



# SAN FRANCISCO PLANNING DEPARTMENT

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## Legacy Business Registry Case Report

HEARING DATE: FEBRUARY 1, 2017

*Filing Date:* January 3, 2017  
*Case No.:* 2017-000184LBR  
*Business Name:* ArtHaus Gallery, LLC  
*Business Address:* 411 Brannan Street  
*Zoning:* SLI (SOMA Service-Light Industrial)/  
65-X Height and Bulk District  
*Block/Lot:* 3787/049  
*Applicant:* James Bacchi, Owner  
411 Brannan Street  
San Francisco, CA 941107  
*Nominated By:* 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**

### BUSINESS DESCRIPTION

ArtHaus Gallery is a contemporary fine art gallery located in the South of Market (SOMA)/Mission Bay neighborhood on Brannan Street. The gallery was founded in 1996 by James Bacchi and Annette Schutz originally as a by-appointment-only salon style gallery out of a Nob Hill apartment. The success of the gallery's small beginning stemmed from the level of outside exposure, media interest, and community engagement and involvement, which ultimately allowed the gallery to become successful without any outside backing. ArtHaus relocated to its current location in SOMA in 2005 and has since become an integral part of the SOMA/Mission Bay art community and is within walking distance to some famous and lesser known long-standing neighboring galleries and museums. During its life in SOMA, ArtHaus has established itself as a unique gallery that holds special relationships with the community, showcases a diverse array of collections by local artists, and opens its doors to the neighborhood to use as a community space for meetings and events. Owners James Bacchi and Annette Schutz have continuously contributed to and been involved in local efforts such as the Ritch Street/SOMA Neighborhood Watch, the Parents Education Network, and Breast Cancer Action. Their philanthropic commitments and donations of time and resources for various causes have helped to shape their business model for ArtHaus, which consists of two parts: (1) presenting outstanding fine art, photography and sculpture by established and up-and-coming Bay Area and New York artists; and (2) giving time, attention and resources back to the community. Apart from actively participating in and hosting events to support local organizations and efforts, the gallery also invites the local community to experience its exhibitions for free, thereby allowing an opportunity for everyone in the community to experience fine art and also hosts and co-hosts various art events specifically for the neighborhood. These events include a weekly art walk named Last Saturday and Pop-Up Galleries in residential buildings and businesses.



## STAFF ANALYSIS

### *Review Criteria*

1. *When was business founded?*

1996

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

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

- i. Although ArtHaus Gallery has only been in operation for 20 years it faces a significant risk of displacement due a rent increase in January of 2017 and lease renewal negotiations that will begin in 2018 with a possibility of not entering into a new lease.
- ii. ArtHaus Gallery has contributed to the SOMA/Mission Bay community's history and identity through its business model focused on supporting local artists and on giving back to the community through time, attention, and resources. The gallery offers free admission to the surrounding community, allowing them to experience and engage in the world of fine art. The gallery also opens its doors and spaces up to the community to be used as gathering or meeting spaces for organizations, groups, political entities to reach out to the community. The owners of the gallery also host and are continuously involved in local efforts such as... The gallery has become an integral part of the SOMA/Mission Bay art community through its continuous support and showcasing of local San Francisco/Bay Area artists.
- iii. ArtHaus Gallery is committed to maintaining the physical features or traditions that define its work in supporting and promoting fine art created by local artists.

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

The business is associated with the craft showcasing fine art by local artists.

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

No. The 1938 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. SF Gate, 3/21/2010, "ArtHaus duo drawn to gallery concept," by Anh-Minh Le; ABC7, 4/24/2012, "SF Gallery Features iPhone Photography," by Don Sanchez; SF Examiner, "Phone

photos reach fine-art proportions,” by Lauren Gallagher; SF Gate, 12/6/2009, “New exhibition aims to bridge art and design,” by Deb Wandell; SF Chronicle, 6/27/2012, “Take a peek over the back fence at ArtHaus,” by Deb Wandell.

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

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

- 411 Brannan Street

**Recommended by Applicant**

- Changing window displays

**Additional Recommended by Staff**

- Business model that revolves around promoting local artists and giving back to the community
- Gallery space(s) and space(s) that can be utilized as community meeting and event spaces

*Filing Date:* January 3, 2017  
*Case No.:* 2017-000187LBR  
*Business Name:* Books Inc.  
*Business Address:* 3515 California Street  
*Zoning:* NC-S (Neighborhood Commercial, Shopping Center)/  
40-X Height and Bulk District  
*Block/Lot:* 1035/001  
*Applicant:* Michael Tucker, President  
1501 Vermont Street  
San Francisco, CA 94107  
*Nominated By:* Supervisor Mark Farrell, District 2  
*Staff Contact:* Stephanie Cisneros - (415) 558-6625  
stephanie.cisneros@sfgov.org  
*Reviewed By:* Tim Frye – (415) 575-6822  
tim.frye@sfgov.org

## BUSINESS DESCRIPTION

Books Inc. is a local independently owned, neighborhood-centered bookstore. The bookstore has been around in San Francisco under various names and ownership since 1857, but was not incorporated as Books Inc. until 1946. Presently, Books Inc. has three locations in San Francisco: the Marina District (Chestnut Street), Downtown/Civic Center (Van Ness Avenue), and the oldest San Francisco location in Presidio Heights/Laurel Heights (California Street), and eight other locations throughout the Bay Area. The three San Francisco locations have proven to be important assets to their respective neighborhoods as a place for locals and visitors to purchase books, newspapers, magazines, or attend events such as book launch parties for local authors and in-store events for readers of all ages. Each neighborhood store reflects the needs and wants of the community and employs one or more literature specialists who host a variety of bookclubs, storytimes and events and have become great resources for patrons looking for their next read. Books Inc. business model includes an event program that puts on upwards of 1,000 events each year for patrons of all ages and has come to be taglined as “The Experience You Can’t Download.” The business model also consists of maintaining close relationships to local schools, conducting book fairs on school-sites as an opportunity to help school PTA’s and libraries raise funds while bringing the independent bookstore experience onto their school grounds. Books Inc.’s main objective with conducting book fairs is to foster excitement about books and spread the love of reading. Community involvement is an important piece of the Books Inc. business model as the business continues to develop partnerships and close relationships to local schools, libraries, and organizations surrounding each store to promote and foster literacy. Books Inc. also gives back to a significant percentage of profit ever year to local schools and organizations in return for partnering on literary events. Books Inc. has proven itself to be a successful independently-owned bookstore in San Francisco with strong ties to the community in which each store lives and a business model that is based on maintaining these strong ties and incorporating a neighborhood-needs and wants atmosphere.

## STAFF ANALYSIS

### *Review Criteria*

1. *When was business founded?*

1946

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

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

- i. Books Inc. has operated for 71 years.
- ii. Books Inc. has contributed to San Francisco's history and identity by continuing to operate as an independently owned bookstore with a unique business model that promotes literacy and education in the neighborhoods that each store serves. Books Inc. has proven to effectively stay involved in the community through its close ties to local schools and through its neighborhood-based stores that offer programs and events that reach out to all ages and hire literature specialists who are able to share their knowledge through book clubs, storytimes and other events that promote reading. The mission of Books Inc. is to foster literacy, and this mission is carried out through the
- iii. Books Inc. is committed to maintaining the physical features or traditions that define its business model of selling books and hosting events to promote and foster literacy for all ages.

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

The business is associated with the tradition of book selling and hosting book-related events.

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

No. All three San Francisco locations have not been previously evaluated by the Planning Department for potential historical significance. The properties are considered "Category B Properties" that require 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. American Booksellers Association, 7/13/2011, "The Oldest Bookstore in the West Turns 160," by Karen Schechner; SF Weekly, 8/14/2015, "Not Dead Yet: The 10 Oldest Businesses in San Francisco," by V. Alexandra de F. Szoenyl; Publishers Weekly, 4/15/2016, "BEA 2016: Books Inc is PW's Bookstore of the Year," by Anisse Gross.

The 40<sup>th</sup> anniversary of Books Inc.'s California Street (Laurel Village) location was recognized and celebrated by Senator Dianne Feinstein and Nancy Pelosi in 2014.

*Physical Features or Traditions that Define the Business*

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

- 601 Van Ness Avenue
- 3515 California Street
- 2251 Chestnut Street

**Recommended by Staff**

- Business model that consists of running the independently-owned bookstore's locations on a community needs basis, by maintaining relationships with and supporting local schools and organizations, and hosting events for all ages that promote and foster literacy.

## **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 ArtHaus, which are included in the application.

## **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 ArtHaus Gallery and Books Inc. 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 Resolutions  
Legacy Business Applications

SC: XXXX



# SAN FRANCISCO PLANNING DEPARTMENT

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## Historic Preservation Commission Draft Resolution HEARING DATE FEBRUARY 1, 2017

1650 Mission St.  
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San Francisco,  
CA 94103-2479

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*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 ARTHAUS GALLERY,  
LLC, CURRENTLY LOCATED AT 411 BRANNAN STREET (BLOCK/LOT 3787/049).**

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

**WHEREAS**, the subject business has operated in San Francisco for 20 or more years, with no break in San Francisco operations exceeding two years and faces a significant risk of displacement; and

**WHEREAS**, the subject business has contributed to the South of Market/Mission Bay 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 February 1, 2017, 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 ArtHaus Gallery, LLC qualifies for the Legacy Business Registry under Administrative Code Section 2A.242(b)(2) as it has operated for 20 or more years and has continued to contribute to the community.

**BE IT FURTHER RESOLVED** that the **Historic Preservation Commission hereby recommends** safeguarding of the below listed physical features and traditions for ArtHaus Gallery, LLC:

*Location (if applicable)*

- 411 Brannan Street

*Physical Features or Traditions that Define the Business*

- Changing window displays
- Business model that revolves around promoting local artists and giving back to the community
- Gallery space(s) and space(s) that can be utilized as community meeting and event spaces

**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 2017-000184LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on February 1, 2017.

Jonas P. Ionin  
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:





# SAN FRANCISCO PLANNING DEPARTMENT

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*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 BOOKS INC.,  
CURRENTLY LOCATED AT 3515 CALIFORNIA STREET (BLOCK/LOT 1035/001).**

**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 San Francisco's history and identity; and

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

**WHEREAS**, at a duly noticed public hearing held on February 1, 2017, 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 Books Inc. 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 Books Inc.

*Location (if applicable)*

- *Not applicable*

*Physical Features or Traditions that Define the Business*

- *Business model that consists of running the independently-owned bookstore's locations on a community needs basis, by maintaining relationships with and supporting local schools and organizations, and hosting events for all ages that promote and foster literacy.*

**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 2017-000187LBR to the Office of Small Business.

I hereby certify that the foregoing Resolution was ADOPTED by the Historic Preservation Commission on February 1, 2017.

Jonas P. Ionin  
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



## Legacy Business Registry

# Application Review Sheet

*Application No.:* LBR-2016-17-048  
*Business Name:* ArtHaus Gallery, LLC  
*Business Address:* 411 Brannan Street  
*District:* District 6  
*Applicant:* James Bacchi, Co-owner  
*Nomination Date:* December 15, 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? \_\_\_\_\_ Yes \_\_\_\_\_ ☒ No

1053 Bush Street from 1996 to 2005 (9 years)  
411 Brannan Street from 2005 to Present (2017) (12 years)

**PER CRITERION 1:** Has the business operated in San Francisco for more than 20 years but less than 30 years, significantly contributed to the history or identity of a particular neighborhood or community and, if not included in the Registry, face a significant risk of displacement?  
\_\_\_\_\_ ☒ Yes \_\_\_\_\_ No

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

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

**NOTES:** NA

**DELIVERY DATE TO HPC:** January 3, 2017

Richard Kurylo  
Manager, Legacy Business Program



Member, Board of Supervisors  
District 6



City and County of San Francisco

**JANE KIM**

金貞妍

December 15, 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: ArtHaus Gallery

Dear Regina:

I would like to formally nominate ArtHaus Gallery as a candidate for the Legacy Business Registry in San Francisco. The business is at significant risk of displacement, and it is with a great sense of urgency that I submit this letter of nomination.

Co-owners James Bacchi and Annette Schutz first opened ArtHaus in a historic Nob Hill apartment in 1996, as a by-appointment-only salon style gallery. Eleven years later, the gallery relocated to the SoMa, opened to the public, and has since become one of San Francisco's foremost contemporary fine art galleries. ArtHaus has been nominated and voted "Best Art Gallery in the Bay Area" in 2010, 2011, and 2014 on the *Bay Area A-List*. *The Culture Trip* named ArtHaus one of the "Ten Best Galleries in San Francisco" in 2015 and 2016.

At 411 Brannan Street, Bacchi and Schutz revamped a near dilapidated space that had been empty for over two years, following the dot-com crash. SoMa and Mission Bay residents and business owners welcomed the dynamic duo and their gallery to an area that has since become a bustling and thriving neighborhood. ArtHaus quickly joined forces with neighboring galleries and initiated "Last Saturday," a monthly art walk that brings art enthusiasts from other areas of the city to the SoMa.

Bacchi and Schutz opened ArtHaus after hours to host meetings and events for several SoMa-focused and city-wide groups including: SOMA Business Association, Northern California Concierge Association, Women's Council of Realtors, Breast Cancer Action, Parents Education Network and Art For AIDS. Bacchi was a founding member of the Ritch Street/SoMa Neighborhood Watch. This group's efforts has put an end to a rampage of broken windows and graffiti clad buildings along Brannan and Third Streets.

ArtHaus has established partnerships with neighborhood residential buildings and business, hosting pop up exhibitions and special events. These include The Brannan, The Infinity, One Hawthorne and Code Salon. In May of 2016, ArtHaus and Code Salon teamed and hosted "Art & Style," a benefit raising several thousand dollars for the UCSF Alliance Health Project. Bacchi and Schutz continue to contribute their time and resources to: Dining By Design, The San Francisco Decorator Showcase, Hospitality House, EARN, Philanthropy By Design and the San Francisco SPCA. An article by Jennifer Orlando titled "Giving Back is an Experience Many Americans Share," published in *On Investing Magazine*,

featured Bacchi and Schutz along with two other philanthropic business owners in the U.S. for their outstanding community service and support.

ArtHaus would be greatly missed by many if they were to go away. I am proud to nominate ArtHaus Gallery as a candidate for the San Francisco Legacy Business Registry.

Sincerely,

A handwritten signature in blue ink, consisting of three stylized, connected loops or '2' shapes, followed by a period.

Jane Kim



## APPLICATION FOR

## Legacy Business Registry

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

## 1. Current Owner / Applicant Information

NAME OF BUSINESS:		
ArtHaus Gallery, LLC		
BUSINESS OWNER(S) (Identify the person(s) with the highest ownership stake in the business)		
James Barchi, co-owner Annette Scholtz, Co-owner		
CURRENT BUSINESS ADDRESS:		TELEPHONE:
411 Brannan St San Francisco, CA 94107		(415) 977-0223
		EMAIL:
		James@arthaus-sf.com
WEBSITE:	FACEBOOK PAGE:	YELP PAGE:
www.arthaus-sf.com	/Arthaus - 108782135850723/	ArtHaus 5 stars
APPLICANT'S NAME		
James Barchi <input checked="" type="checkbox"/> Same as Business Owner		
APPLICANT'S TITLE		
co-owner		
APPLICANT'S ADDRESS:		TELEPHONE:
home: 30 Washburn St., #2 San Francisco, CA 94103		(415) 652-2915 cell
		EMAIL:
		James@arthaus-sf.com
SAN FRANCISCO BUSINESS ACCOUNT NUMBER:		SECRETARY OF STATE ENTITY NUMBER (if applicable):
36-4739331		
NAME OF NOMINATOR: (Completed by OSB Staff)		DATE OF NOMINATION: (Completed by OSB Staff)

## 2. Business Addresses

ORIGINAL SAN FRANCISCO ADDRESS:	ZIP CODE:	START DATE OF BUSINESS
1053 Bush St., San Francisco CA 94109		9/96
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?		DATES OF OPERATION AT THIS LOCATION
<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes		9/96 - 8/2005
OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
411 Brannan St., San Francisco, CA 94107		2005 - present

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

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

### 3. Eligibility Criteria

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

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

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

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

James Bacchi

Name (Print):

11/21/16

Date:

*[Signature]*

Signature:

**ArtHaus Gallery, LLC**  
**411 Brannan Street, San Francisco, 94107 p.415-977-0223 f.415-977-0224**  
**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.**

ArtHaus is a SOMA-based contemporary fine arts gallery, specializing in works in various media by established and up and coming Bay Area and New York artists. ArtHaus represents the work of more than 30 gallery and guest San Francisco/Bay Area artists. Co-owners James Bacchi and Annette Schutz opened ArtHaus in a San Francisco historic Nob Hill apartment in 1996 as a by-appointment-only salon style gallery. Their ability to gain outside exposure, generate media interest and engage the community resulted in successfully building their business with no outside backing. Eleven years later, the gallery relocated to SOMA, opened to the public and has become one of San Francisco's foremost contemporary fine art galleries.

When ArtHaus relocated to SOMA in 2005, the neighborhood was beginning to experience major transition. The exodus of early dot coms and startups led to empty spaces being filled by eateries, shops and galleries. At 411 Brannan Street, Bacchi and Schutz received a line of credit from the neighboring Wells Fargo Bank and revamped a near dilapidated space that had been empty for over two years. The location was formerly the headquarters of the CIGARETTE GIRLS followed by a telemarketing startup. After removing all the film off the windows and painting the exterior of the building, Knack Design – another neighborhood business – created window and building signage for ArtHaus. The interior was painted, carpets and lighting installed. Within six weeks, the gallery's first exhibition, ON THE MOVE, opened to a packed new ArtHaus.

Pioneering SOMA/Mission Bay residents and business owners welcomed Bacchi and Schutz and their gallery to an area that has since become a bustling and thriving neighborhood.

Although ArtHaus has not yet operated in San Francisco for 30 or more years, it has significantly contributed to the history and identity of the SOMA/Mission Bay neighborhood and, if not included in the Registry, would face a significant risk of displacement. The gallery business is volatile. We are facing a rent increase in January 2017, the final year of our three-year lease, and we must negotiate a new lease that will begin in 2018. In 2015, our landlords wanted to triple our rent which would have forced us to close. Being listed on the Legacy Business Registry could help significantly with lease negotiations.

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

ArtHaus has and continues to be fully operational with no cessation in San Francisco operations since its founding in 1996.

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

ArtHaus is not a family owned business. It is co-owned by James Bacchi and Annette Schutz who are the original owners of the business.



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

Current co-owners James Bacchi and Annette Schutz are the original owners of the business.

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

Current co-owners James Bacchi and Annette Schutz are the original owners of the business.

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

Not to our knowledge.

**CRITERION 2**

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

What sets ArtHaus apart from other galleries are the special relationships ArtHaus has developed with artists, collectors, corporate art consultants, visual merchandizers, the San Francisco design community and their tremendous support of art, education and health related non-profits throughout the city over the past twenty years.

Saturdays have gone from being a day ArtHaus was closed to the gallery's busiest day of the week. It has been quite special for us to have both experienced and contributed to SOMA/Mission Bay – once primarily considered an edgy and sketchy area of San Francisco – now a destination, a special place to live and work, and a sought after hot spot in our great city.

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

ArtHaus initiated LAST SATURDAY, a neighborhood Art Walk including 6 SOMA-based art galleries held on the last Saturday of each month. LAST SATURDAY was advertised, utilizing printed materials distributed and posted by other SOMA neighborhood businesses, and also was featured by the SAN FRANCISCO EXAMINER, SAN FRANCISCO CHRONICLE and 7X7. LAST SATURDAY brought many people from throughout the Bay Area to SOMA for the first time who had the opportunity to visit the galleries as well as support other businesses in our neighborhood. LAST SATURDAY has since expanded and become the YERBA BUENA Art Walk.

ArtHaus has hosted meetings for the SOMA BUSINESS ALLIANCE and worked in conjunction with the America's Cup, hosting the racers for a special art reception at the Gallery.

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

ArtHaus and its represented artists have been featured in numerous local, national and international print and electronic media art/travel features and reviews, including San Francisco Chronicle, 7X7, San Francisco Magazine, WHERE Magazine, New York Times, Art & Antiques, Art In America, Art News and Conde Nast Traveler.

ArtHaus has been nominated and voted BEST ART GALLERY in the Bay Area (2010, 2011 and 2013) – BAY AREA “A” LIST. THE CULTURE TRIP named ArtHaus one of the TEN BEST GALLERIES IN SAN FRANCISCO, (2015 and 2016). ArtHaus has earned a 5-STAR rating on YELP, and earlier this year, HOUZZ presented ArtHaus with the 2016 OUTSTANDING CUSTOMER SERVICE AWARD.

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

No.

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

Both business partners are known throughout the community for their philanthropic commitments and their contributions of their time and resources for several causes.

James Bacchi was a founding member of the Ritch Street/SOMA Neighborhood Watch. This Group's efforts has put an end to a rampage of broken windows and graffiti clad buildings along Brannan and Third Streets. Eleven years ago, Brannan Street was like a ghost town on the weekends. Today, parking spaces are at a premium, and residents and visitors line the sidewalks supporting the community.

Bacchi's primary concern is Art For AIDS ([www.artforaids.org](http://www.artforaids.org)), which benefits the UCSF Alliance Health Project. AHP provides free HIV testing and mental health/crisis services to the LGBTQ Community. Bacchi has served on the Planning Committee and fine art jury, while ArtHaus has been a financial sponsor for the past 11 years. Both ArtHaus and Art For AIDS celebrated 20th anniversaries in 2016. This year, the event raised \$338,000.

Annette Schutz's primary commitment is Parents Education Network ([www.parentseducationnetwork.org](http://www.parentseducationnetwork.org)). EdRev (Education Revolution), now in its twelfth year, is a unique day of information, resources, celebration and community for students who learn differently and the families and professionals who support them. Two thousand attendees celebrated the eighth annual EdRev this year at our neighboring AT&T Park. Seven years ago, Schutz created and introduced a special exhibition component to this event featuring works by Bay Area students with LD (learning differences). Categories include fine art, short film, music and the written word.

Together, Bacchi and Schutz have hosted 4 benefits for BREAST CANCER ACTION ([www.bcaction.org](http://www.bcaction.org)) and offer their time reviewing artist portfolios, and lecturing artists on how to approach galleries through programs at Arc Gallery.

In addition, ArtHaus volunteers and contributes to: The San Francisco Decorator Showcase – benefiting University High School, DINING BY DESIGN, Creativity Explored, EARN, Philanthropy by Design and Hospitality House – all San Francisco based organizations.

Bacchi and Schutz continue to open ArtHaus after hours to host meetings and events for neighboring businesses and organizations including Northern California Concierge Association, Women's Council of Realtors, Breast Cancer Action, Art For AIDS, Financial Women of San Francisco (Mentor/Scholarship Program) and Feed The Children.

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

SOMA/Mission Bay has become one of the most vital San Francisco neighborhoods, drawing people from throughout the Bay Area – and most recently – out of town visitors. Throughout the week, ArtHaus is frequented by so many of the people who live and work here, as well as the large student population of the Academy of Art University. Our close proximity to the San Francisco Design Center allows us to

conveniently conduct business with this major component of our client base. Contributing to the art mecca this neighborhood has become, ArtHaus is now within walking distance of the Museum of Modern Art, Yerba Buena, and long standing neighboring galleries Andrea Schwartz, Rayko and Gallery 16.

ArtHaus further extends its vision and presence in SOMA/Mission Bay by creating POP-UP Galleries in residential buildings and Businesses. These include The Brannan, The Radiance, One Hawthorn and CODE SALON. ArtHaus and its represented artists have been featured in upwards of 300 local, national and international print and electronic media art/travel features and reviews (San Francisco Chronicle, 7X7, San Francisco Magazine, WHERE Magazine, New York Times, Art & Antiques, Art In America, Art News, Conde Nast Traveler). As a result, ArtHaus has become a destination gallery for travelers attending conventions at Moscone Center, San Francisco hotel guests and Giants fans. ArtHaus has been represented at artMRKT, San Francisco's leading international contemporary art fair for the past four years.

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

No.

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

ArtHaus would be greatly missed by many if they were to go away. The presence of Art is vital for all of us, and is an important aspect of what makes living in San Francisco worthwhile. For 20 years and counting, Bacchi's and Schutz's expertise and philanthropic generosity continues to illustrate a stunning portrait of the ideal "small business" and its importance to the community it serves. Unlike museums and art institutions that can rely on private/corporate and state funding, along with membership and admission fees to keep their doors open, privately-owned galleries must rely upon the integrity of its owners, the quality of art they represent and the support of collectors who appreciate their vision. Uniquely, art galleries offer the community FREE entry to their exhibitions – which allows everyone in the community an opportunity to experience fine art. The artists whom Bacchi and Schutz's represent are dependent on ArtHaus for their livelihoods. Bay Area collectors, the San Francisco Design Community and the number of not-for-profit organizations ArtHaus supports would experience tremendous loss if ArtHaus were to be sold, relocated or shut down.

**CRITERION 3**

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

For the past 20 years, the ArtHaus Business model has focused on two components: (1) presenting outstanding fine art, photography and sculpture by established and up-and-coming Bay Area and New York artists; and (2) giving our time, attention and resources back to our community.

**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)**

Historically, our business defined itself on two objectives: (1) represent and further establish the careers of Bay Area Artists; and (2) give back to our community. For the past twenty years we have relentlessly accomplished both, and with the help of the Legacy Business Program, we hope to continue for years. While we have taken on 7 new artists over the last five years, we have represented Carolyn Meyer,

Brian Blood, Joanne Landis, Adam Kurtzman, Carol Massa, Andrea Arroyo, Ricardo Carbajal Moss and Serena Bocchino for the past 20 years.

**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?**

In regard to the exterior of ArtHaus, we are constantly sweeping, cleaning and repainting. Inside, we continue to change wall colors to coincide with exhibitions that change on a quarterly basis. Our window displays are forever changing – a feature the neighborhood seems to both anticipate and enjoy.

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

Current co-owners James Bacchi and Annette Schutz are the original owners of the business.

FY 2016-17

# BUSINESS REGISTRATION CERTIFICATE

RENEW BY DATE  
05-31-2017

EXPIRATION DATE  
06-30-2017

BUSINESS ACCOUNT NUMBER  
1061366

LOCATION ID  
1127812-11-161

TRADE NAME (DBA)  
**ARTHAUS GALLERY LLC**

BUSINESS LOCATION  
**411 BRANNAN ST**

BUSINESS  
**ARTHAUS GALLERY LLC**


THIRD PARTY TAX COLLECTOR

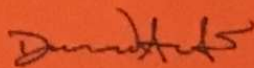
☐ PARKING TAX

☐ TRANSIENT OCCUPANCY TAX

ARTHAUS GALLERY LLC  
411 BRANNAN ST  
SAN FRANCISCO CA 94107

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

  
José Cisneros  
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SUSAN ALTHAUS









# ArtHaus – Photos



Exterior of ArtHaus with signage created by SOMA-based KNACK DESIGN



Interior window signage created by SOMA-based KNACK DESIGN

# ArtHaus – Photos



Front door and Entry Wall signage by SOMA-based KNACK DEIGN

## MEDIA FEATURES 12/2016

Over the past twenty years, ArtHaus Gallerists James Bacchi and Annette Schutz, and ArtHaus represented artists have been spotlighted in more than 300 print and electronic media features.

Links to television and radio features, and interviews:

Debbie Josendale - Blog Talk Radio

<http://www.blogtalkradio.com/womensjournaltalkradio/2010/10/06/creating-a-business-you-love-the-arthaus-story>

San Francisco Gallery Features Mobile, iPhone Photography

<http://abc7news.com/archive/8634767/>

Former 'Phantom' Turns Into Painter

<http://abc7news.com/archive/7755363/>





**SFGATE** <http://www.sfgate.com/homeandgarden/stylemakerspotlight/article/ArtHaus-duo-drawn-to-gallery-concept-3195897.php>

## ArtHaus duo drawn to gallery concept

**DESIGN STYLEMAKER SPOTLIGHT: James Bacchi and Annette Schutz**

By **Anh-Minh Le** Published 4:00 am, Sunday, March 21, 2010

ADVERTISEMENT



IMAGE 1 OF 5

James Bacchi and Annette Schutz, gallerists at ArtHaus, stand for a portrait in the Chronicle Studio on Monday March 08, 2010 in San Francisco, Calif.

It was the summer of 1996 when **James Bacchi** phoned his colleague **Annette Schutz** and asked her to meet at the Red Room cocktail lounge. After a couple of martinis and much conversation, ArtHaus ([arthaus-sf.com](http://arthaus-sf.com)) was born.

At the time, the pair were working together in the gallery of a prominent art corporation. But they wanted to develop their own concept: a by-appointment-only, salon-style gallery. Initially housed in Bacchi's apartment, ArtHaus is now in a 2,000-square-foot SoMa space and is open to the public. It is considered one of the city's pre-eminent contemporary fine art venues.

While the gallery has undergone changes, Schutz and Bacchi are still motivated by the same things: They continue to enjoy a great partnership, relish discovering new artists and appreciate the impact a work of art can have on a collector. "Last week, an ArtHaus patron experienced **Gioi Tran's** paintings here for the first time," said Bacchi. "His reaction to Tran's paintings was completely over the top. I loved it."

Although they're veterans of the art industry, they can vividly recall their first art purchase. "New York artist **Skip Snow** invited me to visit his studio," said Bacchi. "At that time, his focus was figurative pastel works on paper. I went through a stack of about 30 pieces. There it was: a close-up portrait of a man sporting a pair of oversized glasses, which sat crooked on his nose." Bacchi paid \$50 for it. Two years later, Snow was showing with noted art dealer and collector **Allan Stone**.

Schutz started her collection with "Girl Chosen" by **Joanne Landis**. "When I saw this painting, I felt an overwhelming connection," she said. "I just had to have it. I always follow and trust my instincts. I have yet to be disappointed with an art acquisition."

## The Bacchi cheat sheet

**Getting started:** "Ask friends and colleagues who collect to refer you to galleries they do business with. Seek out artists whose work has just begun to attract museum attention. Simply ask to view the artist's curriculum vitae and statement. This is a good baseline for beginning a collection while the work is still affordable."

**Art advice:** "If you love the work, acquire it. Most galleries will let you take the work home on approval for a couple of days."

## The Schutz cheat sheet

**Color your world:** "Traditionally, white walls are most often thought of as the ideal backdrop for art. But color as a backdrop for art can create dramatic effects. My recommendations are Tyler Taupe and Graphite from the Benjamin Moore Aura collection."

**Size it up:** "Keep in mind the effect that art has in a room. For example, a series of smaller works are ideal to run down a narrow hallway. This gives the viewer an opportunity to view the art up close and personal. Hang a large-scale painting that incorporates depth and perspective on an end wall. The room will magically appear larger."

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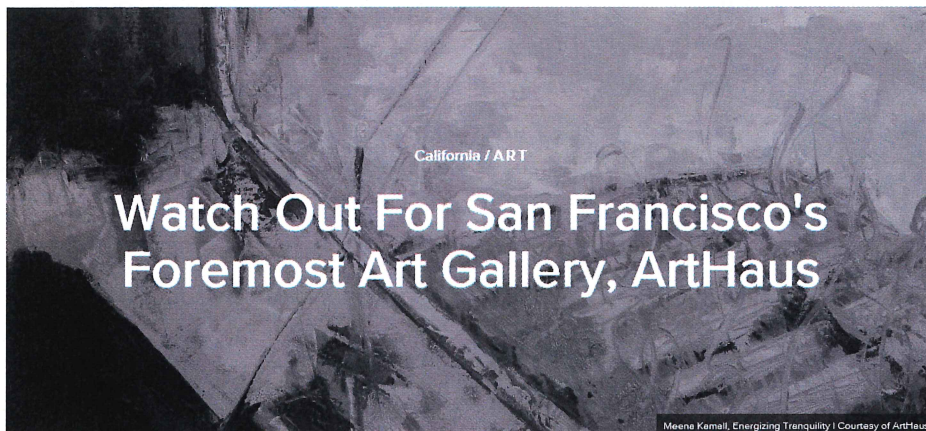


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California / ART

# Watch Out For San Francisco's Foremost Art Gallery, ArtHaus

Meena Kamali, Energizing Tranquility | Courtesy of ArtHaus

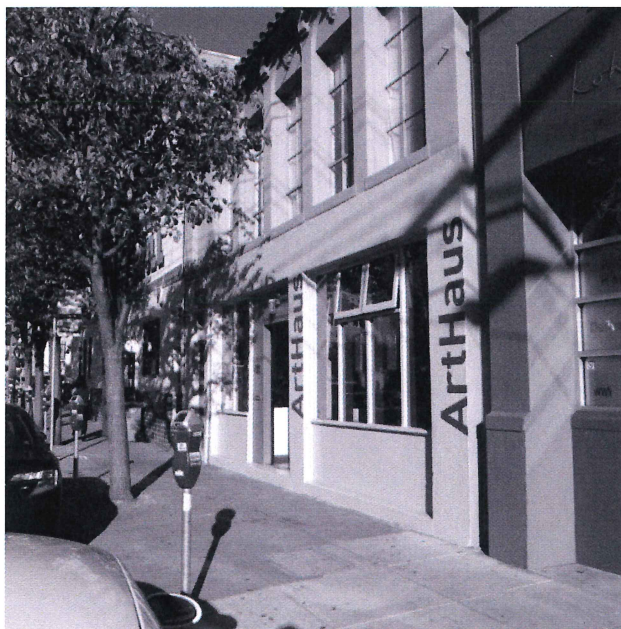


Maxence Effantin

Published: 13 January 2016



ArtHaus, founded by inspiring gallerists James Bacchi and Annette Schutz in 1996, has become one of the most outstanding galleries in the San Francisco area. James and Annette bring us into their world of curating talented artists, exciting collaborations, and stunning exhibitions. Discover ArtHaus's intimate ambiance, museum-quality art and the upcoming projects you need to check out.



ArtHaus Gallery Facade | Courtesy of ArtHaus

Could you start by telling us a little about the history of ArtHaus?

James: Annette Schutz and I opened ArtHaus, a salon styled, by-appointment-only gallery in San Francisco's historic Nob Hill in 1996. Ten years later, ArtHaus relocated to SOMA, 411 Brannan Street, opened to the public and has since become one of San Francisco's foremost contemporary fine art venues.

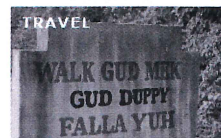
What makes your gallery different from others?

Annette: First and foremost, James and I are ArtHaus.

Visitors and collectors always spend their time with one or both of us. Our primary objective is to facilitate a meaningful connection between the art and the viewer. We also emphasize an intimate presentation of museum-quality works, diverse in subject matter, media, and style by noteworthy New York and Bay Area artists. In addition, our program incorporates quarterly exhibitions in both our main and project galleries, most often with a solo show and group show running simultaneously.

What are the objectives of your Project Gallery?

Annette: Our first objective was to have a separate gallery space within the gallery, that could be anything at anytime. We wanted the opportunity to not only curate exhibitions relying on art but rather the space itself. The project gallery continually transforms itself for installations, environmental projects, guest curators, and an ongoing program, 'The Fine Art of Design'. For example, in an exhibition titled the 'Backyard' we teamed New York photographer Chris Schiavo up with Bay Area landscape designer Deanna Glory and literally turned the space into a backyard.



15 Jamaican Patois Phrases To Know



10 New Plays Lighting Up London's Fringe Theatre



This Assyrian Teenager Is Recreating Artworks Destroyed By ISIS

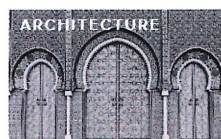


5 Unique Places For An Awesome Night Out In New Orleans

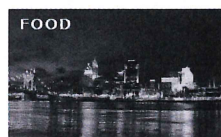
TRENDING



Weird Alien Rocks Emerge After Devastating Earthquake Hits New Zealand



Around The World In 20 Pretty Instagram Doors



The 10 Best Bars In Cincinnati, Ohio







Chris Schiavo, "Fido" | Courtesy of Chris Schiavo

### Which top emerging artists have caught your attention lately?

James: While there are so many, I will narrow my choices down to two: Meena Kamaal, a San Francisco and Mumbai based artist. There is a seductive quality to her work that gently leads the viewer into a meditative state of bliss. That in itself is quite something! And then there's the work of San Francisco artist Paul Morin. I was introduced to Morin's work as a Juror for Art For AIDS. His work speaks to both the mischievous and incorrigible aspects of my personality.

12 Japanese Films You Should Watch

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### Has ArtHaus undertaken any collaborative projects this year?

James: Partnering and collaboration has always been an intricate part of our business plan. In 2015, we collaborated with designer Lizette Bruckstein for her exciting room at the San Francisco Decorator Showcase, designer Scot Meacham Wood for his beautiful room at the Traditional Home Hamptons Designer Showhouse, and Designers Courtney Lake and David Hansen for their rooms at the Traditional Home Napa Valley Showhouse. ArtHaus also curates a rotating POP-UP program at POLIFORM San Francisco, CODE SALON and most recently, we've undertaken a thrilling collaboration with designer Arthur McLaughlin for his latest venture, PANHANDLE HOME.

### What can we expect from your upcoming 2016 exhibition, The Great Exhibition – Highlights and New Works from the ArtHaus Collection?

James: As we will mark the 20<sup>th</sup> Anniversary of ArtHaus in late 2016, we wanted to start this year off with a rotating, back-to-now type of exhibition honoring our gallery, guest artists, and ArtHaus. THE GREAT EXHIBITION surveys works in various media by artists whom we have represented since day one. Since the show runs through to March 28<sup>th</sup>, the rotating element of this exhibition promises surprise appearances of both early and new works.



Meena Kamaal, Energizing Tranquility | Courtesy of ArtHaus

### What can we expect to see from ArtHaus in the near future?

James: Lots! Solo Exhibitions of new works by Carolyn Meyer and John Wood for starters, ArtHaus at artMRKT San Francisco at the end of April, and a benefit exhibition for Art For Aids at CODE Salon in May.

### What do you think the success of today's art galleries mainly relies upon?

Annette: In our experience, developing a strong art program is key to creating a successful gallery. It is imperative to

establish strong relationships with your artists and collectors. You must continually strive to broaden your collector base. Having a strong web and social media presence and maintaining relationships with art critics and writers. Having a presence at art fairs and establishing a voice in your own art community.





What advice could you give to any person interested in a career as a gallerist?

Annette: First off, seek an intern position in a gallery that speaks to you and your aesthetic. From there apply for assistant or consulting positions. Attend as many gallery openings and special events as possible. In essence, get as much hands on experience as you possibly can.



ArtHaus is one of the winners of The Culture Trip's California Local Favorite 2015 Award. The Local Favorite badge is awarded to our favorite local towns, restaurants, artists, galleries, and everything in between. We are passionate about showcasing popular local talents on a global scale, so we have cultivated a carefully selected, but growing community.

Interview by Maxence Effantin

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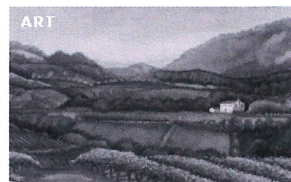
10 Must-Visit Contemporary Art Galleries In LA



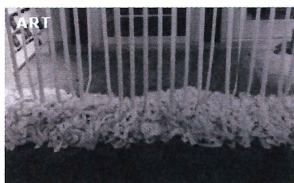
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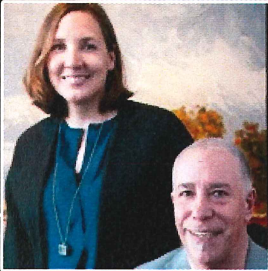


# ArtHaus



ArtHaus – Nominated and voted BEST ART GALLERY in the Bay Area– 2011, 2012, 2014





# ArtHaus Gallery

★★★★★ 6 Reviews [Review me >](#)

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## 6 Reviews for ArtHaus Gallery

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**Kelly Keiser** Interior Design & Decoration


★★★★★

PRO

**Relationship:** Client  
**Project Date:** May 2015

I had the pleasure of working with James & Annette over at ArtHaus Gallery in San Francisco. They worked with my client and I as we searched and found pieces for a house near the Marina. We purchased two larger pieces by Carolyn Myer and two smaller ones by another local artist. This gallery prides itself on representing some of San Francisco's most talented artists and their knowledge and enthusiasm helps get clients excited about collecting art as an investment and for inspiration.



 Like June 11, 2015



**Melanie Coddington**

★★★★★

PRO

**Relationship:** Colleague  
**Project Date:** October 2013

James & Annette from ArtHaus are the best! They always have interesting exhibits and even more art in the back. They spend time helping me to select art for my interior design clients and showcase houses. They are experts but manage to stay down to earth and are never snobby. Great gallery space, too.

 1 Like October 24, 2013

**lorrhicks****Relationship:** Colleague**Project Date:** June 2012**Project Price:** \$10,000 - \$49,999

As a high-end Interior Design firm, we rely on ArtHaus often for our client's art needs and are always incredible impressed! James and Annette are AMAZINGLY helpful, but mostly have gathered the most talented artist's works. The selections are out of this world, and their abilities to help curate are impeccable!

Like February 14, 2013

**Valerie Wills Interiors**

PRO

**Relationship:** Colleague**Project Date:** January 2012**Project Price:** \$1,000 - \$9,999

I love working with ArtHaus. Going into their gallery is an amazing experience. James and Annette are knowledgeable, approachable and passionate about the artists they represent. I can easily go to them and explain a project and my client's personality and they immediately know a piece that will fit the space. There's a reason they are consistently voted best gallery in San Francisco - because they are!!!

Like February 14, 2013

**SagreraBrazil Design, Inc.**

PRO

**Relationship:** Client**Project Date:** March 2012**Project Price:** \$10,000 - \$49,999

Our firm has worked with ArtHaus on several projects. Both James and Annette are knowledgeable and professional. The artwork the show and artists they represent are amazing. They are also very adept at assisting in putting a collection together. They are passionate about the work they do and I am always excited when we get to collaborate with them on a project.

