as durable as any work coat and will remain in your closet forever. It may not be your oldest hooded sweatshirt yet, but it will be. Just give it time. [\$79] — Ian Rowan

RELATED: The Best New Men's Watches

9. Wigwam's El Pine Socks



Wigwam Mills Inc./Facebook

When it comes to something as basic as socks, you might not think there would be much difference between one pair and another.

Stylish men and serious athletes know better. They also know this: It's hard to improve on a classic.

Wigwam has been making socks in Sheboygan, Wisc., since 1905 and is responsible for many of the innovations you've never thought much about, including the colored toe seam and the integration of stretchable, breathable nylon fiber into wool.

But the brand doesn't invent for the sake of invention. These Badger Staters know a good thing when they see it.

The brand's classic El Pine socks are a very good thing, indeed. When you think of a classic boot sock, the El Pine – a marled number made of homespun ragg wool reinforced at the heel and toe – is probably what springs to mind (even if you didn't know its name).

The wool in this sock is sourced from American yarn spinners, and the whole thing is constructed domestically to ensure maximum quality. Though Wigwam now does a fast trade in technical socks for skiers, boarders,

and outdoorsmen, the company hasn't changed the process of constructing an El Pine since 1948 because there is really no room for improvement.

Let the ultra runners and polar explorers have the more complicated stuff. We're sticking with the El Pines because they're thick enough and tall enough to shield our shins when we pull our boots tight and because they heat up perfectly if you lay them across a radiator for five minutes before pulling them on. Classics stay classic for a reason. [\$15] — Phyllis Fong

10. Randolph Engineering Anniversary Aviators



Randolph Engineering (RE)/Facebook

Men shopping for sunglasses may find themselves unpleasantly surprised by the quality of materials used to sculpt even the priciest pairs.

With so much emphasis put on trends and design, workmanship and durability sometimes seem like afterthoughts.

That's why you turn to Randolph Engineering, supplier to NASA and the military, which is set to commemorate the 35th anniversary of its aviator

line with what may be the coolest pair of glasses you've ever seen.

Only 100 pairs of the Anniversary Aviator, now available for preorder, will be sold. And they will be sold quickly for two simple reasons: platinum and lizards.

The Anniversary features a gorgeous platinum-plated frame, and the bayonet-style temples, which curve gently inward to embrace your skull, are wrapped in delicately tanned black Tejus lizard leather.

The lenses? Hard, ultra-high-clarity mineral crown glass, fully polarized, with a perfect gray tint, an antireflective coating, and impact resistance exceeding the highest standards.

Beyond the exquisite build quality, these glasses are lightweight, comfortable, and impossible for even stunt pilots to shake off. Seems like the perfect way to celebrate an anniversary. [\$450] — Jeremy Spencer

RELATED: 7 Online-Only Men's Style Brands Not To Miss

11. Red Wing Pioneer Belt In Oro Russet

Red Wing may be best known for its iconic boots, but the company recently branched out by releasing a collection of belts made from the same leathers and at the same historic Minnesota tannery as its premium range of Red Wing Heritage shoes.



Red Wing Heritage

One look at these handsome additions to the lineup and the question is: Why did they wait so long?

The Pioneer belt, which comes in four warm colors from russet to black, is handcrafted and finished using oiltanned, full-grain leather made from heavyweight cattle hides and solid brass hardware.

As in the extremely durable Red Wing boot, the material gets better with age, acquiring nicks, scuffs, and wear patterns from everyday use and abuse.

Buy one of these and you're likely to be set for the next decade. And yeah, you could match your belt to your boots if

you want to get obsessive, but we kind of like keeping it a bit more casual. [\$115] — Phyllis Fong

12. Golden Bear Jackets



Golden Bear Sportswear/Facebook

If you're an aficionado of outerwear, you've probably noticed jackets by Golden Bear Sportswear popping up in department stores and some of your favorite menswear boutiques.

With a spike in special collaborations and a bump from some of the world's biggest retailers, a Golden Bear piece will probably find its way into your closet some time in 2014, which is pretty remarkable, since the San Francisco-based brand has been making classic, Americana-inspired jackets

for almost a century.

Schirley Zisman, the owner of Golden Bear, has a theory about what's made the brand so appealing over time: "San Francisco has a certain sophistication, yet it's also edgy. We're not flashy at all, like some other cities might be. I think that's like our garments."

Admittedly, San Francisco's style has been in Golden Bear's lifeblood since the beginning: Back in the 1920s when the company first started, it made specialized, durable jackets for the Bay's dock workers and longshoremen.

Since then, Golden Bear has had the distinction of both inventing and perfecting some of the most classic American outerwear styles, from varsity and motorcycle jackets to classic bombers.

Golden Bear has also made a wide variety of custom jackets for some seriously high-profile clients.















MADE IN AMERICA

An outfitter says good-bye to the Letterman show

Kevin Kane

Monday, 18 May 2015 | 8:00 AM ET





When David Letterman tapes the final episode of his venerable latenight talk show on May 20, it's not just viewers who will miss him; a San Francisco sportswear company is losing one of its best customers.

Golden Bear Sportswear has been making Letterman's "Late Show" staff jackets for more than 15 years. "He designs them himself," said the company's president, Schirley Zisman, of the varsity letterman-style jackets. "He gives them away as gifts every single year."

Golden Bear produces classic American sportswear, and they've been doing it for nearly a century right here in the United States. And although you might not recognize the name, you've probably seen their products.

Letterman isn't the only celebrity fan. Over the years, many famous celebrities have donned their iconic bomber jackets-from Paul Newman and Justin Bieber to Kate Upton and the Grateful Dead.

Read More > 10 secrets you'd never guess about 'Shark Tank'

Maybe the most famous jacket they ever made was called the "Billy Bomber," named for President Bill Clinton. When Clinton was elected in 1992, Zisman sent him a Golden Bear bomber jacket as a gift. Not only did Clinton wear it all the time, he also ordered hundreds of similar

When everything thinks, you can outthink



Learn more about what Watson is working on today

Shop the IBM Marketplace

Discover more about Watson



Learn More

FROM THE WEB

Sponsored Links by Taboola

They Laughed When He Rec'd Amazon in 1997 The Motley Fool

7 Outrageous Credit Cards If You Have Excellent Credit

NextAdvisor

The Net Worth of the Trump Kids Bankrate

jackets for the U.S. Secret Service and to give as gifts to other world leaders.

"We're not aware of a lot of competitors who do exactly what we do," said Matt Ehlen, Golden Bear's general manager. "There really aren't a lot. And I think that's one of the things that make us unique, because we are made in America. "If you are an aficionado of classic outerwear, you may have noticed the jackets made by Golden Bear Sportswear, which outfits the" Late Show with David Letterman" and other celebrities. Of late, the brand has been popping up in department stores and menswear boutiques.

The appeal is the Americana-inspired look: The San Francisco-based company has been making the bomber jacket since the 1920s. The company got its start when it first made specialized, durable jackets for the local Teamster's Union Bay's dock workers and longshoremen. Golden Bear eventually started making the staples of American outerwear: motorcycle jackets, bomber jackets and pea coats.



Jeffrey R. Staab | CBC | Getty Images

Actress Julia Roberts, donning a Golden Bear jacket, makes her final visit to the "Late Show with David Letterman" on May 13, 2015.

In the 1950s, one of the factory workers, a Holocaust survivor named Berek Winter, bought the business from the original owner. His daughter, Schirley Zisman, grew up on the factory floor, and today she is president of the company.

"During the '70s a lot of the rock stars would come here, and we made jackets for the Grateful Dead, for the Doobie Brothers, Janis Joplin, the Rolling Stones."

Golden Bear made most of their products for other companies who put their own labels on them. Almost all of the work was done in San Francisco until the 1980s, when they started manufacturing A-2 bomber jackets for a local clothing store called Banana Republic. "The product was so well received that we couldn't keep up with the demand."

Banana Republic asked Zisman to move production to a larger facility overseas. "We went to Korea, and we started manufacturing our A-2 bomber jacket there. After that, we saw that that was a pretty good way to work, so we expanded it to the Golden Bear line."

Don't Settle For A Dollar Shave - It's Not Worth It Harry's

by Taboola

Here's how much the richest Americans have saved for retirement

Clinton's illness goes faint as Trump shows new lack of discipline

Why Olive Garden's unlimited pasta pass is like throwing spaghetti at a wall

A correction is coming, and nothing can stop it, this economist says

The iPhone 7 reviews are in. Here's what people are saying

Wells Fargo, a buy after bad behavior?

MOST POPULAR



How to stream the NFL's 'Thursday Night Football' game for free on Twitter



Want to bet on a rate hike? Goldman has a bold play for you



Why everyone needs to pay attention to the bond market



Elizabeth Warren: 'There's a serious problem with senior management at Wells Fargo'



Samsung, safety regulators officially recall about 1 million Galaxy Note 7 phones

Back in the USA

By 2007, 65 percent of Golden Bear's manufacturing was done overseas in Korea and China. Then the financial crisis of 2008 hit.

"Obviously, there was a lot of turmoil in the financial markets. There was a lot of turmoil in retail markets. And that year affected us a lot as well. We had a precipitous sales decline," Ehlen recalls, "and the import business really got hammered."

Read More > 5 tips to beat stress and make daily life easier

"We couldn't meet production minimums anymore in China. We didn't want to have to buy 200, 300 jackets at a time and not sell them," said Zisman.

So seven years ago the company decided to reinvent itself by bringing 95 percent of production back to San Francisco and promoting the Golden Bear name by doing collaborations with young hipster brands—like Shinola, Unionmade, Club Monaco and Engineered Garments—that like the cache of the "Made in the USA" label.

"During the '70s a lot of the rock stars would come here, and we made jackets for the Grateful Dead, for the Doobie Brothers, Janis Joplin, the Rolling Stones."

-Shirley Zisman, president of Golden Bear Sportswear

"The companies they collaborate with appreciate that we're here in San Francisco and that we're a made-in-U.S.A. company, and they want to be affiliated with us," said Zisman.

The strategy seems to be working. Since 2007, Golden Bear has doubled its workforce to 30 people, who make around 25,000 jackets a year. The private company won't disclose sales but notes that its products are sold throughout the world with a "Made in U.S.A." label, which helps sell them.

Read More > Biggest mistakes entrepreneurs make: Lemonis

Golden Bear has exciting new celebrity collaborations coming up—ones they can't even mention yet—but for now they're enjoying the bittersweet end to their working with David Letterman.

"He's been wonderful to our company. And you know, we're going to be very sad to see him go."

Kevin Kane CNBC Producer

FROM THE WEB

Sponsored Links by Taboola

They Laughed When He Rec'd Amazon in 1997
The Motley Fool

Sponsored

- 1. Best Retirement Savings Plans
- 2. 10 Best IRA Plans
- 3. Reverse Loan Calculator
- 4. #1 Reverse Mortgage Calculator
- 5. New Reverse Mortgage Rates

7 Outrageous Credit Cards If You Have Excellent Credit

NextAdvisor

The Net Worth of the Trump Kids

Bankrate

I'm a Mom that Loves Blue Apron, Here's Why

SweetToothSweetLife for Blue Apron

How Rich He Got Doing "Gods Work" is Disgusting

Your Daily Dish

San Francisco: This Meal Service is Cheaper Than Your Local Store

Home Chef

MORE FROM CNBC

by Taboola

Here's how much the richest Americans have saved for retirement

Clinton's illness goes faint as Trump shows new lack of discipline

Why Olive Garden's unlimited pasta pass is like throwing spaghetti at a wall

A correction is coming, and nothing can stop it, this economist says

The iPhone 7 reviews are in. Here's what people are saying Wells Fargo, a buy after bad behavior?

Sponsored

10 Best IRA Plans New Reverse Mortgage Rates

Best Retirement Savings Plans 2016 Best SUVs

Reverse Loan Calculator #1 Reverse Mortgage Calculator

Best Retirement Plans Best Annuities for 2016

Retirement Planning Calculator Top 5 Oil Stocks to Buy

SHOW COMMENTS



















2

About Site Map Digital Products Licensing & Reprints Careers Help Contact Corrections Privacy Policy

AdChoices Terms of Service - New News Releases Independent Programming Switch to mobile view Subscribe to CNBC PRO

NEWSLETTERS

✓ Make It

☑ Breaking News

✓ Morning Squawk

More Free Newsletters

Email (Required)

SUBMIT

Get these newsletters delivered to your inbox, and more info about about our products and service Privacy Policy

Data is a real-time snapshot *Data is delayed at least 15 minutes Global Business and Financial News, Stock Quotes, and Market Data and Analysis

Data also provided by



© 2016 CNBC LLC. All Rights Reserved. A Division of NBCUniversal

"We made a ton of wonderful things in the '70s," says Zisman. "Janis Joplin, Grateful Dead, Jefferson Airplane, The Doobie Brothers, Hell's Angels; all the rock groups and their entourages would come to the factory and get custom jackets."

Their wares have also been worn by Bill Clinton, San Francisco legend Willie Brown, and countless sports teams.

But now Golden Bear has really started to enter the mainstream market as well, hanging on the racks at Club Monaco, Barneys New York, and J.Crew.

They've also done, and continue to do, special collaborations with smaller stores like British online shop Oi Polloi, San Francisco-based boutiques Black Scale and Unionmade, and chic Toronto concept store Nomad.

So if you happen upon a Golden Bear baseball or bomber jacket while you're shopping, we recommend you try it on. Think of it as your own slice of classic Americana, and hey, you'll be in good company. — Max Kessler

Read the original article on Men's Journal. Copyright 2014. Follow Men's Journal on Twitter.



CITY AND COUNTY OF SAN FRANCISCO EDWIN M. LEE, MAYOR

Application No.:

Legacy Business Registry Application Review Sheet

Business Name:	Sam's Grill & S	Seafood Rest	taurant			
Business Address:	374 Bush Stree	et				
District:	District 3					
Applicant:	Peter Quartaro	li, Managing	Partner			
Nomination Date:	May 5, 2016	, 00				
Nominated By:	Supervisor Aar	on Peskin				
CRITERION 1: Has the San Francisco operation			ancisco for 30	•	ars, with no br	eak ir
416 Pine Street from 18 561 California Street fro 374 Bush Street from 19	m 1906-1946 (40 yea	ars)				
CRITERION 2: Has the particular neighborhood	• •	d to the neigl		story and/or t N		а
CRITERION 3: Is the ap	•	•	the physical		_	
the business, including	craft, culinary, or art f	rorms?	X	Yes		No

LBR-2015-16-042

NOTES: NA

DELIVERY DATE TO HPC: October 3, 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

May 5, 2016

Director Regina Dick-Endrizzi
San Francisco Office of Small Business
City Hall, Room 110
1 Dr. Carlton B. Goodlett Place
San Francisco, CA 94102
regina.dick-endrizzi@sfgov.org
(415) 554-6134

Dear Director Dick-Endrizzi:

I hereby nominate Sam's Grill for inclusion on the Legacy Business Registry.

Situated in the City's Financial District at 374 Bush Street, Sam's Grill is a long-time seafood restaurant, one of San Francisco's oldest, serving San Francisco residents, workers, and visitors since 1867. First starting out as an oyster stand, it has grown into one of the City's most beloved seafood establishments, now serving a wide variety of fresh fish and shellfish. Passing through several hands over the years, with every owner adding to restaurant's menu and reputation, it is now under the aegis of Peter Quartaroli. With excellent décor, and wait staff dressed in tuxedos, it exudes an old world charm that its patrons have grown to love.

Sam's Grill would benefit substantially from inclusion on the Legacy Business Registry, and it is my pleasure to nominate it for inclusion.

Sincerely,

Aaron Peskin

Legacy Business Registry

Application

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's Grill & Seafood	Restaurant						
BUSINESS OWNER(S) (identify the p	erson(s) with the highest	ownership stake in	the business)				
Peter Quartaroli, George Miller, Jo Mark Taylor, Brian Morton, James Lawrence Bazel, John Santaguida Bates.	Gallagher, Paul McKer	nna, Mary Anne S	n Coyne, Mark Buell, Robert Tufts, layler, Tom Raney, Peter Michael, billy, Chris O'Sullivan, and Jeanine				
CURRENT BUSINESS ADDRESS:		TELEPH	ONE:				
374 Bush Street		((415))	421-0594				
San Francisco, CA 94104		EMAIL:					
		inform	nation@samsgrillsf.com				
WEBSITE:	FACEBOOK PAGE:		YELP PAGE				
www.samsgrillsf.com	www.facebook.com/sa	nsgrillandseafood www.yelp.com/biz/sams-grill-and-seafood-restaurant-san-fi					
APPLICANT'S NAME							
Peter Quartaroli			√ Same as Business				
APPLICANT'S TITLE							
Managing Partner							
APPLICANT'S ADDRESS:		TELE	PHONE:				
155 Valley St.	2 50 0 5 5 5 7	(41	(415)) 421-0594				
San Francisco, C	4 94131	EMAI	IL:				
3000 11-1110707			peter@samsgrillsf.com				
SAN FRANCISCO BUSINESS ACCOU	NT NUMBER:	SECRETARY OF S	TATE ENTITY NUMBER (if applicable):				
0392787							
OFFICIAL USE: Completed by OSB S	toff						
NAME OF NOMINATOR:	Idii	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				
416 Pine Street	94104	1867				
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON					
□ No ■ Yes	1867-1906					
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION				
504 O-lifi- Ott	04404	Start: 1906				
561 California Street	94104	^{End:} 1946				
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION				
OZA Desak Oterak	04404	Start: 1946				
374 Bush Street	94104	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				
A STATE OF THE PROPERTY OF THE		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.

Peter Quartaroli 9/26/2016

Name (Print):	Date:	Signature:
Peter Quartaroli	9/26/16	Dh- Charles a

Sam's Grill 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.