Like February 13, 2013

**Val Fiscalini Designs, Allied ASID**

PRO

**Relationship:** Colleague**Project Date:** July 2010**Project Price:** \$10,000 - \$49,999

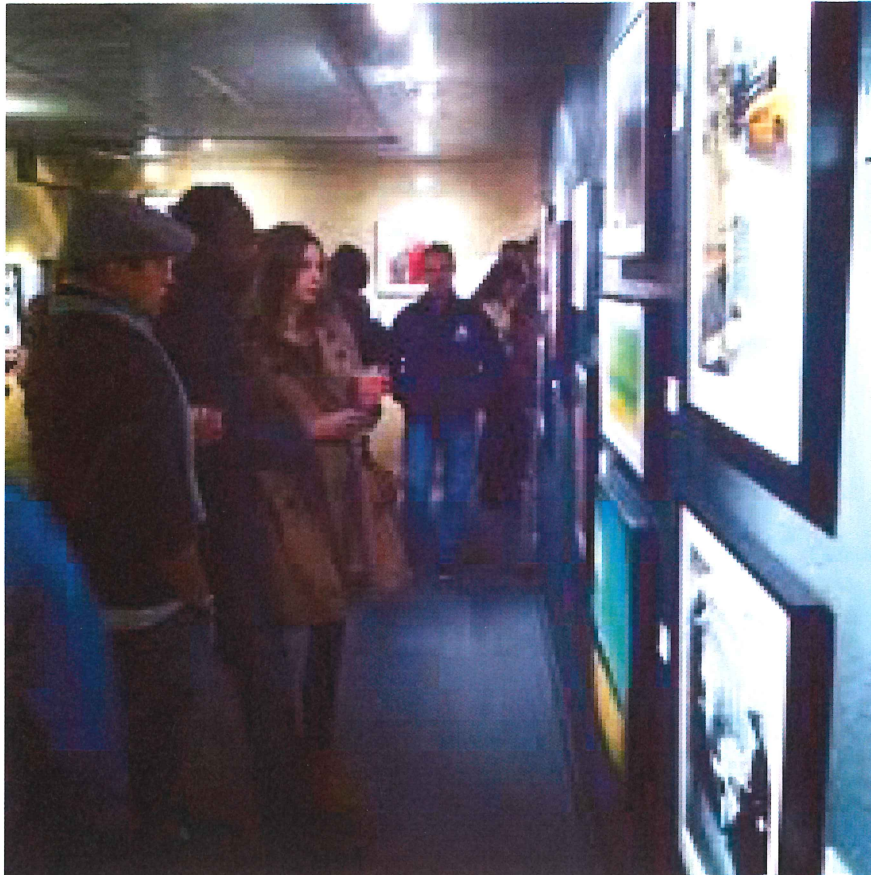
James Bacchi and Annette Schutz are the consummate "Dynamic Duo" of the fine art world in the San Francisco Bay area and beyond. They both have an innate ability to view the parameters of the design project and immediately make recommendations that are a perfect starting point for everything to evolve from or the final exclamation point in the space for that sense of completion. Their talent goes far beyond their vast knowledge and expertise,

for they are personable and customer service oriented. James & Annette are known in the community for giving back and helping others, loved by



 Like February 8, 2013

# ArtHaus



**ArtHaus host the 1<sup>st</sup> ANNUAL MOBILE PHOTO AWARDS Exhibition –**  
**This open call to artists generated more than 2000 submissions from 114**  
**countries.**



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# SF GALLERY FEATURES IPHONE PHOTOGRAPHY

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April 24, 2012 5:49:05 PM PDT

By [Don Sanchez](#)

SAN FRANCISCO -- You could become an award winning photographer with something you carry around every day -- your cellphone. A new exhibition of mobile photography award winners has open at ArtHaus Gallery in San Francisco.

It's a new medium where a photographer can shoot in black and white or color and design textural creations. All of these photos were shot on an iPhone.

"I take over 100 photos a day. I shoot every day," said Deb Evans Braun of San Francisco.

Braun won the landscape category with a black and white shot taken in Sharp Park.

"I just couldn't help seeing this tree that just really struck me, that was bent by the wind. And then the cyclist coming though," said Braun.

Shane Robinson of Maui won in the apps category with a multi-layered photo of a torso and flowers.



"It's about six different photographs, but there are many layers of the figure and of the flower that are merged down and combined in different ways," said Robinson.

Braun and Robinson were two of more than 2,200 entrants from 114 countries in the first mobile photography competition. There are photo apps which allow creation of moods, looks.

"It also allows you to switch lenses for different effects with vignetting, blurring, and different things like that," said Braun.

"For photography, it's more about composition, energy, flow, movement and the iPhone does a job like any other camera," said Robinson.

The iPhone can be used for more than making calls. The gallery proves it can also produce works of art. They both have big SLR cameras, but find the iPhone is less intimidating.

"It's really discreet. People don't notice me with a big old camera in front of my face. So I'm able to blend in to the background," said Braun.

That's how a New York contestant was able to get this photo of singers in the subway. The exhibition will be featured at the San Francisco Fine Arts Fair May 17-20. And it will be up in ArtHaus Gallery through June 30.

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61em/976px



# Phone photos reach fine-art proportions

By Lauren Gallagher  
S.F. Examiner Staff Writer

The iPhone has revolutionized more than communication; it has changed photography, too.

Winning photographs from the inaugural Mobile Photography Awards, an international juried competition, on view at San Francisco's ArtHaus gallery exemplify today's digital times.

"I think creativity is unleashed in a different way when you can pull a camera out of your pocket," says Mobile Photography Awards founder Daniel Berman. "There's a Wild West feeling to phone photography. Not everyone carries their camera with them, but everyone has their phone."

"Everyone" includes professional photographers such as Nick Laham, whose recent iPhone portraits of the New York Yankees in a locker room went viral.

Berman — a photographer, filmmaker and self-confessed iPhoneography addict — accepted submissions taken with any mobile phone; 2,200 images were submitted, narrowed down to 26 winners.

Fifteen awards were given for formal photographic merit in categories including art and architecture, land-



COURTESY PHOTO

**Scene stealers:** "Double Dutch Nuns" by Jose Chavarry is among the works on view in the first international Mobile Photography Awards Exhibition at ArtHaus.

scapes and self-portraits, while 11 app awards were given for skillful use of photo processing applications such as ShakeItPhoto and Filterstorm.

"It's a bottom-up kind of movement instead of top-down," Berman says. "It's very DIY. I can work with

a 99-cent app made by a girl in South Africa who's created a neat way to layer images. Companies like Adobe are way behind, they're trying to get into it, two years too late."

Berman's goal is to make the fine art world take notice, and give expo-

## IF YOU GO

### Mobile Photography Awards Exhibition

**Where:** ArtHaus, 411 Brannan St., S.F.

**When:** 11 a.m. to 6 p.m. Tuesdays-Fridays; noon to 5 p.m. Saturdays; closes June 30

**Admission:** Free  
**Contact:** (415) 977-0223, [www.arthaus-sf.com](http://www.arthaus-sf.com), [www.mobilephotoawards.com](http://www.mobilephotoawards.com)

sure to mobile photography talent.

While photography's digitization has democratized the field, most phone photographers don't bother turning the pixels into print, but in this show, the original 4.5-inch-by-2.4-inch snapshots are blown up into archival prints, mounted and sold as limited editions.

The photos are diverse. Painterly, softened and distorted images show up in "scratchcam" and digital art-collage categories. Vivid, on-the-fly moments are captured in street, black and white, and "beachlife" categories.

Many images are baffling, making the viewer ask, "How'd they do that?" Berman guesses most images were processed by more than a dozen apps.

Yet the images that really pop are the ones that look the most like traditional photos. Two nuns in "Sound of Music" habits are caught in midair, playing double dutch in a black-and-white snap by Jose Chavarry. It has the whimsy of Henri Cartier-Bresson, the iconic Magnum Photos journalist.

Similarly, many images in the show are street-savvy snaps, putting mobile phone photography on the map.

[lgallagher@sfxaminer.com](mailto:lgallagher@sfxaminer.com)

Celebrates the Life and

SF Ballet presents three of Balanchine's greatest masterworks.



Sep.  
06

## Talking Out Loud: ArtHaus ....

2014

I know it has been several months since I have posted. And to be honest, I wasn't sure if I would ever post again. A few month ago my world got thrown for a loop and I found myself in a situation that sapped my personal, emotional and creative strength. I was heart broken and it felt wrong to pretend to be happy for the sake of keeping the blog going. My personal life was in shambles and I needed all my energy to keep afloat. I won't say I am completely whole, but I am better, stronger and more focused than I have ever been to continue to live by the motto that this blog was created — living your life out loud and proud.....so you know what that means?

I'm BACK! I am going to slowly ease myself back into the blogging fold but I have missed the outlet and am excited to officially start my "comeback" with an interview from Annete Schutz and James Bacchi, the dynamic duo behind the San Francisco based art gallery [ArtHaus](#)....







**ArtHaus was opened in San Francisco in 1996. What inspired you to open up a brick-and-mortar gallery when everyone else was flocking to figuring out how to go online?**

JB: It was a time when art began to crave an online presence though there certainly were obstacles. Seasoned collectors were only somewhat comfortable acquiring works online by artists they were extremely familiar with. I believe the Blue Chip and Limited Edition Print markets benefited most in the early days. With the exception of trust and the condition of the work, there were few surprises in regard to the image itself. Introducing works by



unfamiliar artists, especially to novice collectors online, was simply a more immediate version of sending photographs by mail. The fear factor was high. New collectors are most comfortable viewing art up close and personal to make purchasing decisions. A number of strictly online art sites began to emerge, many of which did not withstand the early days.

For the past several years we have had tremendous success placing art online, though the majority of these collectors either own works by the artist, or are familiar enough with the artist's work. Still, nothing quite matches the up close and personal experience ArtHaus is known for.

AS: Seeing a work online pales in comparison to experiencing a work of art in person. We often have collectors walking in to the gallery after viewing ArtHaus online. It [internet] is a great tool in narrowing down ones gallery search but most of us when purchasing original works of art need it see it.

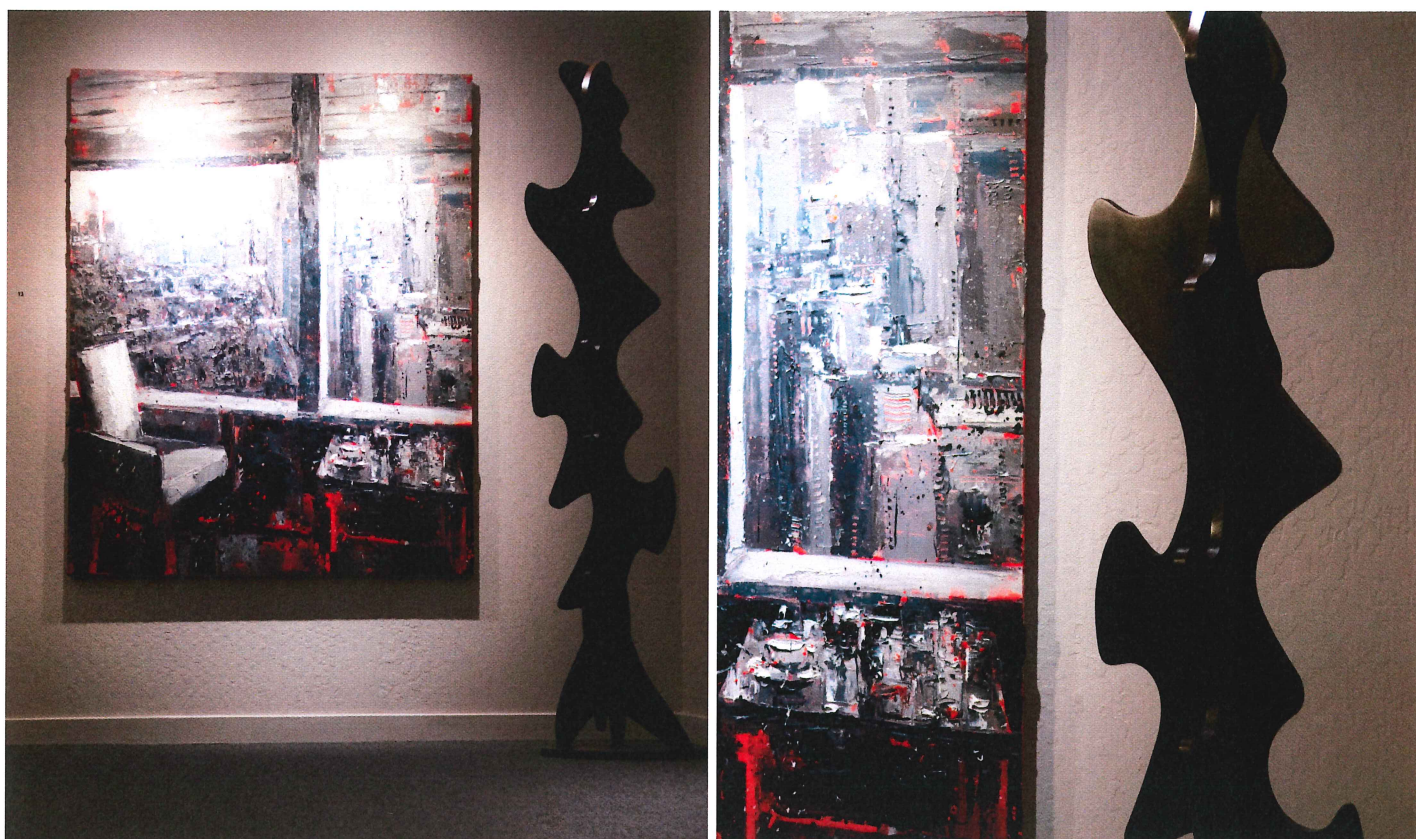


**The name ArtHaus – can you tell me a little more about how the name came about and what it means to you?**



JB: Our original concept was a by-appointment-only, salon styled gallery housed in my then apartment. To coincide with this space, it was important to imply a sense of “home” in the gallery name. Because it was the dawn of internet searching, it was also important that the gallery name began with the letter “A” so it would appear close to the top when searching Art Galleries. Well, what do you think about ArtHaus?

AS: It was important for us that the name would communicate “art gallery” and feel approachable.



**Art, like love, is highly subjective to the individual. How do you and your business partner, Annette, go about selecting artists to represent?**

We began with a stable of established New York artists, including Adam Kurtzman, Serena Bocchino, Andrea Arroyo and Marc Lambrechts whom I represented in the East Village and SOHO during the mid-1980's , along with two Bay Area artists, Brian Blood and Carolyn Meyer , who I met when I first arrived here when scouting work for an East Coast Collector. Annette and I continued to introduce one another to other Bay Area artists, and we have selectively built a stable of 18 Gallery Artists and an evolving roster of special Guest Artists including; Rex Ray, Tracey Kessler, Samuel Fleming Lewis and Kenney Mencher.





**The gallery itself is a beautiful space. Can you explain the “science” that went into designing a space to showcase art?**

AS: Our careful selection of lighting, paint color and carpeting was meant to create an environment that is inviting. The intimacy it creates is reflective of many of our collectors.

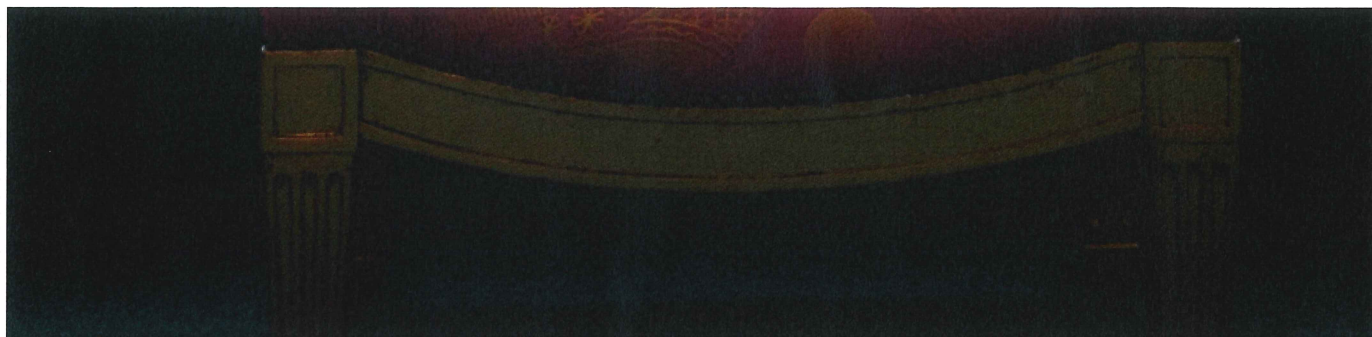
JB: My first look at the current ArtHaus space involved sheer imagination. So much so, that I had to leave after half an hour and see it again the next day with fresh eyes. Prior to ArtHaus, 411 Brannan Street was home to the infamous Cigarette Girls, followed by the first round of dot com start-ups. My second visit to the space sparked some vision. I remember Annette was out of town at the time. I looked at it twice, and begged Annette to do the same before making any decisions. We'll take it!

We began by installing the best lighting available, and worked with a lighting consultant. This was key. Selecting paint colors, flooring, and working with Knack Design to recreate our now open to the public identity, we managed to transform the space and open our inaugural exhibition, ON THE MOVE, in four exhausting weeks. Come September, we will



celebrate 18 years in business, 9 in SOMA.

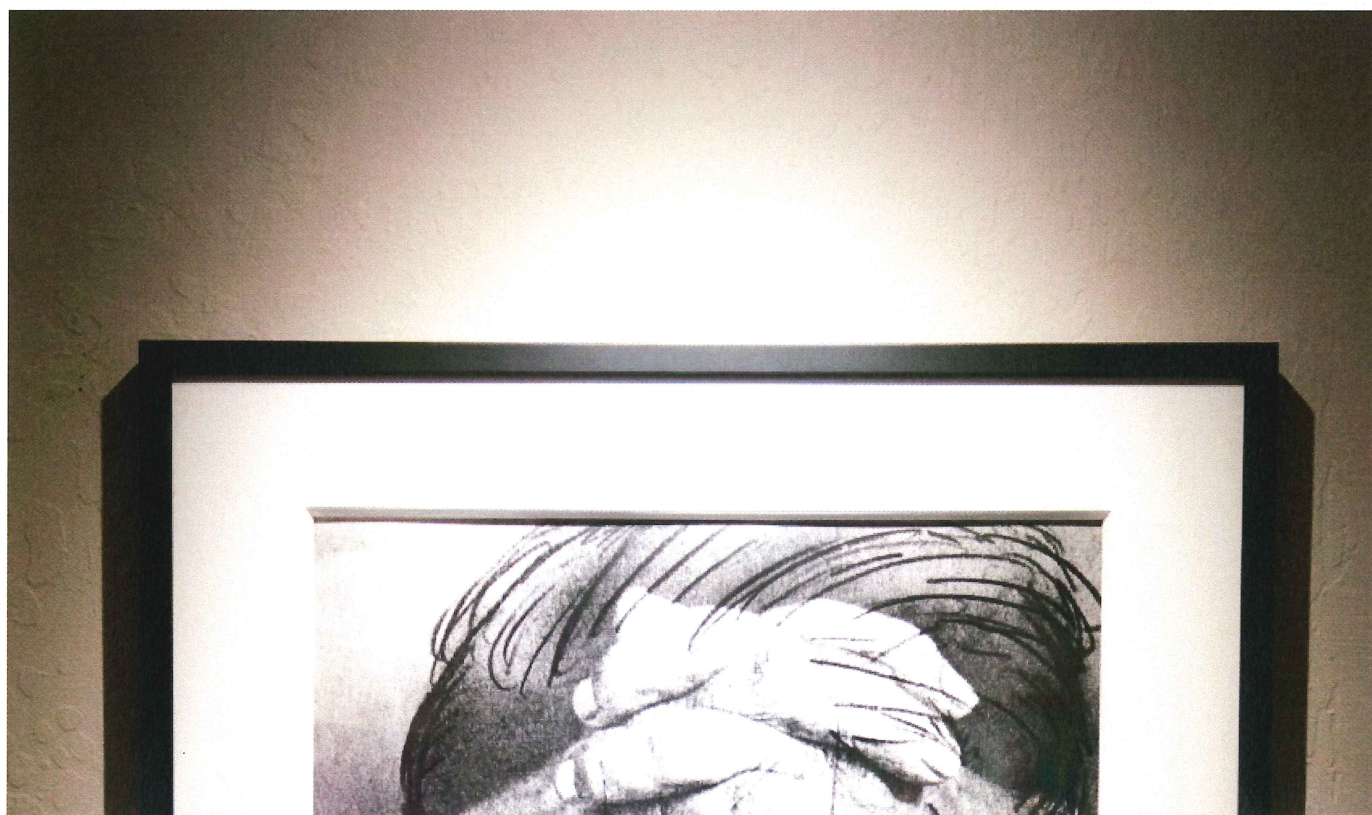




**What would you say are the 2 things most homeowners do incorrectly when displaying artwork in their home?**

JB: I believe there are three. First, it seems most people hang art higher than it should be. Ideally, individual works of art should be hung eye level to the center point of the art. Should one partner be several inches taller than the other, I recommend splitting the difference. The absence of lighting takes a close second, followed by displaying excessive numbers of family photos in important, more public areas of the home.

AS: I have noticed what seems to be most challenging for many homeowners is the scale of the artwork chosen for a specific location and the placement of the art. My advice is to hire a professional art installer.







**In recent years, works of art from contemporary artists have been going for large sums at auction. Some art critics have said the influx of “new money” is responsible for these spikes. What would you say to someone who asks “is this piece worth the cost...”?**

The influx of “new money” continues to have a dramatic effect on the art market in general. In regard to important contemporary art auction activity, this is high stakes collecting. It involves a select group of players – best served by the services of noteworthy art advisors. Simultaneously, the influx has created unlimited numbers of beginning



private and corporate collectors. Many of these younger, newbie collectors are acquiring art because they are drawn to it. But let's face – collecting art is perceived as hip, fashionable and successful. In response to “Is this piece worth the cost?” Are you in love with the work?



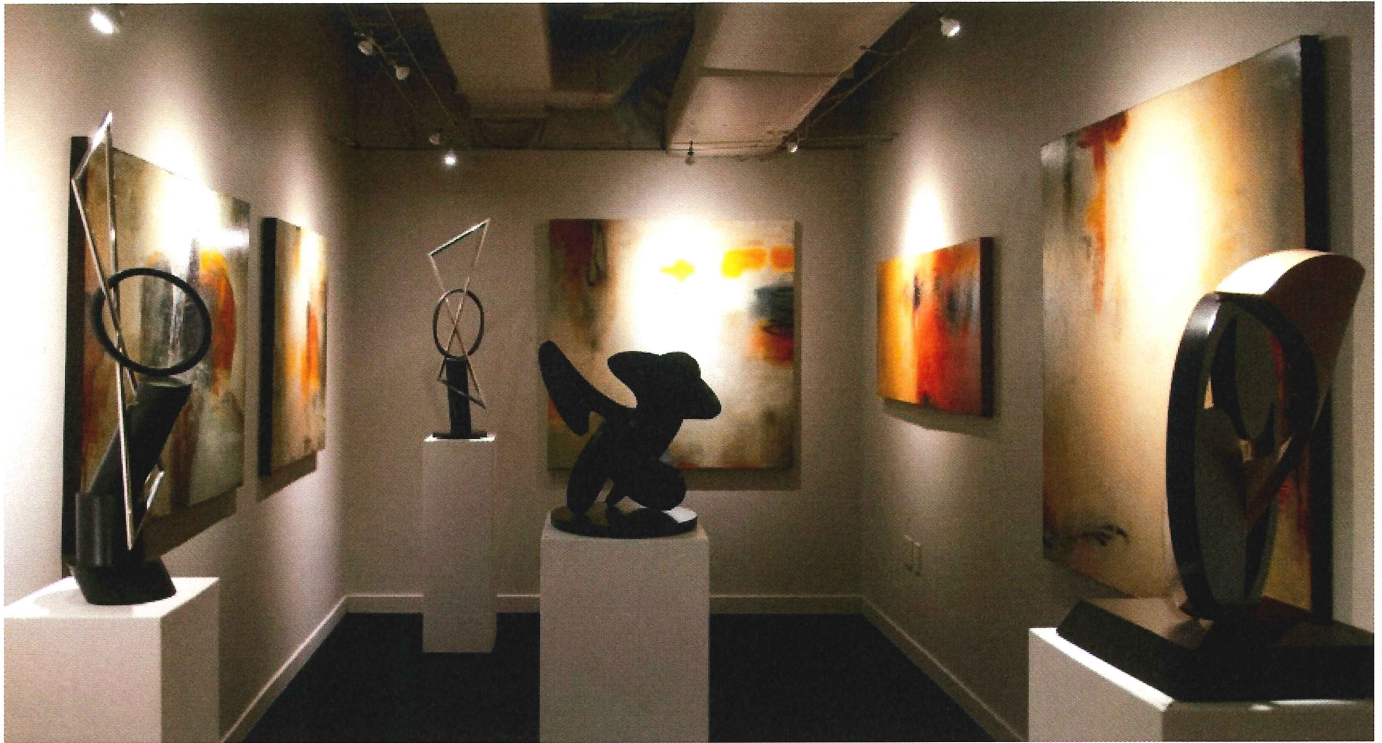




**ArtHaus has a wonderful collaborative relationship with interior designers in Bay Area. Can you explain a little more about your program for interior designers?**

ArtHaus continues to enjoy a wonderful collaboration with the Bay Area and New York design communities. We are often called upon to present and provide art for their residential, corporate and retail projects. Our program is educational and extremely service oriented. Often times designers will invite us to the project site and request we create an art presentation based on the space, their client's aesthetic and budget. Designers often escort their clients to ArtHaus where we set a time to introduce specific works for site specific areas, and talk about each artist and their work. Some designers prefer to schedule appointments for their clients to visit ArtHaus on their own. We have done several commissions with designers for their clients, most recently with designer Eric Cohler and artist Michal Venera for a San Francisco investment company here in San Francisco, and an extraordinary Petri Dish by Klari Reis for Krista Coupar. Our Out & About Program continues to create further presence for ArtHaus. We are often invited to curate Designer Showrooms such as Kendall Wilkinson, Poliform and Coupar Consulting. We current have a pop-up show at CODE Salon. My favorite art/design moments to date are; Our invitation by Ken Paige to be Icons of Design at Millennium Tower and presenting The Fine Art of Design at Coupar Consulting to a packed room of designers during SF Design Week.





**As we mentioned, ArtHaus was started in 1996. How have you seen the landscape of the art industry change in the almost 20 years you have been in business?**

The internet, technology and social media have certainly changed the landscape of the art industry over the last 20 years. The immediacy is magical. The ability to snap a photo with my I-Phone, post it on Face Book, reach thousands of select people in seconds and receive a request to purchase moments later allows gallerists to place art from anywhere at record speed. In 2012, ArtHaus hosted the First Annual International Mobile Photo Awards Exhibitions. The show was a major success and the media was all over it. This juried show generated thousands of submission from 114 countries. Criteria to enter: Photo had to be taken with your phone, all manipulation done with your phone and your photos had to be submitted by phone. The MOBILE PHOTO AWARDS were invited to the 2012 SF Fine Art Fair and the 2014 SILICON VALLEY ART FAIR. Mobile Photography is now taken quite seriously as an art form.

**Finish this sentence..... "Art is....."**

AS: Art is a portal that awakens the senses.

JB: Art is my passion.

[photography credit: [photo by adza](#)]

[art credit/listing: in order of appearance]: Thumbnail: Shadow Blasters" poured enamel and acrylic by Serena Bocchino // Mix Masters detail shot // Painting by Carolyn Meyer/Sculpture by Riis Burwell // Deborah Brown, "Solid Colors (Purple), 30"x22", oil on canvas board/"Red Triangle", 30"x22", oil on canvas board // Pendants, original leaded mica light sculptures by Adam Kurtzman // Astrid, Hands 24"x18", solarized print // Sculpture by Riis Burwell // Installation photo, paintings by Donna McGinnis & sculptures by Riis Burwell // Riis Burwell, Cloud Cutout III, 20"x20"32", patinaed steel

**◆ art collection, ArtHaus, James Bacchi, San Francisco art gallery**

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**One Response to *Talking Out Loud: ArtHaus ....***

**Gina** Sep 8 2014 at 3:41 pm #

REPLY ↩

Welcome back! Glad to hear your voice again.



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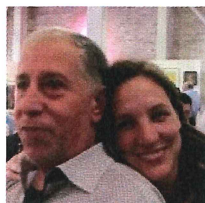
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## Gallery Interview: ArtHaus

4 COMMENTS

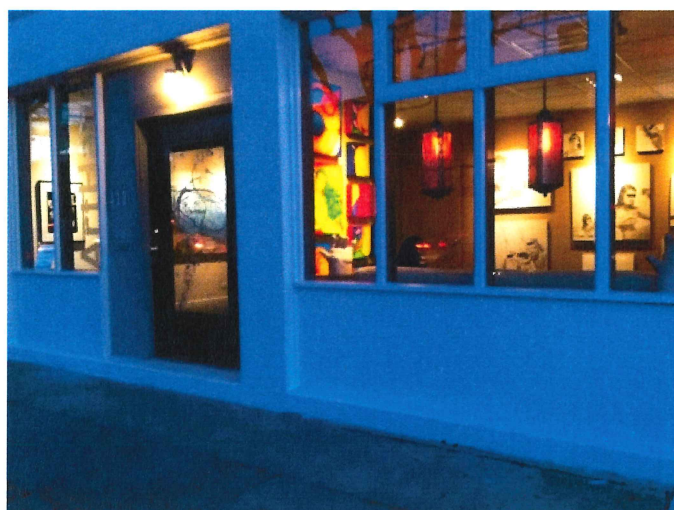
By Carolyn Edlund

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James Bacchi and Annette Schutz

ArtHaus Gallerists James Bacchi and Annette Schutz have good cause to celebrate. 2013 marks the 17<sup>th</sup> year of **ArtHaus in Francisco**, and their SOMA gallery has been voted BEST ART GALLERY IN THE BAY-AREA on the ABC-7 TV – BAY AREA “A” LIST for the past three years running. Artsy Shark caught up with them for a quick interview.



ArtHaus, voted a favorite gallery in San Francisco

**AS:** *What type of artwork could a visitor expect to see in your gallery?*

**James Bacchi:** Our program is an adventurous blend of the expected and the unexpected. It's important for collectors to see new exhibitions illustrating the progression of work by Gallery Artists they continue to collect over time. Regarding the unexpected, last year we hosted the 1<sup>st</sup> International Mobile Photo Awards Exhibition – curated by Toronto-based, photographer/film producer Daniel Berman. Earlier on, Carole Austin, former curator at the San Francisco Craft & Folk Art Museum, presented

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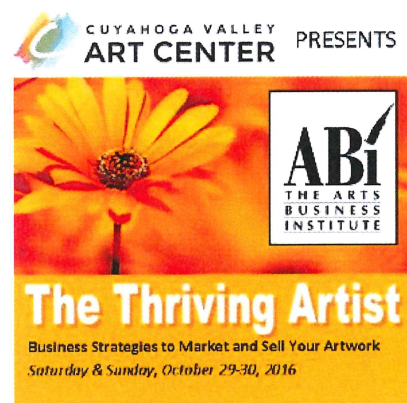
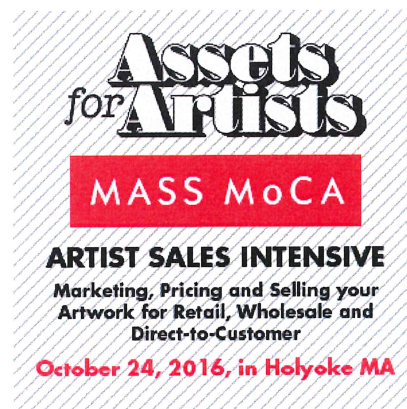
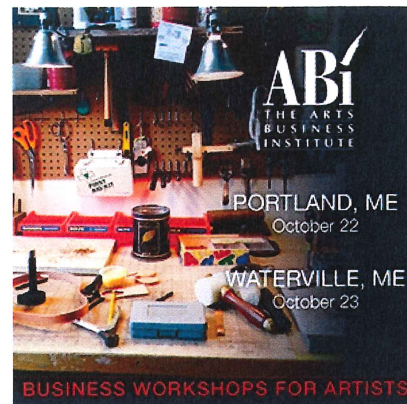
## UPCOMING WORKSHOPS

INSIDE OUT – a survey exhibition of BOX ART in the ArtHaus Project Gallery.



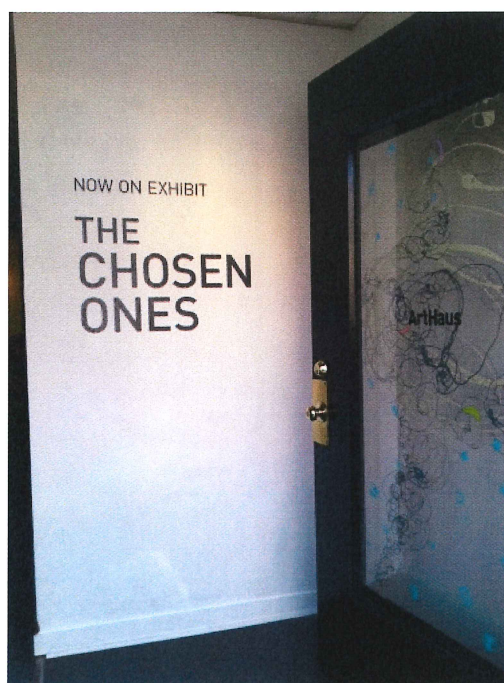
Gallery visitors attend an opening at ArtHaus

THE CHOSEN ONES, the gallery's most recent exhibition, was an Invitational show. We invited seventeen noteworthy Bay Area Designers to illustrate THE FINE ART OF DESIGN. Each designer depicted a project whereby works by ArtHaus Gallery and Guest Artists were incorporated. Projects ranged from photo shoots, installations and inside views of collector's homes.



VISIT OUR BRAND NEW GALLERY!





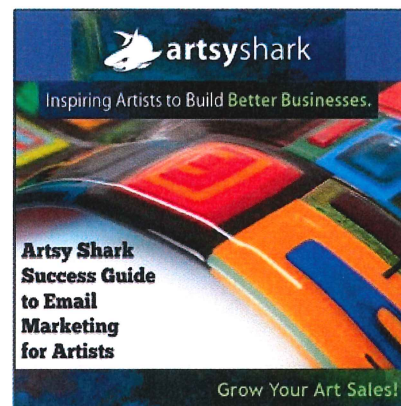
The Chosen Ones exhibit at ArtHaus

**AS:** *What is your approach to working with new art collectors? Specifically, educating them about the art and helping them to build their collections?*

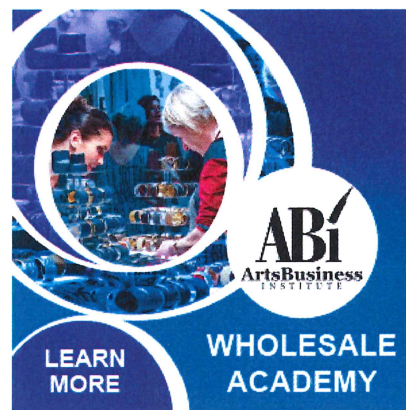
**Annette Schutz:** We both agree that working with new collectors is extremely satisfying. Their approach is a unique experience. The ArtHaus approach is all about servicing the why and how new collectors would like to begin. The experience is personal, educational, and sometimes entertaining. A vast variety of work is presented to get a sense of what resonates.



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**TRYING TO FIND SOMETHING?**

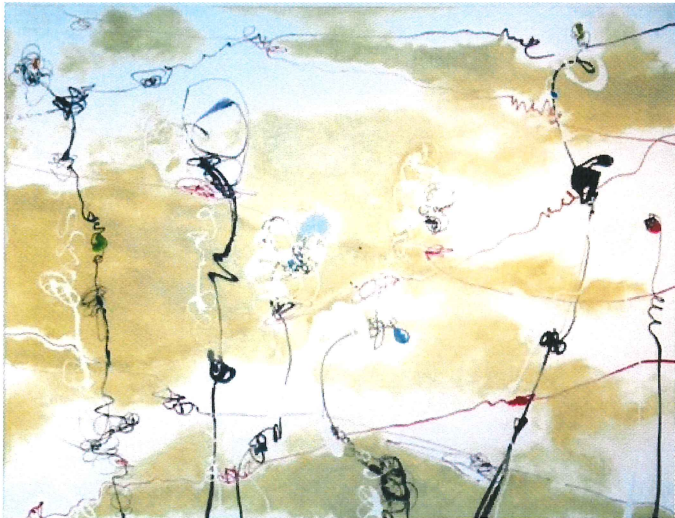
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Arthaus Gallerist Annette Schutz and collector Melanie Narducci discuss artist Carolyn Meyer's transition from explosive color to black and white at the opening of her recent exhibit.

It's always interesting how quickly someone will say what they don't like before they actually see art. Many times we'll hear a dislike for abstract work, and these are the new collectors that will leave with two Serena Bocchino jazz-inspired abstract paintings. We always recommend, especially with beginning collectors, that they see work in their home prior to making a commitment. ArtHaus is very big on "on approval". Seeing work in a gallery setting can be deceiving in regard to scale and lighting. Our experience has always been that every piece of art looks completely different in a setting outside of the gallery.



"Zooms & Booms" 2002 Enamel and Oil Paint on Canvas 52" x 72" by Serena Bocchino




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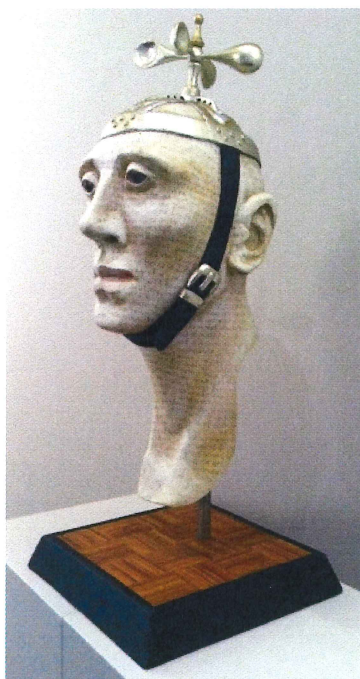


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7



**AS:** *ArtHaus frequently works with interior designers and also corporations. What special needs do these clients have?*

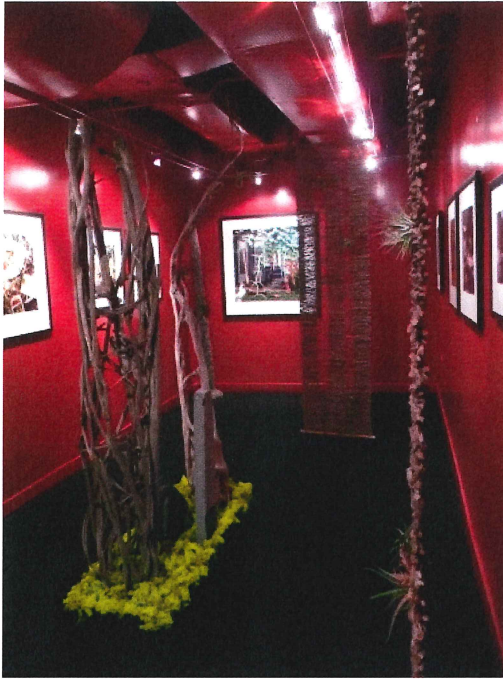
**James Bacchi:** In addition to beginning and established collectors, ArtHaus continually works closely with Developers, Architects, Designers, Corporate and Private Art Advisors. Often times these calls for art are site specific, and in many instances the art is commissioned. We are presently facilitating a commissioned series of photographs with ArtHaus Guest Artist Michal Venera and Designer Eric Cohler. Cohler designed corporate offices for a financial firm located in a landmark Theatre Building. The commissioned photographs depict historical theatres throughout the city, and are sited for a conference room. Perfect!



Jeffrey Ketcham, "Inner Thoughts", 24", Handcarved woods, graphite, oil and silver leaf, Corporate Collection: San Francisco, CA

Most often the work selected may reflect corporate identity, location or particular areas throughout the space the architect/designer created purposely for art. Adventurous corporate collections are far and few between. I guess we got lucky. For the past several years, we've had the opportunity to build a collection for the principal of a Real Estate Investment firm here in San Francisco. The first painting he acquired was a large-scale canvas, "Woodie's Way" by Serena Bocchino. This jazz-inspired painting looks extraordinary in the space. In a short time, I saw this collector had a passionate connection to works that were both outrageous, and outstanding in terms of originality and technique. He has since acquired three papier-mache sculptures by Adam

Kurtzman, and a portrait in wood, based on the writings of Oscar Wilde, by the late, great Jeffrey Ketcham.



"The Back Yard" Photographs by Chris Schiavo/Landscape Design by Deanna Glory

**AS:** *What's your best advice to artists who have a goal of representation by an art gallery such as ArtHaus?*

**James Bacchi:** ArtHaus receives up to 10 submissions from artists on a daily basis. Our advice to artists is to learn everything possible about each gallery you approach prior to contacting them. If you can't envision your work in a particular gallery, take them off your list. Most often you have one shot, so give it your best. Never walk into a gallery with work in hand and ask to be seen, and do not send out blanket emails. Email each gallery, requesting information about their review guidelines.





Art Haus Booth at artMRKT Fair, San Francisco

Most important is your pricing. The retail price for your art should be consistent in all the galleries representing your work, the prices you post in your studio and any websites you offer your work on.

Seems more and more artists are offering their work on the web at prices far below their gallery prices. This is the biggest mistake an artist can make in regard to their career. You can't have it both ways.

FILED UNDER: ART GALLERIES, ARTICLES, BUSINESS OF ART, INTERVIEWS TAGGED WITH: BUSINESS OF ART, GALLERIES, SUCCESS

## Comments



**Barbara Rachko** says:

July 4, 2013 at 9:33 am

James and Annette, it was good to read about you here. Wishing you continued success!

Best,  
Barbara

[Reply](#)



**Evelyn Wray** says:

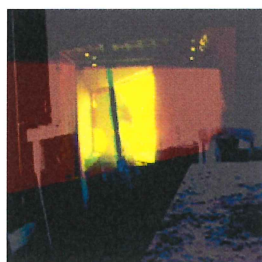
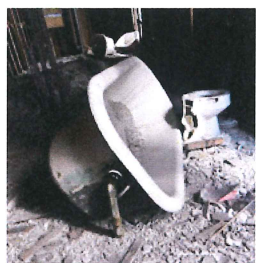
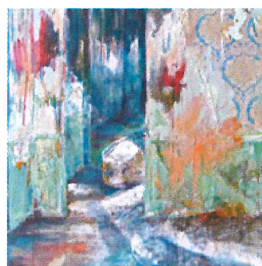
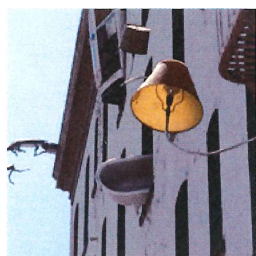
July 4, 2013 at 3:45 pm

Thank you so much for this article. The sound advice and colorful presentation caught my eye and kept my attention long enough to gather the information important to my career. Appreciation!