Sam's Grill—the fifth-oldest continuously-operating restaurant in the country—opened in 1867 as an oyster saloon in San Francisco's Old California Market, an open-air food emporium that stood on the site of today's Bank of America Building (on Kearny between California and Pine). Founded by Michael Bolan Moraghan, a native of Ireland, the Bay Point Oyster House and Restaurant was originally located at 416 Pine and moved to 561 California after the 1906 Earthquake and Fire. Moraghan's Burlingame Oyster Company was a leading purveyor of oysters raised in South San Francisco Bay. In 1922, Croatian Samuel Zenovich bought the restaurant and renamed it Sam's Seafood Grotto—leading to its popular nickname, "Sam's." Fellow Croatian Frank Seput took over the business in 1936, renamed it Sam's Grill and Seafood Restaurant in 1940, and eventually relocated to its present home at 374 Bush Street in 1946. Seput took sons Walter and Frank Jr. as partners; grandson Gary Seput became sole owner in 1994. Phil Lyons purchased Sam's in 2005 and nine years later sold to an ownership group comprised of Sam's regulars led by managing partner Peter Quartaroli, who started working there as a waiter in 1994.

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

The business is not currently family owned, but it was continuously operated by the Seput family for 69 years—from 1936, when Frank Seput purchased the restaurant from Sam Zenovich, until 2005, when his grandson Gary Seput sold the business to Phil Lyons.

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

Sam's Grill dates back to 1867, when Michael Bolan Moraghan began selling fresh oysters at a stall in the open-air Old California Market. The business was purchased by restaurateur Samuel Zenovich in 1922. Sam had worked his way up from bartender to owner of the Reception Café. Sam and his partner renamed Moraghan's "Zembolich and Zenovich," but the customers all called it "Sam's Place." By 1931, the eatery was listed in the directory as "Sam's Seafood Grotto." Frank Seput, another Croatian, bought the business just before Zenovich's death in 1937 and called it "Sam's Grill and Seafood Restaurant." The Seput family owned and operated Sam's for nearly 70 years. Frank Sr., Frank Jr., Walter, and Walter's son Gary oversaw the seven formative decades that helped establish what Sam's is known for today. Phil Lyons bought the restaurant in 2005 and retired in 2014, staying true to Sam's colorful history. Today, the business is operated by an ownership group headed by Peter Quartaroli, who has been part of the Sam's family since 1994. The group is a "who's who" of dedicated Sam's regulars (see list owners in application form).

¹ Application submitted on September 26, 2016. Narrative written by Mike Buhler (San Francisco Heritage), Christopher O'Sullivan (Adjunct Professor of History, University of San Francisco), and Peter Quartaroli (Managing Partner, Sam's Grill).

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 1946, Sam's has been located in the San Francisco & Tonopah Mining Exchange Building (built in 1907, 364 Bush Street), rated by the city as a Category A Historic Resource and listed as an Article 11 Contributory Building within the Kearny-Belden Conservation District.

CRITERION 2

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

Sam's Grill has been a downtown fixture for almost 150 years, with deep ties to the Financial District, the legal community, and city politics. Sam's has been featured in many books, both fiction and non-fiction. In 1983, the Seput family was presented with the California Historical Society's Historic Business Award, a Proclamation from Mayor Dianne Feinstein declaring September 16 as "Sam's Day," a Resolution from the California Senate Rules Committee, and a Certificate of Appreciation from the Board of Supervisors.

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

Sam's Grill is one of three restaurants that have thrived in San Francisco since the tail end of the Gold Rush. Sam's Grill, Tadich Grill, and The Old Clam House are three of the five oldest continuously operating restaurants in the U.S. In 2017, Sam's Grill enters its 150th year as an anchor in the Financial District.

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

Sam's Grill has been regularly reviewed, revered, and celebrated in the San Francisco Chronicle and many other publications throughout its history (Chronicle reviews from 1984 and 1997 are attached). The enclosed excerpt from the California Historical Courier (November 1983) shows the Seput family being presented with the California Historical Society's Historic Business Award, as well as a Proclamation from then-Mayor Dianne Feinstein declaring September 16, 1983 as "Sam's Day," a Resolution from the California Senate Rules Committee, and a Certificate of Appreciation from the San Francisco Board of Supervisors. In 2013, Sam's Grill was named to S.F. Heritage's official list of "Legacy Bars & Restaurants."

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

Sam's roots can be traced to the Old California Market in 1867, when Michael Bolan Moraghan, opened an oyster saloon there. By the 1890s his business had developed into the city's leading seafood restaurant and, with its specialty local oysters, Moraghan became known as "The Oyster King." An obituary in the *Chronicle*, dated October 17, 1937, describes Samuel Zenovich, who owned Sam's from 1922 to 1936, as a "pioneer restaurant man [who] had been identified with the cafe and restaurant business in this city."

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

Sam's employs a staff of 35, many who have worked there for decades. The staff includes several waiters and kitchen staff that have been incorporated into the Sam's community after being impacted by the closure of other San Francisco institutions such as Jack's (1863-2009), Bardelli's (1909-1997), and Caesar's (1956-2012). Current Sam's waiters Walter Taylor and Yves Nicolas from Jack's are considered legends among San Francisco diners. A long-term past employee and Tenderloin resident, Tony Luccetti, is the subject of a screenplay currently in development. In addition, as an indication of its commitment to supporting community organizations, Sam's hosts "Dine for a Cause" on the first Tuesday of each month, a series of charitable dinners where 15% of the dinner sales will go back to the participating organization.

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

Sam's Grill serves the loyal community of San Francisco – the "regulars" and newcomers who have either been eating at Sam's for decades, or have heard of the famous food and business. Sam's prides itself on not being a "kiss and tell" institution that has found favor with both the famous and infamous among the residents and guests of the city. The regular customers of the financial, political, and entertainment world find respite in the curtained booths or visibility in the main dining room. Sam's serves one and all, including mayors, governors, judges, writers, artists, and titans of industry.

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

For the past 70 years, Sam's Grill has resided in the San Francisco & Tonopah Mining Exchange Building (1907) at 364 Bush Street, a two-part small commercial block bordering Belden Place. The restaurant entrance is cut out at the corner of Bush and Belden Alley; Belden Place and its half-dozen indoor/outdoor restaurants are designated a "Destination Alley" in the Downtown Streetscape Plan. As described in San Francisco Heritage's 1979 publication *Splendid Survivors*, the building features second-story fenestration reminiscent of the forms of the late 19th century, including Renaissance/Baroque ornamentation, galvanized iron cornices, paired arched windows with decorative keystones, brick construction with wood and iron posts, and stucco exterior. Sam's classic interior décor is integral to its character and has remained virtually unchanged for decades, including its etched double-glass entry doors, long wooden bar and old cash register, cubicle dining booths, wood partitions in the main dining room, marine plank siding, brass coat hooks, linoleum flooring, bentwood chairs, and crisp white table cloths. The wood-paneled booths have curtains which can be drawn for privacy, and diners can summon a waiter by pushing a button.

Designed by architect William F. Helbing, the San Francisco & Tonopah Mining Exchange was originally built for J.M. McGee of Oroville to serve as offices for the Nevada Mining Exchange. Now dwarfed by high-rise construction (including a 19-story office tower currently under construction next door at 350 Bush Street), the low-scale building forms a corner to important groups of small-scale buildings on both Bush and Belden streets. The San Francisco & Tonopah Mining Exchange Building is rated by the city as a Category A Historic Resource and is an Article 11 Contributory Building within the Kearny-Belden Conservation District. The ground floor exterior has been remodeled but the original character has been maintained. These changes include the introduction of Sam's Seafood Alley, a new heated patio and bar on Belden Place, in 2015.

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

The community of San Francisco raised and served by Sam's over the years would be greatly saddened and diminished if the restaurant was to be shut down or significantly altered. Along with the disappointment would be a loss of jobs provided to a specialized part of the restaurant trade. Many members of the staff have spent years at Sam's and would have a difficult time transferring their skill set in today's market. Sam's senior employees have become part of the culture of San Francisco's restaurant lore through decades of dedication to the roots of the restaurant – hard-working people supporting their community.

CRITERION 3

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

As described by Laura Smith Borrman in *Discovering Vintage San Francisco* (2015), Sam's indelible character is equally defined by its physical space and its people and patrons:

Brightly lit, the main room has an almost yellowy hue—like a sepia-toned photograph—and feels somewhat like the unadorned fellowship hall of an old church. Except for those in the booths, people can be seen clearly from almost every angle, sitting beneath hooks that line the walls awaiting a coat

or, in former times, a proper hat. ... Tabletops are a pillowy vinyl shrouded in white cloth and anchored by funky lamps that appear to be relics from the '60s. Tuxedoed waiters—almost all of a certain age—await diners' arrival at the start of lunch, hanging out near the front of the restaurant in a friendly pack, anxious for the show to begin. The room fills quickly with obvious regulars and Financial District types...

Some of the regulars have been dining at Sam's weekly or monthly for decades. A 1984 review in the *Chronicle* describes a typical scene that persists to this day: "The help all look as if they were hired from central casting for a long-forgotten B movie and play the part of the brusque no-nonsense waiter to the hilt. At lunch the place is jammed with Financial District types and the mood can be boisterous. Dinners are quieter; it's not uncommon to see businessmen dining alone, reading newspapers or manuals while they eat." ("Sam's: An Old Tradition," Sherry Virbila, *San Francisco Chronicle*, June 22, 1984)

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)

Perhaps Sam's most distinguishing feature is its professional, formally-attired wait staff, many of whom are city institutions in their own right. The retirement of longtime Sam's employees is often featured in the San Francisco Chronicle (e.g., "Old-school waiter crucial to what makes SF great," Carl Nolte, April 23, 2016, on the retirement of Giovanni Sodini). The menu is printed and dated each day because the restaurant gets daily fresh fish delivery. It features many historic recipes, including Celery Victor (originally created by chef Victor Hirtzler at the Hotel St. Francis), petrale sole, sand dabs, sweetbreads, mock turtle soup (Wednesdays only), Anchor Steam on tap, and, of course, the Hangtown Fry, an omelet with Olympia oysters and bacon that dates back to the Gold Rush. A loaf of crusty and sour sourdough bread specially baked by Boudin greets guests at each table with individual crocks of salted butter. As observed by Laura Borrman in Discovering Vintage San Francisco, "Sam's has changed very little over the years—always with an overt respect for 'the old-fashioned.'" As evidence of this reverence for tradition, Borrman cites the following excerpt from Sam's 1942 menu, which is included in the daily menu printed today: "We are Happy to present to you an Old-Fashioned Eating House with Old Fashioned Waiter Service and Old-Fashioned Private Booth together with a newly equipped kitchen for better and faster service. We want to continue to serve you as we have done in the past and keep our reputation as one of the Good Eating Places of 'Old San Francisco.' We are proud of it and hope you will be, too."

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.).

Sam's inhabits a low-rise building set among the high-rise monsters of the Financial District. The restaurant's legendary private booths, small exterior neon sign, inviting bar, wood partitions, and marine plank interior siding have remained virtually unchanged in the past 70 years (since moving to 374 Bush Street). Sam's currently exhibits a rotation of historical photos that are co-curated with the California Historical Society.

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.

When former owner Phil Lyons left in 2014, Sam's future was uncertain. A group of investors—all longtime customers—approached Peter Quartaroli (who was the nighttime maître d' at the time) to enlist him as managing partner. The goal of the partnership was to ensure the sustainability of a San Francisco tradition, while incorporating the owner/operator tradition that Sam's has remained true to throughout its history. After closing for three months and doing a subtle but methodical head-to-toe refurbishment and cleaning, Sam's reopened in winter of 2014 and resumed service as it had always been. The physical space remains unchanged, its time-tested traditions, and classic fare continue just as they have for nearly 150 years.

Sam's Grill Legacy Business Registry Application

Section 5: Supplemental Historical Documents

1922

Sam's Grill and Sea Food Restaurant

Pormerly BAY POINT OYSTER HOUSE in the Old California Market. Est. 1867. Specializing in Fresh Fish and Shell Fish of all kinds, 561 California st. GA 9616.

ANNOUNCEMENT

SAM ZENOVICH

formerly of
THE RECEPTION CAFE
85 Manila Ave.

Has purchased

The Bay Point Oyster House and Restaurant

located at

THE CALIFORNIA MARKET

WHERE QUALITY AND SERVICE WILL BE MAINTAINED

1932

Civilized City Cannot Live Without Cooks

Editor The Chronicle—Sir: I must take exception to a statement in a very fine article mourning the closing of the famous old Pearl Oyster House, inferring that the people of San Francisco had given up their taste for the food prepared by the chefs that have made this city's cuisine famous over the United States. As an old restaurateur and the proprietor of an eating place that is a contemporary of the Pearl Oyster House I want to correct this impression.

I believe I am in a position to judge that the epicures of San Francisco are maintaining their reputation regardless of financial conditions. Good eating is one of the fine arts and when the art loving people of San Francisco desert the opera and refuse to support their art galleries then the old-time restaurants will close their doors.

San Francisco, Sept. 20, 1932. SAM ZENOVICH.

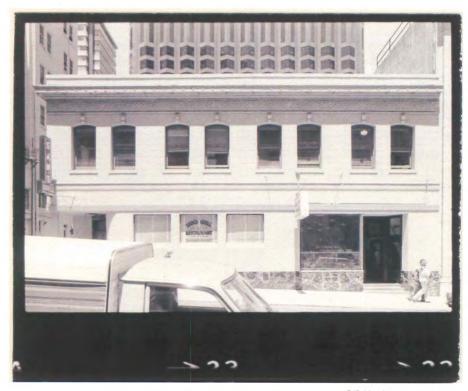
1946

SAM'S GRILL Opens for Business TODAY THE REALY ACC. THE 374 Bush St. New Phone SAFROM MISA OPEN 7 DAYS A WEEK

1949



1977



SF Heritage Archive



Historic Restaurant Honored with HBR Award

Sam's Grill, one of San Francisco's oldest and best known restaurants, was honored on September 16 with the California Historical Society's Historic Business Award. CHS President Louis Heilbron (second from right) presents Mr. Gary Seput (second from left) and R. Walter Seput (far right) with the award, while San Francisco Mayor Dianne Feinstein presents Sam's Grill with a proclamation declaring September 16 as "Sam's Day" and Mrs. Milton Marks (left), on behalf of the Senator, presents the California Senate Rules Committee Resolution for the special event. Supervisor Wendy Nelder (not shown) also presented Sam's Grill with a Certificate of Appreciation from the Board of Supervisors. Sam's Grill was founded in 1867 by Mr. Michael Bolan Moraghn, a native of Ireland. Half a century later, Sam Zenovich acquired the restaurant and began to operate it under the popular name of "Sam's". In 1937 the Seput family acquired the restaurant and has continued to operate it since.

EATING OUT

Sam's: An Old Tradition

BY SHERRY VIRBILA

ike Jack's and John's Grill, Sam's is one of the vestiges of San Francisco at the turn of the century. It opened in 1867, and since then, Sam's Grill and Seafood Restaurant foriginally located in the old California Street Market) has served weekday lunches and dinners to generations of seafood-loving San Franciscans.

Sure enough, if you look around the modest establishment, everything seems to be original: the scruffy tables under their white tablecloths, the homely bentwood chairs, the dusty stag's head over the door. It's certain that no decorator has ever set foot inside the venerable doors etched with a double S. But there's something endearing about a place that lines up the light bottles under the venetian blinds and has curtained private booths along a narrow corridor.

SAM'S GRILL AND SEAFOOD RESTAURANT

374 Bush Street, San Francisco

Open 11 a.m. 8.30 p.m. Monday through Friday. Wine, beer and full bar. MasterCard and Visa. No reservations, 421-0594.

full bar. Mass	ull bar. Master Cord and visa, 140 reservations, 42 (10074.					
FOOD	*					
PRICES	Moderately inexpensive to moderate					
PLUSES	A San Francisco institution which dates from 1867, with an untampered decor. Fresh sea- food, simply grilled, can be good. Private curtained booths.					
MINUSES	Overcooked fish and vegetables, unless you ask for them rare. Impossible desserts (with the exception of the French pancakes),					

* * * EXCELLENT * * VERY GOOD * GOOD DEAIR

rushed service at dinner

The help all look as if they were hired from central casting for a long-forgotten B movie and play the part of the brusque no-nonsense waiter to the hilt. At lunch the place is jammed with Financial District types and the mood can be boisterous. Dinners are quieter; it's not uncommon to see businessmen dining alone, reading newspapers or manuals while they eat.

Sam's menu, printed every day, doesn't really change all that much. Still, it's a puzzle why Sam's specials — heralded in boldfaced type — seem to be some of the least successful dishes on the menu. I suspect regulars long ago learned to avoid these conceptions and stick to the simpler grilled and broiled items. Witness Sam's special seafood salad (\$10.50), a motley mix of crab, shrimp and assorted seafood rudely heaped on the plate and doused in an indifferent vinaigrette.

On the other hand, if you like batter-fried seafood and are partial to tartar sauce thick enough to stand a spoon in, Sam's special seafood platter (\$11.25) might win more favor with you than with me: nuggets of sole or other fish with scallops, crab legs and shrimp, all deepfried a golden brown.

t Sam's, green vegetables evidently are not considered part of the businessman's lunch or dinner. If you do insist on squaring your meal, order nostalgic creamed spinach a la carte or plain string beans (\$1.50). Stewed tomatoes are best relegated to the category of never ordered. The fresh asparagus presented one Friday night looked as if it had literally been through a ringer — ragged and too limp to eat with your fingers. Even the sharp mustard-dosed mayonnaise couldn't bring it back to attention. '(Admittedly, this was at the end of the evening and I did sight a plate of more vigorous spears on its way to another table.) A better bet is fried zucchini or eggplant (\$1.75) cut in thick finger-length pieces.



BY CHRIS STEWART

Sam's Grill: Boisterous lunches, quiet dinners

The best way to order at Sam's is to put the menu aside and listen to the waiter; he really will propose what's best and freshest — and will tell you honestly if the rainbow trout that day should be passed over in favor of the salmon, for example.

Another piece of advice: get there early. This means for lunch as soon after 11 as possible, because closer to noon, you may have to fight your way to the bar, and the wait for a table can be long. Dinners are quieter but you still should come early (before 7:30, even though they ostensibly serve until 8:30).

The broiled filet of salmon bears only a ceremonial sprinkling of parsley and is served with the ubiquitous browned potatoes (\$10.75). The salmon is fresh and in generous quantity, but I had forgotten a cardinal rule of

thumb at Sam's: Order your seafood rare or it will be cooked in the old style — before the new generation of grilled-fish restaurants brought the new aesthetic of the very fresh and barely cooked fish and shellfish.