[Reply](#)

# ArtHaus

Opening Reception at ArtHaus for DEFENESTRATION – an exhibition commemorating the Old Hugo Hotel –



featuring San Francisco artists Brian Goggin, Maxine Solomon, Mel Solomon and Ruth Ekhart



# Hugo Hotel to be Demolished, 'Defenestration' May Live On

BY MICHAEL CONRAD | MAR 31, 2014, 12:30PM PDT

TWEET

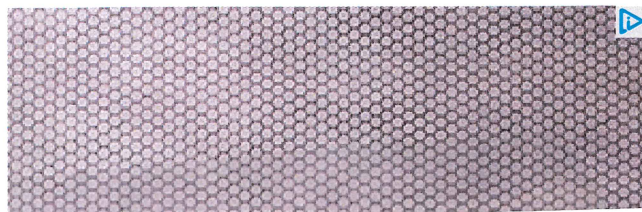
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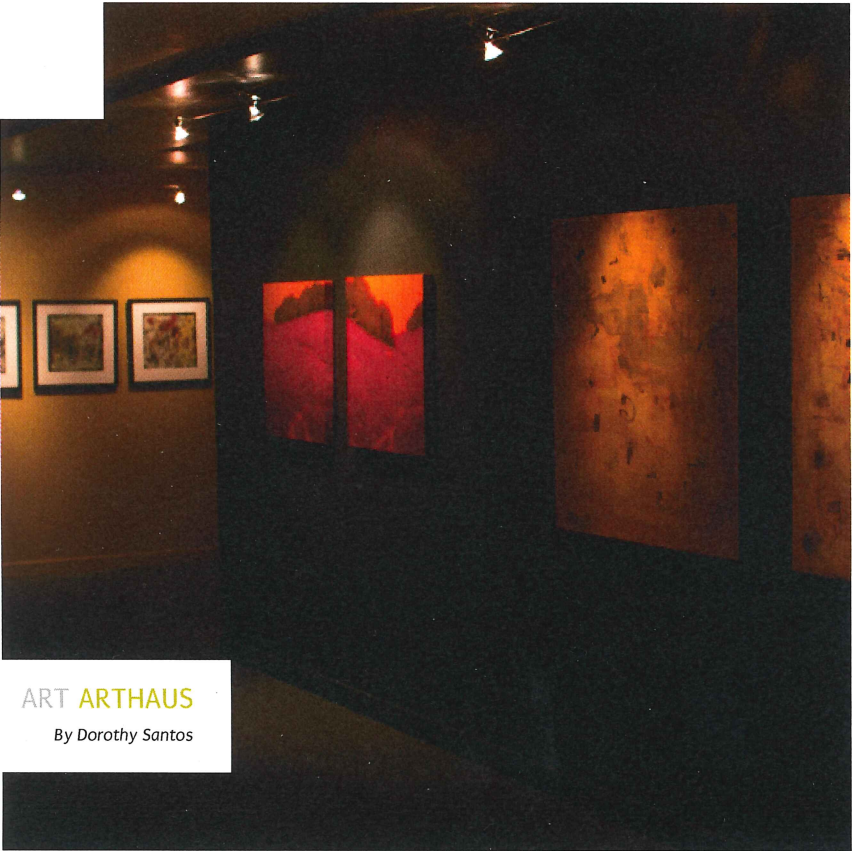
The city has **set a demolition date for September** to level the former Hugo Hotel, but that **does not necessarily mean the end of Brian Goggin's 'Defenestration' art installation**, lovingly hanging from the building's exterior. Goggin, who describes his work as "spur-of-the-moment creative bursts of energy" plans to move his exhibit to yet-undecided site. The artist also hopes a portion of the work can be incorporated into **the new Mercy Housing project** that will be built at the 6th Street location, perhaps similar to **the piano installation at the nearby AVA apartment complex**. For now, the installation will remain on display to the public, as well as a brand new exhibit inspired by the artwork



Learn more >

nest





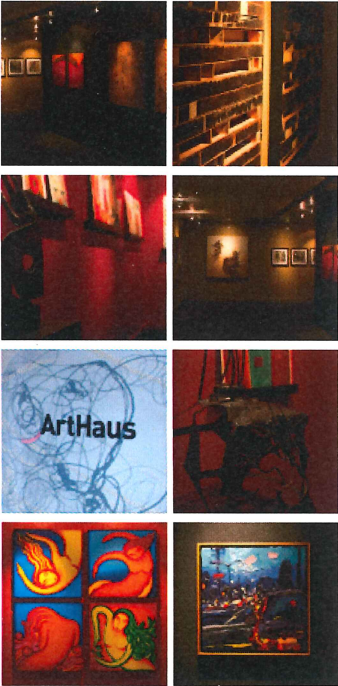
Art: ArtHaus

By Dorothy Santos

Previous shows include multimedia artist, Chris Schiavo, whose depictions of staged and meticulously prepared landscapes demonstrate a world without digital enhancement or modification, but a keen eye to detail. This space is simply beyond description as its nonconformist method of exhibiting on red walls defies visual comprehension. Yet, the colored backdrop works exquisitely and allows viewers an intimate engagement with the work.

Currently, Suzanne Benton is the solo artist on exhibit. Her work combines meticulously layered papers using the chine coll  method and printmaking techniques as well as meticulously handcrafted masks, incorporating imagery based on specific countries she has visited including Africa, India, and Nepal.

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**October 07, 2010**

### Franc D'Ambrosio, The Painter at ArtHaus in San Francisco

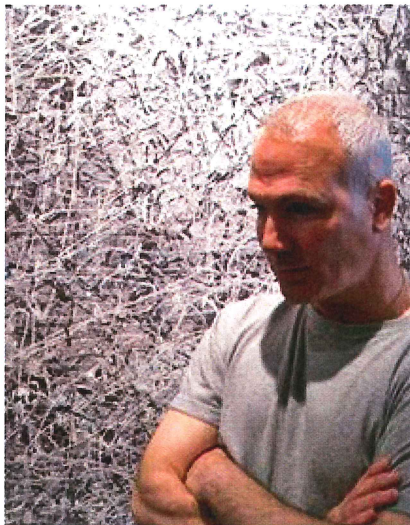
There's a wonderful gallery in San Francisco, ArtHaus, with a fabulous philosophy when it comes to their color choices. If you think they must just paint it all white because it's a gallery, you couldn't be more colorfully wrong!



Colorful views of the gallery in the past

James Bacchi and Anne Shutz, gallerists and owners of ArtHaus, shared with me the colorful interior choices they always embrace. The current show which just opened today is no exception.





# ArtHaus

Franc D'Ambrosio, The Painter highlights the work of the named artist who is very well known on stage and on the screen already. Francis Ford Coppola is a fan. He cast him as Anthony Corleone (the opera singing son of Al Pacino's character) in "Godfather III". Franc went on to the stage as the lead role in Phantom of the Opera. He is known as the "Iron Man of the Mask" and is touted as the world's longest running Phantom.

When it comes to being a painter, he says "I began painting exactly the same way I began singing. One day I didn't do it, and the next day I did. The act of painting rose from a very spiritual time for me, and I cherish this gift. I paint just as I strive to live: Fearlessly."

The gallery chose colors inspired by his work and the changing of the seasons. Their paint of choice is Benjamin Moore. A gallery that uses such vivid colors as Festive Orange, by definition, needs walls that are durable, quickly painted, and that will mirror the quality of the art on the walls!

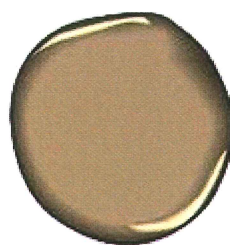
I'll be at a celebration for Franc in a few weeks and can't wait to see the art and the space in person. If you're in San Francisco, take advantage of this unique show and a very unique gallery, [ArtHaus](#).

Colors for this show are incredible and I hear they played with satin finishes, too. I can't wait to see them and Franc's work in person!





Festive Orange 2014-10



Tyler Taupe HC-43



Graphite 1603



Sweet Vibrations 391

Who says art has to be hung on a white wall, anyway?

And the locals are loving this contemporary approach to gallery space in SoMa. They were voted best gallery for 2010 by [BayList](#)

Posted by Sonu at 09:17:00 AM in [color](#), [events](#), [film](#), [guests](#), [interiors](#)

Technorati Tags: [ArtHaus](#), [Benjamin Moore](#), [Bold Color](#), [Color Combination](#), [Color for Art](#), [Franc D'ambrosio](#), [Gallery design](#), [San Francisco](#)


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# ArtHaus

**DECODE** – a solo exhibition of interactive works by SOMA artist Patter Hellstrom – explores the phenomenon of art and technology driven by the influx of high tech companies drawn to SOMA.







**ArtHaus Gallerists James Bacchi and Annette Schutz featured at artMRKT - San Francisco's premiere contemporary international art fair.....2016**

**ArtHaus has been invited to participate and exhibit at artMRKT since 2012**





August 2, 2016

James Bacchi  
Arthaus Gallery  
411 Brannan Street  
San Francisco, CA 94107-1703

Dear Mr. Bacchi,

Thank you for your donation of \$1,650.00 to the San Francisco SPCA from art MRKT #itsyourdogslife event, received on July 20, 2016. We appreciate your thoughtfulness and effort in fundraising on our behalf, and are thrilled to have people like you that care so deeply to help make a difference in the lives of these animals.

As we are a private non-profit that is not affiliated with any other organizations, your help truly makes an impact on the work we are able to do here. Donations like yours support our many programs and services and our mission to save lives. Last year, 5,000 cats and dogs found new loving homes. Our Spay/Neuter Clinic performed over 11,000 surgeries, which included free surgeries for more than 1,000 feral cats. Over 91,000 people were visited through our Animal Assisted Therapy Program to enrich the lives of those in our community both young and old. We simply could not do this important work without you.

From the bottom of our hearts, and on behalf of the lives your gift touches, thank you for your gift.

Sincerely,

Rand Montoya  
Individual Gifts Manager

Thank you so much,  
James! Woof!  
-Carina  
Wow! -Rand

*Please accept this letter as receipt for your generous gift. The San Francisco SPCA (Tax ID: 94-0836580) has provided neither goods nor services in exchange for this contribution. This donation is tax-deductible to the extent allowed by law.*

# ArtHaus

## It's Your Dog's Life

### FOR IMMEDIATE RELEASE...

Exhibition: IT'S YOUR DOG'S LIFE – An Installation in progress of 24 select Canine Portraits –  
by JHINA ALVARADO - Benefiting the SAN FRANCISCO-SPCA

ArtHaus @ artMRKT – Fort Mason Pavilion - April 27 – May 1, 2016

[www.arthaus-sf.com](http://www.arthaus-sf.com) at [www.artmarketsf.com](http://www.artmarketsf.com)

Press Contact: James Bacchi – [james@arthaus-sf.com](mailto:james@arthaus-sf.com) - 415-977-0223

Additional high resolution photographs available upon request



Jhina Alvarado, *Bella and Lenny*, 12"x12", oil and encaustic on panel

#1 of 24 paintings from IT'S YOUR DOG'S LIFE

Courtesy of: ArtHaus

*San Francisco...* Acclaimed San Francisco artist Jhina Alvarado is undoubtedly barking up the right tree. Come April 27, 2016, ArtHaus will feature IT'S YOUR DOG'S LIFE, Alvarado's completed installation, now in progress, of twenty four

canine portraits as part of the gallery's upcoming program at artMRKT SAN FRANCISCO at Fort Mason Pavilion.

Jhina (Hee-na) Alvarado is a self-taught artist who is represented by galleries across the United States. Her work has been featured in various international and national magazines, blogs, and art technique books. While Alvarado is nationally known for her figurative, oil and encaustic paintings based on vintage photographs of people, the concept for IT'S YOUR DOG'S LIFE was the result of a few portraits she had created of her own rescue dog, Albert.

"They were extraordinary, says ArtHaus Gallerist Annette Schutz. We included these with her figurative works in the artist's recent solo exhibition, UP CLOSE AND PERSONAL. Collectors vied for them at the opening, and others requested commissions. In our artist selection discussions for upcoming artMRKT, 2016 I proposed we include a couple of Alvarado's dog paintings. I must say, ArtHaus Co-owner/Gallerist James Bacchi literally took the bone and ran with it, and Alvarado loved the idea."

ArtHaus created a random call for submissions on social media. The "call" was simple and straight forward. "Email your Dog's name and a close-up photograph to..." According to Gallerist Schutz, "The number of submissions were overwhelming. Alvarado somehow chose 24.

"Selection was difficult with so many great dogs submitted, says Alvarado. Ultimately I went with images of dogs that had unique personalities shining through. If they made me laugh or smile, I picked them. Creating these paintings is a lot of fun. There's an innate playfulness when painting pets that's not always there when painting people. I couldn't help but smile while working on these."





Jhina Alvarado, *Tilly*, 12"x12", oil and encaustic on panel  
#4 of 24 paintings from IT'S YOUR DOG'S LIFE  
Courtesy of: ArtHaus

"Throughout the last 20 years of ArtHaus, IT'S YOUR DOG'S LIFE just may be our most personal in progress curatorial project to date, says Bacchi. There is something to be said for man's, woman's and child's best friends and how we as viewers perceive them. Be it Bella, Lenny, Pepper, Teddy or Tilly...every submission was special! At press time, eight of the twenty four paintings are completed; one more extraordinary than the next." ArtHaus is donating a percentage of all purchases from IT'S YOUR DOG'S LIFE to the San Francisco – SPCA.



Jhina Alvarado, TEDDY, 12"x12", oil and encaustic on panel  
#8 of 24, IT'S YOUR DOG'S LIFE  
Courtesy of ArtHaus

IT'S YOUR DOG'S LIFE, the complete installation, will premiere April 27<sup>th</sup>, opening night of artMRKT San Francisco, 2016 ([www.artmarketsf.com](http://www.artmarketsf.com)) at ArtHaus – Booth #633 ([www.arthaus-sf.com](http://www.arthaus-sf.com)).

Art Market San Francisco will return to the Fort Mason Festival Pavilion this spring to celebrate its sixth edition. Following record breaking sales, city-wide



partnerships, and attendance of over 25,000 visitors in 2015, the 2016 edition of Art Market San Francisco is pleased to present a significant selection of contemporary and modern artworks from returning Art Market exhibitors and exciting newcomers.

Art Market San Francisco 2016 is delighted to announce a continued partnership with the Fine Arts Museums of San Francisco, comprised of the de Young and the Legion of Honor, the 2016 beneficiary of the Benefit Preview Reception. Working alongside Honorary Chairs Jack Calhoun and Trent Norris, the 2016 Benefit Preview Reception will once again have its own dedicated evening, Wednesday, April 27th, open exclusively for beneficiary ticket buyers. Proceeds from the evening will support the Fine Arts Museums of San Francisco's New Art Acquisitions Fund.

411 Brannan Street, San Francisco, CA 94107  
415-977-0223 [www.arthaus-sf.com](http://www.arthaus-sf.com)



## A Sampling of Standout San Francisco Art Galleries

June 25, 2014 by Editor — [Leave a Comment](#)



Experience The Bay Club Free For 5-Days - Welcome To The Bay Area's Premier Fitness Fac...

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San Francisco has no shortage of excellent art galleries catering to every artistic genre and taste. From classical painting and sculpture to cutting-edge modern and even street and erotic, if you can think of it, there's probably a gallery somewhere in the city that has it.

Here's a short sampling of five of the best and most interesting art galleries in San Francisco, in no particular order:

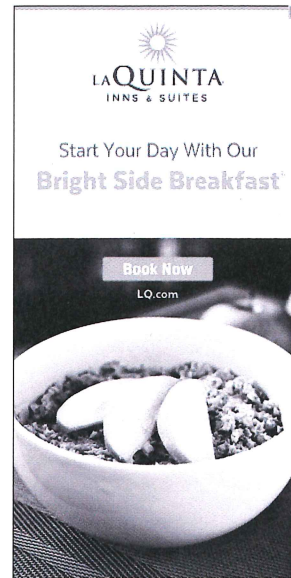
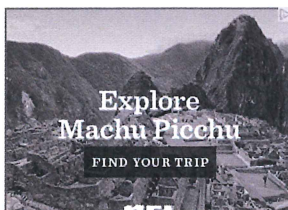
**Arthaus** specializes in museum-quality contemporary artwork covering a wide range of subject matter, media and style. Prominent and promising artists from the Bay Area and New York are featured, including Andrea Arroyo, Adam Kurtzman, Suzanne Benton, Serena Bocchino and many more. Owners Annette Schutz and James Bacchi have created a warm and welcoming atmosphere, and you won't find any more knowledgeable modern art experts anywhere in town. Of current interest is the "Defenestration" exhibit, which celebrates the quirky, whimsical Hugo Hotel, an abandoned Skid Row tenement bedecked with defenestrating furniture by Brian Goggin. Location: 411 Brannan Street (at 3rd).

**111 Minna Gallery** is an art gallery/bar/nightclub tucked away in Minna alley just south of the Financial District in SoMa. The social scene here rivals the artwork, with diverse crowds ranging from hardcore art aficionados to happy hour drinkers. Enjoy music and drinks, films and special events, along with the modern art. Wednesday happy hours and old-school '90s nights are favorites. You must be 21 or older to enter. Location: 111 Minna Street (between 2nd & New Montgomery).

**Catherine Clark Gallery** recently relocated from Minna Street to Potrero Hill and is that neighborhood's premier gallery. Catherine Clark has been offering outstanding contemporary works by avant-garde artists since 1991. Current exhibitions include "Fallen Fruit: Fruit Machine" in the media room, a video depicting teenagers eating various fruits, and a Deborah Oropallo solo show, "Milk Made," a surreal series of dairy- and cow-themed works. Location: 248 Utah Street (at 16th).

**Gallery 444** is located in the gallery-packed Union Square area. But whereas many of the galleries around there sell overpriced works marketed to tourists, Gallery 444 features unique, often surreal offerings from artists like Rafal Oblinski and Graciela Rodo Boulanger. They've been Union Square's finest gallery for nearly a generation. Location: 444 Post Street (between Mason and Powell).

**Shooting Gallery** is located in the heart of the sometimes seedy Tenderloin and features contemporary works that match the urban vibe. Justin Giarla opened the stellar space in 2003 and offers the best in pop surrealism, low-brow, urban and pop art, all in an unpretentious and friendly environment—something that can sadly sometimes be harder to find in San Francisco than a cab on Saturday night. Location: 839 Larkin Street (between Geary and O'Farrell).



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JULY 24, 2014

# ARTHAUS GETS MY VOTE TOO



**L**et's just fess up and get it out of the way – art can be a daunting element of any interior design project. Whether seasoned interior designer or simply a novice collector, it's a big, scary world out there with an overwhelming array of options.

But here's a little secret – pass the buck. Now, I don't mean remove yourself from the game or hunt entirely but simply figure out a way to align yourself with art professionals who can cut through the clutter and help you navigate the process in an honest, thoughtful, and inspiring manner. And as I have traversed my way through the Bay Area interior design world, one of the most commonly heard names in this regard has been ArtHaus(<http://www.arthaus-sf.com/>).





([http://www.ispybyblye.com/wp-content/uploads/2014/07/ArtHaus-fever\\_burn.jpg](http://www.ispybyblye.com/wp-content/uploads/2014/07/ArtHaus-fever_burn.jpg))

*Fever Burn by Serena Bocchino*

Led by gallerists [James Bacchi and Annette Schutz](http://www.arthaus-sf.com/gallery/), ArtHaus is a contemporary art gallery in SOMA and is beloved by many local interior designers as well as by the general art buying public at large. (Look no further being voted [Best Art Gallery](http://sf.cityvoter.com/arthaus/biz/548113) in the Bay Area by the [Bay Area A-List](http://sf.cityvoter.com/arthaus/biz/548113))

I was recently granted the honor of speaking with James about the secrets to their success and got some inside tips on the artists, trends, and events in the Bay Area and beyond. Here is what he had to say:

***I SPY: Congratulations on the 2014 Best Art Gallery award from the Bay Area A-List! If you were to be one of your clients for a moment, what would you say factored into your decision to vote for ArtHaus?***

Thank you, Blye. 2014 marks the third time ArtHaus has been voted BEST ART GALLERY in the Bay Area. As Co-owners and Gallerists, Annette Schutz and I are honored and extremely grateful for the continued support of our collectors, artists, clients, and the Bay Area/New York Design Communities.

As a long time collector, stepping into a client's shoes is quite comfortable. Acquiring art is personal, emotional and gratifying. Having visited many, many galleries over the years I've encountered everything from being completely ignored to being as wanted to be helped before I wanted to be asked.



ArHaus provides an experience both Annette and I seek as collectors. We are personable, informative and passionate about what we do and especially what we choose to show. I would say that less than 5% of our collectors are one time clients. For us it's about providing a connection between the viewer and the work, and all the after services that go with that such as framing, installation consultations, and keeping our collectors updated on the artists they follow. Our collectors sense all that we've put in the last 18 years to create the ArHaus experience, and they like that. ArHaus has my vote!

***I SPY: ArHaus is one of the Bay Area's top art destinations for interior designers. What is it about ArHaus that makes it such a part of the design community (beside gorgeous art, of course!)?***

The Bay Area and New York Design Communities continue to be vital to our business plan. We've assumed the roles of de ICONS OF DESIGN (<http://www.apartmenttherapy.com/icons-of-design-millennium-tow-100139>) and numerous Bay Area Designer S and recently were invited by Coupar Consulting (<http://www.couparconsulting.com/>) to present THE FINE ART OF DESIGN, a lecture on how to incorporate fine art in design projects, during the San Francisco Design Center's DESIGN WEEK.



(<http://www.ispybyblye.com/wp-content/uploads/2014/07/coupar-consult.jpg>)

*ArHaus & Jhina Alvarado at Coupar Consulting*

While designers' needs for their clients are most often site specific, Annette and I introduce a variety of options for each art project needing to be addressed. We are sensitive to budget, schedule and the overall aesthetic of the project. Here again, we are service oriented. From on-location visits, to meetings with the client to discuss their collecting goals and overseeing framing consultations and professional installation.

But I do believe it is the art that draws designers to ArHaus. We focus on New York and Bay Area Artists, offering a glimpse

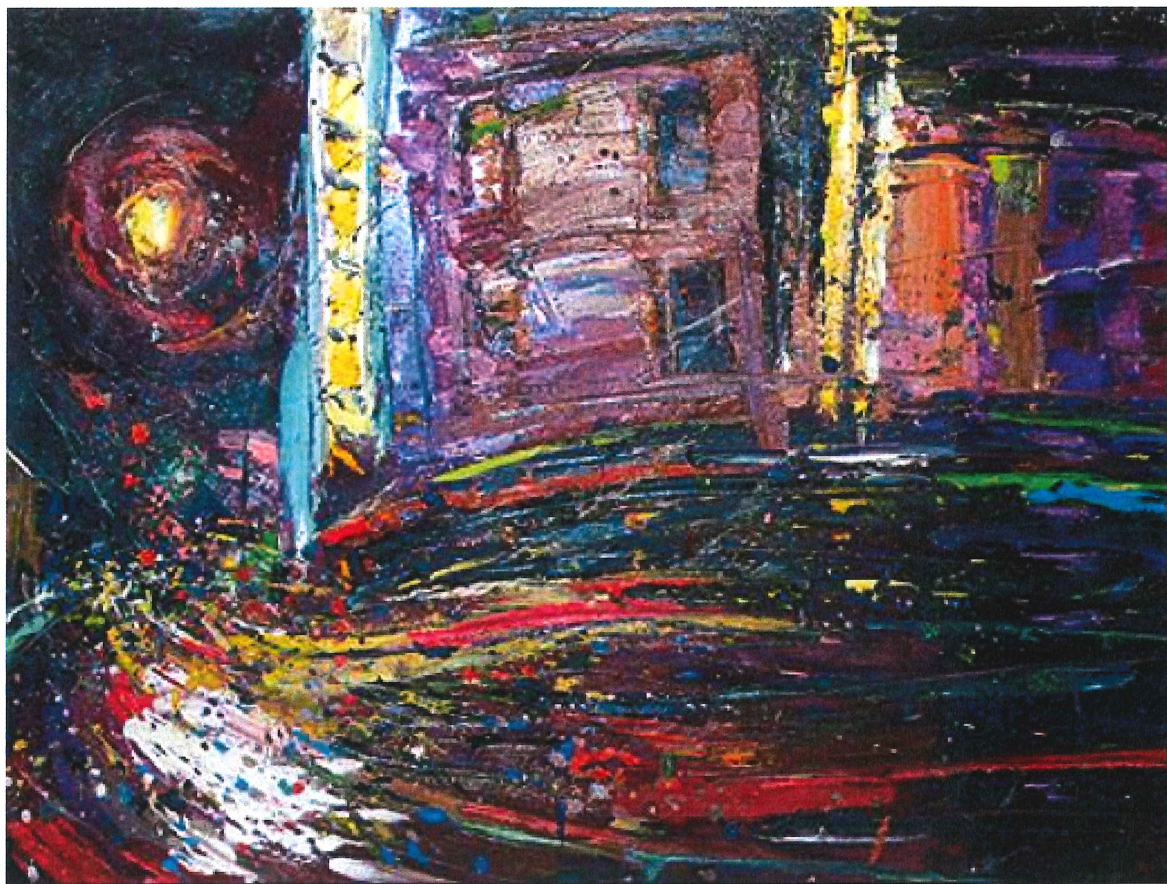


what's happening on both coasts. Our collection is contemporary, diverse, and accessible. We pay strong attention to a variety of media including: paintings, works on paper, photography and sculpture. On the price spectrum we are mid-range, and the quality of work is museum-quality – meaning that works by most ArtHaus Gallery and Guest Artists have been featured in museum exhibitions and/or permanent collections. This is a comfortable base line, especially for new collectors.

***I SPY: Who are some of the artists on your roster that you are most excited about right now?***

There are four artists I am most excited about at this moment. They are: Carolyn Meyer([http://www.arthaus-sf.com/artists/carolyn\\_meyer/](http://www.arthaus-sf.com/artists/carolyn_meyer/)), Jhina Alvarado([http://www.arthaus-sf.com/artists/jhina\\_alvarado/](http://www.arthaus-sf.com/artists/jhina_alvarado/)), John Wood([http://www.arthaus-sf.com/artists/john\\_wood/](http://www.arthaus-sf.com/artists/john_wood/)) and Chris Schiavo([http://www.arthaus-sf.com/artists/chris\\_schiavo/](http://www.arthaus-sf.com/artists/chris_schiavo/)). Right now, these particular artists are offering something new in their styles, taking their work another step further.

For the past few years, Carolyn Meyer has flipped back and forth from explosive color to monochromatic cityscapes. Now using bold reds and blues as under paintings with monochromatic overlays – lifting and scratching her surfaces as she translates the streets of San Francisco and New York to canvas. In a word, these paintings are stunning!



(<http://www.ispybyblye.com/wp-content/uploads/2014/07/cm-midnight-mania-36x48.jpg>)

*Midnight Mania by Carolyn Meyer*

In her current one woman show, UP CLOSE and PERSONAL(<http://www.arthaus-sf.com/exhibits/#>), at ArtHaus, Jhina Alvarado has been banning the eyes of her vintage characters by simply not showing the eyes at all. The blank backgrounds of her earlier works are now adorned with retro wall paper patterns in translucent shades of color. At her opening, one collector described the experience as “walking into a room filled with complete joy.”



And then there's artist John Wood, the most recent addition to the ArtHaus stable of artists, whose work Annette and I be familiar with through Art For AIDS(<http://artforaids.org/>). He is a true Mix Master. His works are packed with a variety of media and graphite to crayon and pastel – all on paper, mounted on panel with a cold wax varnish surface that is truly sumptuous

Finally, New York artist/film maker Chris Schiavo and her infamous BACKYARD SERIES – a photography project she worked in the mid 1980's – 1990's.



([http://www.ispybyblye.com/wp-content/uploads/2014/07/ArtHaus-cSchiavo\\_Fido.jpg](http://www.ispybyblye.com/wp-content/uploads/2014/07/ArtHaus-cSchiavo_Fido.jpg))

*Fido by Chris Schiavo*

Here she physically staged backyards in Queens, NY and straight forwardly photographed over 30 tableaux transforming memories into some of the best work I've seen to date. While FIDO, an image that has been featured in more than 30 publications and printed in an edition of 15, is a collector favorite, others from the series are in the permanent collections of the Metropolitan Museum of Modern Art in New York. I am particularly taken by her use of Kodak indoor film outside just to see how she stretch its capabilities in some of these images.

***I SPY: What are some of the trends that you are currently seeing in the Bay Area art world?***

Two trends are: A major increase in public art about to be seen in the Bay Area. With more than 40 cranes gracing our sky we expect to see a significant rise in outdoor sculpture and installation art over the next three years.

Secondly, that mobile photography is becoming recognized as a legitimate art form by the art world. In 2012, ArtHaus has

first [International Mobile Photo Awards Exhibition](http://mobilephotoawards.com/)(<http://mobilephotoawards.com/>), founded by Canadian photographer/ film Daniel Berman. The call for entries generated more than 2200 submissions from 114 countries. Images entered had to be photographed, manipulated and submitted by mobile phones. Since then, Mobile Photo Exhibitions have been featured in and art centers worldwide. The Mobile Photo Awards was a featured exhibitor at the recent Silicon Valley Art Fair, and TI MAGAZINE recently did a feature on iphoneography.

***I SPY: Are there any upcoming events in San Francisco or elsewhere where we might see ArtHaus?***

Upcoming: A Pop-Up Gallery at [CODE SALON](http://codesalonsf.com/)(<http://codesalonsf.com/>) here in the city, a sequel to THE FINE ART OF DESIGN presented by ArtHaus and Coupar Consulting, the upcoming 18th Annual Art for AIDS Auction, featuring many works from ArtHaus Gallery and Guest Artists, and [artMRKT 2015](http://artmarketsf.com/)(<http://artmarketsf.com/>).

***I SPY: Thanks so much for taking the time to speak with us...and add another vote for ArtHaus from i spy!***

Featured image by [Pamela Durnham](http://www.arthaus-sf.com/artists/pamela_dernham/)([http://www.arthaus-sf.com/artists/pamela\\_dernham/](http://www.arthaus-sf.com/artists/pamela_dernham/))

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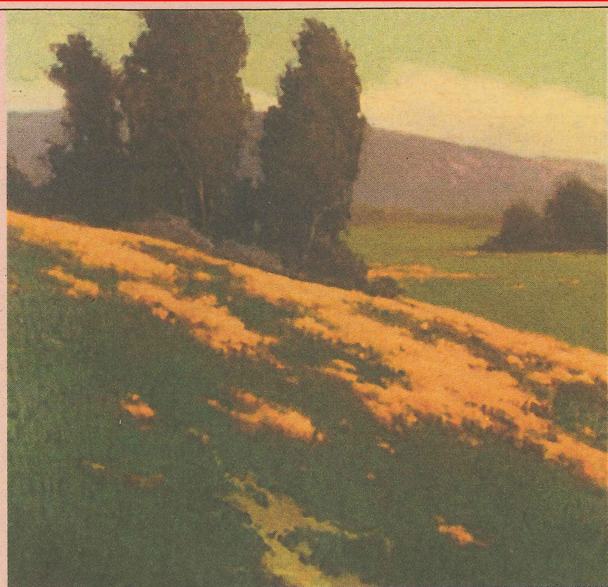
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ArtHaus

**Brian Blood's "Hillside Poppies" is part of "California Impressions," Jan. 8 through March 30 at ArtHaus. Opening reception is on Thursday.**

gallery60six.com.

**Gallery Heist** "End of This World Tour: An Art Show About a Road Trip." Through Jan. 26. 679 Geary St. www.galleryheist.com.

**Gallery Paule Anglim** Tomas Nakada, paintings. "Paintings of Buildings That Have Paintings Inside: 13 Art Museums." Rico Solinas, paintings. Through Feb. 2. 14 Geary St. (415) 433-2710. www.gallerypauleanglim.com.

**Gallery Wendi Noris** "Unknown but Knowable States." Dorothea Tanning, paintings, drawings, sculpture. Through March 2. 161 Jessie St., S.F. (415) 346-7812. www.gallerywendinoris.com.

**George Krevsky** "Celebrating 20 Years." Group exhibition. Through Jan. 26. 77 Geary St., Suite 205. (415) 397-9748. www.georgekrevskygallery.com.

**Gregory Lind** "Neues Bauen." Eamon O'Kane, paintings. Through Feb. 16. 49 Geary St. (415) 296-9661. www.gregorylindgallery.com.

**Hackett | Mill** "Defying Gravity." Group exhibition of abstract works from the '50s-'60s. Through Jan. 31. 201 Post St., S.F. (415) 362-3377. www.hackettmill.com.

**Haines Gallery** Group exhibition. Through Feb. 16. 49 Geary St., Fifth Floor. (415) 397-8114. www.hainesgallery.com.

**Hespe Gallery** Small Works by Gallery Artists including Patricia Chidlaw, Alicia Dubnycky, Lawrence Gipe, Glenn Ness, Hiroshi Sati and Eric Zener. Through Jan. 26. 251

Post St., S.F. (415) 776-5918. www.hespe.com.

**Hosfelt Gallery** "Private Frontiers." Chris Ballantyne, paintings. Michael Light, photography. Through Jan. 26. 260 Utah St., S.F. (415) 495-5454. www.hosfeltgallery.com.

**Ictus Gallery** "Rituals of Water." Rodney Ewing, large-scale drawings, installation. Through March 1. 1769 15th St. (510) 912-0792. www.ictusgallery.com.

**Jack Fisher Gallery** Marlon Mullen and Willie Harris, artwork from NIAD member. Through Feb. 2. (415) 956-1178. www.jackfishergallery.com

**Jenkins Johnson Gallery** "Scott Fraser: Outside the Box." Paintings and works on paper. Through Feb. 2. 464 Sutter St. (415) 677-0770. www.jenkinsjohnsongallery.com.

**Koret Heritage Lobby** "Cuba." Photographs by UC Santa Cruz art professor Lewis Watts. Through Feb. 28. Jazz Heritage Center, 1330 Fillmore St., S.F. (415) 255-7745. www.jazzheritagecenter.org.

**The Luggage Store** "Resistance." Taraneh Hemami, new mixed-media works. Opens Fri. Reception 6-8 p.m. Fri. Through Feb. 16. 1007 Market St. (415) 255-5971. www.luggagestoregallery.org.

**Magnet SF Gallery** "Escort: The Classic Beauty of Male Sex Workers in San Francisco." Tom Schmidt, photography. Through Jan. 30. 4122 18th St., S.F. (415) 581-1613. www.magnetsf.org.

**Mark Wolfe Contemporary Art** "Adventure/Chance." Shawn Kuruneru and Gudrun Mertes-Frady, paintings, installation. Through Feb. 28. 1 Sutter St., Suite 300. www.wolfecontemporary.com.

**McLoughlin Gallery** "Eterno." Doug Thielscher and Sylvia Poloto, mixed-media works. End Sat. 49 Geary St., S.F. (415) 986-4799. www.mgart.com.

**Meyerovich Gallery** "Color and Texture." Helen Frankenthaler, works on handmade paper. Through March 7. John Baldessari, new and recent works. Opens Tues. Through April 10. 251 Post St. (415) 421-7171. www.meyerovich.com.

**Milton Marks Conference Center Gallery** "I Love California." Peninsula Women's Caucus for art group exhibition. Through Jan. 31. Hiram Johnson State Office Building, 455 Golden Gate Ave., S.F. www.peninsulawca.blogspot.com.

**Mirus Gallery** "Escape Velocity." Works by Tom Berenz, Steve Budington, John Dearth, more. Through Jan. 26. 540 Howard St. (415) 543-3440. www.mirusgallery.com.

**Modern Eden Gallery** "Just East of Here." Ahren Hertel and Jaxon Northon, paintings. Through Feb. 9. 403 Francisco St., S.F. (415) 956-3303. www.moderneden.com.

**Modernism** Mel Ramos, new paintings. "Empire Falling." Elena Dorfman, paintings. Opens Thurs. Reception 5:30-8 p.m. Thurs. Through March 2. 685 Market St. (415) 541-0461. www.modernisminc.com.

**Paul Mahder Gallery** "Holiday Group Exhibition." Through Feb. 3. 333 Sacramento St. (415) 474-7707. www.paulmahdergallery.com.

**Paul Thiebaud Gallery** "A Small Community Collects Big: Collection of the Davis Art Center." Reception 2-5 p.m. Sat. Through Feb. 23. 645 Chestnut St., S.F. (415) 434-3055. www.paulthiebaudgallery.com.

**Project One Gallery** "Badass." Rene Garcia Jr., paintings. Through Feb. 2. 251 Rhode Island St. (415) 938-7173. www.plsf.com.

**RayKo Gallery** "San Francisco Days." Group documentary photography exhibition. "A New Morning." Veterans group photography exhibition. Opens Thurs. Reception 6-8 p.m.

Thurs. Through Feb. 24. 428 Third St. (415) 495-3773. www.raykophoto.com.

**Robert Koch Gallery** "Desert Reclaimed." Alfredo De Stefanis, photography. Through March 2. 49 Geary St., S.F. (415) 421-122. www.kochgallery.com.

**Robert Tat Gallery** "Pictorialism: The Photograph Becomes Art." Through Feb. 23. 49 Geary St., Suite 410. (415) 781-1122. www.roberttat.com.

**Root Division** "10 Years: Alumni Exhibition." Through Jan. 26. 3175 17th St. (415) 863-7668. www.rootdivision.org.

**Sandra Lee Gallery** Jungsan Senim, sculpture, mixed-media paintings. Through Jan. 31. 251 Post St., S.F. (415) 291-8000. www.sandraleegallery.com.

**Scott Nichols Gallery** "The Artist Photographed." Through March 2. 49 Geary St., Suite 415. (415) 788-4641. www.scottnicholsgallery.com.

**SFMOMA Artists Gallery** Carol Lefkowitz, paintings. Toru Sugita, photography. Miguel Santiago, ceramic sculpture. Through Feb. 21. Building A, Fort Mason Center. (415) 441-4777. www.sfmoma.org.

**SFMOMA Artist's Gallery Windows** "Oakland Squared." Large-scale multimedia artworks by Oakland artists collaborative Five Ton Crane. Through June 1. 150 Natoma St. and 147 Minna St. (415) 441-4777. www.sfmoma.org.

**SFO Gallery** "Deities in Stone: Hindu Sculpture From the Collections of the Asian Art Museum." Through Feb. 25. International Terminal, SFO Terminal 3. (650) 821-6700. www.flysfo.com.

**S.F. Zen City Center** "Meditative Flow." Patter Hellstrom, abstract paintings. Through Jan. 31. Ongoing. 300 Page St., S.F. (415) 863-3136. www.sfzc.org.

**SOMArts Cultural Center** "Speak Your Peace." Group exhibition. Through Jan. 24. 934 Brannan St. www.somarts.org.

**Spare Change Artist Space** "Downtown." John-Mark Ikeda, video, print, sculptural works. Through Feb. 28. 465 California St., Suite 838, S.F. (415) 362-8636. www.rootdivision.org.

List continues on page 38



## ART

Bey, photographs. Through Oct. 19. 77 Geary St. [www.renabranstengallery.com](http://www.renabranstengallery.com).

**Robert Koch Gallery** "Epi-logue." Tamas Dezso, large scale color landscape photographs. Through Nov. 2. 49 Geary St. (415) 421-122. [www.kochgallery.com](http://www.kochgallery.com).

**Robert Tat Gallery** "Charles Gatewood: Fifty Years." Through Nov. 30. 49 Geary St., Suite 410. (415) 781-1122. [www.roberttat.com](http://www.roberttat.com).

**RVCA Artists Network Program Gallery** "Split Personalities." Tim Diet and Justin Hager, paintings. Through Oct. 15. 1485 Haight St., S.F. (415) 701-7822. [www.rvca.com](http://www.rvca.com).

**Sandra Lee Gallery** Henry Jackson, mixed media paintings. Through Nov. 10. 251 Post St. (415) 291-8000. [www.sandraleegallery.com](http://www.sandraleegallery.com).

**Scott Nichols Gallery** "The Photographer's Photographer." George Tice, photographs. Through Nov. 16. 49 Geary St., Suite 415. (415) 788-4641. [www.scottnicholsgallery.com](http://www.scottnicholsgallery.com).

**Serge Sorokko Gallery** "Retrospective Works." Miguel Condé, paintings, watercolors and drawings. Through Oct. 19. 55 Geary St., S.F. [www.sorokko.com](http://www.sorokko.com).

**SFMOMA Artists Gallery** James Torlakson, paintings. William Farley, photographs. Through Oct. 24. Building A, Fort Mason Center. (415) 441-4777. [www.sfmoma.org](http://www.sfmoma.org).

**SFMOMA Artist's Gallery Windows** "In Memory Of..." John Felix Arnold III, large mixed media paintings. Ends Sat. 150 Natoma St. and 147 Minna St. (415) 441-4777. [www.sfmoma.org](http://www.sfmoma.org).

**S.F. Women Artists Gallery** "Nurture." Group exhibition. Opens Wed. Reception 5:30-7:30 p.m. Thurs. Through Nov. 2. 3489 Sacramento St. (415) 440-7392. [www.sfwomenartists.org](http://www.sfwomenartists.org).

**Southern Exposure** "The Long Conversation." Group exhibition. Through Oct. 26. "Engrams." Sandra Ono, site specific installation. Through Dec. 14. 3030 20th St. (415) 863-2141. [www.soex.org](http://www.soex.org).

**Stephen Wirtz Gallery** "A Period of Juvenile Prosperity." Mike Brodie, photographs. Through Oct. 26. 49 Geary St. (415) 433-6879. [www.wirtzgallery.com](http://www.wirtzgallery.com).

**Tyler Wood Gallery** Chason Matthams, hyper-realistic paintings. Through Nov. 2. 794

Sutter St., S.F. (415) 345-1946. [www.tylerwoodgallery.com](http://www.tylerwoodgallery.com).

## OTHER BAY AREA

**4th Street Fine Art Gallery** "Trains, Taxis and Tackle." Group exhibition. Through Oct. 31. 2000 4th St., Berkeley. (510) 647-8136. [www.4thstreetfineart.com](http://www.4thstreetfineart.com)

**Ames Gallery** "A.G. Rizzoli: Selected Works." Ink on paper, sketches, film. Through Nov. 30. 2661 Cedar St., Berkeley. (510) 845-4949. [www.amesgallery.com](http://www.amesgallery.com).