The serving of broiled deep sea swordfish (\$11.75) was half the size of the salmon and certainly too skimpily cut not to dry out on the broiler. Ask for a thick piece broiled rare and it will generally be very good. Sand dabs and rex sole are both treated well here, boned and and swimming in butter (\$0.25).

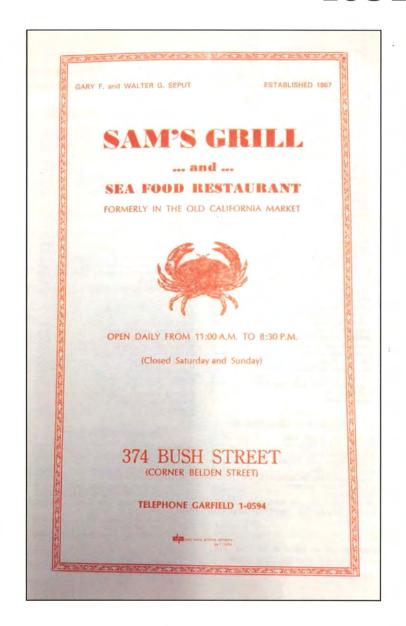
traightforward charcoal-broiled meats pass the test here. The steaks may not be up to a cattle-man's standards, but they're good enough for the price, and the ample veal chop with bacon (\$10) makes a satisfying lunch or dinner. Tender French-cut lamb chops (\$13.50) should go to more dainty enters. The broiler man has the right idea with the meats, tending to cook them more on the rare side than the well done.

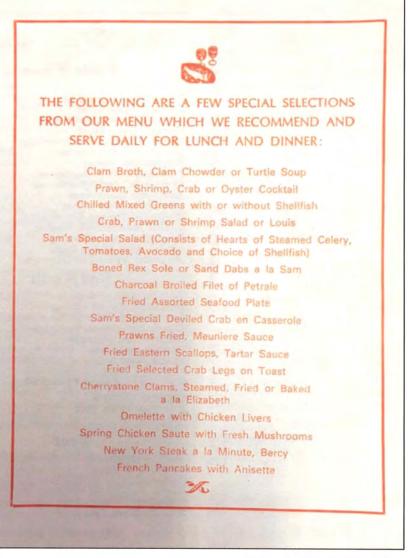
Sam's has revamped and updated its modest wine list to include some good small wineries like Chateau St. Jean, Geyser Peak, Burgess or Clos du Val at fairly reasonable prices. Locally produced Anchor Steam beer is also available, along with Calistoga mineral water.

If you want dessert at dinner, keep an eye on the clock, because as it gets closer to 8:30 (and even earlier sometimes on Fridays), there may not be any ple left. There also may not be fresh strawberries and cream and you certainly won't get Sam's special French pancakes, arguably the best dessert on the menu. While you can get the pancakes sprinkled with lemon sugar (\$1.75), order them anisette (\$2.75) — served with warm butter scented with anise. The strawberry sundae is a child's nursery version: a plop of vanilla ice cream topped with frozen strawberries (\$1.75).

The coffee hails from the darkest age of coffee roasting in America, a grim, muddy brew with a tanic aftertaste. Besides, the prevailing attitude at Sam's is eat and run. At lunch, there are dozens waiting for your table. At dinner, the waiters and cooks seem in a hurry to see the last of you so they can close up and leave another long day at Sam's to San Francisco history.

1984 Menu





1984 Menu

AN APERTIF OR A COCKTAIL
Will Stimulate Your Appetite
and
Add Enjoyment to Your Meal

Appetizers

Bay	Shrimp Co	ocktail									4.75
Praw	n Cocktail	27.00									5.00
Dung	eness Cra	b Coc	ktail								6.25
	pia Oystei										
Cherr	ystone Cl	am Co	ckta	il							5.75
Sam'	s Shellfish	Cock	tail								6.00
Avoc	ado Cockt	ail				 					3.00
Fried	Zucchini										1.75
Fried	Eggplant				++		,	,		-	1.75
Fried	Zucchini			++		 +				11	1.75

Soups

French Onion Soup Mock Turtle Soup		Bowl Bowl	
Coney Island Clam Chowder Clam Broth in Cup	2.00	Bowl	2.25

Salads

Fresh Asparagus, Mustard Sauce 2.75
Mixed Greens 4.00 with Shellfish 9.75
Sliced Tomatoes . 4.00 with Shellfish 9.75
Avocado Salad 5.50 with Shellfish 10.50
Fresh Vegetable 5.50 with Shellfish 10.50
Anchovy Salad 5.75
Shrimp Salad or Louie 8.50
Prawn Salad or Louie 9.50
Crab Salad or Louie
Heart of Romaine with Shellfish 10.00
Sam's Special Seafood Salad10.50
Heart of Romaine with Red Beans 4.75
Cold Boiled Ham with Red Beans 6.00
Half Avocado 3.75
Celery Victor 6.00
The state of the s

Eggs and Omelettes

00	
Ham or Bacon and Eggs	5.00
Ham or Bacon Omelette	
Shirred Eggs with Crab, Cream Sauce 1	
Shirred Eggs, with Spinach Florentine	5.50
Spanish Omelette	5.25
Fresh Mushroom Omelette	5.75
Olympia Oyster Omelette	9.25
Hangtown Fry	9.50
Shrimp, Prawn or Crab Omelette 1	0.50
Smoked Alaskan Cod, Scrambled Eggs :	9.00

Sales Tax will be Added to the Price of all Food and Beverage Items served Visa or Mastercard Accepted MONDAY, APRIL 23, 1984

WELCOME TO SAM'S GRILL Our Pleasure To Serve You

Today's Specials for Lunch

Baked Chicken with
Noodles au Coatle
Noodles au Gratin 5.00 Deviled Crab ala Sam 10.50 Sam's Special Seafond Salad 10.50
Sam's Special Seafood Salad 10.50
Breaded Veal Cutlet with Tagliarini 10.50
and Mushroom Sauce
Salisbury Steak with Mushroom Sauce 7.00 with Tagliarini and Parmesan 7.50
Sam's Special Seafood Platter 11.25

Shellfish

Eastern Scallops, Fried 9.7
Deep Sea Prawns, Fried
occp sea riawiis, riied10.0
Jungeness Crab Legs, Fried 12 A
California Abalana Mauricus
California Abalone, Meuniere 19.5
Olympia Oysters, Fried or Milk Stew 9.0
Cherrystone Clams, Fried or Steamed . 9.5
Cherrystone Clams, riled of Steamed , 9.5
Steamed Cherrystone Clams, Bordelaise 9.7
Clams Elizabeth
Ciams Enzabeth
Sam's Special Seafood Platter 11.2

Fish

Fried Calamari Steak ala Sam's	8.50
Boned Rex Sole ala Sam	8.25
Boned Sand Dabs ala Sam	8.25
Broiled Filet of Petrale	9.50
Broiled Deep Sea Swordfish	11.75
Broiled Salmon Steak	10.75
Poached Salmon, Egg Sauce	11.00
Broiled Pacific Red Snapper	7.25
Fried Filet of English Sole	6.75
Smoked Alaskan Cod, Steamed	8.50
Broiled Fresh Rainbow Trout	8.50
California Hallbut	9.50

Casseroles Ala Sam

Asparagus Milanaise	5.75
Deviled Crab ala Sam	10.50
Crab au Gratin	10.75
Creamed Crab with Noodles	10.50
Crab Newburg ala Sam	
Shrimp Creole or Curry with Rice	
Prawn Creole or Curry with Rice	
Crab Creole or Curry with Rice	10.50
Salmon with Shrimp, Creole	
or Newburg ala Sam	9.50
Filet of Sole ala Marguery	8.25
Tagliarini with Mushroom Sauce	4.50

Not Responsible for Articles Lost or Exchanged on the Premises

Today's Specials for Dinner

- t- Concial Seaton	10.50
cam's Special Sealor	
Saint S Special	10.50
Clams Elizabeth	am 9.00
Veal Scallopine ala S	a Poulette 8.75
Sweetbreads Saute and	Fresh Mushrooms 8.75

Chicken

Broiled or Fried (Half)	5.75
Saute au Sec	6.25
Saute with Fresh Mushrooms	6.75
Chicken Elizabeth	7.50

Charcoal Broiled Meats

Salisbury Steak, Mushroom Sauce 7.00
with Tagliarini, Parmesan 7.50
New York Minute Steak, Bercy11.00
New York Cut13.00
Top Sirloin
Veal Chop with Bacon
Veal Porterhouse with Bacon10.25
French Cut Lamb Chops
Calf's Liver with Bacon or Onions 7.00
Sweetbreads with Bacon 8.50
17 . 11

Vegetables

Spinach, Plain or Creamed	1.50	
String Beans 1.50 Broccoli		
Zucchini 1.75 Eggplant	1.75	
Stewed Tomatoes	1.50	
Garden Peas	1.50	
Potatoes		
Au Gratin 1.75 Shoestring	1.75	
Boiled 1.25 Long Branch	1.75	
Baked1.50 Hash Brown	1.75	
CO2		

Cheeses Camenbert 1.75 Monterey Jack 1.50 Brie 1.75 Danish Blue 1.50

Desserts	
Half Cantaloup Fresh Strawberries with Cream Chocolate Cheese Cake Cheese Cake Pie . 1.75 Ala Mode Ice Cream or Sherbet Strawberry, Sundae Chocolate Sundae French Pancakes, Lemon sugar or Jelly French Pancakes, Anisette	2.00 2.25 2.00 2.25 1.50 1.75 2.00
NO COLO	

NO SUBSTITUTIONS, PLEASE



Galifornia Wine Makes Good Food Taste Better

Inglenook Chablis or Mondavi Red Table Wine Per Glass 1.50

White Wines

	all	run	
Geyser Peak Fume Blanc		8.50	
Callaway Fume Blanc		10.50	
Chateau St. Jean Fume Blanc		12.50	
Mondavi Fume Blanc		12.50	
Spring Mountain Sauvignon Blanc		14.25	
Geyser Peak Chardonnay	5.00	9.50	
Burgess Chardonnay		13.50	
Alexander Valley Chardonnay		14.57	
Chateau St. Jean Chardonnay		15.50	
Iron Horse Chardonnay		16.00	i
Edna Valley Chardonnay		16.50	ĺ.
Chateau Montelena Chardonnay		20.00	i
J. Lohr Johannisberg Riesling		8.90	١
Wente Bros. Grey Riesling	3.75	7.25	ż
Charles Krug Chenin Blanc		7.78	ŝ
Alexander Valley Gewurztraminer		8.75	ŝ
D 7 W			

Red Wines

Parducci Gamay Beaujolais 3.25	6.25
Beaulieu Cabernet Sauvignon	10.25
Charles Krug Cabernet Sauvignon 5.50	10.75
Clos du Val Cabernet Sauvignon	18.50
Sutter Home Zinfindel	9.25
Burgess Pinot Noir	12.00
Acacia Pinot Noir	18 50

Champagne

Domaine (n.	
Napa	Valley	Brut	15.79

Beer

Budweiser	Lite												d				ı		ı	J	ı			1.25
Coors						ľ	ľ						ď		Ĭ,	Ē								1 26
Budweiser			9												Ī	Ĵ	ĵ	Ĩ	Ť	1	1	ľ	1	1 25
Becks						Ĺ	ĺ	ĺ	Ī	0	1	Ĭ.	٥	i		•	•	•			*	1		1 76
Heineken		Ü	i		ï		ľ	1	1	i	1	•			-	4	•	•	•		•	•	•	1 7
Anchor Ste	am	i	Ŕ	e e	31			•	1	1		•	•	•	1			1						1 70

Mineral Water

Calistoga														1.00
Perrier .														1.50

Beverages

Coffee or Tea	.75 .75
Iced Tea or Coffee Milk	.75

Water Served Upon Request No Food Service Less than 4.50, per person







1997

374 Bush : File: 364 Bush

N ** San Francisco Chronicle D13

III DINING UPDATE

Classic Sam's Grill Wears Its Age Well

BY MICHAEL BAUER

Chronicle Food Editor

raditional restaurants — especially ones that last 130 years like Sam's Grill - are hard to keep afloat in a society obsessed with the newest and latest. But when you walk through the etched double doors at Sam's, you begin to understand what we may be miss-

The classic San Francisco grill interior is well worn - and it has worn well. My imagination does cartwheels when I look through the side door to the left and see glimpses of the long row of private, paneled dining cubicles with brown print drapes at the openings. What meetings have taken place behind those drawn drapes?

In the more public part of the restaurant, I can't help but chuckle when I see the 135 tarnished brass coat hooks that line the white plastered walls, especially since there are more hooks than seats. The long wooden bar at the entrance and the crisp whiteclothed tables with bentwood chairs are simple but inviting.

The menu is filled with classics and really don't seem at all out of date because of the lighter approach in the kitchen and our current passion for simple foods. The main problem is that most items sauteed chops, fish and the like are crowded onto tiny dinner plates that look more appropriate for a hash house.

Petrale sole (\$13.50), fanned on



BY CHRIS STEWART/THE CHRONICLE

Sam's Grill, shown in 1984, is 130 years old and timeless

SAM'S GRILL

374 Bush St. (near Kearny), San Francisco (415) 421-0594

Lunch and dinner 11 a.m.-9 p.m. weekdays. Full bar. Reservations accepted at dinner. Credit cards accepted. Street parking difficult at lunch; parking lots nearby.

Overall * * 1/2

Food * * 1/2 Service * * Atmosphere * * 1/2 Prices \$\$-\$\$\$



Photo courtesy Christopher Michel, 2016

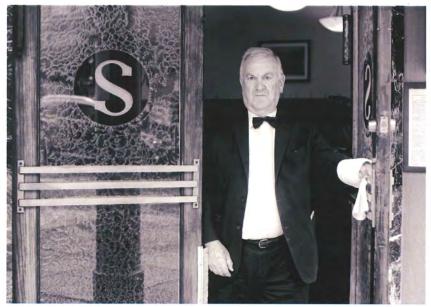


Photo courtesy Christopher Michel, 2016







Photo courtesy Christopher Michel, 2016

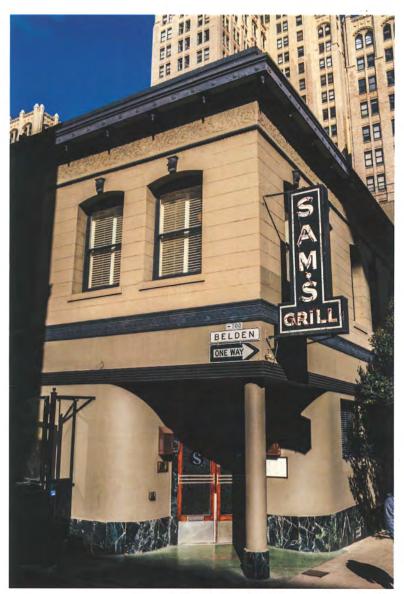


Photo courtesy Brandon Borrman, 2015

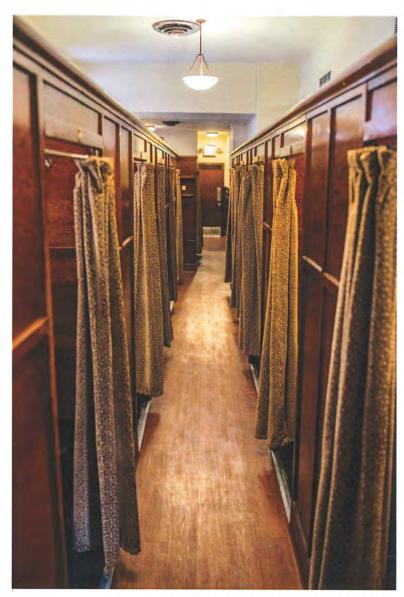


Photo courtesy Brandon Borrman, 2015



Giovanni Sodini, March 2016

Photo courtesy Christopher Michel, 2016







Photos courtesy Christopher Michel, 2016



Photo courtesy Christopher Michel, 2016

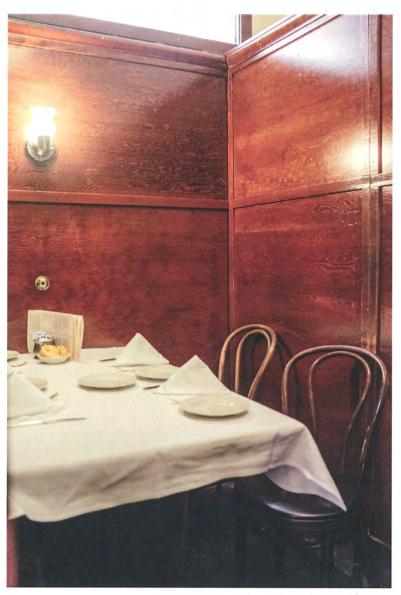


Photo courtesy Brandon Borrman, 2015



Photo courtesy Brandon Borrman, 2015



Photo courtesy Brandon Borrman, 2015

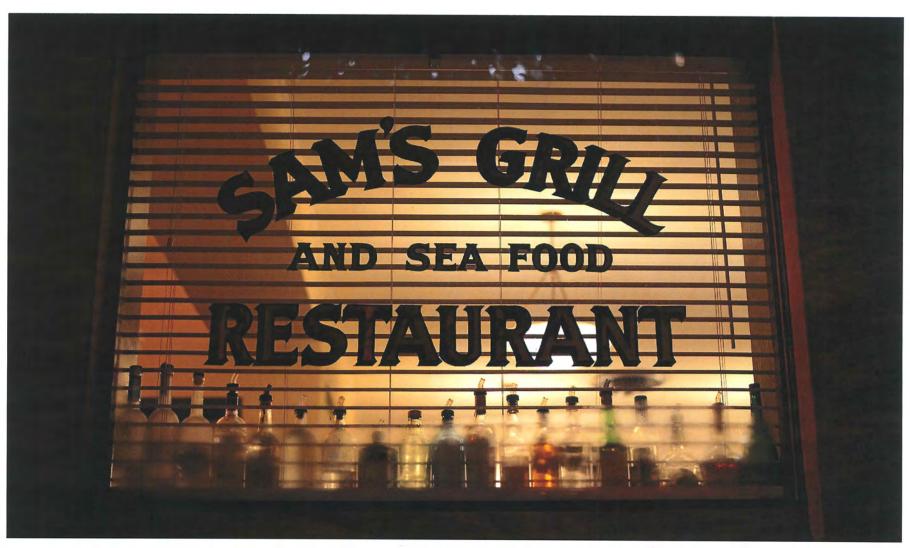


Photo W.D. Worden via Flickr, 2014



Sam's Grill's ownership group, March 2015

SMALL BUSINESS COMMISSION MARK DWIGHT, PRESIDENT REGINA DICK-ENDRIZZI, DIRECTOR



CITY AND COUNTY OF SAN FRANCISCO EDWIN M. LEE, MAYOR

Registry

Legacy Application Review Business Sheet

Application No.:	LBR-2015-16-065
Business Name:	San Francisco Heritage
Business Address:	2007 Franklin Street

District: District 2

Mike Buhler, President and CEO Applicant:

Nomination Date: May 24, 2016

Nominated Ry Supervisor Mark Farrell

rvorimated By:	Capervisor Mark Farren			
CRITERION 1: Has the appl San Francisco operations ex	•		more years, with no	break ir
2007 Franklin Street from 19	71-Present (45 years)			
CRITERION 2: Has the appl particular neighborhood or co		•	y and/or the identity No	of a
CRITERION 3: Is the applicathe business, including craft,		ing the physical fea	tures or traditions tha _Yes	t define No

NOTES: NA

DELIVERY DATE TO HPC: October 3, 2016

Richard Kurylo Manager, Legacy Business Program





City and County of San Francisco

MARK E. FARRELL

May 24, 2016 San Francisco Office of Small Business 1 Dr. Carlton B. Goodlett Place, Room 110 San Francisco, CA 94102-4681

Dear Director Dick-Endrizzi,

I hereby nominate San Francisco Heritage to the Legacy Business Registry of San Francisco. SF Heritage has led the community discussion around the protecting our past, and about remaining compatible with rapid change.