**Art Works Downtown Gallery** "Memento Mori." Eddie Colla and D. YoungV, street art, installation. Ends Fri. 1135-1337 Fourth St., San Rafael. (415) 451-8119. [www.artworksdowntown.org](http://www.artworksdowntown.org).

**Autobody Fine Art** "Sugar." Ends Fri. 1517 Park St., Alameda. (510) 865-2608. [www.autobodyfineart.com](http://www.autobodyfineart.com).

**Bay Model Visitor Center** "Baywood Artists on the Bay: Salute to the America's Cup." Through Oct. 26. 2100 Bridge-way, Sausalito. (415) 332-3871. [www.spn.usace.army.mil/bmvc](http://www.spn.usace.army.mil/bmvc).

**Bedford Gallery** "Home: Shelter and Habitat in Contemporary Art." Group exhibition. Through Nov. 17. Leshner Center for the Arts, 1601 Civic Dr., Walnut Creek. (925) 295-1417. [www.bedfordgallery.org](http://www.bedfordgallery.org).

**Bucci's Trattoria** Berkeley City Digital Arts Collective group exhibition. Ends Fri. 6121 Hollis St., Emeryville. (50) 547-4725. [www.buccis.com](http://www.buccis.com).

**Chandra Cerrito Contemporary** "Aftermath: Post-Minimal Abstraction." Through Nov. 22. 480 23rd St., Oakland. (510) 260-7494. [www.chandraceritocontemporary.com](http://www.chandraceritocontemporary.com).

**College of Marin Fine Art Gallery** "The Intimate Diebenkorn: Works on Paper, 1949-1992." Through Nov. 14. Performing Arts Building, 835 College Ave., Kentfield. [www.marin.edu](http://www.marin.edu).

**Compound Gallery** "Remember the Future." Crystal Morey, works inspired by layered masks of indigenous people from the Pacific Northwest. Through Nov. 31. 167 65th St., Oakland. (510) 601-1702. [www.thecompoundgallery.com](http://www.thecompoundgallery.com).

**Creative Growth Art Center** "Recto Verso." Group exhibition. Through Nov. 7. 355 24th St., Oakland. (510) 836-2340. [www.creativegrowth.org](http://www.creativegrowth.org).



Arthaus

"A Chair Is Still a Chair" is part of "Metropolis," an exhibition of new paintings by Carolyn Meyer, through Dec. 21 at Arthaus, 411 Brannan St., San Francisco. (415) 977-0223. [www.arthaus-sf.com](http://www.arthaus-sf.com).

**Dominican University of California** "Victor Landweber/Things That Look Like Art." Through Oct. 25. San Marco Gallery in Dominican University of California's Alemany Library, 185 Palm Avenue, San Rafael. [www.dominican.edu/academics/resources/library](http://www.dominican.edu/academics/resources/library).

**Gallery Bergelli** "Duet." Jennifer Li and Nicholas Oberling, paintings. Reception 4 p.m. Sat. Through Nov. 7. 483 Magnolia Ave., Larkspur. [www.bergelli.com](http://www.bergelli.com).

**Gallery House** "A Free Hand." Midori McCabe and Wendy Fitzgerald, abstract paintings. Through Oct. 19. 320 S. California Ave., Palo Alto. (650) 326-1668. [www.galleryhouse2.com](http://www.galleryhouse2.com).

**Gallery Route One** "Make Believe." Madeine Nieto Hope, mixed media works. Through Oct. 20. 11101 Highway 1, Point Reyes Station. (415) 663-1347. [www.galleryrouteone.org](http://www.galleryrouteone.org).

**Garage Gallery** Audy Oregon, paintings. Through Oct. 13. 3110 Wheeler St., Berkeley. [www.berkeleyoutlet.com](http://www.berkeleyoutlet.com).

**Gray Loft Gallery** "Short Stories." Group exhibition. Through Oct. 26. 2889 Ford

St., Oakland. (510) 499-3445. [www.grayloftgallery.com](http://www.grayloftgallery.com).

**Interface Gallery** "Dust Prints." Caroline Hayes Charuk, mixed media works on paper. "The Fall." Kelli Yon, large scale photographs. Through Oct. 27. 486 49th St., Oakland. [www.interfaceartgallery.com](http://www.interfaceartgallery.com).

**Isaacs Gallery** "Street-Light: Urban Impressionism." Lawrence Kushner, paintings. Through Nov. 30. Marin Osher JCC, 200 N. San Pedro Road, San Rafael. (415) 444-8080. [www.marinjcc.org](http://www.marinjcc.org).

**Johansson Projects** "Formalities." Dan Grayber and Steuart Pittman, paintings. Through Nov. 14. 2300 Telegraph Ave. Oakland. (510) 444-9140. [www.johanssonprojects.com](http://www.johanssonprojects.com).

**Joyce Gordon Gallery** "Then is Now." Group Exhibition. Through Oct. 26. 406 14th St., Oakland. (510) 465-8929. [www.joycegordongallery.com](http://www.joycegordongallery.com).

**Main Gallery** "Water Water." Nancy Terrebone, mixed media works. Through Oct. 13. 1018 Main St., Redwood City. (650) 701-1018. [www.themaingallery.org](http://www.themaingallery.org).

**Magnes Gallery** "Global

India: Kerala, Israel, Berkeley." Jewish historical items. Through Dec. 13. 2121 Alston Way, Berkeley. (510) 643-2526. [www.magnes.org](http://www.magnes.org).

**Manna Gallery** "The Sacred in Profane." Pauletta Chanco, new paintings. "Voyages." Dan Weber, sculpture, installation. Through Nov. 9. 473 25th St., Oakland. (510) 282-2335. [www.mannagallery.com](http://www.mannagallery.com).

**Marin Society of Artists** "Art Auction." View works 10 a.m.-4 p.m. Fri.; Noon-4 p.m. Sat. Auction 7-10 p.m. Sat. 30 Sir Francis Drake Blvd., Ross. (415) 454-9561. [www.marinosocietyofartists.org](http://www.marinosocietyofartists.org).

**Mine Gallery** "Breathing Light." Sandra Cohn, sculpture. Through Dec. 1. 1820 Sir Francis Drake Blvd., Fairfax. (415) 755-4472. [www.gallerymine.com](http://www.gallerymine.com).

**NIAD Art Center** "Check Your Head: Some Figurative Works." "Street Views." Kathleen King, sculpture. Through Oct. 25. 551 23rd St., Richmond. (510) 620-0326. [www.niadart.org](http://www.niadart.org).

**Oakopolis** "Innocent and Urban." Lauren McIntosh, paintings. Through Nov. 16. 447 25th St., Oakland. (510) 663-6920. [www.oakopolis.org](http://www.oakopolis.org).

**O'Hanlon Center for the Arts** "Unfamiliar Landscape." Group exhibition. Through Oct. 31. 616 Throckmorton Ave., Mill Valley. (415) 388-4331. [www.ohanloncenter.org](http://www.ohanloncenter.org).

**Olive Hyde Art Guild** "Some Assembly Required." Group sculpture exhibition. Ends Sat. 123 Washington Blvd., Fremont. (510) 791-4357. [www.frmont.gov](http://www.frmont.gov).

**Peninsula Art Institute** "Moving Forward with Unpredictable Visions." June Levin, paintings. Through Nov. 11. 1777 California Drive, Burlingame. (650) 692-2101.

**Pro Arts Gallery** "2x2 Solos: Jacqueline Kiyomi Gordon, sculpture, installation. "2x2 Solos: Outside Influence." Ernest Jolly, illustrations, architectural installation. Tues. through Nov. 9. 150 Frank H. Ogawa Plaza, Oakland. [www.proartsgallery.org](http://www.proartsgallery.org).

**Richmond Art Center** "Bella: A 50-year survey of the work of Bella Feldman." "Formed and Fired: Clay + Glass." "Inspiration: Richmond Art Center Faculty Show." Through Nov. 15. 2540 Barrett Ave., Richmond. (510) 620-6772. [www.therac.org](http://www.therac.org).

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## New exhibition aims to bridge art and design

By Deb Wandell Published 4:00 am, Sunday, December 6, 2009



12/6/2009

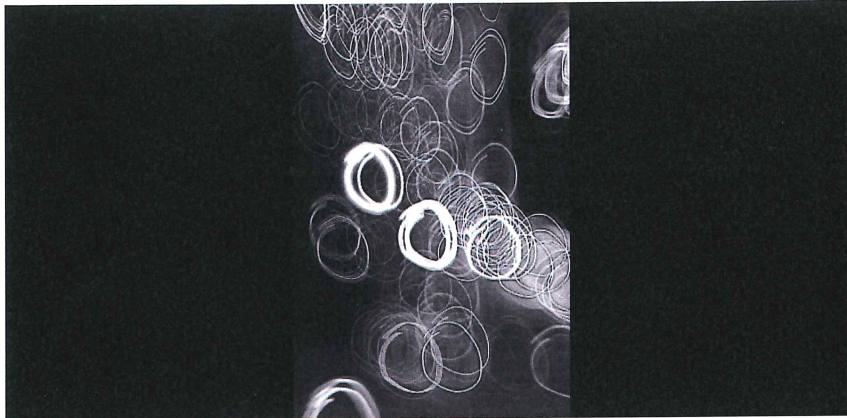


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The Bay Area's interior designers are an artistic bunch, with talents that extend far beyond the realm of furnishings and fabrics - as demonstrated in a new exhibition at ArtHaus in San Francisco.

"The Fine Art of Designers" features works in a range of media through Dec. 23. Intricate ink-on-vellum drawings by Kevin Hackett (Siol Studios); a mixed-media Warholesque "Glitterati Series," by Samuel Fleming Lewis (INSTUDIO); photography by Frank Van Duerm (Van Duerm Design Associates); computer-generated painting by Chicago Art Institute alum Ken Leto (Ken Leto Designs); and impressionistic paintings by Gioi Tran (Applegate Tran Interiors) are among those on display.

Gallerist James Bacchi says he discovered the cache of designer/artists while participating in last month's "Icons of Design" event at Millennium Tower. "We knew some designers did art, but when we started doing the show, we began hearing about more." The exhibition, he says, is all about bridging art and design.

In a salute to film noir, art and mid-century style, designer Lawanna Cathleen Endonino created a plush Collector's Salon, with accessories from the San Francisco Design Center and works from ArtHaus' own collection.

During the exhibition, Bacchi says, 10 percent of sales will go to Philanthropy by Design, an organization that provides design services and recycled and new furnishings for nonprofits.

### 2016 Toyota Clearance

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ArtHaus is at 411 Brannan St. (at Third) in San Francisco. Hours are 11 a.m. to 6 p.m. Tuesday-Friday, noon to 5 p.m. Saturday; (415) 977-0223. [arthaus-sf.com](http://arthaus-sf.com).

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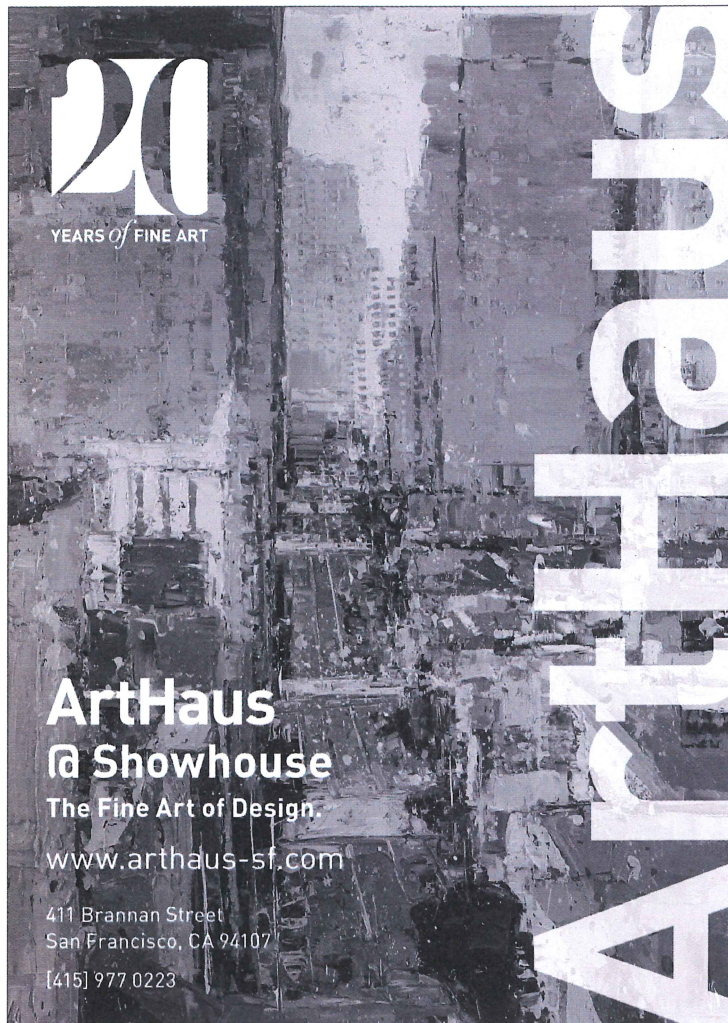
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# NATURAL WONDER



## STICKS AND STONES

DEANNA GLORY

San Francisco landscape designer Deanna Glory combined set design, fine art and interior design to create her recent sculpture, *Sticks and Stones*. The original piece was an installation for SF gallery ArtHaus, where it was presented in conjunction with the photographic exhibit "In the Backyard," which featured images of outdoor scenes by Chris Shiavo. To create a woodsy oasis inside the gallery, Glory surrounded tall branches of driftwood with chartreuse reindeer moss and delicate tillandsia plants. The show closed September 30, but Glory has begun creating similar made-to-order works for residential clients; [glorydesign.com](http://glorydesign.com).



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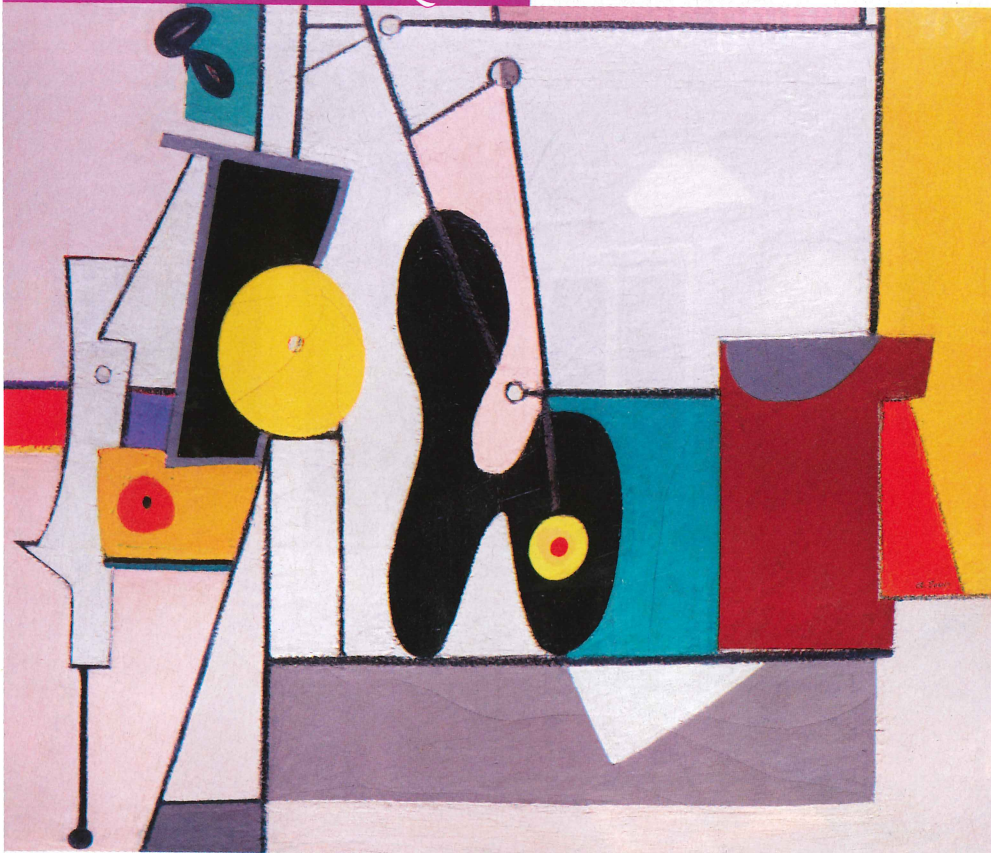
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## LIFE AS ART

The life of Arshile Gorky—from his experience during the Armenian Genocide to his burgeoning creative life in New York City to his tragic final years—is explored alongside 120 works by the artist in “Arshile Gorky: A Retrospective” at **MOCA** in Los Angeles. Running through September 20, the chronological exhibition highlights the artist’s evolving styles, such as his cubist period in the 1930s, when he painted *Organization* (left). *June 6–Sept. 20; 250 S. Grand Ave., L.A., 213-621-1749, moca.org.*

## VISIONS OF SUMMER

Chris Schiavo’s color-saturated photographs of backyards in Queens, New York—such as the burning doghouse depicted in *Fido* (below)—are both nostalgic and surreal. “The Backyard,” a series of chromeogenic prints created over a period of 12 years, is on display at San Francisco’s **ArtHaus** beginning July 1. Some images by the New York-based artist are now in the permanent collections of New York’s MoMA and Metropolitan Museum of Art. *July 1–Sept. 25; 411 Brannan St., SF, 415-977-0223, arthaus-sf.com.*



## PAPER HOUSES

Drawings by architectural visionaries including Frank Lloyd Wright and Victor Postolle will be on display at **Cantor Arts Center** at Stanford as part of “Buildings on Paper: Architectural Drawings,” opening June 30. The intricately detailed pieces, such as the study of a storefront from the early 19th century by an unidentified French architect (above), are at once technical and aesthetic works of art. *June 30–Oct. 17; 328 Lomita Dr., Stanford, 650-723-4177, museum.stanford.edu.*



# On investing

*charles* SCHWAB

WINTER 2010

STRATEGIES + IDEAS FOR CLIENTS OF CHARLES SCHWAB

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JAMIE WULF**  
partner on  
their financial  
future.

7

Questions  
About  
ETFs

➤ On the Record with  
Dr. Condoleezza Rice

➤ Schwab Clients  
Invest in Community



**Annette Schutz\*, 47, and  
James Bacchi, 55**  
San Francisco, Calif.

"As co-owners of ArtHaus gallery, we are very involved in supporting the San Francisco Bay Area art and design communities. Giving back has been an important part of the business plan since we first opened ArtHaus in 1996.

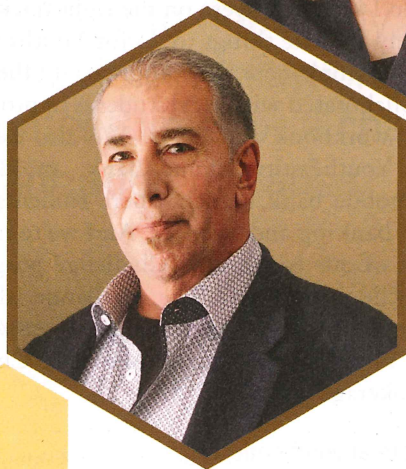
Thirteen years ago, Annette attended a Breast Cancer Action (BCA) event and had the privilege of hearing the executive director speak. After this moving and inspirational experience, we chose BCA as the recipient of ArtHaus' first benefit event, 'Wonder Women,' which featured works by female artists.

A year later, Annette was diagnosed with breast cancer. BCA gave her information and immeasurable support. To date, ArtHaus has hosted four events benefiting BCA. As much time as we've given to these efforts, it has come back to us ten-fold.

We're also part of several community-based organizations that involve both art and philanthropy, particularly Art for AIDS, an annual art auction benefiting the University of California, San Francisco AIDS Health Project. James has served on the Art for AIDS planning committee and jury for the past five years, soliciting works from area galleries, artists and collectors, as well as contributing works from his personal collection.

It's really satisfying to be involved in the community—and we've had the opportunity to meet some really outstanding people."

>>Learn more at  
[bcaction.org](http://bcaction.org),  
[artforaids.org](http://artforaids.org) and  
[arthaus-sf.com](http://arthaus-sf.com).



*\*Annette Schutz is married to a Schwab employee.*



**Carolyn Schrader, 66**  
Denver, Colo.

"I never imagined that my background as an actuary would give me the opportunity to help women in Zimbabwe—let alone that I'd be traveling there every four months. But a friend asked me to help write a grant proposal for AIDS prevention in Zimbabwe. We secured a small grant from Rotary International, and when the project was finished, I decided I needed to go see what we had done.

That trip led to a four-year, \$350,000 program that will train more than 4,000 people in creating small businesses and reducing the prevalence of HIV/AIDS in their communities. I also helped create Harambee, Inc., a nonprofit organization that funds community development in Zimbabwe and Kenya.

I didn't expect my own financial support for this project to become a regular part of my household budget, but the proud and impoverished women of Zimbabwe have inspired me. While the people I work with are poor, they're incredibly resilient and eager to find ways to help themselves. My contributions to them are multiplied a thousand times by their determination to make that help count. The joy on the women's faces as they proudly announce that, for the first time, they can buy meat and pay school fees—this is what keeps me returning to Zimbabwe and makes me committed to giving back in a way that I never thought possible."

>>Learn more at [denvermilehigh.org/3-HGrant.cfm](http://denvermilehigh.org/3-HGrant.cfm).



# ArtHaus



ArtHaus Gallerists team with SOMA-based CLIMB REAL ESTATE staging this SOMA loft – featured on HGTV and photographed for the NEW YORK TIMES.



## Take a peek over the back fence at ArtHaus

Surrealistic landscapes, lifelike garden ornaments, mysterious tableaux. New York artist Chris Schiavo explores the eccentricities outside America's doors in "The Backyard," a series of color photographs created over 12 summers in Queens. A selection of her photographs, complemented by a vertical garden installation by San Francisco landscape designer Deanna Glory, will be on display Thursday through Sept. 30 in the salon at ArtHaus in San Francisco.

Schiavo, whose works are on view at the Museum of Modern Art and the Metropolitan Muse-



Chris Schiavo

**"Pumpkin Kids," from the series "The Backyard," by New York artist Chris Schiavo.**

um of Art in New York, brings a sense of humor and a painter's sensibility

to photography, manipulating and enhancing subjects on site with light

and shadow, exaggerated colors, flora and fauna. To create "Pumpkin Kids," she literally painted shadows on the grass.

The chromeogenic prints offer a snapshot of America that is both eerie and familiar.

"There's nothing digital about these," says ArtHaus gallerist James Bacchi. "It's old-school photography."

*ArtHaus, 411 Brannan St., San Francisco. Opening night reception, 6-8 p.m. Thursday. Gallery hours: 11 a.m.-6 p.m. Tuesday-Friday, noon-5 p.m. Saturdays. (415) 977-0223. art-haus-sf.com.*

— Deb Wandell;  
home@sfgate.com

needed to be worthy of life at sea: lightweight, corrosion resistant, easy to clean, nonmagnetic and fireproof. Those practical features along with its unbreakable nature and seamless design would elevate its status as it grew to become a staple in schools, libraries, hospitals, prisons and eventually the design world.

This chair is — and always has been — handcrafted from aluminum in an intricate 77-step process by Emeco. Each chair takes about four hours to build, and halfway through the process the chair is tempered, like glass or steel, which makes for an exceptionally sturdy place to sit. (The well-contoured seat is rumored to have been modeled after the curvaceous *derrière* of 1940s starlet Betty Grable.)

Recycled aluminum that goes into each chair has steadily increased to 80 percent. Prices range from \$415 to \$1,120.

Or, for \$230, you can get the updated version of this timeless chair, also manufactured by Emeco. From Design Within Reach, the 111 Navy Chair is made from 111 recycled plastic Coke bottles. The collaboration with Coca-Cola is anticipated to relieve landfills of some 3 million plastic Coke bottles annually. Take it home in Coca-Cola red, charcoal, flint, grass, persimmon or white.

Whichever version you bring aboard, its proven durability (it comes with a 150-year warranty) and simple silhouette make the Navy Chair an easy addition for muted industrial spaces or popish, comfy dwellings.



## ARTS & ENTERTAINMENT

# Backyards boosted in portraits

Baker from page E1

Polaroids all describe realities, but their low definition makes it hard to discern what kind.

**In Schiavo's "Back Yard":** Views of backyards by New York artists might make a feasible survey exhibition. Several of photographer Chris Schiavo's pictures at ArtHaus would stand out in it.

In sensibility, her work dovetails with staged pictures made by photographers such as Jeff Wall and Gregory Crewdson, but Schiavo manipulates physically what appears in front of the lens rather than tinker digitally with recorded content.

A picture such as "Grapevine I" looks spontaneous enough until you bear down on it. Then unaccountably vivid details begin to assert themselves: the grape leaves' edges, the vines, hose, lawnmower handles, stepladder and more.

As in several pieces on view, Schiavo contrived nearly every bit of the scene the picture presents, composing it with a bright eye for color, line and space as well as for overall strangeness of atmosphere. Anyone who knows Anthony Caro's sinuous, highly colored sculptures of the early 1960s may well think of them here.

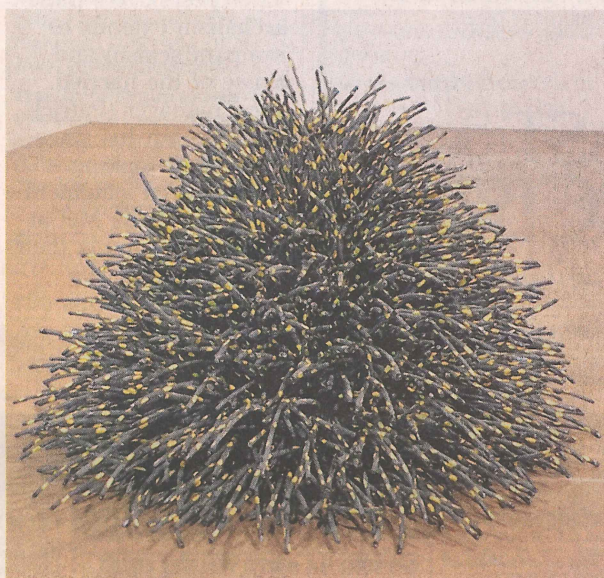
Schiavo treats her yards as stages of imagined privacy on which unconscious anxieties, desires and self-assertions can play themselves out. She intervenes in the camera's presumptive accuracy, sometimes tipping into a too-obvious surrealism but at best heightening our attention both to a picture's contents and to photography's dangerous power to compel belief.



ArtHaus Gallery

**Back Yard: Chromogenic Prints by Chris Schiavo:** Through Sept. 30. ArtHaus Gallery, 411 Brannan St., S.F. (415) 977-0223. [www.arthaus-sf.com](http://www.arthaus-sf.com).

**"Grapevine I," chromogenic print by Chris Schiavo.**



Shannon Trimble / Braunstein/Quay Gallery

**Introductions: Where They Are Now:** Painting, sculpture and assemblage. Ends today. Braunstein/Quay Gallery, 430 Clementina St., S.F. (415) 278-9850. [www.bquayartgallery.com](http://www.bquayartgallery.com).

**"Bumblebee Stack (4000 Curves)" (2010), clay, glaze and acrylic by Bean Finneran.**

"ONE OF THE BEST OF THE SUMMER!"  
-Jeffrey Lyons, KNBC/LYONS DEN RADIO

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Cantor Arts Center

## DON'T MISS

**The Back Yard:** Chromogenic prints by Chris Schiavo. Through Sept 30. ArtHaus, 411 Brannan St., S.F. (415) 977-0223, [www.arthaus-sf.com](http://www.arthaus-sf.com).

Park. (415) 750-3600. [www.thinker.org](http://www.thinker.org).

**Legion of Honor** "Impressionist Paris: City of Light." Prints, drawings, photos, painting. Ends next Sun. "Very Postmodern: Mummies and Medicine." Through Oct. 31. "Aspects of Mount Fuji in Japanese Illustrated Books from the Arthur Tress Collection." Through Feb. 20. 9:30 a.m.-5:15 p.m. Tues.-Sun. Lincoln Park, 34th Ave. at Clement St. (415) 750-3600. [www.legionofhonor.org](http://www.legionofhonor.org).

**Museo ItaloAmericano** "Artifacts: Robert Biancalana Retrospective." Wood mosaic, sculpture and paintings. Through Oct. 24. Noon-4 p.m. Tues.-Sun. 99 Marina Blvd. (415) 673-2200. [www.museoitaloamericano.org](http://www.museoitaloamericano.org).

**Museum of Craft + Folk Art** "Volver: Mexican Folk Art into Play." Contemporary works influenced by Mexican traditional crafts. Preview reception 7-9 p.m. Thurs. Opens Fri. Through Jan. 16. 51 Yerba Buena Lane. (415) 227-4888. [www.mocfa.org](http://www.mocfa.org).

**Museum of the African Diaspora** "African Art in Context." Multimedia environments show how traditional African objects were used in life transition ceremonies and rituals. Through Jan. 9. "Music of the Diaspora." Ongoing. 11 a.m.-6 p.m. Wed.-Sat. 685 Mission St. (415) 358-7200.

[www.moadsf.org](http://www.moadsf.org).

**San Francisco Museum of Modern Art** "Calder to Warhol: Introducing the Fisher Collection." Paintings, sculpture, photographs and video works. Ends today. "New Topographics: Photographs of a Man-Altered Landscape." Group show. Through Oct. 3. "Picturing Modernity." Photographs and sculpture. Through Oct. 3. "Squeeze." Mika Rottenberg, video installation addressing issues of gender and labor. Through Oct. 3. "The Anniversary Show." Through Jan. 16. "Paul Klee: 1946 Exhibit." Prints, lithographs. Through Jan. 16. 11 a.m.-5:45 p.m. Fri.-Tues., 11 a.m.-8:45 p.m. Thurs. 151 Third St. (415) 357-4000. [www.sfmoma.org](http://www.sfmoma.org).

**Walt Disney Family Museum** "Look Closer Series: Photos of Fess Parker and Walt Disney." 11 a.m. and 3 p.m. Fri.-Sat. "Davy Crockett Marathon." 10:15 a.m. and 3 p.m. today. Sept. film: "Davy Crockett: King of the Wild Frontier." 1 and 4 p.m. daily. Through Sept. 30. 10 a.m.-6 p.m. Wed.-Mon. 104 Montgomery St. in the Presidio. (415) 345-6800. [www.waltdisney.org](http://www.waltdisney.org).

**Yerba Buena Center for the Arts** "Collecting the Impossible." Panel discussion with prominent collectors, critics and artists discussing the historical dynamics of collecting digital art and building an

art market for challenging work. \$10-\$12. 2-4 p.m. today. "Etiquette." Rotozaza art collective created interactive "autoteatro" installation. Thurs.-Sun. Through Oct. 3. "The Bowls Project: Secrets of the Apocalyptic Intimate." Performance/sound sculpture installation by Jewlia Eisenberg and Charming Hostess inspired by ancient Babylonian Jewish women's amulets. Through Oct. 3. "TechnoCraft: Hackers, Modders, Fabbbers, Tweakers and Design in the Age of Individuality." Through Oct. 3. "Nothing Related, But Something Could Be Associated." Koki Tanaka, video, found object, mixed media works. Opens Sat. Artists talk 2-4 p.m. Sat. Through Nov. 28. Noon-8 p.m. Thurs.-Sat. (and first Tues. of the month), noon-6 p.m. Sun. 701 Mission St. (415) 978-2787. [www.ybca.org](http://www.ybca.org).

### OTHER BAY AREA

**Mills College Art Museum** "Short Sharp Notes, Rolling or Churring Whistles, Clear Phrases." Kathryn Spence, sculptural installations, drawings. "Collecting Memories." Binh Danh, photographs. Through Dec. 12. 5000 MacArthur Blvd., Oakland. (510) 430-2164. [www.mcam.mills.edu](http://www.mcam.mills.edu).

**Oakland Museum of California** "The Marvelous Museum." Mark Dion, site-specific installations that explore the history of the Oakland Museum. Through Jan. 9. "Pixar: 25 Years of Animation." Through Jan. 9. "Gallery of California Art." "Gallery of California History." Ongoing. 1000 Oak St. Oakland. 11 a.m.-5 p.m. Wed., Sat.-Sun.; 11 a.m.-8 p.m. Thurs.-Fri. (510) 238-2200. [www.mu-seumca.org](http://www.mu-seumca.org).

## Galleries

### SAN FRANCISCO

**111 Minna Gallery** "Everyday." California tattoo artist group show. Through Oct. 2. 111 Minna St. (415) 979-1719. [www.111minnagallery.com](http://www.111minnagallery.com).

**A440 Gallery** "Art of the Total Trash Underground." Group show. Through Sept. 30. 49 Geary St., Fourth Floor. (510) 593-0990. [www.a440gallery.com](http://www.a440gallery.com).

**Alphonse Berber Projects Gallery** Don Porcella, new works. Through Oct. 2. 575 Sutter St. (415) [www.alphonseberber.com](http://www.alphonseberber.com).

**Andrea Schwartz** "Matriarch."

Nicole Buffett, new mixed media, paintings. Through Oct. 1. 525 Second St. (415) 495-2090. [www.asgallery.com](http://www.asgallery.com).

**A. Muse Gallery** "Absolute Subjectivity." Nathan Richard Phelps, new works. Ends Fri. 614 Alabama St. (415) 279-6281. [www.yourmusegallery.com](http://www.yourmusegallery.com).

**ArtHaus Gallery** "The Backyard." Chris Schiavo, chromogenic print photography. Through Sept. 30. 411 Brannan St. (415) 977-0223. [www.arthaus-sf.com](http://www.arthaus-sf.com).

**ArtZone 461** "Aqua: Art on the Water." Group show. Reception 3-6 p.m. today. Through Oct. 17. 461 Valencia St. (415) 441-8680. [www.artzone461.com](http://www.artzone461.com).

**ATA Window Gallery** "Marco Polo." Pablo Guardiola, mixed media installation. Through Sept. 30. 992 Valencia St. (415) 824-3890. [www.atasite.org](http://www.atasite.org).

**Braunstein/Quay Gallery** Paul Pratchenko, new paintings. Through Oct. 2. 403 Clementina St. (415) 278-9850. [www.braunsteinquay.com](http://www.braunsteinquay.com).

**Cain | Schulte Gallery** "Don't Hate Me Because I'm Beautiful." David Buckingham, new found metal sculptural works. Through Oct. 2. 251 Post St. (415) 543-1550. [www.cain-schulte.com](http://www.cain-schulte.com).

**Caldwell Snyder Gallery** Melissa Chandon, new paintings. Through Oct. 15. 341 Sutter St. (415) 392-2299. [www.caldwellsnyder.com](http://www.caldwellsnyder.com).

**Catharine Clark** "Teen Age: You Just Don't Understand." Group exhibition of mixed-media collaborative works by adults and teens. Curated by Ken Goldberg and Catherine Clark. "Part II." Stephanie Syjuco, sculpture, installation. Ends Sat. 150 Minna St. (415) 399-1439. [www.cclarkgallery.com](http://www.cclarkgallery.com).

**Chinese Culture Center** 750 Kearny St., Third Floor. (415) 986-1822. [www.c-c-c.org](http://www.c-c-c.org).

**Corden | Potts Gallery** "The Burn." Jane Fulton Alt, photography. Reception 2-5 p.m. Sat. Through Oct. 30. 49 Geary St. (415) 680-5997. [www.cordenpottsgallery.com](http://www.cordenpottsgallery.com).

**Creativity Explored** "And Then ..." Sequential art group show. Through Sept. 29. 3245 16th St. (415) 863-2108. [www.creativityexplored.org](http://www.creativityexplored.org).

**Dolby Chadwick Gallery** "Descend Ascend." Tom Lieber, paintings. Through Oct. 2. 210 Post St., Suite 205. 956-3560. [www.dolbychadwickgallery.com](http://www.dolbychadwickgallery.com).

**Don Soker Contemporary Art** "Designed For General Use." Victoria May, mixed media and sculpture. Ends Sat. 100 Montgomery St., Suite 1430. (415) 291-0966. [www.donsokergallery.com](http://www.donsokergallery.com).

**Double Punch Gallery** "Look Alive." Michael Sieben; Deth P. Sun; Jon Vermilyea; Parskid, new drawings, paintings and

List continues on page 48

**Mill Valley Fall Arts Festival**  
September 25 & 26, 2010  
Sat 10-6 Sun 10-5  
Old Mill Park, Mill Valley  
details at [www.mvfaf.org](http://www.mvfaf.org)



## ART

## Museums

## SAN FRANCISCO

**Asian Art Museum** "Shanghai." Through Sept. 5. "Japan's Early Ambassadors to San Francisco." Through Nov. 21. "In a New Light: Asian Art." Ongoing. 10 a.m.-5 p.m. Tues.-Sun. 200 Larkin St. (415) 581-3500. [www.asianart.org](http://www.asianart.org).

**Cartoon Art Museum** "Small Press Spotlight: Trevor Alixopoulos." Through Sept. 12. "60 Years of Beetle Bailey." Through Sept. 19. "Before Sita Sang the Blues: Spotlight on Nina Paley." Retrospective. Through Oct. 24. "Storytime! Graphic Novels for Kids of All Ages." Through Nov. 14. 11 a.m.-5 p.m. Tues.-Sun. 655 Mission St. (415) 227-8666. [www.cartoonart.org](http://www.cartoonart.org).

**Contemporary Jewish Museum** "Jews on Vinyl." Through Aug. 22. "Reinventing Ritual: Contemporary Art and Design for Jewish Life." Through Oct. 3. "As It Is Written: Project 304,805." A female scribe will write the entire text of the Torah on public view. Through Oct. 3. "Various Illuminations (of a Crazy World)." Maira Kalman paintings, drawings, sketchbooks. Through Oct. 26. "StoryCorps StoryBooth." Through Nov. 7. "Being Jewish: A Bay Area Portrait." Ongoing. 1-8 p.m. Thurs., 11 a.m.-5 p.m. Fri.-Tues. Closed Wed. 736 Mission St. (415) 655-7800. [www.thecjm.org](http://www.thecjm.org).

**De Young Museum** "Cultural Encounters: Friday Night Soirees." With Mediate Green Sound finale, with the Drift; "Degas in the Ballet Studio," dancers and painting; hands on art project and cocktails. 5-8:45 p.m. Fri. "Silhouettes and Conversations: Articulating a Communal Vision." August artist-in-residence Alexandra Blum. 1-5 p.m. Wed.-Sun. Through Aug. 29. "Birth of Impressionism: Masterpieces From the Musée d'Orsay." Through Sept. 6. "Photo/Synthesis." Through Oct. 3. "To Dye For: A World Saturated in Color." History of dyed fabrics and textile arts. Through Jan. 9. "After Hokusai, After Hiroshige." Pat Steir, prints and etching proofs. Through Jan. 30. 9:30 a.m.-5:15 p.m. Tues.-Thurs., Sat.-Sun.; 9:30 a.m.-8:45 p.m. Fri. 50 Tea Garden Drive, Golden Gate Park. (415) 750-3600. [www.thinker.org](http://www.thinker.org).

**Legion of Honor** "Paris sans Fin: Alberto Giacometti's

Paris." Lithographs. Through Sept. 5. "Impressionist Paris: City of Light." Prints, drawings, photographs, paintings and illustrated books representative of this era. Through Sept. 26. "Very Postmodern: Mummies and Medicine." Through Oct. 31. 9:30 a.m.-5:15 p.m. Tues.-Sun. Lincoln Park, 34th Ave. at Clement St. (415) 750-3600. [www.legionofhonor.org](http://www.legionofhonor.org).

**Museo ItaloAmericano** "Robert Biancalana Retrospective." Wood mosaic, sculpture and paintings. Through Oct. 24. Tues.-Sun. Noon-4 p.m. 99 Marina Blvd. (415) 673-2200. [www.museoitaloamericano.org](http://www.museoitaloamericano.org).

**Museum of Craft + Folk Art** "Craft Bar and Esty Labs." Bookmaking, silk screening, stitching projects with Julie Schneider, Kelly Ball, Jen Hewitt and Maren Salomon. "We They, We They." Clare Rojas, site-specific installation and "wall quilt." Through Sept. 12. 51 Yerba Buena Lane. (415) 227-4888. [www.mocfa.org](http://www.mocfa.org).

**Museum of the African Diaspora** "African Continuum: Sacred Ceremonies and Rituals." Through Aug. 28. "Lecture Series: African Spiritual Practices and Retentions in Latin Music." John Santos, lecture, listening and analysis of music from Cuba, Puerto Rico, Haiti, the United States and Brazil. \$20. 6-8 p.m. Wed. Through Sept. 8. "Music of the Diaspora." Ongoing. 11 a.m.-6 p.m. Wed.-Sat. 685 Mission St. (415) 358-7200. [www.moadsf.org](http://www.moadsf.org).

**San Francisco Museum of Modern Art** "Calder to Warhol: Introducing the Fisher Collection." Paintings, sculpture, photographs and video works from the collection of Doris and Donald Fisher. Through Sept. 19. "New Topographics: Photographs of a Man Altered Landscape." Group photography show. Through Oct. 3. "Picturing Modernity." Photographs and sculpture exploring the concept of place in American photography. Through Oct. 3. "Squeeze." Mika Rottenberg, video installation addressing issues of gender and labor. Through Oct. 3. "The Anniversary Show." Through Jan. 16. "Paul Klee: 1946 Exhibit." Prints, lithographs. Through Jan. 16. 11 a.m.-5:45 p.m. Fri.-Tues., 11 a.m.-8:45 p.m. Thurs. 151 Third St. (415) 357-4000. [www.sfmoma.org](http://www.sfmoma.org).



ArtHaus Gallery

**"Fido" is part of "The Backyard," an exhibition of chromogenic print photography by Chris Schiavo at ArtHaus Gallery through Sept. 30.**

**Walt Disney Family Museum** "Two Guys Names Joe." Illustrated lecture by John Canemaker about Joe Grant and Joe Ranft. 6:30 p.m. Fri.; 3 p.m. Sat. "Disney Discoveries: Survival Crafts and Rafts." Survival crafts. 1 p.m. Sat. "August Film of the Month: Swiss Family Robinson." 1 and 4 p.m. daily. Through Aug. 30. 10 a.m.-6 p.m. Wed.-Mon. 104 Montgomery St. in the Presidio. (415) 345-6800. [www.waltdisney.org](http://www.waltdisney.org).

**Yerba Buena Center for the Arts** "Big Idea Night: DIYbca." Homespun vibe, late-night art party. Free. 9 p.m.-2 a.m. Sat. "The Bowls Project: Secrets of the Apocalyptic Intimate." Performance installation by Jewlia Eisenberg and Charming Hostess inspired by Babylonian Jewish women's amulets known as "demon bowls." Through Aug. 22. "Techno-Craft: Hackers, Modders, Fadders, Tweakers and Design in the Age of Individuality." Through Oct. 3, noon-8 p.m. Thurs.-Sat. (and first Tues. of the month), noon-6 p.m. Sun. 701 Mission St. (415) 978-2787. [www.ybca.org](http://www.ybca.org).

## OTHER BAY AREA

**Cantor Arts Center** "Contemporary Glass." Through Aug. 31. "William Trost Richards: True to Nature." Through Sept. 26. "Architectural Drawings." Includes works by Frank Lloyd

Wright. Through Oct. 17. "Mami Wata: Arts for Water Spirits in Africa and its Diaspora." Through Jan. 2. "Out of the Wild." Nature. Through spring 2011. "Rodin Bronze." Through Feb. 22, 2012. "Collection Highlights From Europe 1500-1800, Ancient Greece and Rome." Through Dec. 30, 2012. Lomita Drive, Stanford University. (650) 723-4177. [www.museum.stanford.edu](http://www.museum.stanford.edu).

**Charles M. Schulz Museum** "The Language of Lines." Through Aug. 22. "Pop Culture in Peanuts." Through Sept. 20. "From Highland Park Caddy to Pebble Beach Celebrity: Schulz and the Game of Golf." Through Sept. 27. "Museum Mondays." Family activities. \$5. 10 a.m. Mon. Ongoing. 11 a.m.-5 p.m. weekdays, 10 a.m.-5 p.m. Sat.-Sun. 2301 Hardies Lane, Santa Rosa. (707) 579-4452. [www.schulzmuseum.org](http://www.schulzmuseum.org).

**Oakland Museum of California** "Canned Spinach and Garden Sculpture." Temporary installation by landscape architect Walter Hood. Through Sept. 1. "Pixar: 25 Years of Animation." Through Jan. 9. "Gallery of California Art." "Gallery of California History." "Gallery of California Natural Science." Ongoing. 1000 Oak St. Oakland. 11 a.m.-5 p.m. Wed., Sat.-Sun.; 11 a.m.-8 p.m. Thurs.-Fri. (510) 238-2200. [www.museumca.org](http://www.museumca.org).

**UC Berkeley Art** "Matrix 233 Gatherings." David Wilson, architecture and artifacts. Through Aug. 22. "Nature Into Action: Hans Hofmann." Paintings. Through Aug. 29. "Matrix 232: Perpetual and Furious Refrain." Works by Brent Green. Through Sept. 12. "Hauntology." Group show. Through Dec. 5. "Himalayan Pilgrimage." Buddhist sculpture and paintings. Through Dec. 19. "Thom Faulders: BAMscape." Environmental art. Through Nov. 30, 2011. 11 a.m.-5 p.m. Wed.-Sun. 2626 Bancroft Way, Berkeley. (510) 642-0808. [www.bampfa.berkeley.edu](http://www.bampfa.berkeley.edu).

## Galleries

## SAN FRANCISCO

**1 A.M. Gallery** "The Revolutionaries." Works by street artists Cache, EyeOne and Company. Opens Sat. Opening reception noon-6:30 p.m. Sat. Through Sept. 4. 1000 Howard St. (415) 861-5089. [www.1am.sf.com](http://www.1am.sf.com).

**111 Minna Gallery** "Hot Freaks." New-works group show. Through Aug. 29. 111 Minna St. (415) 979-1719. [www.111minnagallery.com](http://www.111minnagallery.com).

**A440 Gallery** "Experience Painting." Peter Onstad, paintings. Through Aug. 30. Fourth Floor, 49 Geary St. (510) 593-0990. [www.a440gallery.com](http://www.a440gallery.com).

**Alliance Francaise Gallery** "Silent Nests." Vicki Topaz, black-and-white photographs. Through Aug. 31. 1345 Bush St. (415) 775-7755. [www.afsf.com](http://www.afsf.com).

**Alphonse Berber Projects Gallery** Don Porcella, new works. Opens Sat. Reception Sat. Through Oct. 2. 575 Sutter St. (415) [www.alphonseberber.com](http://www.alphonseberber.com).

**Andrea Schwartz** "What?" Group show. Danielle Steel, curator. Through Aug. 27. 525 Second St. (415) 495-2090. [www.asgallery.com](http://www.asgallery.com).

**A. Muse Gallery** "At the Water's Edge." Jamie McHugh, photography. Through Aug. 19. 614 Alabama St. (415) 279-6281. [www.yourmusegallery.com](http://www.yourmusegallery.com).

**ArtHaus Gallery** "The Backyard." Chris Schiavo, chromogenic print photography. Through Sept. 30. 411 Brannan St. (415) 977-0223. [www.arthaus-sf.com](http://www.arthaus-sf.com).

**ArtZone 461** "Colored Pencil Visions." Keith Gaspare, draw-



# ArtHaus



San Francisco, 2010

ArtHaus Gallerists James Bacchi and Annette Schutz with Tyson Ferland, Founder of KNACK DESIGN at the opening of HEART OF SOMA at ONE RINCON.

Bacchi and Schutz curated the VIP LOUNGE for special guest the Reverend Jessie Jackson. HEART OF SOMA benefited HAMILTON FAMILY CENTER.



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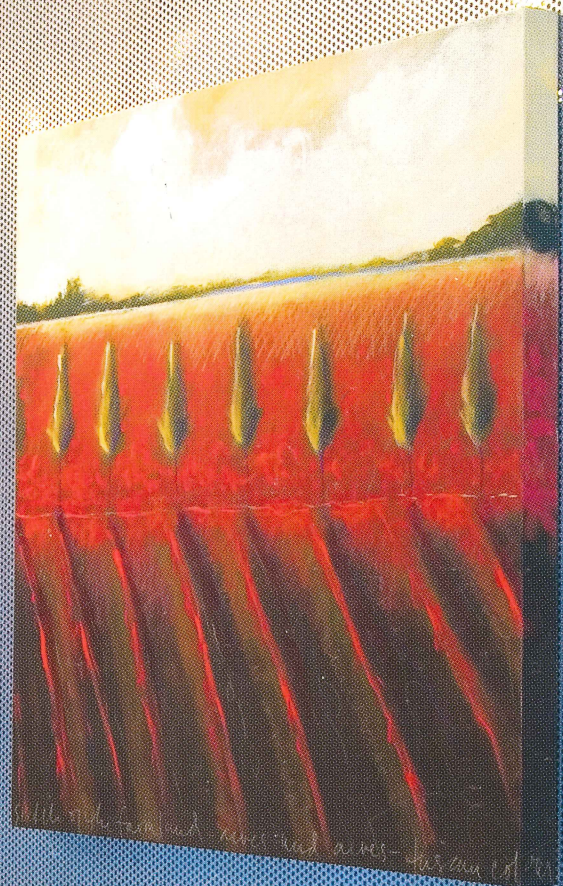
JUNE 2008

## ART & SOUL

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Heidi Hansen. "It's a venue for very talented local artists who aren't just painting scenes of the Golden Gate Bridge."

Hang represents more than 60 local artists, adding new artists regularly in an effort to keep things "broad and fresh." The main gallery shows a variety of artists, while the "back room" hosts a solo show that changes monthly. There is also Hang Annex right across the street for special exhibitions and group shows.

This month, the gallery celebrates its 10th anniversary with a back-room alumni show, *Then and Now*, featuring past Hang artists such as Anna Conti, Sandra McPherson, Kevin Moore, Andrew Hotis, Catherine Ryan, and Joel Tarbox. All are welcome to attend the opening reception on June 5, from 6-8 pm. (556 Sutter St., [www.hangart.com](http://www.hangart.com), 415-434-4264 Map 1, C5)

**Opposite page: clockwise from bottom left: Hang Art's interior; Red Hook Drawing 5-1 by Andrew Hotis at Hang Art; American Dreaming by Anna L. Conti at Hang Art. This page: Reaves Gallery**

## Reaves prides herself on the gallery's casual, unintimidating environment.

### REAVES GALLERY

Recently celebrating its one-year anniversary with a move from the Castro to very happening Hayes Valley, Reaves Gallery was founded with the goal of advancing emerging local artists.

Friendly and fun founder/owner Sharon Reaves features Bay Area artists simply because, she says, "There is so much talent here." Reaves scours the Bay Area looking for "something different." With a mix of paintings, mixed media, and photography, the gallery shows a variety of artists plus a different featured artist each month.

"Each artist in the gallery has something that's a little unique about them," Reaves says. She strives for high quality, variety, and affordability, with pretty much all art priced at less than \$3,000, with many pieces less than \$1,000.

Reaves prides herself on the gallery's casual, unintimidating environment (visitors will often find her sitting barefoot at her desk singing show tunes), and she really wants collectors and artists to make "a connection." To that end, artists are frequently in the gallery, and there are even two artists in residence, Blair Bradshaw and Matthew Frederick. Bradshaw's unique works of oil and everyday objects, along with Frederick's abstracted Northern California landscapes, comprise the featured show this month.

In addition to its fabulous collection of art, a rather telling thing about the gallery is one of Reaves' rules for choosing to show an artist: "I won't work with anyone I can't sit down and have a beer with." Amen. (235 Gough St. [www.reavesgallery.com](http://www.reavesgallery.com), 415-250-3201 Map 1, A8)

### ARTHAUS

On a stretch in SoMa filled with pleasant little surprises, ArtHaus does not disappoint. It's not a big space, but that makes it all the better to get up close and personal with contemporary art of varying subject matter, media, and style by both Bay Area and New York artists.

## A Place of Their Own

Why not go right to the source? These artist-owned and -operated galleries are well worth a visit.

### ACCI GALLERY

Berkeley's Arts & Crafts Cooperative Inc. (ACCI) has been creating "a sympathetic environment for exploration of the Arts both for members and the community at large" for 50 years. The retail outlet offers a wide range of original work, including ceramics and jewelry, paintings, photography, sculpture, and works in wood, glass, and metal. (1652 Shattuck Ave., Berkeley, [www.accigallery.com](http://www.accigallery.com), 510-843-2527)

### ARTIST X-CHANGE

Artist X-Change operates on a consignment-based retail model, and is dedicated to assisting emerging artists in a variety of media, from ceramics to paintings. (3169 16th St. [www.artist-xchange.com](http://www.artist-xchange.com), 415-864-1490 Map 2, I6)

### CITY ART

Run and maintained by nearly 200 local artists, this co-op gallery in the Mission makes local artwork accessible and affordable. (828 Valencia St. [www.cityartgallery.org](http://www.cityartgallery.org), 415-970-9900 Map 2, I6)

### CLAUDIA KUSSANO

Metal artist Kussano opened her Mission District "San Francisco atelier" to show (and sell) her contemporary jewelry creations. (591 Guerrero St. [www.claudia-kussano.com](http://www.claudia-kussano.com), 415-671-0769 Map 2, I6)

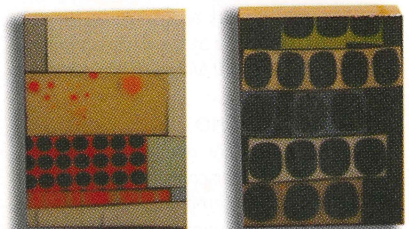
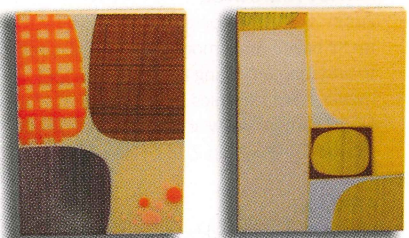
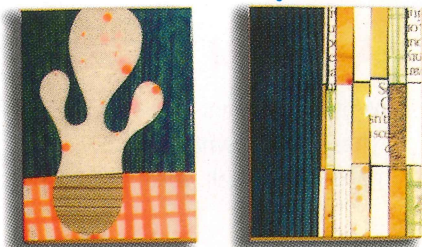
### SAN FRANCISCO WOMEN ARTISTS

From its start in the late 1880s as a sketch club, SFWA has been "dedicated to the furtherance of women in the visual fine arts." Its Presidio Heights gallery features painting, photography, sculpture, jewelry, and crafts. (3489 Sacramento St. [www.sfwomenartists.org](http://www.sfwomenartists.org), 415-440-7392 Map 2, G3)

### STUDIO GALLERY

Known for his floorcloths and gorgeous Venetian plaster paintings, Rab Terry, along with his lovely wife, Jennifer Farris, opened Studio in 2003 and have dedicated their gallery space to excellent local art by local artists. With regularly changing exhibits, there's always something new, fun, and affordable. (1718A Polk St., [www.studiogallerysf.com](http://www.studiogallerysf.com), 415-931-3130 Map 1, A4)





ArtHaus has been in business for more than a decade, the creation of former New York gallerist James Bacchi and printmaker Annette Schultz. The gallery exhibits only artists who have museum representation or are part of a museum collection. In addition, the work needs to be contemporary with some kind of twist or edge, which, Bacchi says, is not that easy to find.

But they have managed quite well, exhibiting artists such as local legend Rex Ray, whose work hangs in SFMOMA, as well as other museums. Ray created small panels especially for ArtHaus: It's not often you can buy museum-quality work by a famous artist for \$400, Bacchi points out.

Bacchi chooses Ray ("the quintessential California landscape artist") Brian Blood, and painter Carolyn Meyer as the gallery's hottest local artists. Meyer is the associate director of the School of Fine Art and director of galleries at San Francisco's Academy of Art University, a producer of some of the best-known local artists. Her thickly painted works, inspired by her commutes through Bay Area traffic, are beautifully abstract representations of urban scenes. They are part off ArtHaus' June exhibition, *City Lights*. (411 Brannan St. [www.arthaus-sf.com](http://www.arthaus-sf.com), 415-977-0223 Map 1, E7)

**Clockwise from bottom left: *Between the Notes* by Carolyn Meyer at Arthaus; mini installation by Rex Ray at Arthaus; the interior of the SFMOMA Artists Gallery on the water at Fort Mason**

## SFMOMA Artists Gallery represents more than 800 living Northern California artists.

### SFMOMA ARTISTS GALLERY

In the uniquely San Francisco wonderland that is Fort Mason (a collection of buildings that jut into the bay, which were turned from an Army post into arts/events/performance/restaurant/nonprofit space) is a treasure called SFMOMA Artists Gallery (SFMOMA, as in San Francisco Museum of Modern Art). Celebrating its 30th year, the gallery was founded to serve both artists and collectors, by giving artists financial support and a venue to display their work, and collectors an affordable way to collect original art.

Profits from Artists Gallery rentals and sales support participating artists, as well as exhibition and educational programming at SFMOMA. The gallery represents more than 800 emerging and established living Northern California artists who work in media ranging from painting and works on paper to sculpture and photography, and from traditional still-lives to multimedia pieces.

"We are looking for [artists] who are breaking ground," gallery director Maria Medua says. "And that's pretty easy to find in this area." Among current gallery contributors are well-known Bay Area artists Christopher Brown, Enrique Chagoya, Willard Dixon, and Joseph Raffael. The gallery hosts eight exhibitions each year; from June 4-27, 16 different artists will present works on paper. (Fort Mason, Building A, [www.sfmoma.org/museumstore/artists\\_overview.html](http://www.sfmoma.org/museumstore/artists_overview.html), 415-441-4777 Map 2, H1)

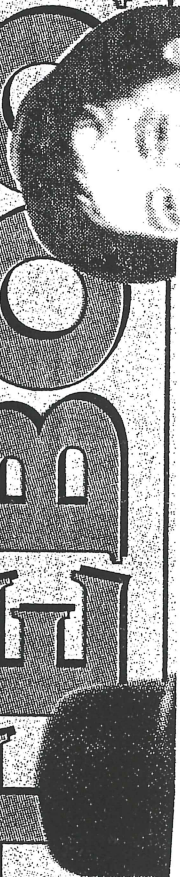
These galleries are just a few of the many colors on the San Francisco art palette. It's a great idea to gallery-hop: Even if it's not their specialty, many galleries do include local artists in their repertoires. You may just decide to take a little of their inspiration home with you.



San Francisco Chronicle

NORTHERN CALIFORNIA'S GUIDE TO ARTS & ENTERTAINMENT ♦ DECEMBER 26, 1999–JANUARY 1, 2000

# DATEBOOK



Galleries

SAN FRANCISCO

## ArtHaus



### GREAT BIG

Artists Jeffrey Ketcham, Greg Drasler, Serena Bocchino, Adam Kurtzman, Chris Schiavo and others participate in the large group show titled "The Great Exhibition of 2000 — Works in Various Media for the 21st Century." The bronze sculpture above, by Adam Kurtzman, is titled "Flip Flop."

THE GREAT EXHIBITION OF 2000. Saturday through March 31. ArtHaus Gallery, 1053 Bush St., suite 2, San Francisco. (415) 922-8219.

# ArtHaus



September, 1997

ArtHaus Gallerists Annette Schutz and James Bacchi with Gallery Artist Adam Kurtzman at his opening of Metal Speaks, curated by Carole Austin at the San Francisco Craft & Folk Art Museum



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Home » Issue 55 » Arts Tour: San Francisco

# Arts Tour: San Francisco

APRIL 2007 | BY MARGARET LUCKE | ISSUE 55



"Passage," by Dan Das Mann and Karen Cusolito, towers over the Embarcadero, and from the correct angle, the San Francisco-Oakland Bay Bridge. Photography by Charles R. Lucke

Gold put San Francisco on the map. When the precious metal was discovered in the Sierra foothills in 1848, fortune seekers from around the globe rushed to the tiny port, intending to return home with fat purses. Instead, many stayed, beguiled by the congenial climate and the beauty of the hills and the bay. Almost overnight, the sleepy village became an energetic, creative, international city.

Today's visitors are lured not by gold but by breathtaking vistas and urban

sophistication with a multicultural flair. Art is everywhere one looks, from the famed murals of the Mission District and Coit Tower to the booths of craft vendors at summer street fairs. Right now, the art scene is especially dynamic, with new galleries and museums opening, and established ones moving into posh new quarters.

"It's such a rich and diverse city," says JoAnn Edwards, co-founder and executive director of the San Francisco Museum of Craft+Design. "It's exciting to be here."

She founded the museum to bring new appreciation to the role that craft and design play in our lives. Changing exhibitions explore the ways that artists are inspired by everyday objects like toys and tools, or materials like glass and textiles. The museum store tempts buyers with beautiful items handcrafted in wood, fiber, clay, metal or glass.

Union Square, in the heart of downtown, is a haven for art lovers. The surrounding blocks are filled with galleries, most of them traditional fine arts venues. Here you can buy Chagall and Picasso as well as top contemporary artists. Many galleries bear the names of venerable art dealers like Paule Anglim, John Berggruen, Rena Bransten, Cheryl Haines and George Krevsky. "A work of art isn't finished until someone responds to it," Krevsky says. "I like being that part of the creative process." One legendary address in Union Square, 49 Geary Street, is shared by about 20 galleries.

San Francisco's international character is captured at places like Xanadu Gallery, which carries folk art and antiquities from around the world. The gallery itself is a work of art, a Frank Lloyd Wright design that resembles a miniature Guggenheim Museum. Japonesque, in historic Jackson Square, provides a serene environment for art with an Asian aesthetic.

Across Market Street, which bisects downtown, the art personality is edgier. In the 1990s, two major institutions arrived in SoMa, local shorthand for South of Market. They began the transformation of this once-derelict area into a vibrant museum district.

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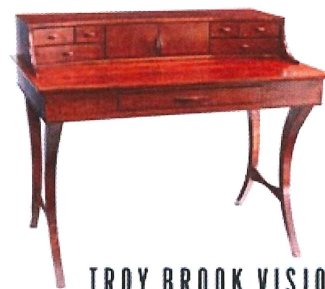
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First came the Yerba Buena Center for the Arts. Local artists and civic leaders created this complex of theaters and galleries to put the arts at the center of the community. The adjacent Yerba Buena Gardens, with flower-lined paths, grassy lawns and a mesmerizing waterfall, quickly became a favorite spot for outdoor art events.

Soon the San Francisco Museum of Modern Art moved in across the street. Its spectacular building, designed by Swiss architect Mario Botta, helped SFMOMA become a cultural cornerstone for the city and one of the nation's foremost art museums.

The two big names drew in other cultural organizations. A dozen are now clustered in the neighborhood. Shops, restaurants and galleries enliven the scene.

Newcomers include the Museum of Craft and Folk Art, which explores the traditions of folk art and how it has inspired contemporary artists. Its store offers works by more than 50 artists, most from the Bay Area.

Nearby Sculpturesite Gallery is an indoor/outdoor space for three-dimensional art. Its sculpture-filled plaza delights the eye and entices visitors to the door. To create Varnish Fine Art, sculptors Jennifer Rogers and Kerri Stephens renovated a century-old building in SoMa into an attractive showplace for fine art and sculpture. In one corner they put a wine bar for a daily happy hour. "It makes art accessible," Stephens says. "People enjoy hanging out with the art."

Deeper into SoMa, ArtHaus provides an intimate setting for museum-quality work by contemporary artists. Co-owners James Bacchi and Annette Schutz present such works by New York and Bayarea artists. The veteran Braunstein/ Quay Gallery calls itself a crossover gallery—a fine-arts environment that displays works of clay, fiber and glass alongside sculpture and paintings.

The building boom extended well beyond SoMa. The Asian Art Museum moved in 2003 to larger quarters on Civic Center Plaza. An artful renovation turned the city's former main library into an elegant setting for a world-renowned collection that spans 6,000 years of Asian art and culture.

In 2005 the de Young Museum unveiled its extraordinary facility in Golden Gate Park. The copper-clad exterior and flowing interior spaces showcase the art in a setting that honors the park's natural environment. During the first year, 1.6 million visitors toured the museum and its collections of art from the Americas, Africa and the Pacific. A stop not to be missed is the Dorothy and George Saxe Collection of Contemporary Craft, which features works in glass, ceramic, metal, wood and fiber by such prominent artists as Robert Arneson, Dale Chihuly, Sam Maloof and Kiki Smith.

Amid all the changes around town, one major museum has stayed put. The Legion of Honor, which specializes in European art, remains in its beloved Beaux Arts building in Lincoln Park, on a bluff overlooking the Golden Gate Bridge. Visitors receive a brooding welcome from Auguste Rodin's famous bronze statue, "The Thinker."

Every neighborhood has art to offer. In Hayes Valley, an enclave of boutiques and Victorian homes, Octavia's Haze Gallery glows with the light and color of its specialty hand-blown art glass. Nearby, F. Dorian and Art Options share a space where global artifacts blend with crafts by American artists in a harmonious display. On Polk Street, Velvet da Vinci is known for art jewelry and metal craft. The Cannery, near Fisherman's Wharf, is the site of Verdigris, where artists Christa Assad, Rae Dunn and Mary Mar Keenan maintain their clay studio and a shop selling work by more than 30 ceramic artists. For seekers of artistic gold, San Francisco is the mother lode.



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# ArtHaus



**ArtHaus Gallerists James Bacchi and Annette Schutz presenting THE FINE ART OF PHILANTHROPY to the San Francisco Design Community at SOMA-based COUPAR CONSULTING**

You are here: Home / Art News / James Bacchi, Gallerist and Juror for Art for AIDS 2015

## James Bacchi, Gallerist and Juror for Art for AIDS 2015

August 25, 2015 by Guest Writer — Leave a Comment



James Bacchi, ArtHaus Gallery.

*James Bacchi is co-owner of ArtHaus Gallery in San Francisco, CA. He also recently served as the co-juror for the Manhattan Arts International "Hot Topics – Bold Expressions" online exhibition. James generously contributes his time and expertise to many art projects and worthy causes, among them as a volunteer, juror, advisor and host committee member for Art For AIDS.*

*Most of this article originally appeared in an article about James Bacchi written by D.K. Haas and is used with Haas' permission. The article "Volunteer Spotlight: James Bacchi" can be read in its entirety on the UCSF Alliance Health Project website.*

When the AIDS epidemic hit, Bacchi co-owned On The Wall Gallery, an art gallery in New York's East Village. "One by one, friends and associates were getting sick," he remembered, "were in and out of the hospital, getting better, getting worse and so many died."

Bacchi moved to San Francisco in 1993 and opened ArtHaus Gallery with his new best friend and business partner, Annette Schutz. Not long after, Bacchi was brought into Art for AIDS by founder Ellen Sherrod during an opening at ArtHaus. He did his research, and liked that the event was started by artists responding to the AIDS epidemic. He especially liked that AHP provides services free to clients.

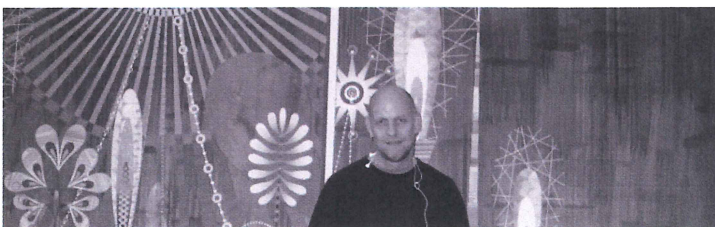
After a year on the Art for AIDS planning committee, Bacchi joined the Art for AIDS jury. Today, that's what gives him the most satisfaction. "As far as art juries go, this is the best mix ever. It's a wonderful assembly . . . consisting of an art critic, an art advisor, artists, curators, collectors and gallery owners. That diversity is unique in regards to art juries." Bacchi describes the jury process with affection. "I love . . . the way the group argues and fusses and fights about art. As a result, the caliber of work that ends up at this auction is the best. I just love the array of reactions."

The Art for AIDS jury process offers artists who donate their work "a rare opportunity to have their art in front of many influential experts," Bacchi says. At the same time, Bacchi suggests to artists, "Don't donate to Art for AIDS unless it's your best work."

AHP's Art for AIDS jury coordinator, Lisa Roth, tells us what the humble Bacchi won't say himself, "James Bacchi is the go-to guy when I need advice about anything art-related: who's who in the art world, top quality framing, using social media to promote Art for AIDS, the list goes on. If it's cool Bacchi already knows it. If Bacchi doesn't know it, it's probably not that cool!" Bacchi has also donated countless works to the auction and offers ArtHaus to host AHP fundraisers and artist and sponsor engagement events.

Roth says, "James has brought his enthusiasm, sage advice, and indomitable spirit to Art for AIDS for almost a decade. We couldn't do it without him."

**Art For AIDS 2015 Honors Rex Ray**



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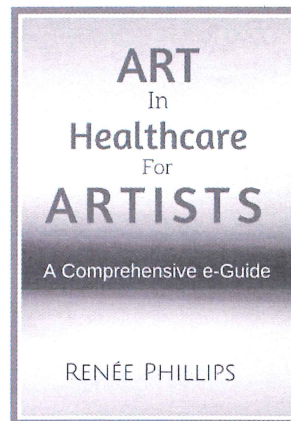
HPAA was founded by Renee Phillips, Director of Manhattan Arts International, who helps artists attain their fullest potential. [Read More...](#)

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ART IN HEALTHCARE E-GUIDE





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## **ArtHaus**

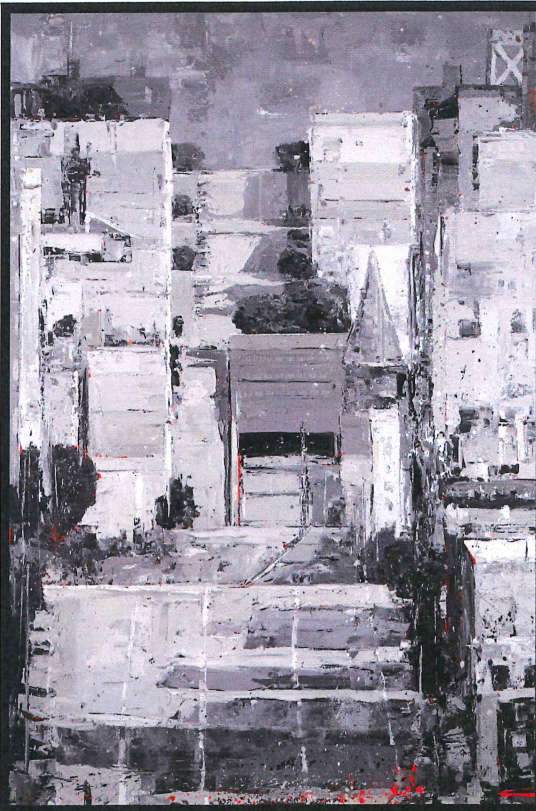
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**ArtHaus ad for Art For AIDS 20<sup>th</sup> Anniversary Catalogue**

# ART+STYLE cares

Thursday, May 19, 5:30 - 8:30 pm | SOMA at CODE

Arthaus and CODE salon proudly present ART+STYLE cares, a benefit art auction uniting Bay Area art and lifestyle platforms to raise awareness and support for the trailblazing work of the UCSF Alliance Health Project. On Thursday, May 19, 5:30 pm, CODE's SOMA loft space will transform into a venue for live + silent auctions of donated contemporary art, lifestyle goods, services and gift certificates. Plenty of hobnobbing over drinks and light nosh with members of our creative and caring community.

## JOIN US

---

We invite you to celebrate the Health Alliance Project by participating in ART+STYLE cares. Here's how:

- **MAKE A DONATION** and be acknowledged in print and online promotional materials. Contact [community@codesalonsf.com](mailto:community@codesalonsf.com) and we'll happily share the submittal info.
- **ATTEND THE MAY19 AUCTION EVENT** and expand your art and style network
- **SPREAD THE WORD** about a celebratory opportunity to contribute to a pioneering HIV/AIDS and LGBTQ mental health and wellness services provider

## HOST INFO

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### ArtHaus

Arthaus  
[arthaus-sf.com](http://arthaus-sf.com)

Gallerists James Bacchi and Annette Schutz opened ArtHaus in San Francisco's historic Nob Hill in 1996. Since then, the gallery has relocated to SOMA and become one of San Francisco's foremost contemporary fine art venues. At 411 Brannan Street, Bacchi and Schutz emphasize an intimate presentation of museum-quality works, diverse in subject matter, media and style by noteworthy New York and Bay Area artists.

### CODE salon

CODE salon  
[codesalonsf.com](http://codesalonsf.com)

CODE salon was launched in San Francisco's SOMA neighborhood in 2010 and is recognized today as a diverse creative, educational and social Bay Area resource. CODE seeks to use its evolving education and performance platform to connect human beings passionate about individuality, artistry and self-expression.



Alliance Health Project  
[ucsf-ahp.org](http://ucsf-ahp.org)

The Alliance Health Project (AHP) is an HIV and LGBTQ-affirming mental health clinic on Market Street in San Francisco serving the LGBTQ and HIV communities. The mission of AHP is to support the mental health and wellness of the LGBTQ and HIV-affected communities in constructing healthy and meaningful lives.



ArtHaus Gallerist Annette Schutz with former Breast Cancer Action Executive Director Barbara Brenner at the press opening of "Think Before You Pink" a benefit for Breast Cancer Action at ArtHaus.





# Beware of thinking pink

By Virginia Pelley  
Special to The Examiner

Since being diagnosed with breast cancer three years ago, artist Torrie Groening has felt bombarded with constant reminders of her disease — all in various shades of pink. She once cried in the frozen food section of a grocery store because she was trying to find a box of fruit pops for her son that didn't have pink ribbons on it.

"My husband and I started to make a game of finding the most ridiculous or offensive pink ribbon object," says Groening, a photographer and printmaker who will exhibit her pivotal piece "This Elixir Won't Fix Her" in "Think Before You Pink." The benefit show for San Francisco-based nonprofit Breast Cancer Action opens at ArtHaus in The City on Friday.

"This led me to a little online searching of 'pink ribbon shop' or 'pink ribbon store,'" she says. "I discovered this is a huge industry!"

In a 2001 Harper's magazine article, journalist Barbara Ehrenreich called the breast cancer pink ribbon movement "a cult [that] turns women into dupes of corporations that produce carcinogens and then offer toxic pharmaceutical treatments."

Groening has a similar take.

"I think the pink ribbon campaigns target women — and men — on a fundamental level: fear and guilt," she says. "Pink things are purchased for insurance against cancer and to ease the 'survivor guilt' of friends and family who are, so far, the lucky ones."

A photographer and traditional and digital printmaker who divides her time between her native Vancouver, Canada, and San Francisco, Groening's collages are collections of objects that take on new meaning when placed near each other.

Much of her work plays with our notions of what is natural and what's inert. People become still lifes and items, such as a perfume atomizer, exhibit an unexpected sense of vitality.

In her well-known photo piece "Amuse Bouche," a woman — shot from the neck down — sketches at a table covered with breads, cheese, an old-fashioned pencil sharpener, camera, sketches and roses. So many items command the viewer's attention that one may not notice the third hand the woman is sketching with.

Groening says she began making "Elixir" as sort of a joke, but she soon found the image evolving into a compelling work.

"Everyone copes differently, and for me, concentrating on cancer was depressing and nonproductive," she says. "I made a determined decision to stay focused on my artwork, be positive for my family and keep my sense of humor."



## IF YOU GO Think Before You Pink

**Where:** ArtHaus,  
411 Brannan St., San Francisco  
**When:** 11 a.m. to 6 p.m.  
Tuesdays-Fridays; noon to 5 p.m.  
Saturdays; opening reception  
6 p.m. Friday; closes Oct. 31  
**Contact:** (415) 977 0223,  
[www.arthaus-sf.com](http://www.arthaus-sf.com)

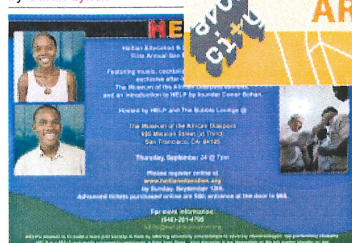
**Taking a stand:** "This Elixir Won't Fix Her," a work by Torrie Groening in the show "Think Before You Pink," looks at the crass commercialization of breast cancer treatment.

COURTESY PHOTO



## First Annual San Francisco HELF Benefit on a Plate

by Sarah Lynch



## ARCHITECTURE and the CITY FESTIVAL

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www.aiaa.org/archandcity

will take place at the Museum of the African Diaspora (MoAD). Co-hosted by HELF and The Bubble Lounge, this benefit, organized by local photographer and frequent CH+D contributor Matthew Millman, is sure to be an entertaining evening. Filled with live Haitian music, authentic Haitian food, cocktails served with Haitian rum and exclusive evening access to MoAD, not to mention an auction featuring donated prizes including design and landscaping consultations. Advance tickets purchased online are \$50 and tickets at the door are \$65. For more information: 646-281-4795, [kdlits@haitianeducation.org](mailto:kdlits@haitianeducation.org)



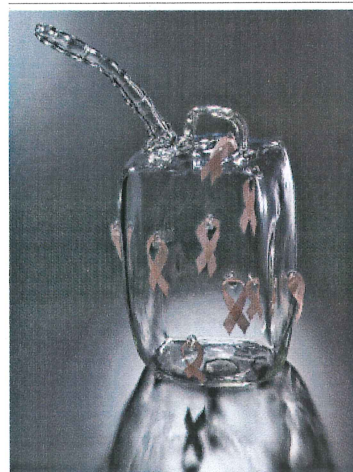
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\* = required field

## ArtHaus presents "Think Before You Pink"

by Erin Feher

Tuesday, September 08, 2009 10:05 AM



Beginning October 1, ArtHaus gallerists James Bacchi and Annette Schutz present "Think Before You Pink," an invitational exhibition to benefit Breast Cancer Action. "Think Before You Pink," a project of Breast Cancer Action, was launched in response to the growing concern about the overwhelming number of pink ribbon products sold in the name of breast cancer. From candy to clothing to automobiles, thousands of companies are pinning pink ribbons on their products in an attempt to boost their image and their profits by connecting themselves to a good cause. Breast Cancer Action created "Think Before You Pink" to call for more transparency and accountability by companies that take part in breast cancer fundraising, and to encourage consumers to ask critical questions about pink ribbon promotions. "This is an outstanding collection of paintings, sculpture, photography, works on paper and box art addressing this issue," says Bacchi. "You will see works ranging from political to humorous to 'what were you thinking?'. And believe me, you will see pink."

Bacchi and Schutz are donating 20% of all sales during the run of the show to Breast Cancer Action in support of "Think Before You Pink."

## UPCOMING EVENTS

Oct 18: Target Family Day in Downtown SF

[More Upcoming Events](#)



## CH+D on TWITTER

@casasugar What was your favorite vignette?  
<http://www.casasugar.com/5309238> about 3 hours ago

Two more days to vote for the 2009 Hit List Vote now!  
<http://chdmag.com/chd-hitlist-vote-now> 1 day ago

Preparing for the CH+D hard hat tour at SF20  
<http://www.dolphinfairs.com/sanfranciscomodernism> 6 days ago

One week left to vote for the 2009 hit list  
<http://chdmag.com/chd-hitlist-vote-now> 7 days ago

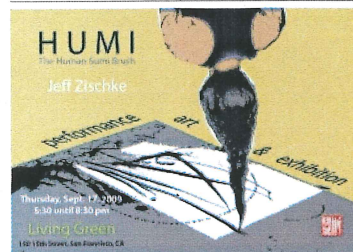
AIA festival is still underway and many amazing tours left to attend <http://bit.ly/1XbRKZ> 8 days ago

Follow Us on [Twitter](#)

## Performance Artist Jeff Zischke at Living Green

by Mikhael Romain

Friday, September 04, 2009 06:42 AM



On Thursday, September 17th Living Green showroom presents "The Human Sumi Brush" by artist Jeff Zischke. Zischke, an American born sculptor and painter, will present HUMI, a performance of suspending a model in midair and using her long black hair as his Sumi brush. Zischke creates a lyrical fusion in his painting performance, which are exquisitely executed on large paper using sumi ink. Appetizers and refreshments will be provided.

Living Green, 150 15th St., SF, 415-864-2251





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Issue: Vol. 39 / No. 40 / 1 October 2009

Serving the gay, lesbian, bisexual, and transgender communities since 1971

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**EBAR Newsletter SIGN UP!**

## News in brief: 'Think Before You Pink' exhibit launches Breast Cancer Month

NEWS

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compiled by Cynthia Laird

[c.laird@ebar.com](mailto:c.laird@ebar.com)

Published 10/01/2009

Breast Cancer Action will hold an opening reception for its "Think Before You Pink" exhibit Friday, October 2 from 6 to 9 p.m. ArtHaus Gallery, 411 Brannan Street in San Francisco.

The exhibit opens today (Thursday, October 1).

The exhibit was launched in response to the growing concern about the overwhelming number of pink ribbon products sold in the name of breast cancer, said BCA Executive Director Barbara Brenner. From clothing to automobiles, thousands of companies are pinning pink ribbons on their products in an attempt to boost their image and their profit by connecting themselves to a good cause. BCA created the exhibit in an effort to call for more transparency and accountability by companies that take part in breast cancer fundraising, and to encourage consumers to ask critical questions about pink ribbon promotions.

Gallerists James Bacchi and Annette Schutz envisioned the exhibition as a visual statement to promote "Think Before You Pink."

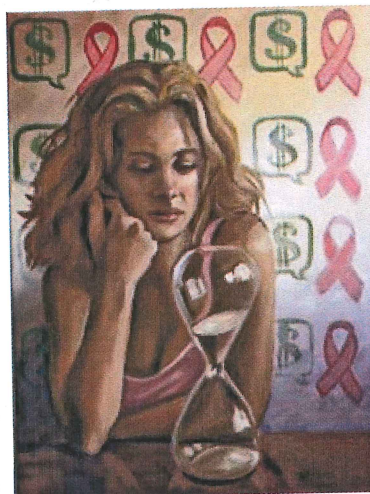
"This is an outstanding collection of paintings, sculpture, photography, works on paper, and box art addressing this issue," Bacchi said in a statement.

"You will see works ranging from political to humorous to 'what were you thinking?' And believe me, you will see pink."

Bacchi and Schutz are donating 20 percent of all sales during the run of the show to BCA. The exhibit runs through October 31. Gallery hours are Tuesday-Friday, 11 a.m. to 6 p.m. and Saturday, noon to 5 p.m. For more information, visit <http://www.arthaus-sf.com>.

To learn more about BCA's campaign, visit [www.thinkbeforeyoupink.org](http://www.thinkbeforeyoupink.org).

**Castro history exhibit free this month**



One of many pieces of art in the "Think Before You Pink" exhibit draws attention to the commercialism of some breast cancer awareness promotions. Photo: Courtesy Arthaus Gallery

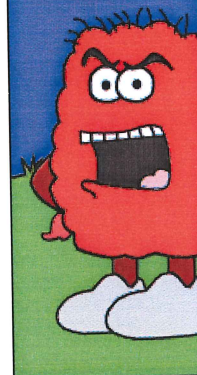
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# Arthaus presents 'Think Before You Pink'

Visual Arts

**Arthaus**  
 18 reviews  
 411 Brannan Street  
 San Francisco, CA 94107  
 (415) 977-0223

Thursday, Oct 1, 4:00 pm  
[Add to Calendar](#) ▼

## What/Why:

Arthaus Gallerists James Bacchi and Annette Schutz present THINK BEFORE YOU PINK, an invitational exhibition to benefit BREAST CANCER ACTION, beginning October 1st.

THINK BEFORE YOU PINK, a project of Breast Cancer Action, was launched in response to the growing concern about the overwhelming number of pink ribbon products and promotions on the market sold to advance the breast cancer cause.

The list of pink ribbon products grows every year. From candy to clothing to automobiles, thousands of companies are pinning pink ribbons on their products in an attempt to boost their image and their profits by connecting themselves to a good cause. THINK BEFORE YOU PINK calls for more transparency and accountability by companies that take part in breast cancer fundraising, and encourages consumers to ask critical questions about pink ribbon promotions.

In the spirit of thinking pink, and their continued support for Breast Cancer Action, Gallerists James Bacchi and Annette Schutz conceptualized this exhibition as a visual statement to further promote this important campaign. According to Schutz, "Everyone on the planet has been affected by breast cancer in some way. We invited and assembled an excited group of Bay Area and New York Artists to portray their thoughts and feelings about THINK BEFORE YOU PINK. They include; Torrie Groening, Adam Kurtzman, Nancy Otto, Carole Austin, Felipe Galindo, Pamela Merory Dernham, Mustafa Onder and more."