Founded in 1971, SFHeritage is a nonprofit organization with a mission to preserve and enhance San Francisco's unique architectural and cultural identity. The organization was necessary for establishing the framework of preservation protections that has allowed San Francisco's downtown to evolve and flourish without losing its distinct character. Since 1973 the Haas-Lilienthal House has been San Francisco Heritage's headquarters and an icon of San Francisco's historic-preservation movement. Today more than ever, the Haas-Lilienthal House stands as a site of national cultural and architectural significance.

With its outreach and educational programs, preservation projects, community celebrations, historical tours, venue rentals — and its latest initiative, "Legacy Bars and Restaurants," which promotes the City's most colorful and long-lived eateries — SF Heritage continues to be relevant and vibrant in a constantly changing community.

Sincerely,

Mark E. Farrell

San Francisco Supervisor, District 2

Mark & fan

Legacy Business Registry

Application

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:				
San Francisco Herit	-			
BUSINESS OWNER(S) (identify the po	erson(s) with the highest owner	ship stake in	the business)	
San Francisco Heritage is an 18-member Board of Di		embersh	nip organization governed by	
CURRENT BUSINESS ADDRESS:		TELEPH	HONE:	
The Haas-Lilienthal House 2007 Franklin Street, San Francisco, CA 94109		((415)	((415) 441-3000	
		EMAIL:		
		mbuh	ler@sfheritage.org	
WEBSITE:	FACEBOOK PAGE:		YELP PAGE	
www.sfheritage.org	https://www.facebook.com/SFHeritage https://www.yelp.com/biz		https://www.yelp.com/biz/haas-lillenthal-house-san-francisco-2	
APPLICANT'S NAME				
Mike Buhler			✓ Same as Business	
APPLICANT'S TITLE				
President & CEO				
APPLICANT'S ADDRESS:		TELE	PHONE:	
		()	
		EMA	L:	
SAN FRANCISCO BUSINESS ACCOU	NT NUMBER: SECRE	ETARY OF S	TATE ENTITY NUMBER (if applicable):	
	23-7	135037		
OFFICIAL USE: Completed by OSB S	taff			
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
2007 Franklin Street	94109	1971
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OF	ERATION AT THIS LOCATON
□ No ■ Yes	1971-pres	ent
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
	7-17-1	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.

stat	ement. 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.

Mike Buhler	October 5, 2016	Alla Buller
Name (Print):	Date:	Signature:

Legacy Business Registry Application for San Francisco Heritage 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.

San Francisco Heritage (originally "The Foundation for San Francisco's Architectural Heritage," then "San Francisco Architectural Heritage," or "Heritage") came into existence in the wake of the redevelopment frenzy of the 1950s and 1960s when entire neighborhoods were being leveled in the name of "urban renewal." In the early 1970s, urban renewal policies galvanized the local preservation community. The possibility of saving Victorian houses slated for demolition in the Western Addition precipitated the formation of Heritage, which stepped in to rescue twelve structures in the largest building moving project in the history of San Francisco. In 1973, while still in the process of rescuing the Victorians in the Western Addition, Heritage was entrusted with caring for the Haas-Lilienthal House, a pristine 1886 Victorian mansion with most of its contents intact. Today the House serves myriad functions: as a house museum, a popular venue for meetings, lectures and social events, and as Heritage's administrative office, library, and archive.

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

Not applicable.

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

Heritage is a 501(c)(3) nonprofit membership organization founded in 1971. It is governed by an 18member Board of Directors.

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 1973 the Haas-Lilienthal House has been San Francisco Heritage's headquarters and an icon of San Francisco's historic-preservation movement. It is designated as City Landmark No. 69 and is listed in the National Register of Historic Places. Today more than ever, the House stands as a site of national cultural and architectural significance. Its status was elevated in 2012 when the National Trust for Historic Preservation identified the House as one of 34 National Treasures in America.

¹ Application submitted on October 5, 2016. Narrative written by Mike Buhler of San Francisco Heritage.

CRITERION 2

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

In the 1970s, San Francisco was entering what would become the greatest downtown building boom since the post-1906 reconstruction, with new development threatening many important historic structures. Realizing that fighting many individual battles would prove ineffective in the long run, Heritage pursued a comprehensive preservation strategy in place of piecemeal efforts to save threatened downtown historic buildings, starting in 1975 with an intensive architectural survey of downtown San Francisco. The results were published in 1979 as the acclaimed book *Splendid Survivors: San Francisco's Downtown Architectural Heritage*, by Michael Corbett. It was one of the first such inventories compiled anywhere in the country.

The Splendid Survivors survey became the authoritative guide used by the city to define significant historic buildings in its pioneering 1985 **Downtown Plan**, which rated historic resources and created incentives for their protection. Heritage, and others, went on to conduct surveys of the Van Ness Corridor, South of Market, North of Market, Civic Center, Chinatown, the Northeast Waterfront, and the Inner Richmond. In the late 1990s and 2000s, Heritage partnered with the Port of San Francisco to nominate a three-mile stretch of The Embarcadero to the National Register of Historic Places.

In response to threats to iconic San Francisco businesses, Heritage launched the **Legacy Bars & Restaurants** initiative in 2013, followed by the policy paper, "Sustaining San Francisco's Living **History: Strategies for Conserving Cultural Heritage Assets**" in 2014. (In 2015, "Sustaining San Francisco's Living History" received the Governor's Award for Historic Preservation.) In 2015, Heritage co-authored legislation to establish the first official **Legacy Business Registry** in the country. That same year, San Francisco voters passed Proposition J by a 57% majority to create the **San Francisco Legacy Business Historic Preservation Fund**.

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

As partially documented in Section 5 – Historical Documents, Heritage has fought many individual battles to save local and nationally significant landmarks throughout its 45-year history, starting with a dozen imperiled Victorians in the Western Addition in 1974. Other major "saves" include Jessie Street Substation, the Mercantile (Aronson) Building, Forest Hill Muni Station, Old Federal Reserve Building, Williams Building, and Maxfield Parrish's "Pied Piper of Hamelin" painting at the Palace Hotel, among many others. Heritage has also been instrumental in shaping the city's preservation policies, including the Downtown Plan in 1985, Proposition J in 2008 (establishing the Historic Preservation Commission), and Proposition J in 2015 (creating the San Francisco Legacy Business Registry & Historic Preservation Fund).

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

Heritage's advocacy, education, and other community-related activities have been regularly and extensively covered by local, national, and international media. A complete list of print and online media coverage since 2010 is collected at www.sfheritage.org/about/in-the-news/.

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

The Haas-Lilienthal House is an important piece of cultural history, a monument to the special role Jewish immigrants played in the early development of San Francisco and the American West. Its roots extend to the founders of Wells Fargo Bank, MJB Coffee, and Levi Strauss & Co. San Francisco's Jewish pioneers transcended traditional social and political boundaries, shaping the very creation of the city's infrastructure and institutions in an unusually diverse and integrated urban center. Unlike many American cities of the period where Jews struggled to adapt to existing power structures, San Francisco enabled Jewish residents to become central players in public life.

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

One of Heritage's top priorities is to provide education and assistance to those interested in exploring the history of their communities, as well as ways to preserve and protect them amid development pressures. Heritage works with neighborhood groups to explore some preventative measures, such as neighborhood surveys, nominating properties for historic or legacy business designation, or help navigating the Planning Department processes. In addition to providing technical assistance, the following Heritage programs help demonstrate our commitment to the broader San Francisco community:

- Established in 1982, approximately 1,500 third-grade students in 30 schools participate in the Heritage Hikes program each year to learn about life in the Victorian era through the lens of an authentic house from the period.
- The Discover SFI Summer Youth Program is a series of field trips that enables middle school students in SoMa to learn about local history and cultures in an inclusive and accessible manner. In 2015, Discover SFI received the Chairman's Award for Excellence from the Federal Advisory Council on Historic Preservation.
- The Alice Ross Carey Preservation Fund is a new grant program to help document, preserve, and celebrate the diverse historic places and cultural assets that define San Francisco. Heritage provides small grants for planning, outreach, capital improvement, and interpretive programs or projects.

Provide a description of the community the business serves.

Heritage serves a broad and diverse range of constituents including Heritage members, donors, and supporters, neighborhood residents, volunteer docents at the Haas-Lilienthal House, preservation professionals and enthusiasts, legacy businesses, tourists, students, and several thousand social media followers.

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

Yes, the 1886 Haas-Lilienthal House, among other historic resources saved through Heritage's efforts. See above.

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

If Heritage ceased to exist, San Francisco would lose its leading expert and advocate for preservation of the city's rich architectural and cultural identity, The absence of a strong, independent, locally focused historic preservation advocate would contribute to the untold future losses of historic

resources in the city. Moreover, the Haas-Lilienthal House would no longer exist as a public resource without a dedicated, competent, knowledgeable entity to oversee its maintenance and programs.

CRITERION 3

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

For 45 years, San Francisco Heritage has been leading the civic discussion about the compatibility of rapid change with protecting our past. Heritage is a nonprofit 501(c)(3) membership organization with a mission to preserve and enhance San Francisco's unique architectural and cultural identity. This includes advocacy for historic resources, education programs, and tours and rental of the 1886 Haas-Lilienthal House. Designed by renowned Victorian architect Peter Schmidt, the 1886 House is an exuberant example of the Queen Anne style and is San Francisco's only publicly accessible Victorian domestic interior. Today, the House is the public face of Heritage and the centerpiece of its educational mission, serving as a museum and event venue, as well as our administrative offices.

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)

With an eye towards Heritage's 50th anniversary in 2021, the Board adopted a new five-year Board-Level Plan in April 2016. The plan defines Heritage's most important assets and mission-related activities and establishes a series of measurable outcomes that will result. The plan identifies four "highly strategic" assets that must be protected, preserved, and strengthened, including: (1) The Haas-Lilienthal House; (2) Heritage's reputation in the broader community; (3) its relationships with members, supporters, and partners; and (4) its endowment fund. Through a series of five measurable outputs, described below, the plan aims to develop a culturally vibrant, diverse, engaged, and economically strong local constituency that values and promotes the preservation of architecture and culture in their own communities.

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.).

In November 2015, Heritage publicly announced the \$4.3 million **Campaign for San Francisco Heritage/Haas-Lilienthal House** to restore the House, make accessibility upgrades, and implement a new interpretive plan that offers fresh insights on how to tell its unique story. To date, the campaign raised more than 89% of the \$4.3 million goal, with exterior repair and repainting completed in 2016 and other campaign-funded improvements slated for 2017.

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.

<u>Legacy Business Registry Application for San Francisco Heritage</u> <u>Section 5 - Supplemental Historical Documents</u>



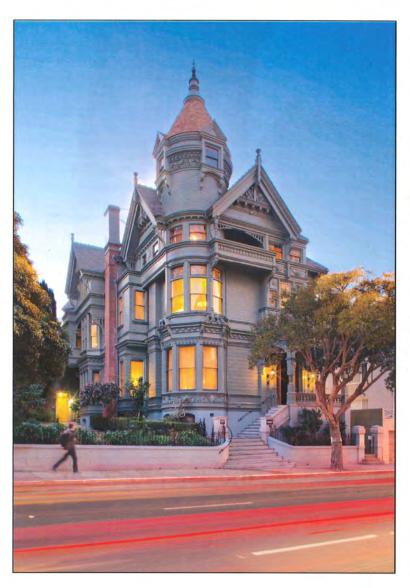
A group of concerned residents establishes The Foundation for San Francisco's Architectural Heritage to combat the erosion of the city's distinctive historic fabric.





The Haas-Lilienthal House, a pristine 1886 Queen Anne Victorian, is given to Heritage by the Haas and Lilienthal heirs, who were among the city's most prominent early families. Heritage operates the House as San Francisco's only Victorian house museum open to the public.

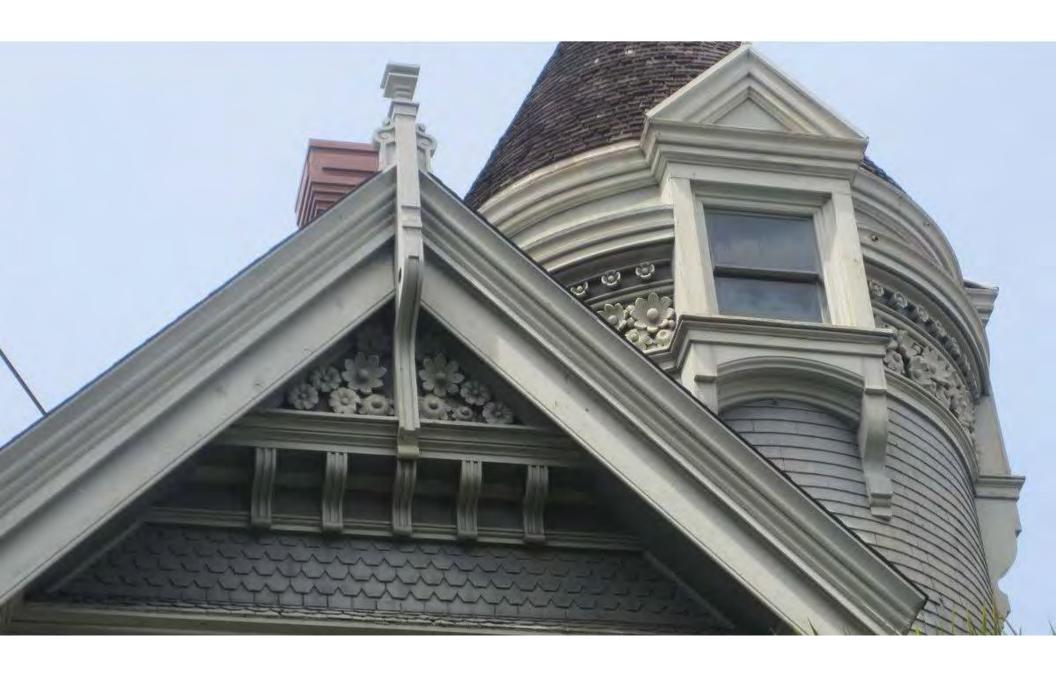
The Haas-Lilienthal House

















Heritage rescues twelve Victorian structures slated for demolition by the Redevelopment Agency in the largest building moving project in the history of San Francisco.



Heritage can assist PLP participants with every stage of rehabilitation from obtaining financing to coordinating construction. Here, Rick Masseno, the Program's Administrator, helps a Hayes Valley homeowner determine what is needed to repair her Victorian facade.

Preservation Loan Program

Loans Available Now

On June 26, a press conference officially announcing the Heritage Preservation Loan Program was held at the Hayes Valley home of our first qualified applicant. Participating in the event were Bob Berner and John Sanger of Heritage, Carl Williams of the Mayor's Office of Community Development and David Brooks, representing Crocker Bank. Several reporters from the local press were also present and newly printed brochures were distributed. The initial response to the Program has been encouraging.