Bacchi and Schutz are donating 20% of all sales during the run of the show to Breast Cancer Action in support of THINK BEFORE YOU PINK. Their hope is that a sponsor purchases the exhibition and requests that it travel throughout the country.

## Discuss This Event

[Email me about updates](#)

No one has commented on this event yet.

## Who's in? 1 response

**Breast Cancer Action -.**  
 4 0

## Sounds Cool

No one is in yet.

## Submitted by

**Breast Cancer Action -.**  
 4 0

## Nearby businesses

**Michael Bruno Luggage**  
 167 reviews  
[Luggage, Leather Goods, Gift Shops](#)

**Last Minute Gear**  
 127 reviews  
[Sports Wear, Outdoor Gear](#)

**Wiggle Bicycles**  
 133 reviews  
[Bikes, Bike Repair/Maintenance](#)

**Design Jeweler**  
 184 reviews  
[Jewelry, Jewelry Repair](#)

**Marrakech Magic Theater**  
 321 reviews  
[Comedy Clubs, Magicians](#)

[More nearby](#)

a t e g y



▲ ArtHaus also works with many visual merchandisers in San Francisco retail establishments, including Wilkes Bashford, Neiman Marcus, Saks Fifth Avenue and SUGAR, by providing fine art for window displays. For "Wonder Women," a benefit exhibition by ArtHaus for Breast Cancer Action, Saks Fifth Avenue previewed this show for one month in all of its windows, teaming female artists with fashion designers.



ArtHaus Gallerist Annette Schutz creates and oversees the installation of artwork from Bay Area students for Ed Rev at AT&T Park.



# ArtHaus



**ArtHaus Gallery Artist Carolyn Meyer greeting collectors at the opening of her 10<sup>th</sup> Solo Exhibition at the Gallery. Meyer is the Director of Painting at SOMA's Academy of Art University.**

**ArtHaus has been representing and exhibiting the work of this outstanding artist for the past 20 years.**



# CASEY & ASSOCIATES

## ART ADVISORS

November 4, 2016

To: Small Business Commission

Re: ArtHaus

As a member of the Bay Area art community for over 30 years, I am writing to you to recommend ArtHaus as a Legacy Business.

Casey and Associates Art Advisors is a corporate art consulting firm. Our clients include many major SF business: AT&T Park, Hanson Bridgett Law, Bank of the West, Cushman Wakefield, 555 California Street, etc. I have worked with James Bacchi & Annette Schutz since they opened their doors on Bush Street, 20 years ago. The gallery exhibits a unique selection of work and has become an integral part of our community.

The crumbling of the gallery network due to escalating rents has changed the once very vibrant art scene. San Francisco needs to maintain this very rich part of our culture, rather than being diminished and this legacy, lost.

I strongly urge you to approve this nomination. ArtHaus is an important community asset, giving back while maintaining a vibrant business presence.

Sincerely yours,

Jan Casey Bertrand

# COUPAR

## COMMUNICATIONS

**November 14, 2016**

To: San Francisco Small Business Administration

RE: Letter of support for ArtHaus Gallery – Legacy Business Status

My name is Krista Coupar and I am writing to you on behalf of James Bacchi to endorse ArtHaus for legacy business status in San Francisco. An independently-owned gallery located in the heart of SOMA, ArtHaus has established itself as one of the city's premier destinations for contemporary artwork over the past twenty years.

As the CEO of Coupar Communications, I've had the pleasure of working with ArtHaus gallerists James Bacchi and Annette Schutz and have witnessed their devotion and contributions to the San Francisco's design community. I have had the opportunity to partner with ArtHaus on various occasions—when sourcing artwork for a client, when curating a new space, or hosting educational seminars such as “The Fine Art of Design and Philanthropy”—and always turn to James and Annette for their fine art expertise and knowledge of the local philanthropic community.

ArtHaus not only serves as an indispensable resource for the San Francisco design community, but also for local philanthropic endeavors as well. The gallery has demonstrated an unwavering commitment San Francisco's social issues, raising awareness for individuals living with HIV/AIDS and UCSF's Positive Health Center through their involvement in DIFFA (Design Industries Foundation fighting AIDS) and supporting the San Francisco Decorator Showcase in their efforts to fundraise for University High School's scholarship fund.

In addition to these efforts, ArtHaus is a corporate sponsor and participating gallery in UCSF Alliance Health Project's annual Art for AIDS benefit. Every year, James and Annette not only make a significant fiscal contribution to support those living with HIV/AIDS and the LGBTQ community, but also donate their gallery's artwork for the live and silent auctions. With their help, this year's Art for AIDS benefit raised over \$330,000 for UCSF's Alliance Health Project.

As a fellow SOMA business owner, I believe that ArtHaus is an essential member of the San Francisco community and a fantastic applicant for legacy business status. The community would be disserved if ArtHaus were to be sold, relocated, or closed.

Sincerely,

Krista Coupar

**Coupar Communications**  
**101 Henry Adams Street, Suite 416**  
**San Francisco, CA 94103**





October 27, 2016

AHP Mission  
Center Building

PROGRAM  
ADMINISTRATION  
415-476-3902  
FAX 415-476-7996

POSTAL ADDRESS  
Box 0884  
San Francisco, CA  
94143-0884

STREET ADDRESS  
1855 Folsom Street  
Suite 670  
San Francisco, CA  
94103

AHP Services Center  
Market Street

CLIENT SERVICES  
415-476-3902  
FAX 415-476-3655

Web  
[ucsf-ahp.org](http://ucsf-ahp.org)

I have worked with James Bacchi and Annette Schutz of ArtHaus Gallery for the last five years, since I have been employed at the UCSF Alliance Health Project. What I can tell you, from my perspective as a friend, an artist and a non-profit manager, is that ArtHaus Gallery is an indispensable business within the San Francisco art, business, and non profit communities. As members of our community James and Annette are contributors, hosts, and game changers when it comes to providing our residents with art, and leading the way by example, arm twisting, and bossing their friends and colleagues into being philanthropic.

James has been on the UCSF Alliance Health Project jury and host committee for Art for AIDS since he arrived in San Francisco. He is a fierce advocate, a passionate and unfailing volunteer and a wealth of resources including an endless well of ideas and inspirations.

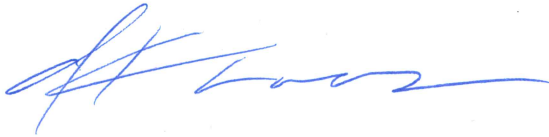
Here is a recent example of the impact of James' ideas coming to life. He suggested we commission portraits of clients living with HIV to illustrate how our annual fundraiser, Art for AIDS supports the work done at our mental health and HIV clinic, at the Alliance Health Project.

The project came to light through donations made by many supporters. This is the type of movers and shakers they are.

Last year, ArtHaus, along with Code Salon and other SOMA businesses joined forces and held a fundraiser for the Alliance Health Project. They worked tirelessly organizing auction items, food, art and entertainment. This group of SOMA small businesses raised over \$10,000 in an evening and we were all home by 9:30PM.

In addition to their philanthropy, James and Annette represent several of my artist friends whose careers changed dramatically after they were represented by ArtHaus. Their gallery serves a critical role in supporting artists –both financially and professionally. They open their space, and bring together art collectors, business leaders, design professionals, artists, and members of the LGBTQ and HIV communities.

I am thrilled that James and Annette have been such stalwart members of the San Francisco community, and that Supervisor Jane Kim has nominated ArtHaus for Legacy Business status. I wish them twenty more years of success!



DK Haas

LGBTQ Community Liaison

UCSF Alliance Health Project



# BREAST CANCER ACTION

November 3, 2016

Small Business Commission  
San Francisco, CA

To Whom it May Concern:

It is my pleasure to write a letter of support for Arthaus gallery, located at 411 Brannan Street, San Francisco. This small business has done more to support the community than most businesses ten times their size. I'm the Deputy Director for Breast Cancer Action, an education and activist non-profit located in San Francisco and I can personally attest to the ongoing, committed, and important contributions Arthaus has made to our organization.

Arthaus has supported Breast Cancer Action in a variety of ways since 1998. Owners Annette Schutz and James Bacchi have hosted over six benefit events for Breast Cancer Action at the gallery! Arthaus has held "Wonder Women A Benefit for BCAction" (a 3 month long benefit); "Girl Group" (also for 3 months); "BCAction 15<sup>th</sup> Anniversary" Art Auction at ArtHaus (100% of proceeds from this event went to benefit BCAction); "Think Before You Pink" (a 3 month long benefit); and just last year Arthaus held an event to commemorate BCAction's 20<sup>th</sup> Anniversary with a Fine Art Show.

These multiple benefits have been invaluable to Breast Cancer Action in a number of ways:

- These events have helped raise donations for Breast Cancer Action which is critical for us as we have a strict conflict of interest policy which prohibits us from accepting funding from companies or entities that contribute to or profit from cancer. There is no conflict of interest for us in working with Arthaus.
- Arthaus provides actual space for Breast Cancer Action to hold receptions for our members and donors at no charge. As you know rental space in San Francisco is mostly unaffordable for non-profit organizations such as ours;
- Artists associated with Arthaus have created breast cancer specific work that helps reach and inform people on a level we could never do. One artist created a signature piece that we still display for our Think Before You Pink® campaign;
- Arthaus provides visibility for BCAction well beyond our own membership. My favorite example is when Arthaus produced "Wonder Women a Benefit for BCAction." For this event they engaged Saks Fifth Avenue as a partner. Saks showcased highlights from the exhibition in all of their Union Square windows including information as to how passersby could contribute to BCAction!

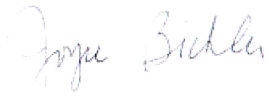
Arthaus' support continues to this day. In fact, Annette and I were just discussing the possibility of Arthaus hosting yet another BCAction event – a reading from the recently published book, *"So Much to Be Done"* written by BCAction's former Executive Director.

The point of my letter is to emphasize to you and the Legacy program how much of a difference this one small big-hearted business has made to Breast Cancer Action and the San Francisco community. It would be a tremendous loss if they couldn't maintain their business in the City. I did not know Annette and James until after I started working for Breast Cancer Action – this is not about me. They are providing

this support because they believe in Breast Cancer Action's mission and want to contribute to the cause. For the 60,000 members of Breast Cancer Action I plead with you to provide whatever assistance you can to this gem of a business – the ripple effects of their work go well beyond their own customers!

Please feel free to contact me if you would like more information or have any questions.

Sincerely,

A handwritten signature in cursive script, appearing to read "Joyce Bichler".

Joyce Bichler  
Deputy Director





PARENTS  
EDUCATION  
NETWORK

**Board of  
Directors**

To: San Francisco Small Business Commission

Jenna Ellis  
*Board Chair*

I am honored to have this opportunity to write a letter of support for Annette Schutz and James Bacchi, the co-owners of Arthaus Gallery located at 411 Branan St. in San Francisco.

Laura Cashion  
*Treasurer*

In 2009, Annette Schutz hit her first home run at AT&T Park. Just blocks away from ArtHaus gallery, Schutz created the first annual art show for Parents Education Network's event, EdRev. I am the Executive Director.

Daphne Alden

Tamara Centeno

Inger Dewey-  
Golob

We are a coalition of parents collaborating with students, educators and the community to help bring academic and life success to students with learning and attention differences. We started right here in San Francisco in 2003. Our annual event, Education Revolution (EdRev) was launched at AT&T Park in 2009. Every spring EdRev draws 2,000+ parents, students and educators from throughout the Bay Area and nationally to AT&T Park. It is a day of education, celebration and inspiration for students with learning and attention differences (LD). The event features a nationally keynote speaker (in the past we have hosted Gavin Newsom, Max Brooks, Dr. Ned Hallowell among others), over 120 exhibitors, including a large assistive technology section, 14 workshop sessions and a student celebration on the field. This event provides resources and builds community for families that are dealing with the invisible and stigmatizing issues associated with learning and attention differences. It focuses on the strengths of our kids many of whom are dyslexic or have been found to have ADHD.

Lainee Engel

Debra Johnson

Jennifer Johnson

Claudia Koochek

Katrina Maestri

Laura Maloney

Kevin Rogan

Jeannie  
Sangiaco

Stu Shader

Karl Shaikh

Dewey Rosetti  
*Director Emeritus*

Sandra Otellini  
*Director Emeritus*

One of the ways that students with these issues show their strengths is through their creativity. In 2009, Annette created a professional Art Show and venue for our annual Ed Rev event. The art show was created to recognize the strengths of people who learn differently and inspire LD students from San Francisco and the Bay Area through creativity in the categories of Visual Art, Written Word, Short Film, Music and Learning Difference. We received hundreds of submissions annually. All students work is accepted, 1st and 2<sup>nd</sup> place winners are awarded by professionals from the community who judge the event. Personalized letters are written to the winners



PARENTS  
EDUCATION  
NETWORK

and their school principles to further recognize their achievements. Many students are recognized publicly at their schools.

One of my most memorable stories is of a student who has an inability to communicate verbally. His Written Word submission won first place. It was extraordinary. When his mother was called to inform him of his win. She said there must be a mistake you can't possibly be speaking of my son. It was a pivotal moment of recognition that her 11 year old son has a lot to say and he is brilliant. It was a very emotional experience for everyone. Student winners, many of them bolstered by this recognition of what they do have to offer, have gone on to our most prestigious universities across the country and abroad. This Art Show has become a focal point for EdRev, a visual representation of the amazing skills and talents that student with learning and attention issues possess, skills and talents that are often overlooked because the focus in many educational settings is placed on what these kids struggle with.

Annette is an example of the impact that one small business can have on a community. Her involvement in EdRev had provided hope and a path to conversation and accomplishment to hundreds, if not thousands of families over the years. She dedicates many hours annually to making sure that students with learning and attention issues are recognized through the Art Show at EdRev. Not having this opportunity would be a great loss to our event and to the community.

Thank you for your time,

Laura Maloney  
Executive Director,  
Parents Education Network



## Legacy Business Review Committee

It is a delight to write this letter of praise regarding Arthaus and its partners, James Bacchi and Annette Schutz.

My initial exposure was on a visit to the gallery in 2012, where I immediately recognized the value of their roster of primarily Bay Area artists. Their enthusiasm and respect for process, talent and relationships was obvious and admirable. I then purchased the first of several works for our personal collection and determined to put them in the Infinity art rotation, a new program in its first year.

The Infinity complex in SOMA consists of four buildings/lobbies with 1450 residents. It was an ideal "annex" to feature the works of San Francisco galleries, providing exhibits and exposure for the building and marketing and sales for the galleries. Enter Arthaus.

And so began the relationship. James and Annette were so professional, organized and concerned about all aspects of the process and are one of the best galleries I've worked with over the last 5 years. Their enthusiasm for their artists and the stories they tell during our tour, to engage and enlighten our residents about the exhibit, always connects people of all ages, careers and budgets. Arthaus dazzles!

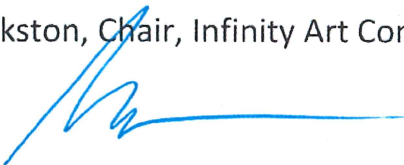
They should also be commended for the significant participation in Art for AIDS, a philanthropic effort here in our city. They have gathered so many with their generosity, resulting in donations to an important cause.

In our San Francisco housing and rental crisis, I can only hope this gallery remains close and accessible. They are the sort of business that contributes to the enrichment of our beautiful city.

I hope this encourages the committee to elect Arthaus a Legacy Business. I can think of no one better to merit it.

Sincerely,

Shirley Cookston, Chair, Infinity Art Committee



November 14, 2016

ArtHaus  
411 Brannon St.  
San Francisco CA 94107  
Attn: James Bacchi & Annette Schutz

Dear James & Annette,

Thank you for the opportunity to speak on your behalf as a candidate for Legacy Business Status in San Francisco. ArtHaus has been both an inspiration and a model for our business. Our goal has been to connect local businesses and collectors to local art and artists. Rather than view us as competitors, you have been incredibly supportive.

We greatly appreciate that you have helped jury exhibitions in our space; that you have mentored local artists in our portfolio review program; and, that you have directly supported local artists by collecting their art. We view you as a community allies.

Many of the galleries in San Francisco primarily represent artists from other communities. You primarily represent artists from our community. With the incredible partnerships that you have forged with design and decorating consultants, uncounted businesses and homes have now joined all of us in supporting our vibrant local art and artist community.

Many thanks to Jane Kim for nominating ArtHaus. Arc Gallery, Studios and Fine Arts Consulting looks forward to collaborating with both of you for another 20 years, as a cornerstone of the arts here in SOMA.

Warm regards,



Michael Yochum, Partner  
Arc Gallery & Fine Arts Consulting



<http://arc-sf.com>  
<http://arcfinearts-sf.com>  
[arcgallerysf@gmail.com](mailto:arcgallerysf@gmail.com)  
415-298-7969



November, 2016

TO: Legacy Business Review Committee  
FROM: Paul Morin, Artist

Dear Review Committee:

I have been asked by James Bacchi and Annette Schutz of ArtHaus Gallery to write to you recommending the gallery as a "Legacy Business" in San Francisco. This I do without reservation!

An art gallery is a very special type of business. It must be a viable economic model as well as a nurturing place for the artists they represent. It must reflect the needs of the clients but also surprise, delight and educate them. It must reflect the times in which we live but also reflect the tastes of the proprietors. Most importantly, an art gallery through its artists and the reputation it develops over time, promotes a delicate relationship between artist and client that is still vital in this virtual, digital age. For the past 20 years, through economic upturns and downturns, ArtHaus Gallery has done all of this and has done it elegantly and with a reputation among their artists and clients that is unparalleled!

As their newest represented artist (I've been showing with them since April of this year), I am fortunate indeed to join a long list of artists, as well as clients, who have benefitted from the care, enthusiasm and warm nurturing that James and Annette have lavished over the years. I only knew them by reputation as kind, caring "straight-shooting" gallerists when James bought his first painting from me at last year's Art 4AIDS auction (a cause close to his heart) and that reputation has been affirmed in every dealing I've had with them. An artist represented by James and Annette is not only accepted but embraced by them in way I've not experienced before. I have no doubt that any of the other artists who have been with them for many more years than I would say exactly the same.

As San Francisco continues to go through its latest set of growing pains, it is essential that the things that make San Francisco great NOT disappear, but be helped to survive this transition. I can think of no better example of what makes San Francisco great than ArtHaus Gallery. As San Francisco grows and changes, ArtHaus, because of its commitment in presenting some of the finest artists in the Bay Area, will be there continuing its mission to delight and educate its clients; and nurture and support its artists.

I urge you to designate ArtHaus Gallery a "Legacy Business" and keep great businesses like this safely in San Francisco for years to come!

With warm regards,

Paul Morin  
San Francisco-Based Portrait Artist

<http://www.studiomorin.com>



# ACADEMY *of* ART UNIVERSITY

FOUNDED IN SAN FRANCISCO 1929 BY ARTISTS FOR ARTISTS

October 14, 2016

Dear Supervisor Kim,

Over 20 years, we have seen major changes to our beloved San Francisco – some good and some not so good. I am writing today to tell you about the GOOD - a superb San Francisco business that has changed our city for the better. In doing so, they continue the San Francisco legacy of fostering the arts and artists.

ArtHaus Gallery has been a vital part of my life. They have given me and my art a place to show and sell paintings of our beautiful city. They have consistently supported my efforts in every way possible and in return we share many successes. Owners, James Bacchi and Annette Schutz have been able to reach businesses and art patrons of San Francisco and the Bay Area with a professional enthusiasm rarely seen. Together, they bring the best of business with the best of art today. They are spot on when it comes to understanding the needs of the artist and the community and the rich history they share. They continue to show best practices with all endeavors. They have a chosen few artists given the fact that they want to support these artists to the best of their abilities. I have seen the success of this and have had a very successful career under their guidance.

Throughout the 20 years, I have seen them reach out to new businesses in the area. They lend a hand and ear as needed to newcomers. Their kindness brings good feelings to the hearts of the people that make up our very unique city. It's no wonder why they are successful.

As Director of the School of Painting at the Academy of Art University, I have called upon the support of ArtHaus to jury our annual Spring Show Exhibition. With sensitivity and fine acumen, they approach the responsibility with care and concern. This allows us to display some of the finest student work and continue the art tradition for generations to come here in San Francisco.

Our students appreciate the close access they have to ArtHaus Gallery. As one of the first businesses to move South of Market to explore this new business frontier, they took a risk. A risk is what San Francisco is all about! It is business people like James and Annette that have paved the way for other businesses to move into this area that is now successfully thriving due to their belief in San Francisco and its leadership.



Also true, ArtHaus has been a grand supporter of Aid's awareness and cure. Their close relationship with UCSF established what is now the annual Arts for Aids Auction. Here, they have successfully raised awareness and the money needed to end this crisis. They put in countless hours making sure artists and patrons contribute to this vital cause.

Without hesitation, I support ArtHaus as an example of the cornerstone of ethical practices and community good will.

Sincerely,

A handwritten signature in dark ink, consisting of a large, stylized 'C' followed by a series of loops and a long, sweeping horizontal line extending to the right.

Carolyn Meyer  
Director, School of Fine Art



## Legacy Business Registry

# Application Review Sheet

*Application No.:* LBR-2016-17-047  
*Business Name:* Books Inc.  
*Business Address:* 1501 Vermont Street  
*District:* District 10  
*Applicant:* Michael Tucker, President  
*Nomination Date:* December 15, 2016  
*Nominated By:* Supervisor Mark Farrell

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

Montgomery Street from 1857 to 1882 (25 years)  
126 Post Street from 1882 to 1906 (24 years)  
336 Sutter Street from Unknown Year to 1958 (approximately 50 years)  
156 Geary Street from 1956 to 1974 (18 years)  
3515 California Street from 1974 to Present (43 years)  
2275 Market Street from 1995 to 2016 (11 years)  
2251 Chestnut Street from 1997 to Present (20 years)  
601 Van Ness Avenue from 2005 to Present (12 years)  
160 Folsom Street (Office & Warehouse) from 1994 to 2005 (11 years)  
1501 Vermont Street (Office & Warehouse) from 2005 to Present (12 years)

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

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

**NOTES:** NA

**DELIVERY DATE TO HPC:** January 3, 2017

Richard Kurylo  
Manager, Legacy Business Program





Member, Board of Supervisors  
District 2



City and County of San Francisco

**MARK E. FARRELL**

December 15, 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 Books Inc. in the Marina to the Legacy Business Registry of San Francisco. As the West's Oldest Independent Bookseller, the Books Inc.'s history can be traced back to December, 1851 when Anton Roman, a Bavarian publisher and book dealer, opened his first bookstore in Shasta City, California where he struck gold in earlier that year.

The Books Inc. opened its Marina store in 1998. Its service to the San Franciscans can go far back to 1857 when Anton Roman established his second bookstore on Montgomery Street, San Francisco. In 1946, after being moved, bought, sold, burned, rebuilt and renamed, the small bookselling business became Books Inc., as we know it today, under the ownership of Barbara Thompson and Lew Lengfeld. Michael Tucker, the current owner, and Michael Grant took the ownership of Books Inc. after Lew Lengfeld's death in 1996. In spite of a rocky history, Michael as well as his colleagues were determined not just for the business to survive, but also to thrive.

Today, the Books Inc. as an employer of 200 people with 11 stores, has been proving in action that independent book sellers can survive and prosper. At the core of its success is the persistent focus on customer service and the education of the next generation of booksellers. For these reasons I believe Books Inc. is a valued San Francisco business and should be part of the Legacy Business Registry.

Sincerely,

A handwritten signature in blue ink that reads "Mark E. Farrell".

Mark E. Farrell  
San Francisco Supervisor, District 2

## 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.

<b>NAME OF BUSINESS:</b>		
Books Inc.		
<b>BUSINESS OWNER(S) (identify the person(s) with the highest ownership stake in the business)</b>		
Michael Tucker, President Nikolai Grant, Vice President		
<b>CURRENT BUSINESS ADDRESS:</b>		<b>TELEPHONE:</b>
1501 Vermont Street San Francisco, CA 94107		((415))643-3400
		<b>EMAIL:</b>
		mtucker@booksinc.net
<b>WEBSITE:</b>	<b>FACEBOOK PAGE:</b>	<b>YELP PAGE</b>
www.booksinc.net	various	various

<b>APPLICANT'S NAME</b>	
Michael Tucker	<input checked="" type="checkbox"/> Same as Business
<b>APPLICANT'S TITLE</b>	
President	
<b>APPLICANT'S ADDRESS:</b>	<b>TELEPHONE:</b>
1501 Vermont Street San Francisco, CA 94107	(415)643-3400
	<b>EMAIL:</b>
	mtucker@booksinc.net

<b>SAN FRANCISCO BUSINESS ACCOUNT NUMBER:</b>	<b>SECRETARY OF STATE ENTITY NUMBER (if applicable):</b>
003530	C0201578

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



## Legacy Business Registry

## Application

## 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
Montgomery Street		1857
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON	
<input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	1857 through 1882	

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
126 Post Street & 336 Sutter Street		Start: Post: 1882-1906 End: Sutter: Unknown-1958

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
156 Geary Street		Start: 1956 End: 1974

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
3515 California Street		Start: 1974 End: current

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
2275 Market Street		Start: 1995 End: 2016

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
2251 Chestnut Street		Start: 1997 End: current

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
601 Van Ness Avenue		Start: 2005 End: current

160 Folsom Street - Office &amp; Warehouse

1994

2005

1501 Vermont Street - Office &amp; Warehouse

2005

current

## Section Three:

### Disclosure Statement.

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

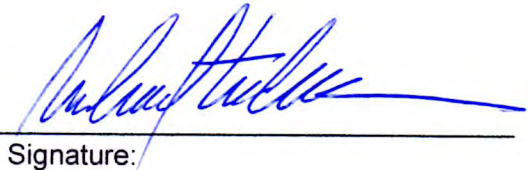
This section is verification that all San Francisco taxes, business registration, and licenses are current and complete, and there are no current violations of San Francisco labor laws. This information will be verified and a business deemed not current in with all San Francisco taxes, business registration,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

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

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

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

Michael Tucker 12/9/2016



Name (Print):

Date:

Signature:



**BOOKS INC.**  
**Section 4: Written Historical Narrative**

**CRITERION 1**

**a. Provide a short history of the business from the date the business opened in San Francisco to the present day, including the ownership history. For businesses with multiple locations, include the history of the original location in San Francisco (including whether it was the business's founding and or headquartered location) and the opening dates and locations of all other locations.**

Books Inc. has a long lineage going back to Anton Roman who opened the first store in Shasta County 1851. He moved to San Francisco in the mid 1850s, and the first official record of a San Francisco location is 1857. He sold the business to Alex Robinson and it was in turn sold to Ted Lilienthal. Lew Lengfeld bought the business from Leon Gelber and Ted Lilienthal and incorporated it as Books Inc. in 1946.

Shortly before his death in 1995, Lew left the company to employees Michael Grant and Michael Tucker. This was a difficult time for independent books stores as large chain stores moved west decimating smaller stores in the wake. Books Inc. filed Chapter 11 and in an effort to save the company closed 13 of 15 stores. The company emerged from bankruptcy in 1997 and by 1998 had grown to five stores. Mike Grant died of a heart attack in 2000 which was a tremendous loss. Michael Tucker took over as President and continues that role today. Mike Grant left his stock in the company to his son Nikolai Grant who continues as Vice-President. In 2016, Books Inc. was voted Bookstore of the Year by Publisher's Weekly Magazine.

Books Inc. currently operates 11 bookstores and a central office and warehouse. Nine stores are located in neighborhoods and two operate at San Francisco International Airport as Compass Books. All are general interest stores with large children's and young adults' components. The average size of our stores is 3,500-5,000 square feet. This is the ideal size for our business in the San Francisco Bay Area: large enough to accommodate a general interest bookstore and events, but small enough to keep costs manageable in this incredibly expensive local market.

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

In 1906, the original bookstore located on Montgomery Street was destroyed in the San Francisco Earthquake and Fire. There are no financial records from the Montgomery Street store, but it is assumed there was a significant business interruption for some time.

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

Books Inc. is not a family-owned business.

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

Following is a timeline of Books Inc.:

- 1851 - Bavarian publisher and book dealer, Anton Roman, struck gold in Shasta City, CA;  
December 1851 – Anton Roman founds Shasta City bookshop
- 1857 – Anton Roman establishes San Francisco store
- 1859 – Grand opening of Anton Romans' on Montgomery Street
- 1860s – Alex Robertson hired as assistant
- 1863 – Anton Roman begins publishing
- 1867 – Anton Roman establishes *Overland Monthly* (edited by Bret Harte); Publishes Harte's "Luck of the Roaring Camp"
- 1870 – Roman sells *Overland Monthly*
- 1872 – Roman first publishes Mark Twain's *Roughing It*
- 1879 – Anton Roman Booksellers combines with Robertson's and a variety of partners
- 1880 – Anton Roman republishes *Overland Monthly* but sells his shop to George Billings
- 1882 – Pearson and Robertson's bought Roman's stock
- 1891 – Robertson bought out his remaining partners
- 1906 – San Francisco Earthquake & Fire destroys original Montgomery St. store - We don't have the financial records of the Montgomery Street store but assume there was a significant business interruption after it was destroyed in the 1906 Earthquake and Fire
- 1924 – Alex Robertson dies
- 1925 – Harry Robertson sold store and stock to Leon Gelber and partner Ted Lilienthal (Gelber-Lilienthal, Inc., 336 Sutter St.) who establish Lantern Press
- 1946 – Certificate of Incorporation dated 1/8/1946 as Books Inc.
- 1946 – Barbara Thompson and Lew Lengfeld establish Books Inc. in the Fairmont Hotel
- 1948 – Leon Gelber dies; Books Inc. merges with Gelber-Lilienthal
- 1950 – Ted Lilienthal Leaves the business



1950 – Books Inc. begins 1<sup>st</sup> commercial TV book review program with Lew Lengfeld as host - see attached report

1955 – Begins expansion to Seattle, Southern California, New Mexico, Dallas, & Denver (Hartman's, Hunter's etc.)

1957 – Store opens in Palo Alto at Stanford Shopping Center

1963 – Books Inc. inducted into the "100 Year Club" at the California State Fair honoring businesses that had achieved 100 years of operation – See letter

1974 – Laurel Village store opens on California Street

1976 – 26 stores in the West

1995 – Lew Lengfeld dies and leaves company to employees Michael Grant and Michael Tucker; national chains colonize the West Coast; Chapter 11 bankruptcy filed in effort to restructure and save company; 13 of 15 stores closed; all Southern California stores closed

1995 – Market Street store opens; Compass Books/Bzinc open in Terminal 3 at SFO

1997 - Emerged from Chapter 11 under ownership of Michael Grant and Michael Tucker (4 stores)

1998 – Chestnut Street store opens in the Marina

2000 – Michael Grant dies suddenly

2000 – Burlingame store opens

2001 – Disney and Mountain View stores open

2004 – Alameda store opens

2006 – Opera Plaza store opens

2008 – Store in Stanford Shopping Center moves to Town & Country Village, Palo Alto after 51 years

2009 – Berkeley store opens

2011 – Compass Books opens in new Terminal 2 at SFO

2015 - Berkeley store moves to Shattuck & Vine

2016 – Books Inc. voted Bookstore of the Year by Publisher's Weekly

2016 – Books Inc. in the Castro loses its lease and closes

2016 – Books Inc. in Santa Clara opens

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

A number of documents are included in the Legacy application to document the existence of the business prior to the current ownership.

#### **SUPPORTING DOCUMENTS AND ATTACHMENTS**

- Timeline
- Listing in the San Francisco Directory and Business Guide, 1862
- Publisher's Weekly Volume 49, 1896
- Bookplate from Gelber-Lilienthal, circa 1925
- Certificate of Domestic Corporation, 1946
- Cover of Selling Trade Books on Television, 1951
- Covers of Books Inc. Catalogs from the 1950s
- Letter to the California State Fair & Exposition, 1963
- Lew Lengfeld's Oral History, circa 1993
- California Historical Society Letter, 1994
- Overland Monthly – Wikipedia
- Letters from Nancy Pelosi and Dianne Feinstein
- The Oldest Bookstore in the West Turns 160 – Bookselling This Week, July 2011
- Not Dead Yet: The 10 Oldest Businesses in San Francisco – SF Weekly, August 2015
- BEA 2016: Books Inc is PW's Bookstore of the Year
- Shasta Historical Society Blog Post, September 2016

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

Not applicable.

#### **CRITERION 2**

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

Generations of San Franciscans have relied on the Books Inc. as a convenient place to purchase daily newspapers, birthday and holiday presents, books for school or the latest best sellers. The business presently serves three neighborhoods in San Francisco: Laurel Heights at 3515 California Street, the Marina at 2251 Chestnut Street and Civic Center at 601 Van Ness Avenue.



Additionally, there are two stores at the San Francisco International Airport and an office and warehouse in Potrero Hill.

We strive to make all of our stores a community space in the unique neighborhoods they serve. Our mission is to foster literacy, and we offer programs for babies to adults, and everyone in between.

Our stores would not be so successful without the passion and knowledge of our many amazing booksellers. Each of our neighborhood stores has one or more literature specialists who host a variety of book clubs, storytimes and events. They are trained to do book talks at school book fairs and hand-sell books. In turn, we host Sales Rep nights for their education, collect their reader reports, which include book reviews we post on our website, and host two yearly meetings where they exchange ideas and recommendations. It is important to us to invest in our staff by sending frontline booksellers to the ABA Institutes and NCIBA Discovery Shows, where they benefit from education and meeting booksellers from other stores.

Books Inc. is proud to offer over 1,000 events each year, for our customers of ALL ages. In 2010 we taglined our events program “The Experience You Can’t Download,” and we think it has never been more relevant. Author events have allowed us to reach readers that we wouldn’t otherwise engage. From launch parties for local authors, to in-store events and storytimes with touring authors, to huge off-site events.

We pride ourselves on our close relationships with the schools in our communities. One of the ways we serve schools outside of our actual stores is through our robust book fair program. In 2015, Books Inc. did 27 book fairs throughout the year. These fairs are an opportunity for us to help school PTAs and libraries raise funds while bringing the independent bookstore experience onto their school grounds. Our main objective at these fairs is to foster excitement about books and spread the love of reading.

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

The 40th anniversary of the Laurel Village location’s in 2014 was recognized by Congresswoman Nancy Pelosi and Senator Dianne Feinstein, two regular customers of Books Inc.

*Books Inc. has survived the onslaught of national chains and continues to thrive in the digital age. It is critical to our national character that independent bookstores survive and prosper. In an increasingly digitalized world, we must embrace the new while keeping the best of the old. Books Inc. is where I would love to browse away an afternoon. - Nancy Pelosi, U.S. Congressional Representative.*

*San Francisco has many amazing bookstores and this is one of the best. It is a great honor for me to congratulate you and your staff for your 40 years of devotion and hard*

*work. Your Laurel Heights location is consistently a welcoming and familiar place for me to purchase books.* - Dianne Feinstein, U.S. Senator.

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

Shasta Historical Society Blog Post September 2016 noted that California's Oldest Bookstore Originated in Shasta (article attached).

In August 2015 – SF Weekly wrote an article “Not Dead Yet: The 10 Oldest Businesses in San Francisco” in which Books Inc. was highlighted (article attached).

The Oldest Bookstore in the West Turns 160 – Bookselling This Week, July 2011 (article attached).

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

The business was founded by Anton Roman, a Bavarian entrepreneur who struck it rich in the California Gold Rush. Roman came to California in 1850 and worked in the northern mines in Shasta City near present-day Redding. On December 1, 1851, he opened Anton Roman Bookseller in Shasta City. The bookstore was very successful, but Shasta City didn't fare well. In 1855, Roman headed to San Francisco to start a book business here. The store was established in 1857.

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

Community involvement is one of the most important assets we have, and we continue to develop partnerships with schools, libraries, charitable organizations and other organizations surrounding each store to promote the love of art, freedom of expression and spirit of independent thinking. Every year, Books Inc. donates over \$120,000 into our surrounding communities to further these causes.

Books Inc. has always made a significant contribution to its community. We give back a significant percentage of profit every year to local schools and organizations in return for partnering on literary events.

We have supported the 826 Valencia Scholarship Program for over 10 years and Books Inc. throws the dinner for the scholars awarded scholarships every year.

Books Inc. also participates in book fairs, with 2016 being our most successful year for school programming ever. We did 27 school book fairs and sales were up across the board.

In addition to book fairs, Books Inc. does Shopping Night in which schools and organizations are invited into the store after closing for a party. They can shop throughout the entire store, and



Books Inc. donates a percentage of the sales back to the school. It's a great alternative for a book fair and even better excuse for a party in the store!

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

We are first and foremost booksellers committed to supplying our customers with books in every format. Our long history has seen us through the first changes of publishing formats from the paperback in 1939, mass market paperbacks in 1955, audio tapes, cassettes, CDs in the 1980s and 1990s and now ebook and audio downloads in the 21st century. We are able to supply customers with books in every format available today.

The business of selling books begins and ends with people who love books and love putting them into the hands of others. It is the bookseller's job, joy and pleasure to help find the perfect book for every customer. One of the greatest joys of any staff member at Books Inc. is to help a customer find the book they never knew they were looking for. Customer Service is the highest priority in every location. We are locally owned and operated. We don't employ cashiers; we employ booksellers who are engaged with what they sell- books. Staff members are readers, the recommendations are coming from them.

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

Not applicable.

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

A loss of bookstores in any community has become newsworthy. While the pundits heralding the advances in technology of the last two decades have tried to bring us all down, bookstores continue to rally in response to their communities. There is a need for bookstores, and San Francisco leads the way. Bookstores reflect the health of any community and any downtown or neighborhood. Where there are interested, diverse humans, there are bookstores.

**CRITERION 3**

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

Books Inc. long ago found its voice in being a stable general interest bookstore that anyone can walk into and find a book. We don't specialize, we reflect our neighborhoods and everyone is welcome.

**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)**

Our customer service is directly linked to our philosophy of business. We do everything we can to get our customer the book they are looking for including sending them to a nearby indie if that is the best option.

We strive to greet every customer as they enter our stores and give them as much (or as little) attention as they desire. It is our firm belief that in today's retail environment, where everything is available virtually everywhere, customer service is a key element to distinguish us from the competition.

**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.).**

Not applicable.



## **BOOKS INC.**

### **Contribution to the Community**

All 3 stores are members of SFLOMA (San Francisco Locally Owned Merchants Alliance), are active in their local merchants associations and are used by District Supervisors for neighborhood meetings sponsored by SF Chamber of Commerce. Each store presents free, weekly author events, featuring both touring authors and local, self published authors offering a calendar of diverse subjects and interests.

#### 3515 California Street

**Books Inc. in Laurel Village** has been a mainstay of Laurel Village since 1974. It's a weekly (or more) stop along with Emily Lee, Bryan's or Cal Mart and the Standard 5 & 10! It's longstanding relationships with schools have grown to annual book fairs for Hamlin and Brandies Schools and regular shopping nights for Serra Preschool, San Francisco Day School, Presidio Hill School, Sherman Elementary, and SF Public Montessori. We donate back thousands of dollars every year to schools. We are regular booksellers for events at the JCCSF, the World Affairs Council and Marines Memorial. We recommend and stock books for dozens of book clubs in Pacific Heights, Laurel Heights and the Richmond districts. Our in-store book clubs and regular children's story times are well attended. The children's department and bookseller expertise is legendary in this store. Parents who shopped there in the early days of the store are coming back as grandparents and great grandparents. This store also hosts an Educator Night, where teachers and librarians from all over the city are invited to preview upcoming titles and discuss reading trends.

#### 2251 Chestnut Street

Opened in 1998, **Books Inc. in The Marina** quickly became a Marina District favorite. We have the most popular in-store book club of all of the Books Inc. stores – Classics I Forgot to Read selections are avidly followed all across the city. We are regular booksellers at events at Fort Mason, The Battery and Grace Cathedral. The store truly reflects the community, from the dog treats at the front desk to the children's department designed for toddler's first reading experience, the store is filled with the people that you see on the streets of The Marina and the store has regular shopping night fundraisers for Bay School and the Cow Hollow School.

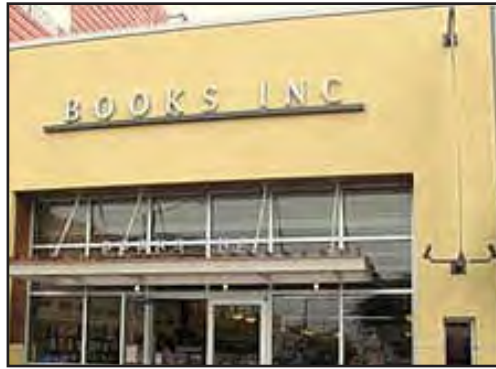
#### 601 Van Ness Avenue

When A Clean Well Lighted Place For Books went out of business in 2005, the landlord reached out to us because he wanted to keep a bookstore in that location. It's a perfect daily stop for commuters and workers from the government offices. It is centrally located and easily reached by public transit making it our first choice for high profile events. From Presidents Clinton and Carter to You Tube Celebrities and Literary icons, this store can host the largest events of any Books Inc. **Books Inc. in Opera Plaza** is the sole bookseller for City Arts and Lectures at the Nourse Theater and home to the World Affairs Book Club. We are also regularly handling the growing number of author events at San Francisco's Google office. We also host Opera Plaza resident shopping nights, offering advanced reading copies of soon-to-be-published works and discounts to 601 Van Ness building residents. We often partner with 826 Valencia for events and have been proud sponsors of 826 Valencia's Annual Scholarship Dinner for 10 years.