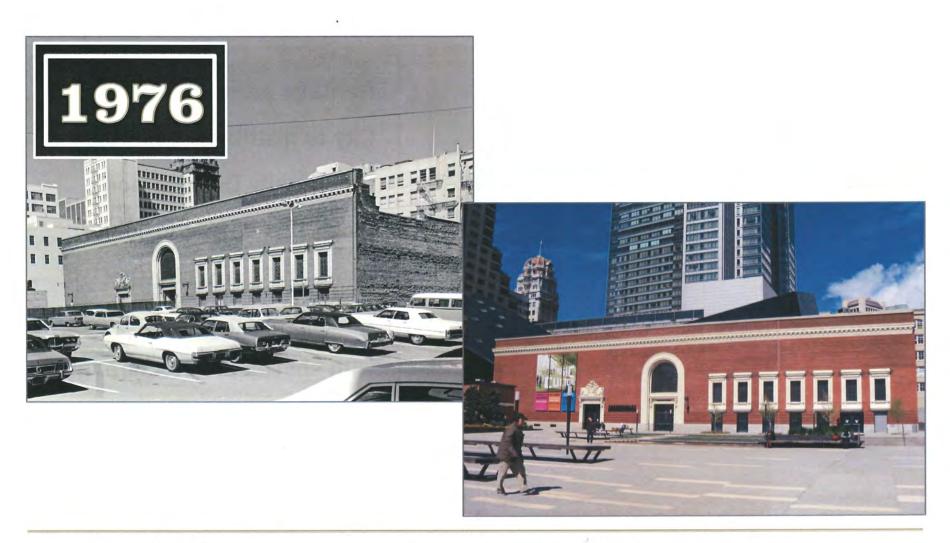
The result of a unique partnership between the public and private sectors, our Program is the only City-sponsored rehabilitation program offering low-interest loans to low-income homeowners for the improvement of architecturally significant San Francisco houses. An allocation out of the City's Community Development funds is being used to guarantee and subsidize the loans made by Crocker Bank to Program participants. At last report, the loans were expected to have an S% interest rate. However, during final negotiations with Crocker, we further reduced the interest rate of loans made through

HERITAGE NEWSLETTER

THE FOUNDATION FOR SAN FRANCISCO'S ARCHITECTURAL HERITAGE 2007 FRANKLIN STREET • SAN FRANCISCO, CALIFORNIA 94109 • (415) 441-3000

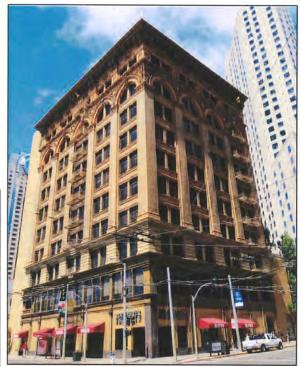
transfer transfer committees.

We are looking for contractors and retired building inspectors to assist us with inspections and cost estimates on a project-byproject basis. Please contact Rick Masseno, our PLP Administrator, for details. Heritage partners with the
City to distribute a \$500,000
Community Development
Block Grant "for providing
loans and grants for the
rehabilitation of structures
with special architectural and
historical value."

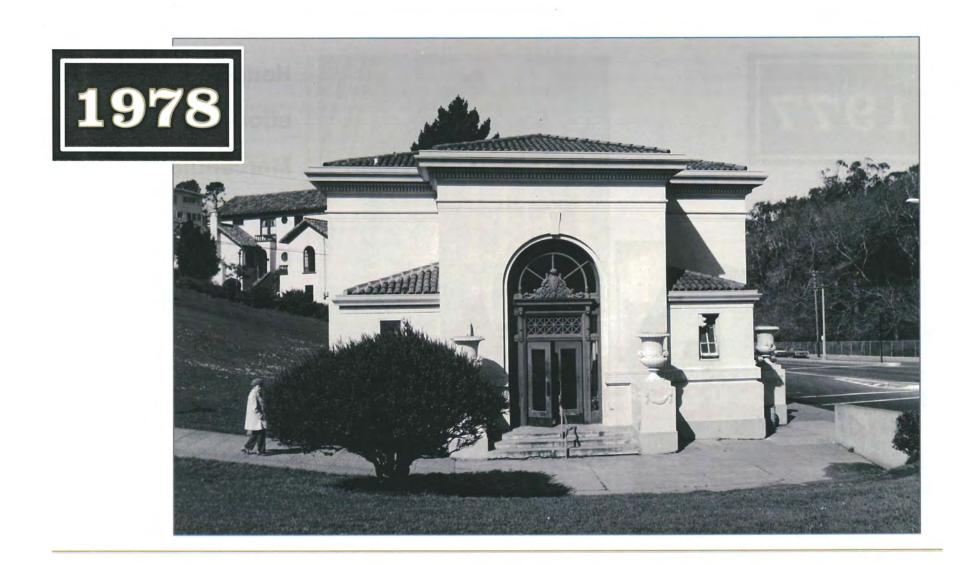


With a \$7,500 matching grant from the National Trust for Historic Preservation, Heritage prepares a feasibility study for the adaptive reuse of the Jessie Street Substation.





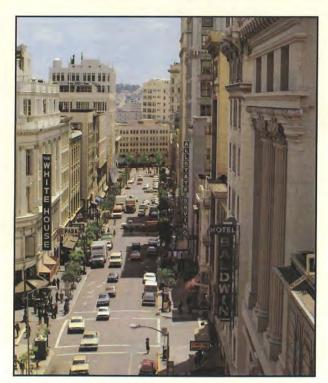
Heritage triumphs in effort to save the Mercantile (Aronson) Building when Redevelopment Agency succumbs to pressure not to demolish it.



Heritage plays an instrumental role in saving Forest Hill Muni Station from demolition.



Splendid Survivors



San Francisco's Downtown Architectural Heritage

A California I Ivina Root

Heritage publishes *Splendid Survivors* by Michael Corbett in

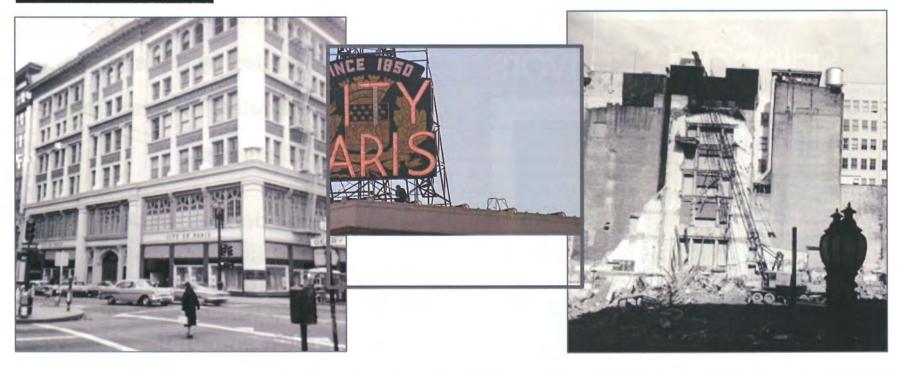
September 1979 and sells

3,500 copies by the end of the

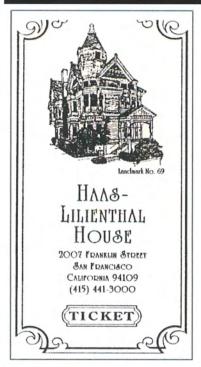
year. Executive director Bob

Berner declares:

The book defines, in detail and in tangible terms, the architectural and other cultural resources which make our downtown among the most vital and attractive in the United States.

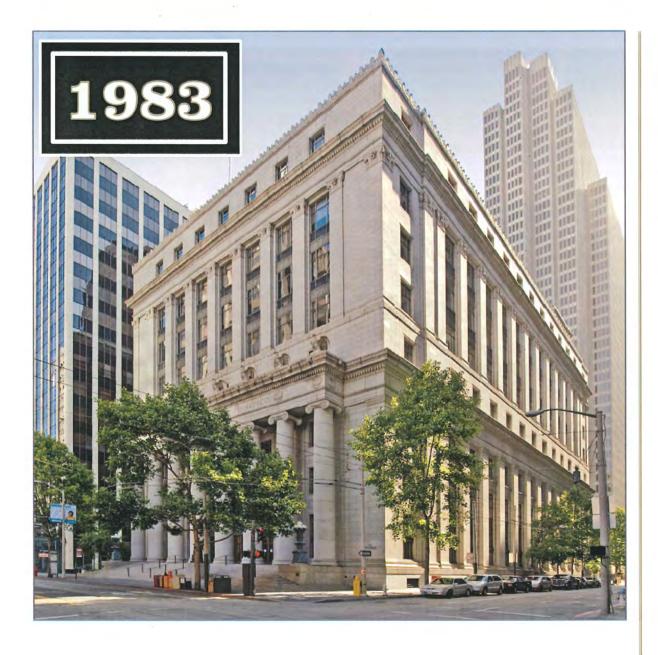


Heritage loses fight to save **City of Paris** department store after fouryear legal battle and a petition signed by 60,000 citizens protesting the building's destruction.

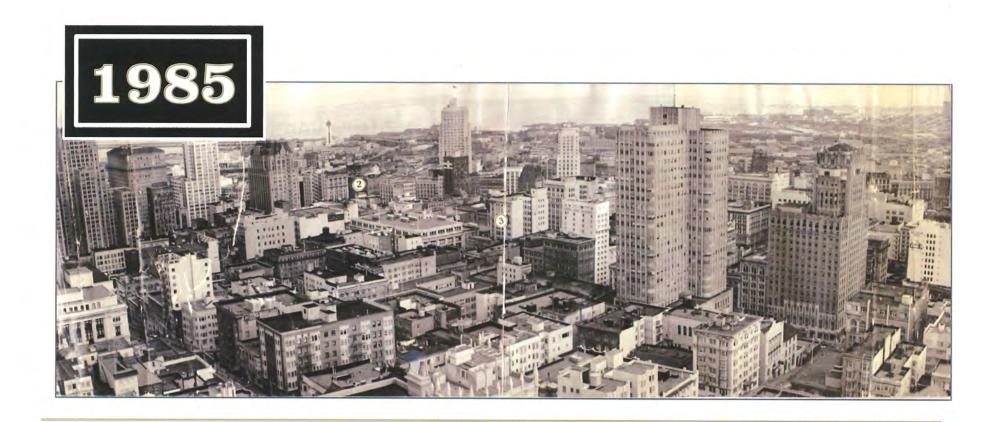




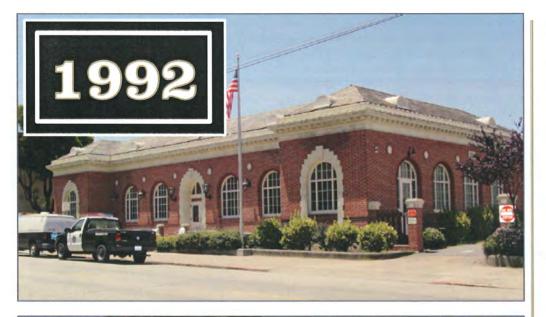
Heritage launches **Heritage Hikes**, a fun and interactive program for third graders to discover local history through Victorian architecture and home life. The program now serves 1,500 students from 30 schools each year.



Heritage successfully persuades developer to retain and reuse the Old Federal Reserve Building.



Heritage plays key role in developing **The Downtown Plan**, which is adopted on July 2, 1985. New York Times architectural critic Paul Goldberger calls it "one of the most complete prescriptions for growth any American downtown has been given."





Heritage resists Board of
Supervisors' call to demolish
2,000 unreinforced-masonry
buildings. In response to
public outcry, Supervisor
Tom Hsieh proposes the
UMB Ordinance, a general
obligation bond to provide
funds for property owners.

1993

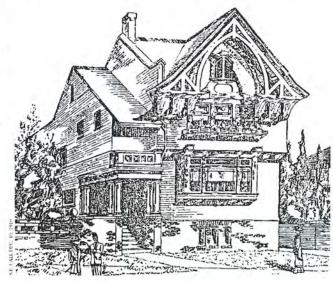
Heritage completes three-year project to survey the Inner Richmond.

RICHMOND SURVEY COMPLETED

an Francisco Heritage has concluded its survey of the Inner Richmond. The survey began three years ago (See Winter 1990 & July/August 1991 Neusletter) in an effort to identify significant structures and protect them from the development pressures experienced by that district. It was also to develop procedures for surveying all the city's residential districts.

Although residential neighborhoods constitute most of the city's built environment they have been generally the lesst well-documented areas of San Francisco. Because those neighborhoods lost few buildings during the earthquake and fire of 1906, they are ideal laboratories for the study of social and economic change expressed in land-use development between the 1870s and World War II.

An important aspect of the Richmond survey was the adaptation of Heritage's existing survey methodology to a residential context. The survey director and Heritage staff made preliminary revisions and submitted them for examination by architectural historians recognized for their expertise in survey methodology: Harold Kalman, author of *The Evaluation of Historic Buildings* (1979).



which described the survey system Heritage used in its downtown surveys, and Michael Corbett, director of our downtown surveys and author of *Splendid Survivors*.

One of the most significant results

of the discussions was the development of a new evaluation criterion identified as "Group." This criterion identifies groups or clusters of buildings, related through their architecture and history, whose significance as a group is greater than that of the buildings individually. Buildings that are members of a group have a two-

566 10th Avenue, in "Richmond Heights" (Joseph A. Leonard, 1910)

part rating—one for the individual building and one for the group—that recognizes the importance of individual buildings within patterns of development.

Without generous financial support from the following sources, Heritage could not have undertaken the Richmond survey: the National Endowment for the Arts, the State Historic Preservation Office, the San Francisco Beautiful Foundation, the Columbia Foundation and the Planning Association for the Richmond.

More than 30 volunteers contributed many hours of work to complete this major project. The review panel gave generously of their time and skill: Michael Corbett; Paul Groth, Associate Professor of Architecture, University of California, Berkeley; Jean

continued on page 10



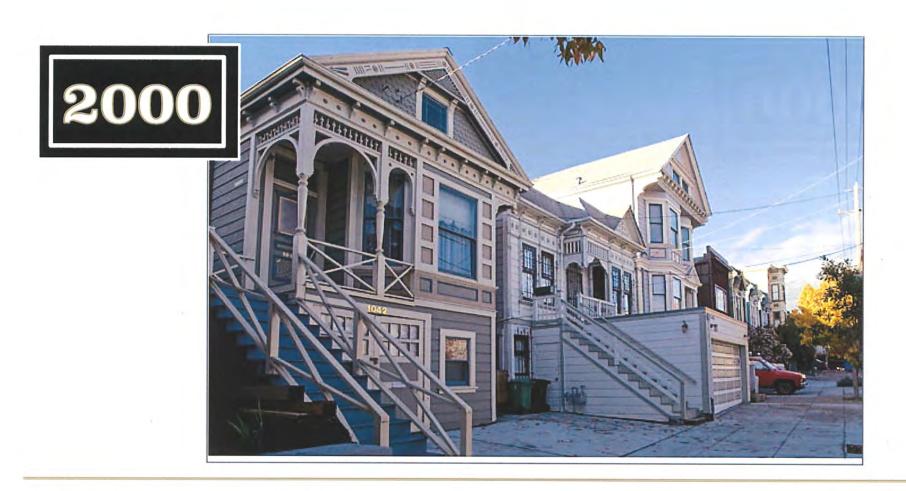
250-254 Clement Street (John M. Curtis, 1896) boused the Richmond District's first public library.

1994

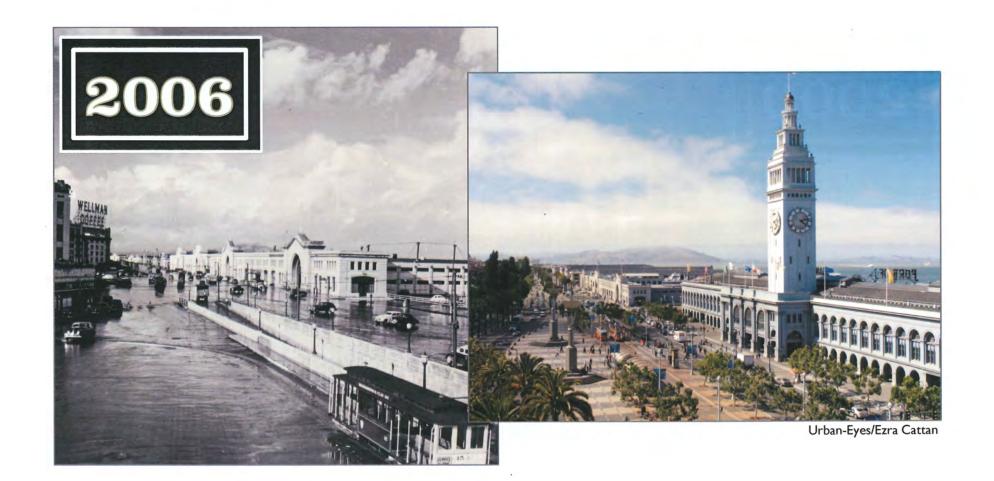


After extended negotiations with Heritage, the Redevelopment Agency allocates \$1.5 million in FEMA funding to stabilize the Williams Building.



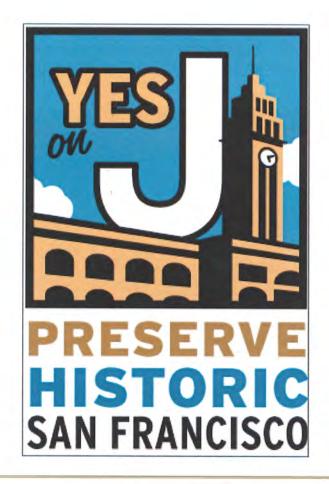


Heritage completes Dogpatch Survey, paving the way for neighborhood-led effort to create **Dogpatch Historic District**.



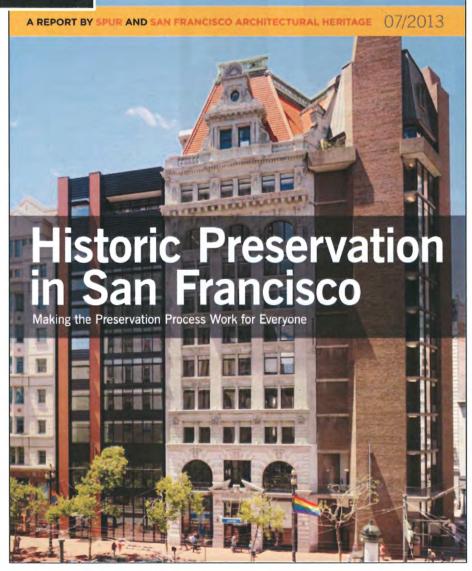
The Port of San Francisco Embarcadero Historic District is listed in the National Register, capping a joint effort between Heritage and the Port that started in the late 1990s.





Heritage advocates for passage of **Proposition J**, which is approved by a margin of 57 percent. The ballot measure establishes the San Francisco Historic Preservation Commission and adopts best practices for historic preservation from around the country.

2013



Heritage and SPUR
release joint policy
report, Historic
Preservation in San
Francisco: Making
the Preservation
Process Work for
Everyone



Heritage launches Legacy Bars & Restaurants Program and leads successful effort to return "Pied Piper of Hamelin" painting to the Palace Hotel. In 2016, Heritage's Legacy Business Program would receive the Paul E. Buchanan Award from the Vernacular Architectural Forum.

2013



Discover SF! Summer Youth Program receives Chairman's Award for Achievement from the Federal Advisory Council on Historic Preservation















SUSTAINING SAN FRANCISCO'S LIVING HISTORY

Strategies for Conserving Cultural Heritage Assets
EXECUTIVE SUMMARY

San Francisco Heritage September 2014



Heritage releases policy paper, Sustaining San Francisco's Living History, which would receive a Governor's Award for Historic Preservation in 2015.





Heritage advocates for passage of **Proposition J**, which is approved by 57 percent of voters. The ballot measure creates the **San Francisco Legacy Business Registry & Historic Preservation Fund**, the first program of its kind in the nation.



HERITAGE



SPECIAL EDITION



VOLUME ELIII | NO. 4

WINTER #018/18

ANNOUNCING: The Campaign for San Francisco Heritage / Haas-Lilienthal House

Heritage launches the public phase of the Campaign for San Francisco Heritage/ Haas-Lilienthal House, and completes exterior repair and repainting of the House.

SMALL BUSINESS COMMISSION MARK DWIGHT, PRESIDENT REGINA DICK-ENDRIZZI, DIRECTOR



CITY AND COUNTY OF SAN FRANCISCO EDWIN M. LEE, MAYOR

Legacy Business Registry

Richard Kurylo

Manager, Legacy Business Program

Application Review Sheet

Application No.:	LBR-2016-17-015					
Business Name:	The Stud Bar	The Stud Bar				
Business Address:	399 9th Street					
District:	District 6					
Applicant:	Mica Sigourney, Stu	id Colle	ctive			
Nomination Date:	October 3, 2016					
Nominated By:	Supervisor Jane Kir	n				
	applicant has operated in s exceeding two years?				e years, with no	break ir
1535 Folsom Street from 399 9 th Street from 1987-	` ,					
CRITERION 2: Has the a particular neighborhood	applicant contributed to the community?	•		s history and	d/or the identity No	of a
	olicant committed to main raft, culinary, or art forms	•	the physi		or traditions tha	at define No
NOTES: NA						
DELIVERY DATE TO H	PC: October 3, 2016					



Member, Board of Supervisors District 6



City and County of San Francisco

JANE KIM

October 3, 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: The Stud, Emergency Legacy Business Application

Dear Regina:

I would like to formally nominate The Stud as a candidate for the Legacy Business Registry in San Francisco. The business is at imminent risk of displacement, and it is with a great sense of urgency that I submit this letter of nomination. We are hopeful that all the work of the last few months into preserving this iconic business will yield positive results, however the Legacy business status brings with it, financial and technical support.

The Stud has been an iconic San Francisco gay bar in the SoMa area for the last 50 years. The Stud first opened its doors in 1967, at a location on Folsom Street, and has been at its current location since 1987.

Generations of LGBTQ San Franciscans and visitors have poured their heart and soul into The Stud over the last half-century, and its music scene is legendary. Its stage has been graced by artists like Etta James, Janis Joplin, and Lady Gaga, and The Stud counted Harvey Milk and John Waters among its regular patrons.

The Stud is also the birthplace of one of the most historic and influential drag shows in the country: every Tuesday night for over a decade, The Stud hosted Trannyshack. Trannyshack was started by local genius drag performer Heklina, and has counted amongst its guest hosts celebrities like RuPaul and Charo. The show, born in The Stud, won the City's Best Drag show in SF every year for over a decade until Heklina turned it into a national touring drag show, and is widely considered to have redefined drag on the West Coast.

For fifty years, and especially during the years at the height of the AIDS pandemic, in the decade between 1985 and 1995, this immensely important business has provided a place of community and comfort to hundreds and thousands of community members. After Orlando, the value of LGBTQ clubs to the LGBTQ community, as well as the entire community of cities like San Francisco, is more pronounced than ever. This iconic business has truly been a symbol and anchor of the LGBTQ community in San Francisco, and regularly features in articles about the history of the LGBTQ rights movement in the City.

Attached please find the application, and photos documenting The Stud's history. I am proud to nominate The Stud as a candidate for the San Francisco Legacy Business Registry.

Thank you,

APPLICATION FOR

Legacy Business Registration

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

1. Current Owner / Applicant Information					
NAME OF BUSINESS:					
BUSINESS OWNER(S) (identify the person(s) with the h	ighest ownership stake in the b	ousiness)			
OURDENT RUGINISOS ARRESOS			TELER	NIONE	
CURRENT BUSINESS ADDRESS:			TELEP	HONE:	
			()	
			EMAIL	:	
WEBSITE:	FACEBOOK PAGE:		l	YELP PAGE	
APPLICANTIONAME					
APPLICANT'S NAME					_
					Same as Business Owner
APPLICANT'S TITLE					
APPLICANT'S ADDRESS:			TELEP	PHONE:	
			()	
			EMAIL		
			LIVIVAL		
SAN FRANCISCO BUSINESS ACCOUNT NUMBER:		CECDETARY OF	CTATE		(if applicable)
SAN FRANCISCO BUSINESS ACCOUNT NUMBER:		SECRETARY OF	SIAIE	ENTITY NUMBER	. (п аррисавіе).
BACKGROUND INFORMATION					
Founding Location:					
Current Headquarters Location:					
Operating in San Francisco since:					
NAME OF NOMINATOR:		DATE OF NOMIN	JATION:		
TO WILL OF THOMINATION.		BATE OF HOME	17(11014.		
2. Business Addresses					
ORIGINAL SAN FRANCISCO ADDRESS:			ZIP C	ODE:	DATES OF OPERATION
IS THIS LOCATION THE FOUNDING AND/OR HEADQ	UARTERED LOCATION? (che	еск ан that apply)			
☐ Founding Location	☐ Current Headquarte	ers			

1 Updated October 7, 2015

OTHER ADDRESSES (if applicable):	ZIP CODE	DATES OF OPERATION
399 9TH ST.	94103	1987-ALLSENT
OTHER ADDRESSES (if applicable)	ZIP CODE	DATES OF OPERATION
OTHER ADDRESSES (if applicable)	ZIP CODE	DATES OF OPERATION
OTHER ADDRESSES (if applicable).	ZIP CODE	DATES OF OPERATION
SELECTION PROGRAM (II apprisonment)		

3. Eligibility Criteria

Attach the business's historical narrative.

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

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

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

MICA SIGNALY
Name (Print):

Date:

Signature

The



CA 50-year legacy

Section Three: Eligibility Criteria. Provide a narrative describing the businesses eligibility per the BUSINESSES ELIGIBLITY CRITERIA listed on page one. The narrative should be no longer than 6 pages and it is recommended the responses follow the criteria listed below to demonstrate eligibility. Where applicable, please provide supporting documentation.

Criterion 1:

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

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

Criterion 2:

Describe the business's contribution to the history and/or identity of the neighborhood. How does the building occupied by the business relate to the immediate neighborhood?

Describe any special exterior and interior physical characteristics of the space occupied by the business (e.g., signage, murals, architectural details, neon signs, etc.).

Provide a description of the community the business serves.

Criterion 3:

How does business demonstrate a commitment to maintaining the special physical features that define the business? How does business demonstrate commitment to maintaining the traditions that define the business, including business model, goods and services, craft, culinary, or art forms?

How does the business demonstrate its commitment to the community?

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





The Stud Bar has a longstanding history as an institution within the gay community.

In the aftermath of the mass shooting at Pulse nightclub in Orlando, President Obama made a statement about the profound importance of gay bars and nightclubs to the LGBT community. The President stated that Pulse was more than just a nightclub; he called it "a place of solidarity and empowerment." Historically, bars have served as the original safe spaces for many gay, lesbian, and gender-variant individuals—places where they could escape harassment, find community, and be themselves. For those who were rejected by their families, gay bars became the bedrock on which their chosen families were built. These bars were integral queer institutions, and that legacy continues

today as San Francisco's gay bars prove time and again to be a source of solace and support.

In San Francisco, a city many refer to as the Gay Mecca, gay bars became so numerous at one point that they began to develop distinctive niche markets—each with their own cultures, dress codes, and specific clientele. There were the Castro-clone bars, the video bars, the dance bars, the leather bars, the butch bars, the femme bars, the drag bars, the biker bars, and more. This pigeonholing of gay bars carries through to today. But one gay bar in San Francisco that managed to defy this phenomenon and has continued to serve as a

"We ran it as a bar for people, not just pretty bodies... and coincidentally, a lot of love affairs started there..."

community hub for a truly broad spectrum of queer people since the 60's is the Stud.

The Stud Bar has a long-standing history as an institution within the gay community. The Stud bar was founded by George Mason and Richard Conroy, and opened its doors on May 27, 1966 as part of the "Miracle Mile," a group of gay bars along and near Folsom Street. While many of SOMA's gay bars catered to the dominant leather community of the district, George is quoted as saying, "We ran it as a bar for people, not just pretty bodies... and coincidentally, a lot of love affairs started there. A lot of women also came, and said it was the first gay men's bar that they felt comfortable in." Over the years, the Stud has remained remarkably consistent in this message of being a space for all people. Men and women, bears and twinks, drags and butches; all found a place at the Stud.

One of the things that brought all these people together was the Stud's reputation for the best music. The Stud has been at the forefront of the progressive music scene for decades. In the mid '70s while the rest of the country was still wrapped up in its love affair with disco, the Stud began playing funk. Less than a decade later, the Stud became a trendsetter again as the first San Francisco bar to play and feature Punk Rock music. "We weren't just the first gay bar to play New Wave music—we were the first bar of any





"...we were *the first bar of any* kind in San Francisco to do that..."

kind in San Francisco to do that. It was almost demanded of me," says longtime Stud DJ LaRue. Punksters who made the art scene and lived South of Market used to find their way to The Stud every Sunday afternoon for the free (if you bought a drink) spaghetti feed. "They were my friends and they started bringing in new records -- like Patti Smith -- and insisting I play them," LaRue says.

The Stud played host to the performances of many legendary musicians and performers, including the The Weather Girls (aka Two Tons o' Fun), Sylvester, Etta James, Bjork, Lady Gaga, Ana Matronic, Justin Vivian Bond, Lady Miss Kier, RuPaul, and Charo. The venue quickly gained a reputation as a San Francisco it-spot for celebrities to get a taste of authentic San Francisco queer culture. The SF Examiner chronicled one such adventure featuring R.E.M.'s Michael Stipe and Woody

Harrelson in April of 1998. Many other stars have come to the Stud in search of a uniquely San Franciscan experience including Bruce Vilanch, Jake Shears, Rufus Wainwright, John Cameron Mitchell, Kirsten Dunst, Dita Von Teese, and John Waters to name a few.

The Stud has always served as a place where queers and artists could come let their hair down and express themselves. It was the post-White-Night-Riot destination; where citizens—angry that Dan White had gotten a slap on the wrist for murdering Harvey Milk and George Moscone—went to both release their anger and frustration and cement their bonds forged in adversity through dance.

The Stud moved to Harrison Street in 1987 amid the worsening AIDS crisis. In 1994, an infamous weekly party and drag show called Trannyshack made its debut. It would go



The Stud has always served as a place where queers and artists could come to let their hair down and express themselves.

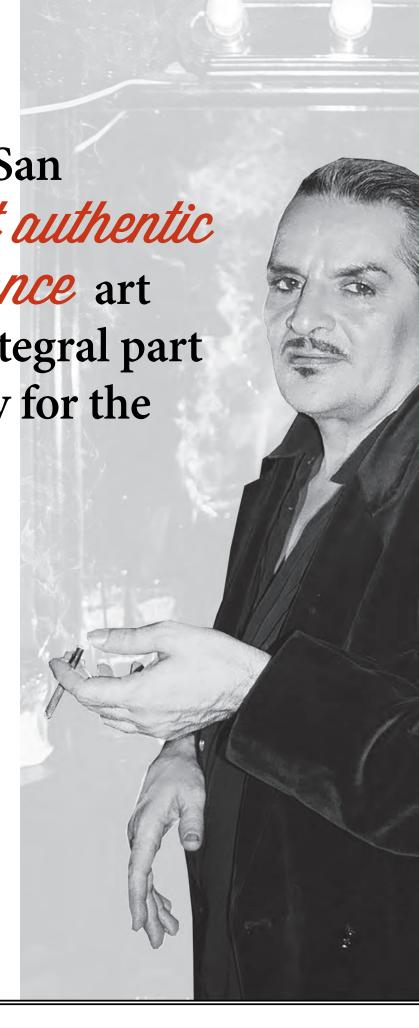


Hosting some of San Francisco's *most authentic queer performance* art has become an integral part of the Stud's story for the past two decades.

on to grab the attention of journalists and club-goers around the country, helping to define '90s nightlife and drag culture. According to the party's founder Heklina, Trannyshack rose out of the ashes of the AIDS crisis. It brought together many of the defining elements of the queer San Francisco nightlife scene at the time: its gender-irreverent drag sensibilities, punkrock rebellion, and the pain and fear fueled by the AIDS crisis, as well as an expression of resiliency and hope.

Hosting some of San Francisco's most authentic queer performance art has become an integral part of the Stud's story for the past two decades. The tradition continues today with two of the Stud's weekly parties: SOME THING and Meow Mix. These weekly events (along with several monthly parties that cater to a broad range of tastes) provide the San Francisco queer community with a safe space to try new things and express themselves. They continue the legacy of progressive music, performance art, and solidarity. The Stud to this day remains a place where all are welcome to dance, get up on stage, and maybe even find love.

Drag has held a central space in the Stud's history. As a traditional queer art form passed down through generations of drag queens (from mother to daughter / mentor to mentee), the continuing presence of a fertile drag scene at the Stud is





The Stud served as incubator and platform for this queer tradition.



largely responsible for the Stud's perpetuation of it's queer values as well as its continued success as a business. In return, the Stud has served as incubator, platform, and loving home base for this distinctively queer tradition.

International queer performance artist Christeene called the Stud "Queer San Francisco's Living Room..." a place to gather safely and comfortably, and be yourself, make art and be together. Many traveling artists have found joy and acceptance at The Stud. The Stud is a great asset to San Francisco's LGBT community as well as its LGBT and fringe artists. Small performance venues of this size are quickly fading and the Stud provides a home for performance audiences and performance makers. Without the Stud, several LGBT scenes and communities would lose their home base and the SOMA district would lose one of its most unique and legendary nightlife and cultural features.

The Stud is located in a building erected in 1908. As SOMA is rapidly built out with new developments (like the L7

condominium development next door), the Stud's architecture and stature stands unique against a shrinking sky. It reminds pedestrians and drivers that while the city changes, there is still a rich and vibrant history here.

The Stud's location on the corner of Harrison and 9th Street also holds a significance that should not be overlooked. Both 9th Street and Harrison Street are major thoroughfares. The placement of the Stud at the corner of those two streets allows for the prominent placement of a gay flag in a neighborhood that is not exclusively gay. For a gay person passing through this area, the feelings of hope and safety inspired by this flag so proudly displayed cannot be underestimated. That proud flag serves as a sign to tourists, visitors, and residents alike that the LGBT community continues to thrive in San Francisco. That flag stands as testament that San Francisco has a commitment to not only tolerance, but also to the acceptance, protection, and celebration of its gay community.

"Queer San Francisco's Living Room..." a place to gather safely and comfortably, and be yourself, make art and be together.











Supplemental Materials



July 12, 2016

Mike McElhaney The Stud 399 9th Street San Francisco, CA 94103

Dear Mike,

On behalf of Frameline, we would like to thank you for your invaluable contribution to Frameline40 – San Francisco International LGBTQ Film Festival, June 16-26, 2016. Frameline40 was proud to partner with The Stud as an Event Venue Partner this year. We are extraordinarily grateful for your generous support in making the Frameline40 Volunteer party such a huge hit again this year.

Thanks to The Stud's contribution, Frameline's milestone 40th anniversary was a great success. With Festival attendance nearing 60,000, Frameline again retained its title as the world's largest LGBTQ film festival.

Frameline40 spanned 11 days of sold-out screenings, lively parties, social events, interactive panels, and special guest appearances. The Festival's 155 films, presented at five venues in San Francisco, Berkeley, and Oakland, were met with thunderous applause and thoughtful dialogue amongst the LGBTQ, independent film, and media arts communities.

The Festival also hosted over 400 filmmakers, industry professionals, and programmers from around the world, again giving audience members unparalleled access to these artists for lively and informative question-and-answer sessions about their work.

Frameline and the San Francisco International LGBTQ Film Festival continue to exist primarily because of the support of partners like you, who understand the importance of supporting LGBTQ media arts.

We sincerely thank The Stud for your generous sponsorship of Frameline's historic and highly successful 40th year. We hope that your overall experience with Frameline40 was a rewarding one. We welcome your feedback regarding your sponsorship experience.

We've loved working with you over the years, and we all wish you the best in your next chapter. We hope that whatever the future holds for the The Stud, we might have the opportunity to partner with The Stud again in the future.