## CURRENT SAN FRANCISCO LOCATIONS



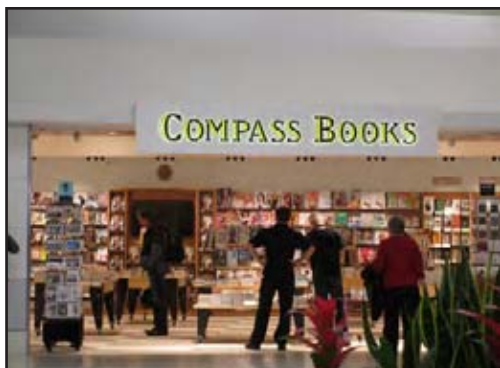
3515 California Street  
San Francisco  
Since 1974



2251 Chestnut Street  
San Francisco  
Since 1997



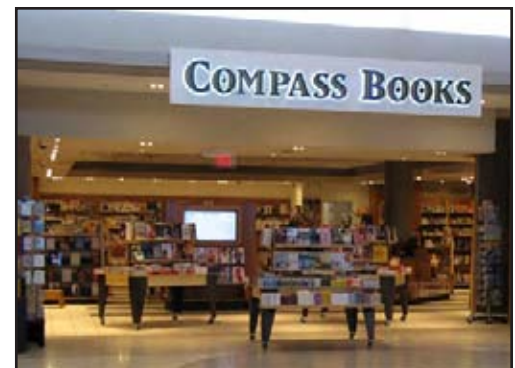
601 Van Ness  
San Francisco  
Since 2005



Compass Books  
Terminal 3 SFO  
Since 1995



1501 Vermont Street  
Warehouse & Office  
San Francisco  
Since 2005



Compass Books  
Terminal 2 SFO  
Since 2010



## PREVIOUS LOCATIONS AND HISTORICAL PHOTOS



Original Shasta Location  
1851



CIRCA 1925  
Bookplate for Books Inc. predecessor, Gelber-Lilienthal, Inc.  
Located at 336 Sutter St., San Francisco



Gelber-Lilienthal Ads/Logos



ANTON ROMAN



Lew Lengfeld  
Circa 1950



Original Store

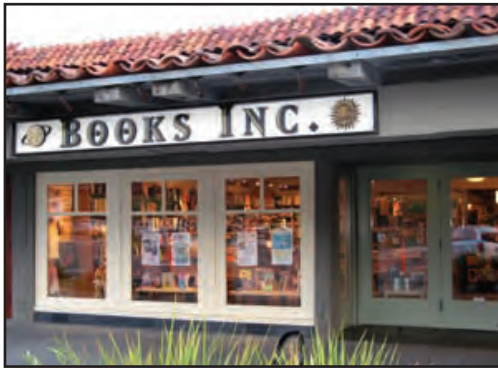


Remodeled in 2011

2557 Market Street  
San Francisco  
Opened 1995 - Closed 2016



## BAY AREA LOCATIONS



Palo Alto  
Since 1958



Mountain View  
Since 2001



Burlingame  
Since 2000



Alameda  
Since 2005



Berkeley  
Since 2008



Santa Clara  
Since 2016





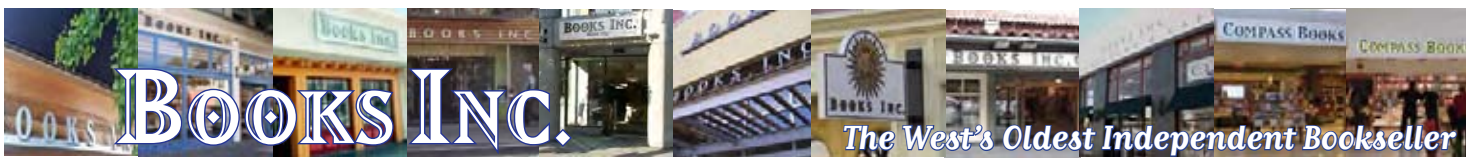
A group of children are standing in a library, holding up white paper cups. They are dressed in various costumes, including a purple and gold outfit, a red and white star-patterned shirt, and a red shirt with a pirate logo. The background shows bookshelves filled with books.

# Books

# Inc.

# Kids





Books Inc. currently operates 11 general interest bookstores and a central office and warehouse. Nine stores are located in neighborhoods and two operate at San Francisco International Airport as Compass Books. All of the stores have large children's and YA components, which account for almost 30% of total trade sales company wide.

## Mission and Values

We strive to make all of our stores a community space in the unique neighborhoods they serve. Our mission is to foster literacy, and to utilize our children's sections to create our next generation of customers. We offer programs for babies to adults, and everyone in between! In this way we hope that our customers will grow up with Books Inc., and continue to visit us when they have children of their own.

Our stores would not be so successful without the passion and knowledge of our many amazing booksellers. Each of our neighborhood stores has one or more children's literature specialists, who host a variety of



book clubs, storytimes and events. They are trained to do book talks at school book fairs, hand sell, and to present themselves as experts in children's literature. In turn, we host Sales Rep nights for their education, collect their reader reports, which include book reviews we post on our website, and host two yearly meetings where they exchange ideas and recommendations. It is important to us to



invest in our staff by sending frontline booksellers to the ABA Institutes and NCIBA Discovery Shows, where they benefit from education and meeting booksellers from other stores.





# special programming

One of our favorite unique programs is our Jr. Bookseller program, which will be kicking off its fourth year this summer. From mid-June through mid-August, kids can sign up to learn the art of bookselling: write shelf talkers, shelve books, set up displays, and hand sell alongside our children's specialists.

The shifts vary, depending on the child's age, from half an hour for an eight-year-old up to two or three hours for a teen. Payment is in galleys, and the kids get to take home their Junior Bookseller badge along with a certificate.



Are you obsessed with books?  
Do you read your face off,  
and then read some more?  
**Good.**

Books Inc. Wants  
**YOU**

Sign up with your neighborhood store manager for a shift to be a **Junior Bookseller** in the month of July or August! Help people find the books that will blow their minds, make displays, write reviews, and generally be your awesome, readerly, passionate self.





# storytimes

One highlight is our PJ Party Storytime at Laurel Village. Laurel Village is a small store and it is BUSY. We've always wanted to host a regular storytime hour but there was never a time during the day that would allow it. Enter PJ Party at 6pm when the store and shopping center are winding down for the evening. Attendance is consistently high, we often have guest authors, and it's another great example of turning a challenge into an opportunity. Another highlight is Storytime with Auntie Dori in Mountain View, which often involves not just a story but themed crafts and activities, snacks, and the occasional costume character guest as well.



In addition to our full calendar of storytimes and author events, we also offer a variety of creative authorless events as well. These events are a great way to bring people in, and to let them know that Books Inc. is not just a store but a fun destination! A recent highlight was a costume character party



with Curious George at our Mountain View store. Laurel Village threw a Harry Potter party, complete with lots of wizard costumes, snacks, and activities. Guests could read their favorite sections over the store PA system, and there was even a special reading nook in the "closet under the stairs." We love these types of events because they inspire so much creativity from our booksellers, and the success of these events really comes from the enthusiasm of our staff!





# bookclubs

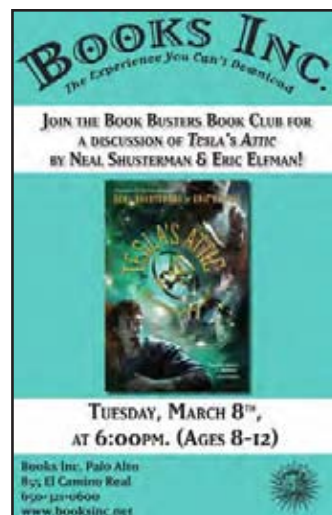
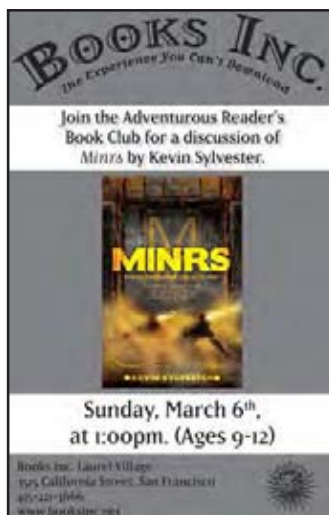
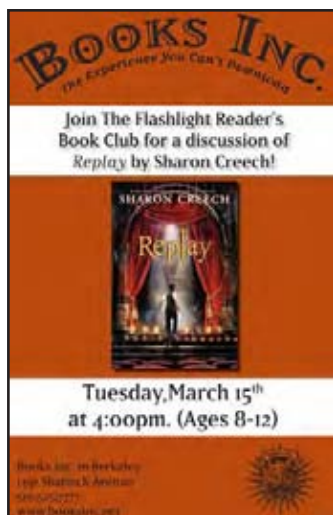
We hold a variety of monthly book clubs at all of our stores, hosted by our children's specialists. Some examples of our kids and teen clubs include Book Busters at our Palo Alto store, Flashlight Readers at Berkeley, and Adventurous Readers Club at Laurel Village, which are all for ages 8-12. As kids age out of their middle reader book club, they can join our Young at Heart book club at Laurel Village, for ages 12 and up. Laurel Village is also host to the Wild Girls mother daughter book club, which kicked off in 2008 and is still going strong. Though many girls have aged out of Wild Girls over the years, we often see mothers coming back with a younger sibling!



Wild Girls - Laurel Village



Wild Girls - Laurel Village



## mirrors and windows

Books Inc. is also a proud supporter of the Mirrors and Windows program, an NCCBA diversity handselling initiative which grew out of a response to booksellers asking for more diverse books. In tracking our sales data for diverse titles our goal is to let publishers know that not only do we want to see more diverse books, but that we can also sell them.



# store merchandising

It's important to us that each of our stores has a unique identity that fits in with its surrounding neighborhood. Sidelines are an ever increasing part of our business, so our kids sections and displays always incorporate those non-book items. We are also careful to include kids books in displays at the front of the store. We make heavy use of shelf talkers, with reviews that come from not only staff members, but children and teen customers as well.



Berkeley



Mountain View



Alameda



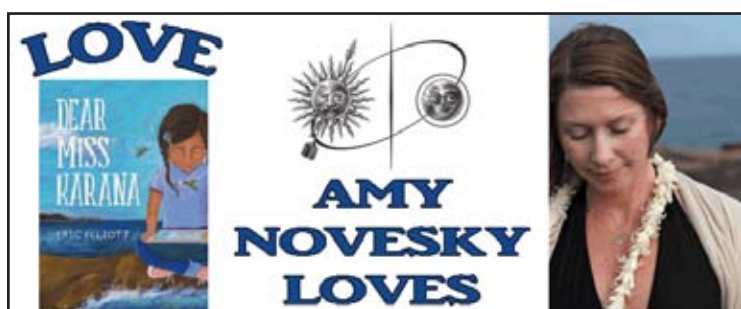
Alameda



# store merchandising



We run several kids book promotions throughout the year, including a Buy 2 Get 1 Free sale on Dr. Seuss books every March, in celebration of his birthday. We also have a monthly kids book feature in our newsletter, where we invite a local author or illustrator to write, doodle or draw a short piece about their favorite book, author or series. We then display that author's books alongside their pick for the entire month in all 11 of our stores.



Celebrate Dr. Seuss's Birthday!

**Buy Two  
Dr. Seuss  
Books**

**And Get  
One  
FREE!**

From March 1st  
to March 15th

**Books Inc. in The Castro**  
2275 MARKET STREET, 415-064-0000



# author events

Books Inc. is proud to offer over 1,000 events each year, for our customers of ALL ages! In 2010 we tag-lined our events program “*The Experience You Can’t Download*,” and we think it has never been more relevant. Author events have allowed us to reach readers that we wouldn’t otherwise engage. From launch parties for local authors, to in-store events and storytimes with touring authors, to huge off-site events with the likes of Veronica Roth, we offer something for everyone!



**MARTA LINDSEY • The Marina**



**SHANNON HALE &  
LE UYEN PHAM  
BURLINGAME**



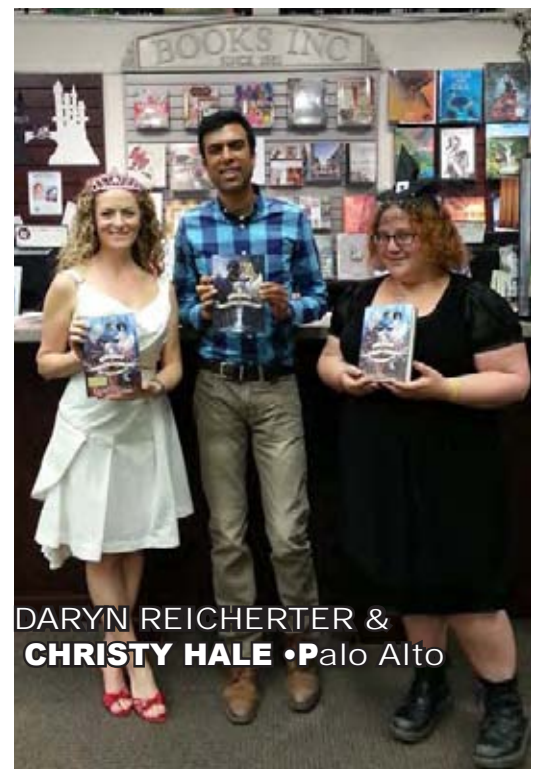
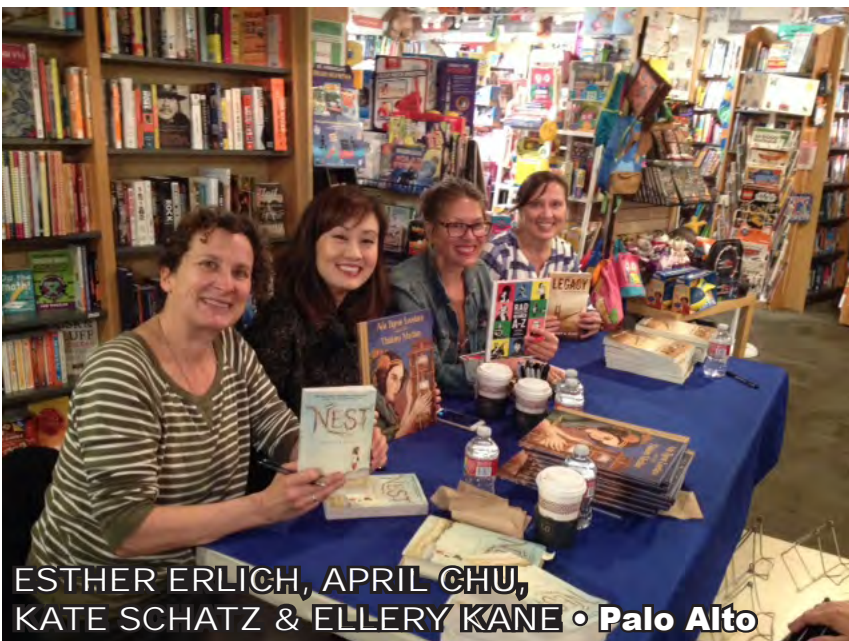
**JULIE BAYLESS • Mountain View**



**KWAME ALEXANDER • Laurel Village**



# author events





# *not your mother's book club*

For our teen audience we have Not Your Mother's Book Club (NYMBC), a Young Adult author salon that has been connecting readers and authors for the last 10 years! NYMBC has hosted many wonderful, big named authors, like Marissa Meyer, David Levithan, and Patrick Ness, but we've also been great launching pads for local debut authors. It's so rewarding to see the happiness and excitement on a new author's face when they walk into the store and see their books and posters on display, and the readers waiting to meet them and hear all about their book. NYMBC also hosts authorless events, such as our recent Valentine's day "Mix and Mingle," which connected book lovers to new stories they might not have otherwise discovered.



**GAIL CARRIGER • Opera Plaza**



**MARISSA MEYER • Opera Plaza**



**NICOLA YOON &  
DAVID LEVITHAN • Opera Plaza**



**CONSTANCE COOPER  
Opera Plaza**

# *not your mother's book fund*

Not only do we strive to connect readers to authors, but as you would expect from any bookstore, we connect readers to books! For every NYMBC event, we put aside 10% of the event sales into our NYMBC Fund. Our goal for this fund is to spread the love of reading throughout the Bay Area, and to use this event series as a way to give back to the community. We've used to the fund to donate books to local schools, as well as to fund author visits to schools that wouldn't otherwise be able to afford it.



# community events



We pride ourselves on our close relationships with the schools in our communities. One of the ways we serve schools outside of our actual stores is through our robust book fair program. In 2015 Books Inc. did 27 book fairs throughout the year. These fairs are an opportunity for us to help school PTAs and libraries raise funds while bringing the independent bookstore experience onto their school grounds. Our main objective at these fairs is to foster excitement about books and spread the love of reading. One of the services we offer at our fairs are book talks for parents, teachers, and students, where we highlight age-appropriate choices for every grade level. Last year, Books Inc. did almost \$500,000 in sales at book fairs- an amount which has been growing consistently year by year. When schools and organizations don't want to do book fairs, we invite them into the store after closing and turn it into a shopping party where we donate a portion of the sales to the school. It's a great alternative for a book fair and even better excuse for a party in the store!

One of our absolute favorite programs is our school author visit program. We work with both local and touring authors, and we often schedule these events in conjunction with a school's book fair as an extension of their fundraising efforts. School visits are an amazing way to connect children directly with authors. Their excitement about meeting a real author and hearing about their



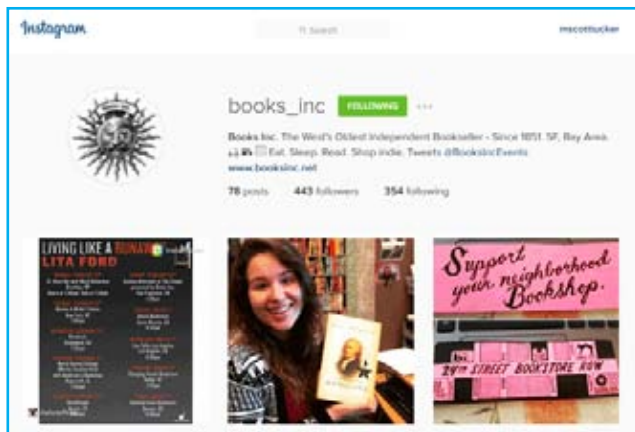
books is palpable. Not every child has the time or the means to attend our in-store author events, so it is really special for us to be able to bring the author directly to them! In 2015 we brought authors to 55 schools, and sold more than \$20,000 in the visiting authors' books. Two years ago we implemented a contract for these visits, requiring a minimum number of book sales per school and ensuring that these events are also worthwhile for authors and publishers. But this does not exclude less advantaged schools from the author visit experience- we foster relationships with district librarians who use their Title I and other budgets to fund visits for underserved schools. In the event that a school doesn't have access to any type of funding, we use our NYMBC Fund to pay for these author visits.

In addition to our school programming, we also partner with local libraries and other organizations in our community. We have strong ties to the public libraries surrounding our stores, and we often partner with them for events. We have a growing number of relationships with local literacy nonprofits, such as Tandem Partners in Early Learning, and 10 Books A Home. One of our most significant partnerships yet has been with Family Giving Tree, which resulted in getting 13,000 books into kids' backpacks last summer.

# social media

Another contributor to our success with teens is our presence on social media. We have Tumblr, Instagram, Facebook, Twitter, and Pinterest accounts. Tumblr and Pinterest are set up as company accounts and are run out of our central office. Our Instagram, Twitter, and Facebook accounts, however, are specialized. For example, each of our stores has an active Facebook page where the managers, or a designated staff member, post articles, store updates, and event news that are pertinent to their store. We also have a designated NYMBC and Books Inc. Kids page to reach our family and teen audiences specifically. Our activity on these accounts include reaction gifs, author/ reader conversations, silly cat videos, art, quotes, book news, local Bay Area news, event information, and giveaways. Engagement is key. If you want a successful post, we suggest cats or Harry Potter.

follow us @BooksIncEvents



[www.booksinc.net/blog/booksinckids](http://www.booksinc.net/blog/booksinckids)

<http://www.booksinc.net/blog/nymbc>





*I use Books Inc. staff as a go-to resource to learn more children's literature. I know I speak for other school librarians in the Bay Area when I say that Books Inc. is a treasure. They bring so much to the Potrero Hill and greater San Francisco community.*

--Jenny Andrus, Librarian, Live Oak School, 1555 Mariposa Street, San Francisco 91505

*Books Inc. has been an amazing partner and I couldn't serve the children of San Francisco as well as I do without them.*

--Renee Otero, Librarian, San Francisco Day School, 350 Masonic Ave, San Francisco 94118

*We have run our school's book fair with Books Inc for the second year & couldn't be more pleased with the service that was provided. The curated list of titles was perfect for our community and the kids' enthusiasm for the author who came to speak was palpable. All the mechanics (set up/tear down/restocks/etc...) were seamless as well. So it's no surprise that our sales jumped for a second year in a row.*

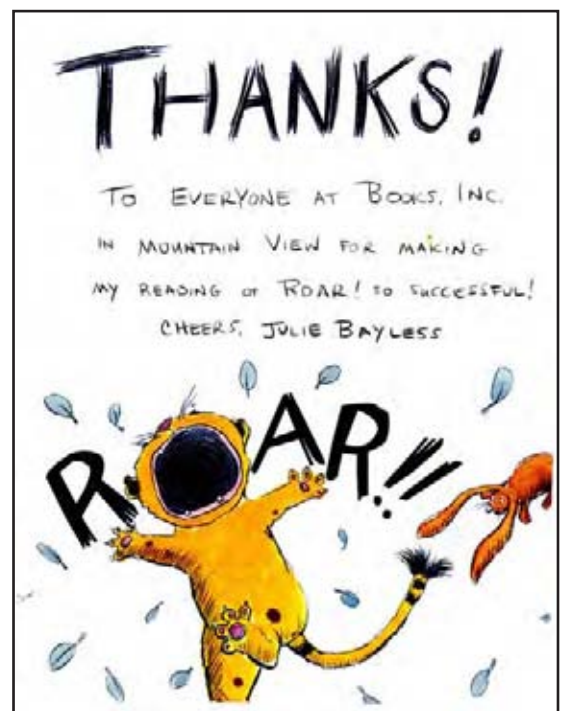
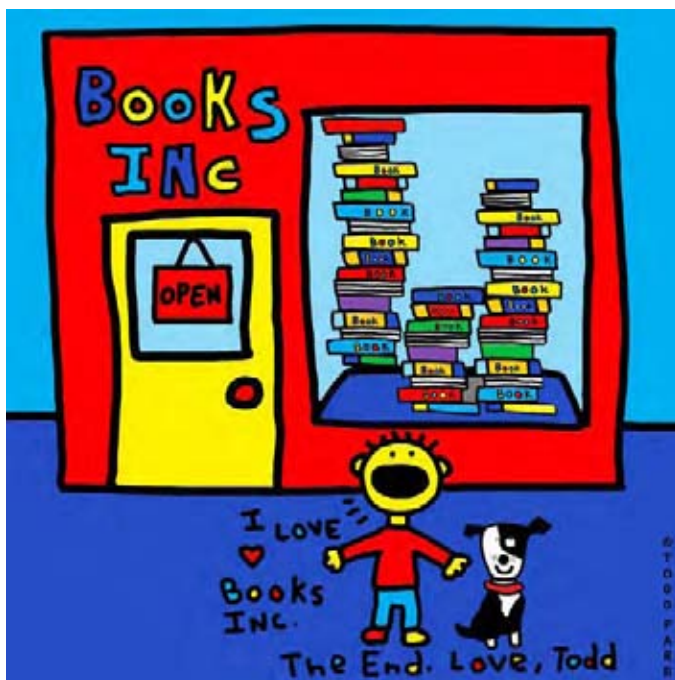
--Dandy Conway, Cornell Elementary School book fair chair

*"Books Inc. not only puts books in the hands of readers in the community--it is an integral part of the community. Their outreach and advocacy for literacy for children is incredible. Their legendary Mother/Daughter Book Club is just one example of how they create lifelong readers."*

--Jennifer L. Holm, NY TIMES Bestselling author of *The Fourteenth Goldfish*

*"Whenever a client asks for a recommendation for a San Francisco-area bookstore, without hesitation we say Books, Inc! They curate such a wonderful selection of books, and the staff is so knowledgeable and passionate; they truly care about making that right connection between a reader and a book. When it comes to events, they are creative, inventive, fun and make any author, debut or bestselling, feel that they are well-cared for."*

--Deb Shapiro, founder of Deb Shapiro & Company, a marketing and publicity firm focused on books and authors



# stores & staff

Books Inc. in Alameda  
Mgr: Nick Petrulakis  
1344 Park St.  
Alameda, Ca. 94501-4542  
Children's Specialists  
Elizabeth Jenkins  
Michelle Baker

Books Inc. in Berkeley  
Mgr: Schyler Baker  
1491 Shattuck Ave  
Berkeley, CA 94704  
Children's Specialists  
David Mansfield  
Melanie Knight  
Rachel Birenbaum

Books Inc. in Burlingame  
Mgr: Earle Peterson  
1575 Burlingame Ave.  
Burlingame, Ca. 94010  
Children's Specialists  
Kelly Easton  
Maggie Bowen

Books Inc. in Mountain View  
Mgr: Glen Robbe  
301 Castro Street  
Mountain View, Ca. 94041  
Children's Specialists  
Dori Jaroslow  
Chantal Boucher

Books Inc. in Palo Alto  
Mgr: Nadine Orzechowski  
74 Town & Country Village  
855 El Camino Real  
Palo Alto, Ca. 94301  
Children's Specialists  
Eleanor Arculus  
Caitlin Small

Books Inc. in The Castro  
Mgr: Tanya Landsberger  
2275 Market Street  
San Francisco, Ca. 94114  
Children's Specialists  
China Grimm-Jones



Books Inc. in Laurel Village  
Mgr: Ingrid Nystrom  
3515 California Street  
San Francisco, Ca. 94118  
Children's Specialists  
Summer Laurie  
Caitlin Ryan  
Katherine Megna  
Taylor Nam

Books Inc. in The Marina  
Mgr: Brian Pettus  
2251 Chestnut Street  
San Francisco, Ca. 94123  
Children's Specialists  
Anne La Freniere  
Aasima Jallie  
Hillary Stratton

Books Inc. in Opera Plaza  
Mgr: Don Watson  
601 Van Ness Ave  
San Francisco, Ca. 94102  
Children's Specialists  
Connie Lin  
Cec Ichinose

Compass TZ  
Mgr: Christine Keelean  
San Francisco International Airport  
Terminal 2  
San Francisco, Ca. 94128  
Children's Specialists  
Karen Baldomero  
Christopher Hsiang

Compass Books Inc.  
Mgr: Jerry Blume  
San Francisco International Airport  
Terminal 3  
San Francisco, Ca. 94128  
Children's Specialists  
Carla Castillo  
Christopher Hsiang

Books Inc. Office and Warehouse  
1501 Vermont Street  
San Francisco, CA 94107

Children's Department Head - Caitlin Ayer

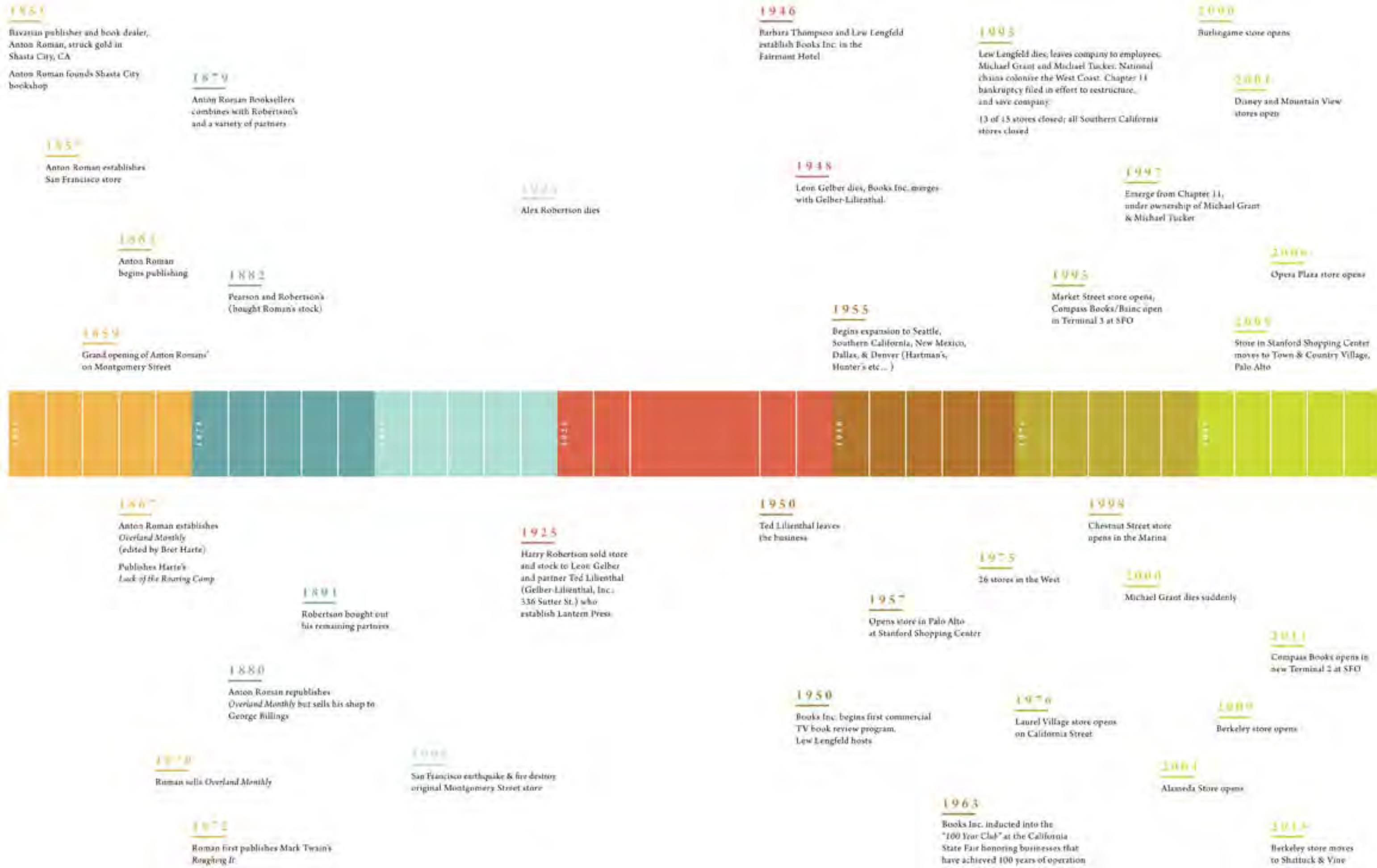
Book Fairs - Kristin Rasmussen

Not Your Mother's Book Club - Hannah Walcher

Children's Buyer - Shannon Grant









**THOMAS DAY, GAS FIXTURES,**  
No. 732 Montgomery Street, near Jackson See page xxviii.

**SAN FRANCISCO DIRECTORY**  
1861] AND BUSINESS GUIDE. [1862

**A. ROMAN & CO.**

No. 507 Montgomery Street,

BETWEEN SACRAMENTO AND COMMERCIAL

**BOOKSELLERS**

IMPORTERS and PUBLISHERS.

Have for sale the Largest and Best Selected STOCK OF  
Books, in every department of Literature, to be  
found upon the Pacific Coast!

With the best facilities for importing and publishing, and a  
large stock on hand, the latest works of the American and English Press.

Please Call and Examine. Catalogues Furnished.

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324 Clay St.





# *The publishers weekly*

R.R. Bowker Company, Publishers' Board of Trade (U.S.), Book Trade Association of Philadelphia, ...

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When the bill returned to the House and was printed there, March 30, this amendment was changed by the insertion of the words "*except the appointment of clerks*," after the words "Librarian of Congress," and an appropriation "for the execution of the copyright law" which had stood at \$7200 for eight clerks at \$900 was changed to \$9900 for eleven clerks.

The House refused to concur in the Senate amendments, and the bill was sent to conference. April 13 the conference committees in both Houses reported disagreement on a large number of amendments, among them No. 38, which is the copyright amendment. The bill was then sent back to the conference committee, but no further report has been made up to this time.

#### TO RESTRAIN A MAGIC-LANTERN LECTURE OF "BEN-HUR."

LEW WALLACE and his publishers, Harper & Brothers, have brought suit in the United States Circuit Court in New York against Herbert J. Riley Brothers, of Nos. 55 and 57 Godwin Street, Bradford, England, and No. 16 Beekman Street, New York. When "Ben-Hur" was printed by Harper & Brothers they reserved all rights to the publication and dramatization of the novel. Within a year or two they sold the dramatization rights to Clark & Coxe, a Western firm. Riley Brothers, who make stereopticons, prepared an illustrated lecture on the novel. Clark & Coxe found out last winter that this lecture, with magic-lantern accompaniment, depicting scenes in "Ben-Hur," was being given throughout Michigan and Wisconsin. They objected, and the suit is the result. They claim to have been damaged to the extent of \$10,000. The case was adjourned to May 1.

#### THE INTERNATIONAL COPYRIGHT CONFERENCE AT PARIS.

ON April 15 the International Conference for the Protection of Artistic and Literary Copyrights, held its first meeting at the Foreign Office, Paris. The delegates represented the States that entered into the Berne Convention, which Norway has since joined. M. Bourgeois received the gentlemen and made a short speech. He expressed satisfaction at Paris being chosen as the meeting-place of one of those conferences which the foresight and solidarity of modern nations lead them to multiply. These meetings, by drawing together the eminent men of the world, were a potent agency for the preservation of peace among nations. M. Lardy, Swiss delegate, returned thanks, and proposed that M. de Freycinet, of the Academy, an accomplished linguist and former Foreign Minister, be voted to the chair. This is M. de Freycinet's first appearance in public since the spring of 1893. He was chosen by acclamation. In the afternoon the members were received by President Faure. The British delegates are Mr. Howard, Secretary of the British Embassy, Sir Henry Bergne, and Mr. Alston, the last-named of whom acts as secretary. The United States, although not belonging to the Copyright Union, are represented at the conference by a delegate, whose name, however, is not mentioned in the reports.

#### BRET HARTE AND THE "OVERLAND."

ROUNSEVILLE WILDMAN, of San Francisco, contributes to *The Writer* the following recollections of an event, the details of which have so often been incorrectly given that it may interest our readers to have the testimony of a contemporary who was in a position to have correct information:

"When Anton Roman,\* early in 1868, made up his mind to establish a monthly magazine in connection with his publishing and bookselling business, he did so with the advice of Noah Brooks, Charles Warren Stoddard, B. B. Redding, W. C. Bartlett, and others, for most of whom he had already published books. When the question of a suitable editor arose, Stoddard recommended Bret Harte, then an almost unknown writer on the *Golden Era*, at that time a popular weekly. Bret Harte accepted, with some misgivings as to financial matters, but was reassured when Roman showed him pledges of support by advertising patronage up to \$900 a month, which he had secured in advance.

"Harte was the first editor, and, in the first number, July, 1868, printed the poem, 'San Francisco,' beginning,

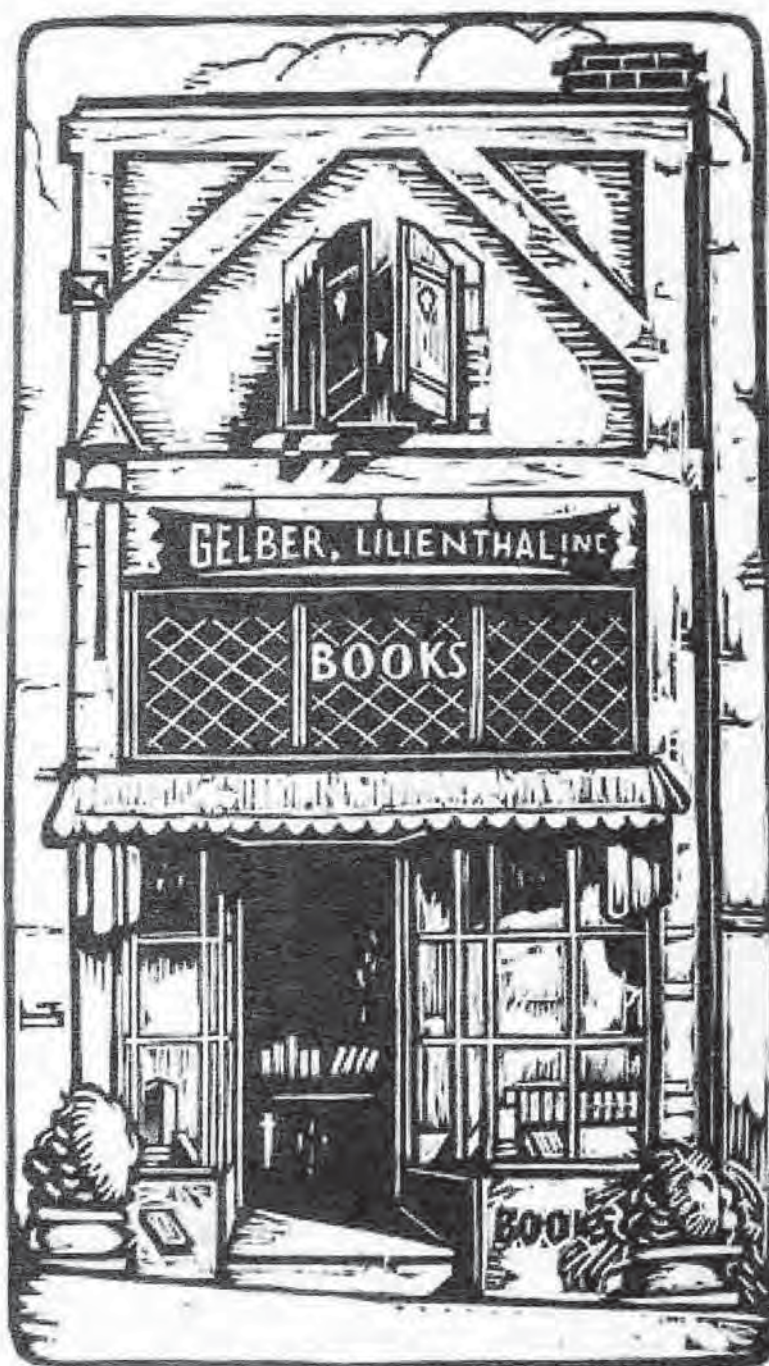
"Serene, indifferent of Fate,  
Thou sittest at the Western Gate."

When the number was discussed by the literary coterie that was accustomed to gather in those days, Harte lamented that there was no distinctively Western fiction in it, and promised to see that the August number should contain something of the sort. 'The Luck of Roaring Camp' was the result of that promise. Roman never made any objection to it on any ground, but was 'simply delighted' with it, as he has told me, when it was read to him by his wife from the fresh proof-sheets sent to Harte and Roman when they were both spending a Sunday at Santa Cruz. Returning to San Francisco on the following day, they found that the woman copyholder in Towne & Bacon's printing office, where the type was then set—Roman had no composing-room—had objected to the story for its immorality. This, however, had no effect on Roman, and he said in response to dire forebodings as to the effect on the magazine, 'Go ahead; it can't more than kill it.' There never was a quarrel about it between Harte and Roman, though there would have been had Roman taken any other course; for Harte was much stirred up by the criticisms.

"The rest is well-known literary history—

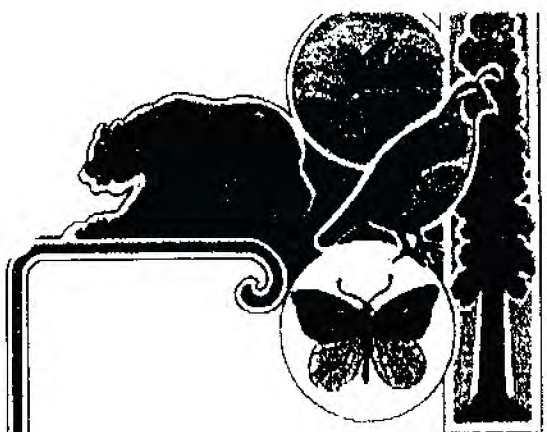
\* Mr. Roman first started in San Francisco by selling books at auction in 1859. He leased for that purpose a portion of W. B. Cooke & Co.'s store, on Montgomery Street. After remaining there about a year, he removed into the old stand of J. G. Gilchrist, afterwards occupied by the Telegraph Company. It was Mr. Roman's aim, from the commencement, to establish a first-class *exclusive book-store*. After staying in this store about a year and a half, his success was secured beyond peradventure, and so rapid was the increase of his business that he was obliged to look out for a larger store. In the beginning of the year 1862 he obtained the store on Montgomery Street, between California and Sacramento Streets, which was the largest and most elegant single room occupied for such business purposes in San Francisco; indeed, it was probably not surpassed by any of the fashionable book-stores of New York or Philadelphia. The room was 137½ feet deep by 25 feet, widening to 40 feet, and its shelves through the whole extent were filled with books in every department of literature. In the '60s the annual sales of A. Roman & Co. were reported to vary between \$175,000 and \$250,000—his stock on hand being valued at between \$100,000 and \$150,000.





CIRCA 1925

*Bookplate for Books Inc. predecessor, Gelber-Lilienthal, Inc.  
Located at 336 Sutter St., San Francisco*



### CERTIFICATE OF STATUS DOMESTIC CORPORATION

I, *TONY MILLER, Acting Secretary of State of the State of California*, hereby certify:

That on the 8th day of January, 1946

BOOKS INC.

*became incorporated under the laws of the State of California by filings its Articles of Incorporation in this office; and*

*That no record exists in this office of a certificate of dissolution of said corporation or of a court order declaring dissolution thereof, nor of a merger or consolidation which terminated its existence; and*

*That said corporation's corporate powers, rights and privileges are not suspended on the records of this office; and*

*That according to the records of this office, the said corporation is authorized to exercise all of its corporate powers, rights and privileges and is in good legal standing in the State of California; and*

*That no information is available in this office on the financial condition, business activity or practices of this corporation.*



IN WITNESS WHEREOF, I  
execute this certificate and  
affix the Great Seal of the  
State of California this  
17th day of March, 1994

*Tony Miller*  
Acting Secretary of State



CONFIDENTIAL

REPORT OF FIRST YEAR  
*of*  
**Selling Trade Books On Television  
In San Francisco**

March 20, 1950—March 14, 1951

*by*  
**NORMAN F. FIELD**

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As the result of articles in Publisher's Weekly and other magazines we have had 80-odd requests from booksellers in other areas for information concerning our television bookselling experiment which we commenced over a year ago with Donald Friede. Since we obviously could not answer even a portion of these requests in detail, we asked Norman Field, well-known writer of business articles who applied for the position of television reviewer after Donald left for the East, to prepare a report on the first year of the television experiment for private distribution.

This is that report. We of Books Inc., do not at all agree with a number of Mr. Field's conclusions. We feel, however, and Donald Friede joins us in that feeling, that the value of the report to other areas lies in its frankness. We have consequently had it printed for limited distribution without any of the deletions and changes which we ourselves feel should be made. Because many of our own records to which Mr. Field had access in preparing the report should not be made public property, we particularly ask you to keep faith with us by preserving the confidential nature of the report.

Thank you.