Sincerely,

David Warczak
Director of Marketing and Strategic Partnerships

Kapish Singla Sponsorship Associate



Supplemental Materials

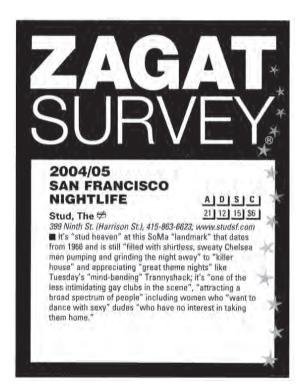
WINDFALL PRODUCTIONS LIMITED

PERFORMING ARTISTS' MANAGEMENT

2610 CALIFORNIA STREET, SAN FRANCISCO. CALIF. 94115 (415) 921-3446 (415) 931-7544

1. THIS AGREEMENT SHALL CONSTITUTE A CONTRACT	
	UPON SIGNING OF THIS CONTRACT, AGREE
TO FULFILL THE TERMS AND CONDITIONS CONTAIN	ED HEREIN.
2. THE PERFORMING ARTIST GROUP KNOWN AS 54	NESTEROLOGIANASI SHALL 11 30 - 12 30 ON
9-26-16 (THRU) T	
DAY AT	
3. THIS AGREEMENT GUARANTEES PAYMENT OF \$ 4	
THE TOTAL DOOR RECEIPTS FOR THE CONTRACTE	
4 5 450.00 IS TO BE PAIDON OR BEFORE 9	26 - Hand the Balance is to be Paid
NO LATER THAN THE (LAST) NIGHT OF THE ENGAG	
UNLESS OTHERWISE SPECIFIED UNDER COMMENTS E	
5. THE EMPLOYER WILL PERMIT COMPLIMENTARY GUI	ESTS AS FOLLOWS:
PERFORMERS AND ASSISTANTS, 3	GUESTS DURING THE ENGAGEMENT.
MANAGEMENT PERSONNEL, 2	
6. THE EMPLOYER WILL PROVIDE COMPLIMENTARY DI	PINKS AS FOLLOWS:
PERFORMERS AND ASSISTANTS.	DRINKS PER PERFORMANCE FILE BEERAWINE
MANAGEMENT PERSONNEL,	DRINKS PER PERFORMANCE.
7. RECORDING OF PERFORMANCES BY THE EMPLOYER	R IS NOT PERMITTED UNLESS SPECIFICALLY
AGREED TO IN WRITING BY WINDFALL PRODUCTION	IS LIMITED
8. MEMBERS OF THE PERFORMING GROUP:	
Sylvested.	TALC TOLCHIA
MHRIDD WASH	SANDY SPURBEINER
I FORM LHOVES	
Tip WIRKICK	
Phil RobyN	
9. ASSISTANTS TO THE PERFORMING GROUP:	
GARU	
- LEader LO	
IO. MANAGEMENT PERSONNEL:	
BRENT THOMSON	CHARLES JOHNSON
Buttemen	
11. COMMENTS: WINDEFOR WILL PROUDS	E ACL DUND EQUIDARA
	1 CHSH TO BRENT HAMSON
Publicity : 18 BE how Hed	by the steel
	1
10	OTTANT AND AGOD BUCK
12. THE ABOVE TERMS AND CONDITIONS AFOOD, UNDER	
EMPLOYER: Jan HUM	WINDFALL PRODUCTIONS LINITED:
BY:X	01.
DATE: 4/12/10	DATE: 9-2-76







AOL & cityguide

CITY'S BEST 2005

BEST GAY CLUBS

The Stud

aolcityguide.com

Restaurants | Nightlife | Tickets | Events | City's Best

To see the full list of City's Best selections in your city, visit aolcityguide.com/best and tell us what you think.



Supplemental Materials

	ENTERTAINMENT AGREEMENT Now WAS E. C.
Ag	reement is hereby made this 1 day of Aubust , 1976, between
	Offa James 1 hereinafter called the "Artist"
	STUD Don Glorge hereinafter called the "Operator".
In	consideration of the foregoing; it is agreed as follows:
1.	The name of the act of 6tha James consists of
	opersons(s) and will perform in the STUD which is located at 1535 Forson St. SAN FRANCISCO
2.	This engagement will begin on MONDAY AUGUST 164 1976 for a period of 1 DAY AUG 1644. and the number of shows daily will be 1 SHOW OF MY 1 AR 45 NW AND THE DISCRESSION OF THE ARTIST.
3.	Compensation for this engagement will be GURANTEED \$ 700.00 200
	which/is payable immediately preceding the first performance on the concluding night of each week(s) or day(s) engagement hereunder.
4.	Accompaniment: PA SYSTEM TO BE SUPPLIED 134 THE STUD - CONSISTING OF 4/V)MIC AND 1 DRUMM
5.	Rehearsal: 5 MON TORFOR PA MICRO.
C	of the 1# Extra mild and 17th A of mithe
6.	This contract is Pay of Play and Non-Cancellable. Fallure on the part of either party signing this agreement to fulfill same shall make party failing to do so liable for the full amount of the agreement
7.	The Operator warrants that (s)he is the Operator or a true representa- tive of the Operator herein at the present time and intends to be such for the duration of this agreement, and engages the Artist and the Artist hereby accepts said agreement.
8.	The Artist declares to be an independent contractor and assumes all responsibility for applicable federal, state and local taxes.
9.	This agreement shall be interpreted, construed and applied according to the laws of the State of California.
Spe	actial Instructions: 20 % aflance Dayment Dayable (ling () atty for the first cas fotta's But laying Forty St. Ton
Sef	By (Don Deorge Santil
Add	779 4159 Popular Address 1535 Folson ST.
Pho	177 171 (0 16)
1	I. San Francisco Royal pacific
-	- Cock 10

9/11 at the Stud

'Crimson Club' visits NYC

By Mark Mardon

young, hugely talented version of the Cockettes has sprung up in San Francisco lately, but with a whole new crew of talents, headlined and orchestrated by crooner/composer/piano whiz-kid Spencer Day, who's melting hearts with his young-Sinatraesque good looks and boy-next-door charm, augmented by a host of musical talents, most notably his gorgeous vocalizing. Day sends many a gay boy into a tizzy when he performs, but they have to fight off the women for his attention. No doubt about it: Day attracts straight girls, too, which is how real-woman drag queen Trixxie Carr came to be Day's co-star.

They met at the Stud, where Carr was introduced to him as "Angeline's stand-in," which gave recent LA-to-SF transplant Day a thrill, because he had just written a song about Angeline for his next Crimson Club show, which would have an all-LA theme. Angeline is his favorite cult pop-star. Her image is emblazoned on countless billboards across LA. She's famous solely for being famous, a true Hollywood phenomenon.

Though she's never met the real Angeline, by chance Trixxie Carr is the spitting image and living personification of that celebrity, precisely because she's an indomitable 25-year-old with her own website (trixxiecarr.com) who has a powerful, controlled voice and dazzling characterizations.

Carr and Day were an instant



Day and Carr, the perfect match.

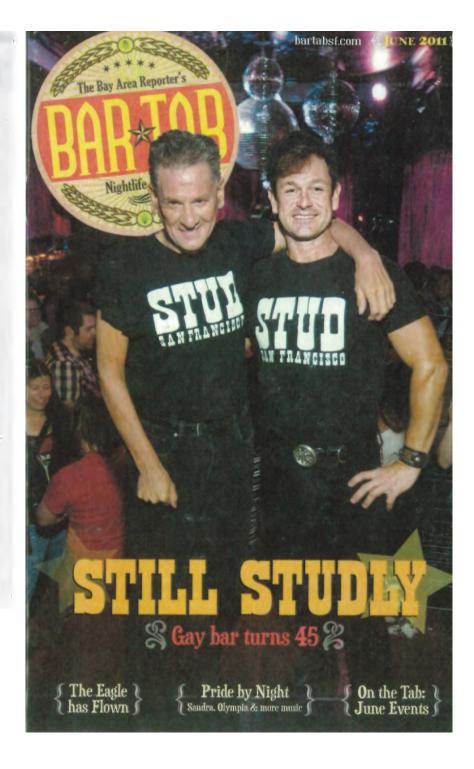
match. They went to a party that night with Day's best friend, Brian Knecht, 22, the man responsible for creating the *Crimson Club*, who holds it together and serves as the charming Master of Ceremonies.

"She was so funny at the party," says Day of Trixxie. "I was like: 'You have to be in the show! 'Id never seen her perform before the night she got up and sang 'Crack Whore.' I was totally glad I trusted her."

The buxom, boisterous Carr, who has just about everything Marilyn Monroe had going for her, instantly fell in love with Day and the whole Crimson Club concept. Going to the Stud that night proved a turning point in her carreer.

"My friend convinced me to go to this gay bar that night," says Carr, "that I didn't want to go to because I wasn't going to get laid, and I was like, "Oh God, okay, whatever. I'll go keep you company." The rest is Crimson Club history.

next page ▶



MR. MARCUS

This Sunday, March 28, the long-running successful bar on Folsom, the STUD,

will be under scrutiny of the

who are producing a docu-

mentary on one of the most

unique bars in America. The

STUD is one of the oldest

bars on the Miracle Mile and

back in the late 60's was tout-

ed as a Western saloon. Un-

der the creative and innova-

tive reigns of such people as

Chuck Arnett, Norman Beas-ley, Paul Feola, and Kerry Bowman, the STUD became

the headquarters for the icon-

oclastic Gays who more often

than not ruffled the feathers

of the Gay "Establishment" by

rejecting membership in the

SF Tavern Guild. Overnight it

became the haven for Gay hippies and all the counter-

culture groups in town. The

film will probe the innerwork-

ings of the bar itself, the "fam-

ily" group of employees and

the successful events that transpire there continuously.

They will also interview on-

camera customers who feel

comfortable about their pa-tronage and the film will be

used for sociology classes,

bartending schools, and other

agencies with an interest in

the workings of a very suc-

cessful bar operation. The

Vídeo party will probably gen-

erate much interest and I

hope you'll be there to be a

part of another milestone in

the ongoing awakening by so-

ciety of the Gay success story

as practiced in San Francisco.

video lenses of REM Video.

A Documentary on the SF-Stud

SOUTHERN SCANDALS

Incidentally; Etta James will return to the STUD by popular demand on April 4.8.5 with a \$5 cover charge and a super-charged show by one of the nation's most colorful entertainers. See you there.

The job of being a bartender is not the easiest thing in the world; it may look glamorous to you, but the grueling hours, the sass from the crowds, the over-amorous managers and owners, and having to deal with coworkers who may or may not become competitive in the never-ending race for popularity are constants they must deal with.

When an establishment honors this hearty group, it is a Happening. The bucolic set-ting of THE WOODS at the Russian River ostensibly offers refuge from the maddening pace of city life and so on Monday, April 5, they're pre-senting SPRING HEAT, a salute to the bartenders of SF. from 4pm to 4am, a 12-hour marathon of dancing and recreation. Over 5,000 invitations have been sent out free to City bartenders and their guests (\$3 for guests) and the RR resorts are offering drastic discounts for accommoda-tions (\$2.50 a person at the WOODS: \$15 for a twoperson cabin at FIFE'S, etc.) and it sounds like a real humdinger of a party. Bartenders are fun, even off-duty.

Apparently San Francisco men made a bigger splash in New Orleans at the Mardi Gras than I was initially informed. Budd Smith came in 2nd place at TT West's (a leather bar) Leatherman Con-

test and a group of queens in purple dr gowns, sunglasses and Joan Crawford drag wo prize in the Burgund Awards for a group whipping baby dolls wil hangers. Next year, in ing with the New Orlean community tradition, th of California will be he just as New York wa ored this year. They pecting big things from

THE CHAIN-ESE CONNECTION

* * *

A big shipment of RI paraphernalia is in the cases at MR. S Leathe all sorts of items you m interested in if you'r THAT kind of fantas: Over \$900 was raised RAWHIDE auction f Gay Olympics last Th night with Glenne (T vine) McIlhenny, Chris nelli, Bob Ross, and Johnson doing their loving best as auction those magnificent BAF COAST CLOGGERS other excellent job in k the troops entertained.

Ms. Nina Glaser's photos are up at th BUSH now, while Il EAGLE is getting re show the works of winning UYVARI be on April 14, just a day their Gayla 1st Anni party on the 15th . . . I one of those "little guy ing it difficult to find bo Levis to fit, RUN, dor to THE WESTERN W at 2193 Market when discover that 501's (w tons) for women a YOUR size. Nan and run the place and repsmall Oriental men and are scooping up the chandise with gusto. better get there fast.

Were you lucky end not an inditation

26 July 2001 BAY AREA REPORTER 5

COMMUNITY NEWS

35-year-old Stud bar celebrates like a kid

by Katie Szymanski

t's a custom, or so say the television advertisements. After accomplishing an important achievement, you're supposed to go to Disneyland.

That's what the staff members of the Stud bar are doing this weekend. The fairy tale adventure has been paid for by the owners in honor of the bar's 35 years of service, a birthday celebrated last month to much fanfare and appreciation.

"It's the kind of place that will have something for everyone," remarked Stud co-owner Benjamin Guibord, a.k.a. Fiesta. "And that's hard to do with a staff like ours."

If San Francisco is the city of misfits, then the Stud is quintessential San Francisco: a watering hole for crowds as diverse as the LGBT community offers; a hangout for those who refuse to behave.

"Almost from the very beginning, we have been a place for the black sheep in the family to go," said Guibord, who along with Michael McElhaney, runs the place according to its rebel traditions. "We attract all ages, all races, all types of people, from the leather crowd to those in the dance scene, to the artists."



Stud bar employees Charlie Triano, John Chandler, and Lance Trescarges

toll of AIDS. Guibord, a longtime employee and bookkeeper for the Stud, took over ownership in 1995, while McElhaney bought into the establishment in 1997.

"Everyone who works here sort of agrees; the Stud is like a person. We feel ... not a ghost, but something tangible here," said Guibord.

The Stud has been in its current location at 9th and Harrison for the past 14 years. Several coats of paint have come and gone (the exterior is now an immaculate wild pansy blue with reaction, there is a market for individuality. Also noteworthy is the fact that the bar is one of the only places in town that appeals to men and women equally. Currently, the Stud hosts "Club Trade" on Mondays, a hip-hop, deep house, and soul night; the famous "Trannyshack" on Tuesday nights for drag queens and kings and tranny chasers; a retro music night on -Wednesdays; and "Reform Skool" for boys on Thursdays. Friday remains an all-women's line-up, with the Latin party "Chula," the hip-hop parties "Rise." "Red." and





SAN FRANCISCO EXAMINER

★ Thursday, April 2, 1998 C-9







aking the road

TILL SEARCHING for you > Club Release (Ten15 Folsom) higher power and wonderingrought revelers closer to the truth "Does my aura need cleanin Saturday night with a frenetic Do I have as many chakras piritual circus of fashion and techvone else? Deeper meaning -lology called Enigma: An Interacmean there's more?" ive Fashion Exhibition By Byron or does all this chanting arrown of Virgin 69. (Being a Virgo per-consciousness chat leaforn in 1969, I think there's a con-

feeling like you missed therated connection here.) Disciles were treated to a trippy. Firl, are you in for a rude spireamscape of duds that featured l awakening! But quest no fuay feng shui elements of the Marr, guidance has descended and Arts, Lycra-clad urban hip-hop prayers answered. You space aliens, exotic back-bending in for we P-cubed (Profession plats in high-tech silver Teflon, rty People), pop-spirituality rty-bearing red angels, and our henna-laced fingertiply blogical goddesses in bodyghtlife beings Bay Area-wide a onshice leopard print and pink eing the light at all sorts of etton in With commentary by Alice al after-dark events and hedio personality Sterling James,

happenings. So, c'mon, lets get spiritual! Everybody's doin' it.

▶ Might I suggest replacing your Disco Nap with this revitalizer ... Disco Yoga. (My favorite spot is the Integral Yoga Institute, 770 Dolores at 21st.) It has longerlasting effects on the mind, body and soul, provides a strong foundation and really pumps you with Prana (that's ENERGY!)

Our first stop along the path to enlightenment is a new Wednesday night wingding aptly titled Seance, held weekly at Backflip (601 Eddy at Larkin) . . . it's a spiritual thang. This nightlife nugget from the Mosque of Martel and Nabiel with help from VIP hostess Dennise Abad offers its congregation of cocktailers a still lounge ... a chill lounge, an ambient enviro with dashes of downtempo, trip hop and drum 'n' bass. Features DJ's Xanax, Saucer, Toph-One and Alika (Alex Graham, Bill Graham's son). Good vibes are not all you find here .. bejeweled belly dancers jingle and undulate while devout seancers seek awareness from tarot card readers and body adornment from henna artist Esmerelda.

He's a yogi, too! ▶ KatoSpace's Royal Jelly Thursdays makes its Springtime move from Lower Mission's Liquid to the Stud. Go and you'll find all the Majestic Jams you've grown to love with psychedelic electronica house DJs Toph One, Mike LeFevreier and Travis. While there, get one of those GO-GO Energy elixirs.

his stilettos and indulged all re-

quests for paparazzi pop-shots. . . .

La de da de, he likes to party. Leonardo DiCaprio couldn't make it to the Oscars, but rumor has it that he did show face at Club Nikita (Ten15 Folsom) this past Friday night and jammed to DJ Stacy Pullen from Detroit. Looks like Hollywood's main dude goes there for the music just like the rest

Put your fancy pants on. ...

this cryptic cabalism raised cash for Kampaign Kids, an organization that focuses on Child Safety Awareness.

▶ And for you worshipers of the flesh who dig shirtless dancing and flawless circuit party flaggers, Promoter Gus Bean offers two sacred soirees created to test your faith. Sanctuary ... Dancing in Heaven, at King Street Garage (174 King St.) occurs every third Friday with wise men of the wax Neil Lewis and Phil B. And Mass, for the serious sect of massive tea-dance ritualers, happens the first Sunday of each month at Ten15 Folsom at

➤ Afterdark Dish Delish: Photo op! As you must have heard, R.E.M.'s Michael Stipe has been all over town lately.... On a recent trek to his favorite Tuesday night tryst, Tranny Shack at the Stud (9th and Harrison), he was accom-Lord loves ya baby! panied by party-pal Woody Harrel-California AIDS Riders took son. Making it perfectly clear he a moment out of their grueling was there to jam with his genderbending buds, Harrelson kicked up

training regimens to carouse at a kick-off shindig Sunday at the Marriott Hotel. AIDS Ride Managing Director Sara Smith addressed heroic cyclists with words of encouragement. But don't let the fact that Jean-Paul Gaultier doesn't make cycling gear stop you from participating. . . . Show your support by sponsoring your favorite braveheart biker. ... It's good Karma!

▶ Words of Wisdom: "You gotta fight for your right to PARTY" The Beastie Boys

Loving you. Loving me. ... Spread the love! Jai.

Tune into Tearing Up the Town on Live 105's Party Friday on the Johnny Steele Morning Show at 9 a.m. for more Afterdark Dish Delish and the coming week's Fierce Five Party Forecast. Make Contact: phone (415) 777-7773, fax (415) 512-7682, or e-mail lordmartine@examiner.com

Rising fresh from the Synagogue of Spundae Productions, this harem of hell-raisers gives you YUM YUM, a new Saturday night destination at 836 Mission St. at 5th. Prophets of the turntables Jerry Bonham and Dag from Germany bestow beautiful progressive house and trance hymns. Also, from Spundae recordings ... be sure to give listen to Jerry Bonham's new CD, Interpretations. ... This one makes my kitty purrrrr.

 Collecting coins with compassion ... The Academy of Friends' Oscar Night gala raised as much as \$360,000 for local HIV/AIDS organizations, while the Northern California Film Institute's Oscar Night America soiree generated \$35,000 smackers for its educational and outreach programs. Hollywood? If you ask me, the real stars live right in our backyard! The

























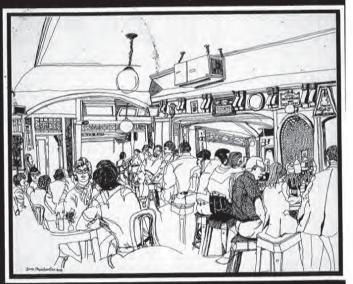
Chata Guiterrez (KPOO) latest salsa & merengue Chili D w/ Latin house, Latin reggae, & Spanish Pop/Rock Mix Master w/ old school & house

FRIDAY, SEPTEMBER 1st

New Location, Mas Grands at the STUD (399 9th Street + Harrison in SF.

Pool table & smoking area CHULA Go-Go's and drink specials Doors open 9:00-3:00 21 & up w/ ID \$7.00 cover

The Great and Notorious Saloons of San Francisco



by Jane Chamberlin
Text: Hank Armstrong

Supplemental Materials

Stud,

ATE IN THE EVENING, when the crowd at the Stud begins to build in earnest, so does the electricity. It's as if some invisible director decreed "Let the good times roll," and roll they do. The dancing spills off the dancefloor and throughout the bar, people beating tambourines and maracas to the party music. Everyone seems permanently turned on in this roller coaster ride of a saloon.

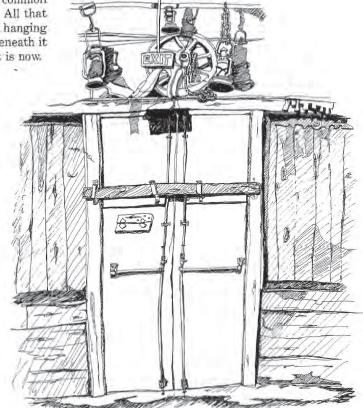
Like a chameleon, the Stud has shifted its colors easily to suit the tides of public fashion throughout its fifteen-year sojourn on Folsom. Throw in varying portions of leather, three-piece suit, punk, disco, New Wave and gay, blend with a lot of high energy and good humor, and the Stud is the result.

Three years or so ago, it was an even wilder place. The punk rockers ruled in all their glory, bringing their belligerence along with their energy, slam-dancing their way into the hearts of each other. This was in fact the first place to bring new wave to the city, but things have since toned down a bit.

The barnwood interior is devoid of tables or barstools to slow people down. The floor came from an old church. Regulars and staff are always bringing in momentos for the walls: a wooden fireplace mantle hung upside-down, a piece of stained glass from the 1900s, pictures and statues of horses (the Stud, remember?) and other items. The train by the door was constructed by a former manager of the place at the expense of his roommate's cooking gear.

The best thing to ever happen to the Stud was the demise of the Universal Life Corral next door. After that, the common wall came down, instantly doubling the bar in size. All that remains of the former haven of flower power is its sign, hanging over the Stud's bar. One look at the eclectic crowd beneath it makes that sign seem far more appropriate where it is now.

1535 Folsom Street, 863-6623



112 · Mission District

Marcus .

5, so hurry. Sin in lave a ball (or two).

are flocking here lit was busy around yeek even though esting up for all the ig your way in the the Pride Parade. a big gang of men converged at Olive 50) to help Hydie elebrate her 50th. declared it Hydie day in San Francisof the local celebs, nd other activists It was very festive Streicher didn't run while "shooting"

norning, the hearty, 1000 says Richard among us showed or the Fifth Annual to up at the RushRiv. Iteam, Nick Veratakinanaged to squeak a third-place showd another chalice. It li from the photo the chalice was not. Good try, guys!

him but nobody said what the meat dish would be nor who would be the dessert! Mr. SF Leather Mitch Johnson was next on the "dining" list and lots of videos, leather items, porno neophyte actors and other goodies were auctioned off. No report on the total raised at my deadline either. Lisa Gray belted out some numbers and so did Deena Jones and the festive crowd seemed to be enjoying themselves.

Big crowd at the Stud for their 25th Anniversary party later on that same night. A buffet to end all buffets was on display and everyone was imbibing, cruising, chatting and guzzling the libations. The fabulous Jerome slithered in and was immediately surrounded by adoring art lovers and the curious, Jerome is one of the coolest drag queens around. Even Lady Edy was impressed!

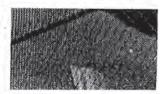
Hear a nice crowd went with the Pegasus Motorcycle Owners Club to Santa Cruz. Jerry Roberts, John Di Meo and others said they always have a good time with the Pegasus Riders.



(L. to r.) Stud Bar keeper Jim Fleckenstein welcomes two lovelies to his bar's 25th anniversary last Sunday, June 16. (Photo: Rick Gerharter)

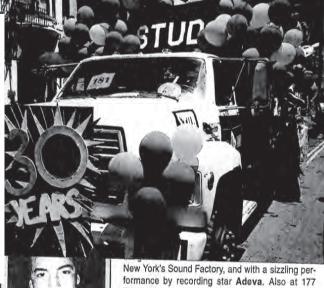
prize and becomes an icon for the AIDS Emergency Fund.

Oh yeah, Sky Renfro and Audrey Joseph are celebrating their birthdays today — I don't know if they'll do it together or not, but I'm sure some festiviDeCicco unveils his window display at A Different Light (Hi, Rachell) today, and it will be there until July 2, incorporating memorabilia from Castro, Folsom, Haight and Polk streets which includes T-





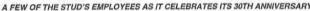




formance by recording star Adeva. Also at 177 Townsend, Sunday night's Pleasuredome just finished whipping up a razzle-dazzle release party for the new dance hit Before by The Pet Shop Boys.

Elsewhere south of Market Street, San Francisco's egendary dance bar The Stud is celebrating its 30th

Star Shots BY BEVIN SHAMEL











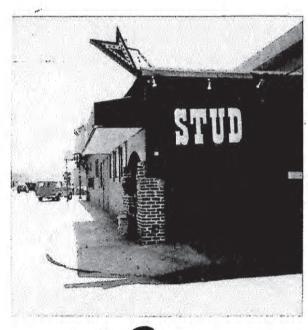












Mark at SPECIAL K

1996

Photo Appendix



Patrons of the Stud at its original location



Harvey Milk and disco legend Sylvester at the Stud



The Stud, in its current location on 399 9th Street



Heklina and Comedian Margaret Cho at Trannyshack at The Stud, 2008



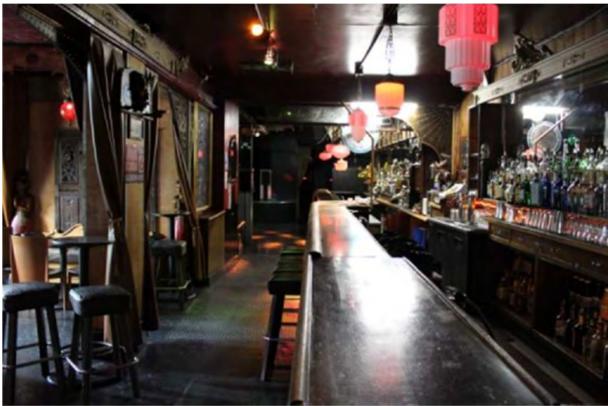






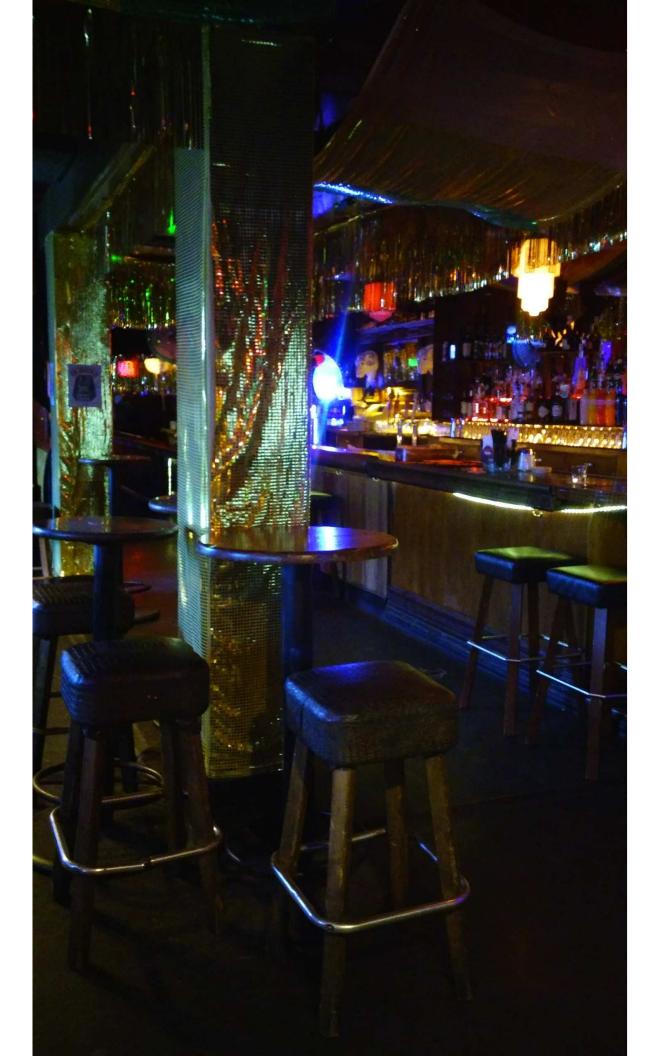


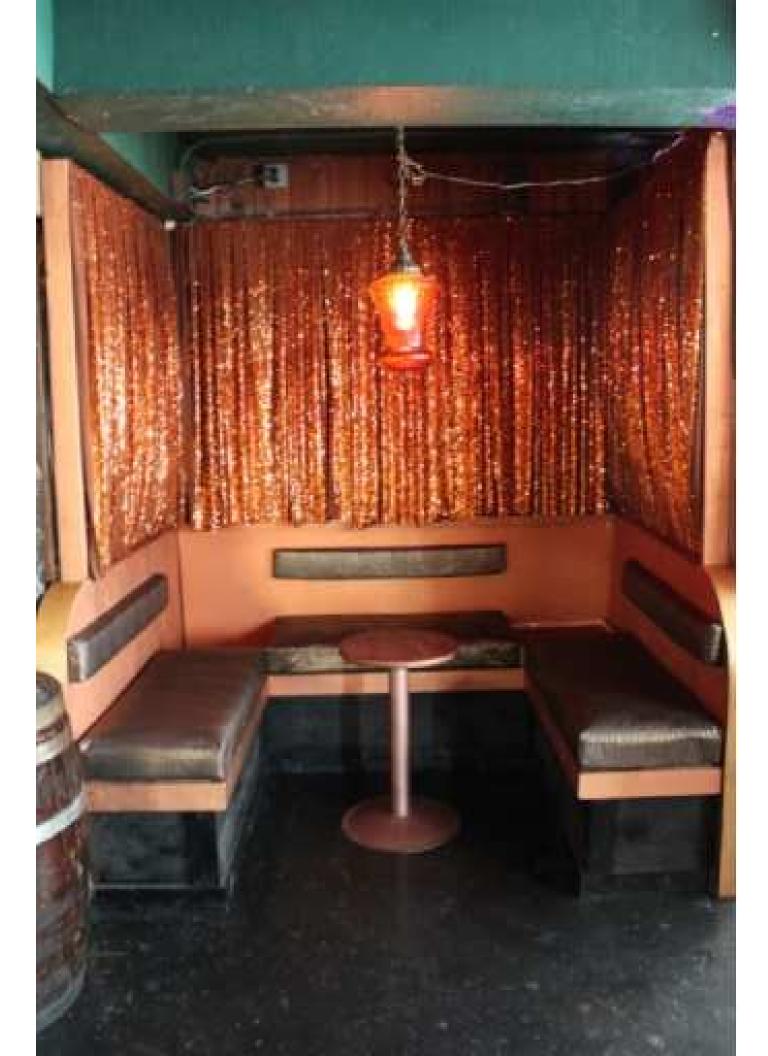






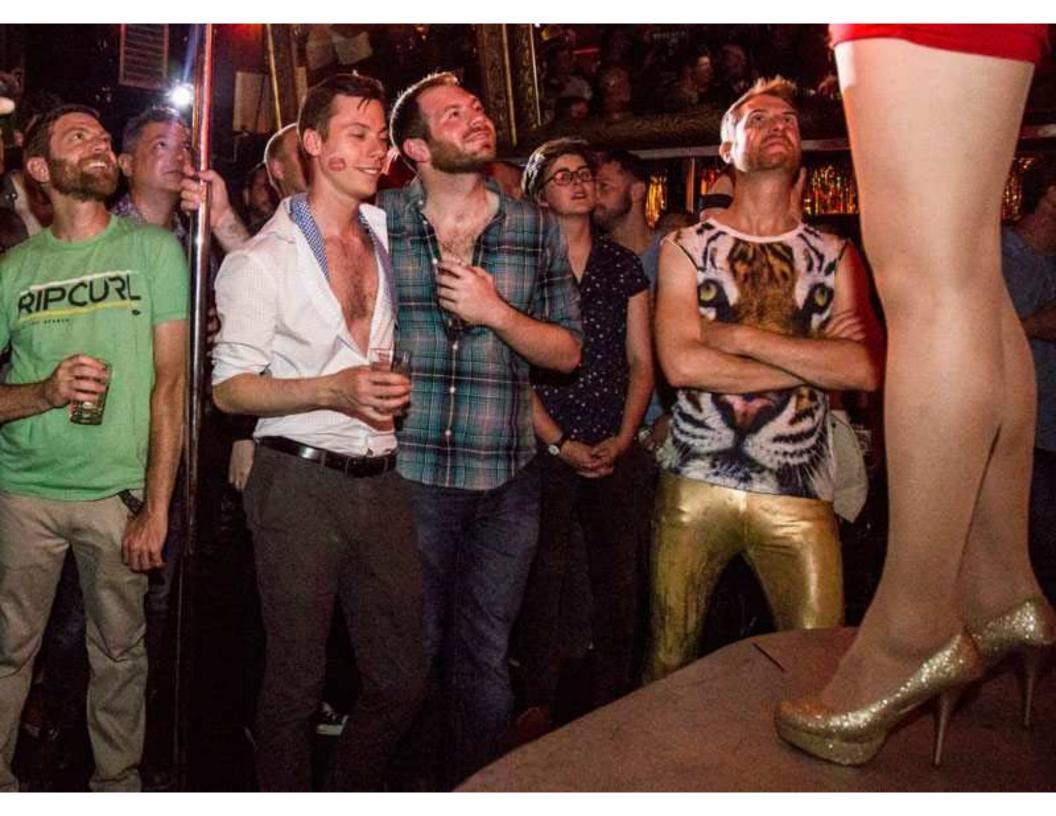














State of California - The Resources Agency DEPARTMENT OF PARKS AND RECREATION	Primary #	
PRIMARY RECORD	Trinomial CHR Status Code:	
Other Listings		
Review Code	Reviewer Date	
Page 1 of 2 Resource Name or #: (Assigned by recorder) 397 9TH ST		
P1. Other Identifier:		
*P2. Location: ☐ Not for Publication ☑ Unrestricted *a. County: San Francisco		
*b. USGS Quad: San Francisco North, CA Date:	1995	
c. Address: 397 9TH ST	City: San Francisco ZIP 94103	
d. UTM Zone: Easting: North	-	
e. Other Locational Data: Assessor's Parcel Number 37		
*P3a. Description: (Describe resource and major elements. Include design, materials, condition, alterations, size, setting, and boundaries)		
397 9th Street is located on a 2,796 square-foot rectangular lot on the northeast corner of 9th and Harrison streets. Built in 1906, 397 9th Street is a 1-story, wood frame commercial building that has been altered from its original architectural style. The rectangular-plan building is clad in smooth stucco and flush and vertical wood siding. The primary façade features a brick watertable. It is capped by a flat roof. The foundation is not visible. The primary façade faces west and includes 3 structural bays. Entrances include recessed, paired flush wood doors. Typical fenestration consists of fixed wood-sash windows and glass block. Architectural details include metal gates over windows and doors, a projecting cornice, an arched entryway, fabric awnings, projecting roof eaves, and illuminated box signage. The rear façade on Gordon Street features a metal security gate.		
The building appears to be in good condition.		
*P3b. Resource Attributes: (List attributes and codes) HP6. 1-3 Story Commercial Building *P4. Resources Present: ✓ Building ☐ Structure ☐ Object ☐ Site ☐ District ☐ Element of District ☐ Other P5a. Photo P5b. Description of Photo:		
America S. C. of Threads because	View of primary and secondary facades. 3/8/2008 *P6. Date Constructed/Age: ✓ Historic □ Prehistoric □ Both 1906 SF Assessor's Office *P7. Owner and Address DURR, STELLA V % NORMAN W KAVANAUGH BURLINGAME CA 94010 *P8. Recorded By: Page & Turnbull, Inc. (AH/CD) 724 Pine Street San Francisco, CA 94108 *P9. Date Recorded: 6/23/2009 *P10. Survey Type:	
*P11. Report Citation: (Cite survey report and other sources, or Eastern Neighborhoods SOMA Survey	enter "None") Reconnaissance	
	Continuation Shoot Duilding Structure and Chicat Bassel	
*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):		

DPR 523 A (1/95) *Required Information

State of California - The Resources Agency DEPARTMENT OF PARKS AND RECREATION CONTINUATION SHEET

Primary #	
HRI#	
Trinomial	

Page 2 of 2 Resource Name or #: (Assigned by recorder) 397 9TH ST

*Recorded By: Page & Turnbull, Inc. (AH/CD) *Date Recorded: June 2009 ✓ Continuation ☐ Update



Detail of entrry on Harrison Street, south façade. Source: Page and Turnbull



View of rear (east) façade. Source: Page and Turnbull

DPR 523 L (1/95) *Required Information