BOOKS INC.  
Barbara Beach Thompson,  
Lewis F. Lengfeld

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OUR FORMER HEADQUARTERS WERE IN THE FAIRMONT HOTEL



*sent direct:*  
7-12-63 *jo*

July 10, 1963

Mr. Kenneth B. Fry, Ass't Mgr.  
California State Fair & Exposition  
Box 2036, Sacramento 9, Calif.

Dear Mr. Fry:

Thank you for your letter of June 20. Until Ben Follett of Gensler-Lee told us about it, we didn't know that the "100-Year Club" existed. Otherwise we would have been in touch with you 12 years ago, when we had our 100th. Anniversary.

Books Inc. is the West's oldest bookstore, having been in continuous operation since 1851. As a matter of fact, it is the oldest bookstore in the United States, being 3 years older than Gill's in Portland, Oregon, and some 10 years older than Brentano's in New York.

The store was founded by Anton Roman in Shasta City in December, 1851. Roman, a young man from Bavaria, struck it rich at Scott's Bar in that year. According to Robert Cowan in "Old Booksellers of San Francisco," Roman wandered into San Francisco's first bookstore, browsed around, and was persuaded to buy a stock of books and set himself up in business in Shasta City, where he prospered greatly from lack of competition. He did so well by 1857 that he returned to San Francisco, took a huge location at the southwest corner of the Montgomery Block, sent for a very broad stock from the East, and finally had his grand San Francisco opening in 1859. At the time his was the largest bookstore in the West.

Roman soon became interested in publishing books, especially early books on the West itself. His first best-seller was the often-revised "Resources of California" by John S. Hittell, first published in 1863. Spurred by a bohemian young clerk of his named Frank, Roman started publishing Western poets and short-story writers and soon turned to publishing the first literary magazine in the West, the "Overland Monthly". Frank, in between his bookstore duties, was its first editor. He is better known today by his middle name, (Francis) Bret Harte.

Roman sold the Monthly in 1870 because it was taking too much of his time from his bookselling. The magazine itself expired in 1875. Roman was, unfortunately for him, persuaded again to publish it in 1880. To get the money for the revival, he sold his bookstore, considerably neglected and moved meanwhile to a smaller location in The Lick House at 11 Montgomery St., to George Billings, his store manager.

Billings, however, was primarily fronting for a far more aggressive young man, Alex Robertson, the manager of C. Beach's noted bookstore at 5 Montgomery St., also in the Lick House. Chilton Beach, a semi-recluse from

Fry - 2 - 7/10

**BOOKS INC.**

156 Geary Street + San Francisco 8, California

New Jersey, had started a small avant-garde bookstore at the "wrong end" of Montgomery St. in 1859. As business moved toward Market St. his store grew, almost against his wishes (according to early sources). In 1873 the thrifty and astute young Scotsman, Alex Robertson, joined Beach and soon took over managing the store. By 1879 it had the "society" business of the city, much of which it retained even after Robertson's ultimate death in 1924.

Robertson, the "& Co." with Billings and an assortment of partners, combined the Roman and Beach stores in a huge store at 3&5 Montgomery St. in 1879. By 1888, when he moved the store to the ground floor of what became the Bohemian Club at 126 Post St., he owned the majority interest. In 1891 he bought out all the remaining partners and put up his sign as "A.M. Robertson, Bookseller and Stationer" (no "& Co.").

The Fire of 1906 of course destroyed the store completely. Robertson, then the city's leading bookseller, opened again within a few weeks in the heart of the temporary "downtown" shopping district, at 1539 Van Ness. As soon as the old downtown was rebuilt, Robertson moved again, this time to 222 Stockton at the southwest corner of Maiden Lane. The store there was a San Francisco institution. There he continued to publish San Francisco authors, George Sterling, Frank Norris, Gertrude Atherton, etc.

After Alex' death, his son Harry sold the store and stock in 1925 to Leon Gelber, former head of the book department of the Emporium, who by then had a small shop of his own at 336 Sutter St. Facing the necessity of more than trebling his business to take over the Robertson trade, Gelber found a partner in Ted Lilienthal, son of the famous longtime President of the Anglo Bank, P.N. Lilienthal. Leon and Ted more than quadrupled the size of Leon's store on Sutter, building the annex in back of it and adding the famous fireplace that was a bookstore landmark of the West until the building was torn down in 1958 for a municipal garage.

Lilienthal left the business in 1950. Gelber died in 1957. His widow sold the store to Books Inc., a combination led by two descendants of 49ers, Barbara Beach Thompson and Lewis P. Lengfeld. In 1956 Nonie Long, who had been head of the stationery department under Alex, Leon, and Lew for far more than 50 years, retired at an age whispered at beyond 85. That same year, faced with the imminent destruction of the building for the Sutter-Stockton Garage, Books Inc. opened a second San Francisco store at 156 Geary St. (across from the City of Paris, itself one of the oldest business establishments in the city, as you know). "Geary" became the main store in 1958. With the move to Geary St. went over 35,000 charge account records, including many from San Francisco's leading families, that go back for 4 or 5 generations, and thousands of engraved copperplate stationery plates of society leaders that Robertson's had made for them after theirs had been melted down by the 1906 Fire. Some of those plates are still in use by their owners after more than 55 years.

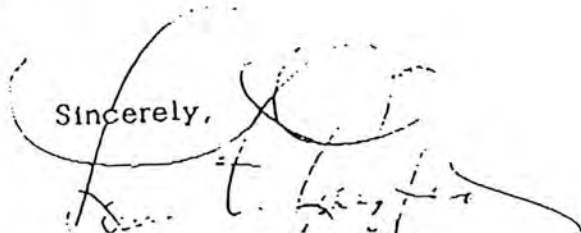


# BOOKS INC. 156 Geary Street + San Francisco 8, California

Despite its age, Books Inc. kept up with the times by starting the first commercial television book review program in the country in 1950. The program was continued for ten years. After more than a century in Northern California, Books Inc. started in 1955 to spread out over the West. Now the Books Inc. "family" of affiliated stores includes 3 Hartman's Book stores in Seattle, 3 Hunter's Book stores in Southern California (Beverly Hills, San Diego, and Sherman Oaks), 2 New Mexico Book Co. stores in Albuquerque, Hunter's Books in Dallas, and 2 Denver Book Co. stores in Denver. In addition, there are three direct branches of Books Inc. on the Peninsula, one each at Hillsdale, Stanford, and San Jose. Despite all the expansion of recent years, though, to a place as the largest bookstore chain in the West and the fourth largest independent chain in the country, each of our stores still gives the same old-fashioned personal bookstore service that the original store gave in its early years in California over 100 years ago. Actually, too, the book business is still carried on today much the same way it was carried on in those early days of Anton Roman in the 1850's. In today's world of enormous businesses, the retail book business is almost the last anachronism from the past. But we all love it so, frustrating as it sometimes is to have to buy directly from over 4000 different manufacturers a year.

Excuse the longwindedness.

Sincerely,

  
Lewis F. Lengfeld, Pres.

The whole business started with a young Bohemian out of Austria-Hungary in those days, book-lover who had come to California in 1850. And went up into the Northern mines, and started working in the mines in a place called Shasta City. It's not the Shasta City of today, which is behind the mountains, it's now called Shasta and it's a little town west of Redding about ten miles. Redding took its place when the railroad went through and so Shasta fell apart, but it was a busy little mining town. He found that the town was quite empty in stores and things like that, so during the winter when they couldn't do any mining, he went down to Oroville and he found a bookstore, one of the first bookstores in California, and the guy said to him "Gee, you do like books, don't you," cause he was picking out a lot and he said "Yes, I wish I could open up a bookstore in Shasta City." Well the guy said "why don't you take some up there and sell them?" and actually Roman had some money so he bought a number of books wholesale from the bookseller and took them up to Shasta city and on about December 1st 1851 he opened up Anton Roman Bookseller in Shasta City.

The store was quite successful, particularly in the wintertime because miners had to do something and books to read were the only thing you could do in those days, there were no other things. Either that or go to the bar. So he was fairly successful, but Shasta City fell down—it didn't do to well. The mines around it weren't that successful cause it was too far from the Sierras. And so by that time San Francisco had grown pretty well and so in 1855 he went down to San Francisco to see if he could possibly get started in the book business there. He found there were not more than one or two bookstores and they weren't very good.

He came down to San Francisco, found some wholesalers, book wholesalers that were there and set up a bookstore, I'm not sure, I think it was on Montgomery Street, the first one he set up in 1855. And he did very well. He finally had to hire a number of assistants, and in the early 60's, probably around 1864, he hired two very good assistants, one of them called Alex Robertson (who you will hear of later) and another one called Frank Harte. His middle name was Brett, who liked to write—poetry & stories, but he was also a very good clerk, in fact was one of the chief clerks.

Robertson really kept the books and did all the business part. In 1867 they were a very busy store, and Harte talked Roman into founding "The Overland Monthly" which was to be a monthly about California and what was going on in the mining regions and so forth. With stories—it was to be a literary monthly. So they started the "Overland Monthly" in 1867 and the first article in it was a story by Brett Harte, whose poems Roman had published the year before in 66, they were publishing books in those days. The story was called "The Luck of Roaring Camp." It was a howling success, it still is one of the most famous stories of the goldmining time. Harte was not in the goldmines, he just talked to gold miners and found out what they were doing. And then he wrote this story and number more and he kept on writing.

Well, the Overland Monthly was quite successful for about seven years. It went right along with the bookstore and they published a number of local books. The other good writer was a man named Sam Clemens, who called himself Mark Twain. He was a crotchety sort of a person but he did write very well and he was up in the mining country and he wrote about the mining country. And perhaps the most famous book which Roman published in his publishing years was called *Roughing It* which is Mark Twain's famous book on the gold rush experiences. It was published in 1872 and as you know we recently had a reprint of it. It is a very famous book. And Roman published it.

The magazine didn't do too well and in about the middle of the 70's (76, 75) they gave it up. Harte was very unhappy, and went east, and became a professional writer. He was very popular in England and many of his books were printed in England before in America,



before the American editions.

Harte had gone. But the other employees of the store wanted the Overland Monthly to go on. But Roman died. So in 1881 they started it up again, but without Harte and Roman, it was a failure. And so in 1882 it stopped completely, and the store was broke. Because without Roman to run it, it didn't do too well. So a friend of Alex Robertson whose name was Pearson put up some money for Alex to buy the store. So in 1882, Alex Robertson bought Anton Roman's and they called it Pearson & Robertson. They moved to Post St. near Grant. They were there for a long time, until the earthquake actually. They published all kinds of books by Western authors, as well as being a big bookstore. They were San Francisco's big bookstore—Pearson & Robertson.

Pearson got out probably in the early 90's and it became just Alex Robertson. And it continued until the earthquake, of course it was destroyed by fire in the earthquake. But Robertson had such a following that he wanted to renew. So he rented a space on Union Square from my great-grandfather, who owned a block between Maiden Lane and Geary St. on Stockton St. on the edge of Union Square. And had the huge Lengfeld's Pharmacy there and also a very good restaurant and unfortunately three floors of upstairs private dining rooms where the rich gentlemen of San Francisco would take their girlfriends for dinner, not their wives, but their girlfriends for dinner. It was a little speck notorious, but also very useful. And of course then Robertson's was downstairs, just up the hill, on the corner of Maiden Lane, which was where some of the girlfriends came from because Maiden lane was called what it was because that's where the prostitutes all kept their houses. Charming. [Mike: when Maiden Lane actually had maidens on it] Well, they weren't virgins, they were maidens. So anyway, that's why the name was changed to Maiden Lane. It used to be called something else. I used to know the name, but I don't anymore.

So anyway, this after the fire of course. There was a lot of moving. Robertson enlarged the store after the fire. He died in 1924, that was 62 years in the book business. So he was very young when he started and he was very old when he died. And he was very good, he used to publish a lot of books. And also sell a lot of books. You can imagine that was a superb location. 'Cause my great-grandfather did an enormous business on the corner, not just upstairs. It was the biggest pharmacy in the West. And in the pictures of the earthquake at Union Square, the great big sign saying Lengfeld's is all you can see.

But anyhow, this is how the relationship began sort of. In 1924 when he died his kids didn't want to take on the book business, they didn't care for it, anymore than my father cared for the pharmacy business which he didn't want to take on. So they sold the business to Leon Gelber, who was the book department manager of the Emporium, which of course in those days was the big department store in San Francisco. And the man who put up the money was Ted Lillianthal, who was a member of the Lillianthal banking family in San Francisco and was quite well-to-do and loved books, never did any real work. But so it was called Gelber Lillianthal and they moved it over to 336 Sutter St. where they had a building built for them with a big front room, and a lovely back room with a fireplace.

Ted was most interested in old books, and so he sort of fussed with the old book department in the back, and Gelber did the new book department in the front. This went on for a long time. They had a lot of old style fancy trade that they didn't do too good a job of it. Of course, it went on through the depression which wasn't too healthy.

In 1948, Leon died. Ted had gotten out of the business a little bit before that, but Ted was an old friend of mine so I knew him well because his family lived in Hillsborough also, in the San Mateo part of Hillsborough. And my great-aunt's daughter worked for Gelber's quite a bit, so we were quite familiar with them, Barbara and I.



Barbara Thompson, who was one my mother's best friends and golfer. When her mother died in Palo Alto, Barbara's father had been head of Federal Telegraph (and that was a very active competitor of Western Union). But he also did other things, and one of the things was that she had a, that her father, Beach Thompson, had a major employee, an engineer named, was it Bill Farnsworth? something like that. who invented television. Invented it! But they never did anything much with it. This was back in the 30's. Might be Philo Farnsworth, I'm not sure. But anyway, he's listed as the inventor of television.

However, Barbara, when her mother died she had this huge house at 445 Lowell in Palo Alto and she didn't want to keep it. And my mother and she did a lot of golf playing together. So my mother said, "look, we've got this big house up in Hillsborough, why don't you come live up in the guest room. You'll enjoy it and we'll enjoy having you." So Barbara moved in with us. Well, Barbara and I got to be very good friends and we were both book collectors. I was going to Stanford, and then I worked for the U.S. civil service commission for a number of years as the so-called Personnel Utilization Man for the West coast. This was a little 23 year old kid who was running around telling colonels how to run their firms. But I got a lot of experience out of it. A few admirals hated me, cause I told them how at Mere Island half the people didn't do any work, but that had nothing to do with it. So, we were looking to do something once the war was over. Barbara said to me, "Lew, you know, we both love books. Why don't we open a bookstore?" And I said "why not, that'd be fun." At that time both of us had a good deal of money, the family was well-to-do, and her mother had left her a lot of money. Her mother was an old bitch. (Not to be quoted).

My mother had the offices of her American Women's Voluntary Services for the West, that she was head of, in the Fairmont Hotel and she was a great friend of Ben Swig. So she said to us "Why don't you open a little store in the Fairmont Hotel? We could have fun." So in 1946 (end of 46) we rented a room on the lobby of the Fairmont Hotel. It was a fairly good sized room on the south side. We filled it with rare books, and also had two shelves of new books that we bought every week—went down to the American News Company and bought new books every week and we only bought the good ones. We had an awful lot of rare books of our own, and we bought an enormous number of rare books (not as many as we did later) because we knew most everybody of the old families in town (my family had been here, all four sides of them, since 1850 and we knew almost all the well-to-do people) and so as result, when they wanted to get rid of a bunch of books, we'd go out and buy them, because we paid more than the rare book people downtown (Howe & McGee) and we sold them for less so we sold them fast. We got to be extremely popular, and you'll find a catalog in this stack of rare first editions that we did, published, from the Fairmont Hotel.

We were there for a year and a half and my cousin came to us and said, "you know, Lew, Leon Gelber has died and his widow doesn't know how to run that store, doesn't know what to do, and she'd love to get out. Would you be interested?" I said, "Yeah, I think we could make it work." So Barbara and I went down there and we arranged to buy Gelber Lillianthal's, at 336 Sutter. We had called ourselves Books Inc. because we didn't want to use our name, at all, even though that's the thing you usually did in the book business. We didn't want to, because we were connected to too many things. We went down there, and knew Mrs. Gelber, and she said, "oh Lew, I'd just love it if you'd buy this place, I don't know what to do with it, I don't know what to do with it." It was doing \$32,000 a year—that wasn't a lot, the rent wasn't very high but of course that was 1948. I said "I think we could do quite well with it." So we bought it, and we re-did the whole new book department, enlarged it enormously. Had a tremendous sale of their old dogs that they had around (in those days you couldn't return things as well as you can now) and had a tremendous sale of their old dogs and stirred up a lot of interest. And the first year we were there we did 180,000,



compared to 32, so it was almost six times as much. And from then on in it went.

In 1951. . . of course then we bought libraries like crazy and Barbara and I spent all afternoon sitting in a basement pricing the darn things while the clerks upstairs sold them all, of course our best deal there was the bargain basement. We had a big room in the back, which was our ten cent to a dollar room. Nobody had ever sold books for 10 cents before within 50 years. We sold them. We had a big 10 cent section and we went on up to a dollar. Three for two-and-a-half. That room was always crowded, particularly at lunchtime. Some of our best customers were people like John Steinbeck who absolutely refused to buy anything that was more than 10 cents. But he said he got a lot of good reading out of the 10 cent books. And we had a number of authors. We began to get people from all over the country. We advertised and did a lot and we got collectors from all over and it was a very successful thing.

In 1951 my mother bought a television set, which is just beginning to start. And there was one station in San Francisco, KRON. So I watched it for a couple of nights and I thought to myself "you know, I've been running around for three years now, talking to ladies clubs of people we knew, talking about good books and bad books and what they might like to buy. Wouldn't this be fun to do on television?" And Ann Allenson, from the old San Francisco family, who was working for us as a salesperson, very bright girl, and I said to her, "Ann, do you think we could do a tv show together?" She said, "Why not, Lew, we've done a couple of clubs together? We could do a fine time." I said, "We'd have to read an awful lot of books." She said, "I don't mind. I love to."

So, fortunately, KRON belonged to the DeYoung family, who were very closely related to us. Because the DeYoungs, whose name was originally spelled Dijon, they came from Dijon, had gone to New Orleans. No, they hadn't gone to New Orleans, I take it back. Michael DeYoung, the very first one, had come to Baltimore from Paris in 1813 and set up a silverware business. He was very good at doing silverware. He'd make personal silverware for people, for their homes. Each of his sons was sent to a different part of the country, to go around the country and stir up business. What DeYoung, who was also Michael, who went to New Orleans, go all the way around the south to all the plantations that he could get to in the south (and the DeYoungs don't even know this fact) and take orders then mail in to his father in Baltimore, then he and his wife would take them back to these plantations the next year and collect for them. So it was quite a successful business.

But along came the civil war, and there was no way they could handle silverware from Baltimore to New Orleans through the war lines. They were in pretty bad shape. So they decided to come to San Francisco. The one person they knew there, who had been in New Orleans for years before he came to San Francisco, was one of my great-grandfathers who had what was called a lace house in New Orleans, which was mostly laces for women, and had come to San Francisco and set up a lace house in San Francisco. Which was very successful, quite frankly, he sold mostly to whores. But then that was the women who were here in 1850. He was very successful, and he sold everybody's mistress, and all that, clothes, fancy clothes from France which he got.

Anyway, the DeYoungs came out across Nicaragua, and daddy died of Malaria coming across Nicaragua. So here was momma, who was sort of a ritzy gal but not very competent, and three kids: Mike, who was 14 and very smart, Charlie, who was 15 and also quite smart, and one gal, who married into the Elkas family, whose name I don't remember now. There were the three kids and momma, and they had tickets on the ship to San Francisco from Nicaragua, with no place to go. So they came to San Francisco and they found my great-grandfather on O'Farrell St., he had a house at 30 O'Farrell, which was a residential district in those days, it isn't now. And he said, "Sure, I've got a big house, come



on in, you can stay with us." They lived with him from 64 to about 67.

The two boys wanted something to do and they didn't know what to do and they loved the theater. So Mike invented something they called the Daily Dramatic Chronicle, there was no daily in the city at that time, or no other daily. He invented something much more important, he invented ads for the movies. Newspapers before that had never had ads. They were run by political parties for the benefit of their politics, and so he had ads and he made good money out of it. But, not enough to support the whole thing. And he wanted to turn it into a regular newspaper. So great-grandpa put up the money to become the real Chronicle, and frankly, never got it back. He didn't care. The boys did very well with the Chronicle and it's still there.

The DeYoung family, their children, were very good friends of my family, and they owned the Chronicle. So as a result, I made a deal with Phyllis Tucker to get her nephew to let me have a half-an-hour on television, on KRON, they had the only station. And so we had 8 o'clock to 8:30 on Tuesday evening, right after Jack Benny. And we did a show, Ann and I, in which we reviewed about 10 or 12 of the best books we'd read during the week. My god, we had to read every night in order to catch up to keep up with them. We also told about the worst ones—we had the Turkey of the Week and we had the Bargain of the Week. I don't like to say this publicly, but it probably was the only half hour commercial on early television. But we didn't act like it was a commercial. We did extremely well. We did extremely well. We just doubled and tripled our total business. Because we had an enormous audience, because we were fun. [Mike: It was really an infomercial] That's exactly what it was. The nice thing about it was when we first went on it only cost us \$100 a week. The terrible thing about it was that it got so expensive when television became popular that we couldn't afford to do it because we couldn't make enough money out of it. We could sell a lot of books, but you still couldn't make enough money. We went to KSFO because it was cheaper, and then we went to KGO for three or four years. That was a horror because we had to go down on Golden Gate Avenue. It was a very dangerous place. That's where I learned to wave my cigarette in the face of anybody who was walking along, tried to come near us, because they didn't want me to stick in their eye so they left us alone. By this time, Frannie Pilsbury of the Park & Clark family, old San Franciscans had. . . [end of side 1]

Ann Allenson stopped doing the show after about a year-and-a-half and I got Frannie Pilsbury, who I went to school with, and her sister too, of the Park & Clark family of Hillsborough—a delightful gal who loved to read. The two of us just read, oh I read about 14 books a week and she read about 12 books a week and we would discuss them as we read them, if we didn't like them, we wouldn't do them. Publishers didn't exactly love us, because of the Turkey of the Week, we very often ran into some trouble, because the Turkey of the Week would be something of a well-known author that was lousy, and we'd say so. And we also had the Bargain of the Week which was a sale book that was exciting. We did it, and people enjoyed it immensely, as I say, they said hello to us on the street so much that it was embarrassing. But it was very very, very good for the business. With the results of that, at the end of twelve years, when we'd moved to KSFO then KGO, at the end of twelve years we had to give it up because they'd raised the rate to \$650 a half hour, I don't know what it is now, \$30,000? But they'd raised it to \$650 and that was more than we were getting out of it by selling books. We were entertaining a lot of people. We enjoyed it.

During that time, a lot of bookstores that had been run by individuals were having troubles, we weren't. Barbara and I both still had money, a good deal of it. So we bought Hartman's in Seattle, which was the famous old bookstore of Seattle, downtown. Enlarged it, put a store in Bellview, did a lot with it, in the end had to give it up because you simply couldn't get good business people to run it and they were losing too much money. [Mike: Bellview



was called Hartmans also?] Yeah. Bellview was the fashionable [Mike: still is today] yes it is. Then we bought the New Mexico Book Company in Albuquerque, and turned it into a major business. We had a store in Los Alamos. We did very well but we had the same problem again—you run out of people who can run it as a business, we had to give it up. We built the Denver Book Company in Denver, it went very well, but again, it was so far away and I was spending all my time in between shows driving out to these stores or driving out to these stores. It wasn't worth it.

And then the other one that we bought in the early 60's was Hunter's Books in Beverly Hills. Marion Hunter had a little store and everybody loved her, but they were doing very little business, they didn't know what to do. So she wanted to sell it and we bought it and fortunately, there was somebody on the next street over, who had built a nice business building, with a big store on the ground floor, but he couldn't get anybody into the store, so he was starting to turn the store into offices. And I said, "you know, I think we could rent this store as a bookstore." They said "six thousand feet, that's a lot of room." I said, "no, that'd make a good bookstore." And Marion of course, was working with us, even though we were running the business [M: In those days that was a very large store] It was a very large store [M: pre-superstore] well, there's two very interesting things about it. One is the rent was \$600 a month for five years, and the other was that it was on the corner of Rodeo and Brighton. Which is the middle of Rodeo drive downtown. But in those days Rodeo drive just had restaurants and hair parlors and things like that and we were the first commercial operation on Rodeo Drive. Well, you know what happened to Rodeo Drive. It became so enormously fashionable [M: the lease was only for five years?] well, we renewed it for another five years and then we renewed it for still another five years at something like \$6000 a month. then the building was bought by an Iranian, or Arabian, one kind or another. and he raised the rent to \$60,000 dollars a year, we couldn't afford that, we felt. [M: a year or a month?] no, you're right, it was \$60,000 a month. We just figured it was hopeless. We moved over to Beverly Drive, but it didn't work. And we finally had to give it up. It was an enormously successful bookstore, it was one of the first million-dollar bookstores in the West. Enormously successful bookstore and we ran it extremely well. Marion Hunter got out fairly early, she was too old. We had very good people running it and so it really was a success, but again, we had to give it up. [M: it was well known, Hunter's Books in Southern California, they did a lot of films there] We had anybody of any class in there [M: many actors or actress shopped there] Groucho Marx I waited on one time. He was fine, but he said "you know, that book's too expensive." I said "look Groucho, it's 98 cents, you can afford that." He said "that's too expensive." I said "it's a sale book, it's 98 cents." "well", he said, "alright, I'll take it if you won't reduce the price." My Groucho Marx story.

As long as you going to use this in Sacramento, you'll want perhaps a little local connection or two to Sacramento. My great-grandfather Sam Foreman, who with a group of his friends from Nebraska came across the mountains to California seeking good land, which was supposedly here and quite available, in 1847 (after the conquest, but before the gold rush). They got across without any real trouble, because they didn't have covered wagons, they just rode horses, so it only took them about a month and a half to get over the mountains and get here. Obviously they didn't go over Donner Pass, they had much better sense, they went over Squaw Valley, which everybody else did. And then they went down to the first place you could go to, which was Sutter's Fort. [M: They went Squaw Valley, not the northern route?] No, I think they went Squaw Valley. They might have gone the one western Pacific. I don't think so, that was a very difficult canyon to go down. They may have gone over to Placerville, there's a way over there too, that's Carson Pass. That's what they took, was Carson Pass, I take it back. In any case, they went on up to Sacramento, which was the only real settlement close by, and stayed at Sutter's Fort with a delightful old gentleman John Augustus Sutter (or Johann Augustus Sutter). Some of them moved down to San Francisco, and others of them stayed in the mountains, got land, which



you could just take, and stayed in the mountains.

Great-grandpa, when the gold rush started, he didn't want to mine gold, and so he got a job with the Adams Express Company, as the agent in Mcoullomy Hill, which was a very busy mining town, nearly dead now. When the Adams Express Company went broke because they lent too much money to Californians in 1853, he and his friend Charlie Bowman became the two handlers, I don't know what you call it, people who handle bankruptcy for the company, and close it out. And when they got all through, there were three things they couldn't sell that granddaddy could use. There was 2 1/2 square miles of the Pocas Rancho in the (San ?) San Mateo County, between Alameda Los Pocas, which was there, and El Camino Real. [M: Liquidators, is what they were] Liquidators, whatever. There was the 2 1/2 square miles, and he liked the country, it was very beautiful. San Francisco was about to give up the lower end of San Francisco County, because the politicians who made their money out of soaking building firms for building streets, and then the politicians would get so much for it, couldn't get anything out of lower San Francisco County because there was nothing there. Nothing to speak of. But Grandpa liked the land, and so he bought it—he didn't buy it, he took it, for what they owed him, that and something that is now called the port of Redwood City (an island off Redwood City. Wasn't called Redwood City in those days, was called what, Mesersville (?)). But anyway, that, and the south fork of the McCoullomy river water rights, which he turned into the McCoullomy Canal Mining Company. Anyhow, the only point of the southern end of San Francisco County is that in 1858, San Francisco got rid of the southern end and cut itself off where it's now cut off, 8 miles by 8 miles, and it became San Mateo County.

But the only record of who owned that land, I own, and I used to threaten all my Atherton friends that I'd simply take their land cause I have the only proper deed for it, because San Francisco, when it burned, all the records of the sale to the Athertons was destroyed. Grandpa got 150 dollars a month, rental, for cow pasture, for the town of Atherton (it wasn't the town of Atherton then). The Atherton family, who made their money in Chile, came up here, loved the place, and wanted to buy it from them, they bought it from him. But there's no record of the sale.

The other thing is, as I say, he was a friend of Sutter's and he also was a friend of Fremont's, because they had been friends in Kansas, where Fremont was stationed. So he had a lot of connection with early California history. He was on the Vigilance committee of 1855, came to San Francisco a good deal, that was Sam Forman, but anyhow, that's not too important.

Lets' get back to, the other thing is that the McClatchy kids and I went to summer camp together and went to Stanford together and we've known each other for years, the McClatchy's who own the Bee [M: The Bee, the Sacramento Bee, and there's still a lot of schools up there, after reading the paper this past week, lot of things named after the McClatchy family besides the Sacramento Bee] nice kids [M: they pretty much ran the town, I think] yes, they did M: [is there any pre-Shasta history of Anton Roman?] He came from Bohemian, which is now called Czechoslovakia [M: Not to Sacramento or San Francisco and then moved up to Shasta? Do we know how he ended up in Shasta?] I don't know how he got here. But I don't think he got here before 1850. My whole family was here by 1850, all four sides. [M: the way to check that would be to look in the Sacramento Register, and see if there's anything in that he was maybe in Sacramento at the time] I doubt it quite much [M: maybe he started in Sacramento and then made his way back down, who knows] I don't think so [M: who knows where he came from] I don't think so. I think he came across probably Nicaragua, and came up. He was a ticket from Europe, he ended up very bright.. Came to San Francisco and then went up to the gold rush. that's what I think but I don't know. I don't really know much about Anton Roman, except what he did in the book business.



Back to the present day of Books Inc. The other thing that I got involved in, or we got involved in too, was Paper Editions. Which was a wholesaler of the new kind of paperback. The old kind of paperback were pretty junky and pretty cheap and turned yellow very quickly and you couldn't keep them. And at one point, publishers began to publish paperbacks on real paper. They were much nicer looking. They were more expensive than the cheapies, the cheapies were 25 cents. I and a couple friends of mine started up Paper Editions, to be a wholesaler for this kind of good paperback, which we liked. The problem was, we got out of catalog, for booksellers round the country. We actually had warehouses in New York, St. Louis and San Francisco, or rather the Peninsula. But we supplied bookstores with these much better paperbacks and in order for people to know that it wasn't the junk of the cheesy ones that turned yellow, I invented the word quality paperbacks, and it's been used a lot since. Quality paperback editions. We put that on the catalog. I don't have one of those catalogs.

Well, we did that, I mean I was involved in too many things, lets face it, and I couldn't stay on top of all of it, and it was too much traveling. It was just too much entirely. We also started opening bookstores in shopping centers when they opened up. When Stanford Shopping Center opened up, of course, (grandfather/mother??) graduated from Stanford, I graduated from Stanford, my father. so we set up a store in Stanford Shopping Center and it was very successful. 1961. Same year we opened a store at Town & Country Village in San Jose and we're still there. We're still at Stanford Shopping Center [M: both in the same year?] yeah, then we opened a store in Coddington in Santa Rosa, and we're still there. Our local stores now include more, we have mostly kept, the faraway ones are too much work to run successfully, you just can't run a bookstore successfully too far away. The chains know this, but then they don't have to worry about success because they backed by special kinds of money that don't come out of the book business. [M: delete that comment. Specially in that they don't like us putting there in the first place. they are also the owners of Doubleday] no, they were good friends of mine, the owners of Doubleday [M: but the current owners, Barnes & Noble. I would not put that in print] The other thing is that in those days I used to go East twice a year to find out what was coming up for television shows, so I knew practically every publisher personally, they'd take me to lunch, and I take them to breakfast and we were all good personal friends. Now those people are all gone, they're all conglomerates, so it's a different world. Now, you don't need to know anything about the current Books Inc., cause you know it [M: I can give you all the current. I don't think we want to put anything in bashing Barnes & Noble] No! no, no, no [M: the Bee will want something like that ] no [M: well, why are you so much better than Barnes & Noble,] no [M: they've already tried to get that out of us] we've just had 143 years of experience making customers happy with books they will like and telling them the truth about books that are bad.



12 August 1994

Ms. Tamara Samsa  
Books, Inc.  
1020 Seventh Street  
Sacramento, CA 95814

Dear Tamara:

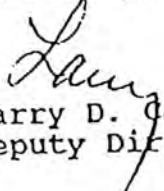
As promised, enclosed is a copy of the letter written by Books, Inc. president Lewis Lengfeld in 1963 to Ken Fry of the California State Fair. At that time, the State Fair managed the "100 Year Club" referred to in the letter (honoring businesses that had achieved 100 years of continuous operation), which had an annual dinner, part of the State Fair in September, for all existing club members and new members.

About twenty years ago the State Fair stopped doing that and the California Historical Society tried to continue the practice of honoring old businesses, but dropped the annual dinner. We received the files that pertained to the 100 Year Club, which is why we have this letter. The letter has a cover sheet which is obviously the script that was used in announcing the inclusion of Books, Inc. in the 100 Year Club. There is no date on that sheet, so I can only guess that the presentation took place at the 1963 State Fair, or possibly the following year. You may want to dig in your files around that period to see if you can find the certificate that was presented.

Also enclosed is a copy of a page from an 1864 San Francisco City Directory listing A. Roman & Co., and a copy of the back page of the 1861-62 directory which features an ad by A. Roman. Notice the change in address. There was no listing for A. Roman in the 1859-60 directory, even though Mr. Lengfeld's narrative says the store opened in 1859 (probably too late for inclusion). We do not have the 1860-61 edition.

We welcome the membership of Books, Inc. I have enclosed both our regular membership brochure and a historic business brochure. Many companies select the \$250 (Friend of CHS) level of annual membership support. For historic businesses we offer a recognition program which is described on an accompanying sheet. Please let me know if you have any questions. Thank you for your interest in the California Historical Society.

Sincerely,

  
Larry D. Campbell  
Deputy Director

Executive Director  
Michael McCone

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Edith L. Piness, Ph.D., Mill Valley

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San Francisco, CA 94109  
(415) 567-1843  
Fax (415) 567-2394

El Molino Viejo  
1120 Old Mill Road  
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# Overland Monthly

From Wikipedia, the free encyclopedia

***Overland Monthly*** was a monthly magazine based in California, United States, and published in the 19th and 20th centuries.

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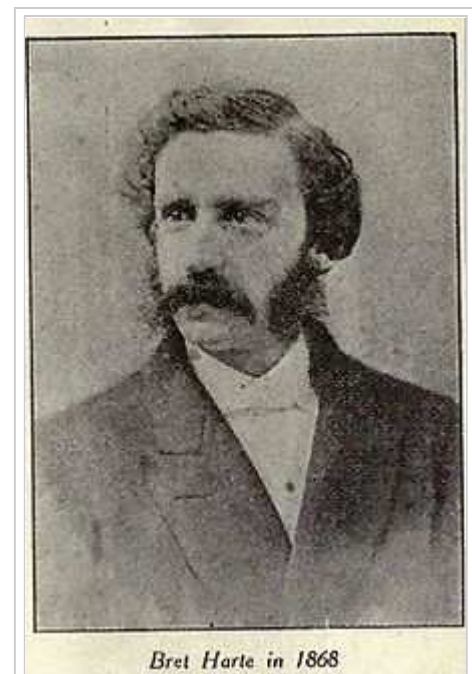
## History

The *Overland Monthly* was founded in 1868<sup>[1]</sup> by Anton Roman, a Bavarian-born bookseller who moved to California during the Gold Rush. He had recently published the poems of Charles Warren Stoddard and a collection of verse by California writers called *Outcroppings*.<sup>[2]</sup> The magazine's first issue was published in July 1868, edited by Bret Harte in San Francisco, and continued until late 1875. Roman, who hoped his magazine would "help the material development of this Coast", was originally concerned that Harte would "lean too much toward the purely literary". Harte, in turn, was skeptical at first that there would be enough quality content provided from local authors.<sup>[3]</sup> The first issue mostly included contributions from the "Golden State Trinity": Harte, Stoddard, and Ina Coolbrith.<sup>[4]</sup>

Despite the positive response from critics and the magazine's profitability, publisher Anton Roman sold the *Overland Monthly* in June 1869 for \$7,500 to John Carmany.<sup>[5]</sup> Harte immediately offered the new owner a list of demands, including a rise to \$200 a month and a guarantee of his complete editorial control of each issue.<sup>[6]</sup> Carmany agreed to his terms, and Harte was able to leave his job at the San Francisco Mint to devote his full attention to the *Overland Monthly*.<sup>[7]</sup> The publication continued to thrive in this period; Mark Twain reported that he had "heard it handsomely praised by some of the most ponderous of America's literary chiefs."<sup>[6]</sup>



*The Overland Monthly*, 1869



Bret Harte, 1868

In the September 1870 issue, Harte published what became his most well-known work, "Plain Language from Truthful James", later known as "The Heathen Chinee".<sup>[7]</sup> That year, with his popularity soaring, Harte considered a professorship at the University of California, Berkeley or an offer to purchase the *Overland Monthly*, but declined both. Instead, he left California and traveled east to seek broader literary fame.<sup>[8]</sup>

The original publishers, in 1880, started *The Californian*, which became *The Californian and Overland Monthly* in October 1882. In January 1883, the effort reverted to *The Overland Monthly* (starting again with Volume I, number 1). It was based in San Francisco until at least 1921.<sup>[9]</sup> In 1923 the magazine merged with *Out West* to become *Overland Monthly and the Out West magazine*, and ended publication in July 1935.

## Contributors

Noted writers, editors, and artists associated with the magazine included:

- Ambrose Bierce
- Alice Cary
- Willa Cather
- Frona Eunice Wait Colburn
- Bret Harte
- Ina Coolbrith
- Edgar Fawcett
- Henry George
- John Brayshaw Kaye
- Clarence King
- Jack London
- Josephine Clifford McCracken
- Joaquin Miller
- John Muir
- Hugo Wilhelm Arthur Nahl
- Lola Ridge
- Charles Taze Russell
- Stephen Powers
- William Saroyan
- Hermann Georg Scheffauer
- Clark Ashton Smith
- Charles Warren Stoddard
- Augustus Gabriel de Vivier Tassin
- Mark Twain
- Joseph Widney

Editors include:



SF Chronicle Mutt and Jeff advertisement in the *Overland*, 1916



- Millicent Shinn 1882-1894

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  2. Tarnoff, Ben. *The Bohemians: Mark Twain and the San Francisco Writers Who Reinvented American Literature*. New York: The Penguin Press, 2014: 148. ISBN 978-1-59420-473-9
  3. Tarnoff, Ben. *The Bohemians: Mark Twain and the San Francisco Writers Who Reinvented American Literature*. New York: The Penguin Press, 2014: 149. ISBN 978-1-59420-473-9
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  8. Nissen, Axel. *Bret Harte: Prince and Pauper*. University Press of Mississippi, 2000: 59–60. ISBN 1-57806-253-5
  9. [1] (<https://books.google.com/books?id=m4gxAQAAMAAJ&printsec=frontcover&dq=%22overland+monthly%22+%22san+francisco%22&hl=en&sa=X&ei=NKrQU9PNHMy3yAT5mIA4&ved=0CCEQ6AEwAQ#v=onepage&q=%22overland%20monthly%22%20%22san%20francisco%22&f=false>)
- Online Books (<http://onlinebooks.library.upenn.edu/webbin/serial?id=overland>): University of Pennsylvania



## External links

- Archive 1868–1900

(<http://www.hti.umich.edu/m/moajrnl/browse.journals/over.html>): University of Michigan

- More issues, into the 1900s (<https://archive.org/search.php?query=overland%20monthly>): Archive.org
- Guide to the Overland Monthly Records (<http://www.oac.cdlib.org/findaid/ark:/13030/tf9x0nb4pr/>), at The Bancroft Library

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Wikimedia Commons has media related to ***Overland Monthly***.

Categories: American monthly magazines | Media in the San Francisco Bay Area  
| Defunct American literary magazines | History of California | History of the American West  
| Magazines established in 1868 | Magazines disestablished in 1923  
| Magazines published in California

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Bohemianism flourished in nineteenth century America, especially in the unfettered West. Freedom, that ingredient so necessary for Bohemian existence, was at the heart of the new republic. The Constitution of 1787 and its subsequent Bill of Rights, ratified by 1791, opened the way for nineteenth century opportunities. With most of the good land in the East already taken, the West beckoned as the land of the future.

In the early 1840's, wagon trains began their transcontinental migration, following what became known as the Overland Trail. But it wasn't until the 1849 California gold discovery that the great onslaught of people descended on the West Coast. Tens of thousands came looking for their golden opportunity. San Francisco, with its wonderful bay and central location, both in proximity to the gold fields and as a coastal port, was destined to become the cultural and economic hub of the Far West.

To this city in December of 1851 came a young gold seeker named Anton Roman, fresh from his claim at the fabulously rich Scott's Bar, with over a hundred ounces of gold dust in his pack. At the bookstore of Burgess, Gilbert and Still he was persuaded to exchange some of his gold for books, which he intended to sell to the miners in their winter camps. The venture turned out to be so profitable that the lad abandoned his mining and went into the book business fulltime. By 1859 he had opened a permanent bookstore on Montgomery Street in San Francisco. From his position in the bookstore, Roman saw the need for books which



Anton Roman, first publisher of the Overland Monthly.



Nancy Pelosi  
Democratic Leader

December 2014

Dear Friends,

I am proud to join my San Francisco friends and neighbors to celebrate the 40<sup>th</sup> anniversary of Books, Inc. in Laurel Village. Books, Inc. shines as a true neighborhood bookstore, known for its friendly customer service and for providing our community with literary events and activities for all ages.

Books, Inc. has survived the onslaught of national chains and continues to thrive in the digital age. It is critical to our national character that independent bookstores survive and prosper. In an increasingly digitalized world, we must embrace the new while keeping the best of the old.

Books, Inc. is where I would love to browse away an afternoon.

Best regards,

A handwritten signature in dark ink that reads "Nancy Pelosi". The signature is fluid and cursive, with a small dot above the 'i' in Pelosi.

NANCY PELOSI  
Democratic Leader





Senator Dianne Feinstein  
Washington, D. C.

November 27, 2014

Books, Inc.  
1501 Vermont Street  
San Francisco, CA 94107

Dear Friends:

It is a great pleasure for me to join Books, Inc. in celebrating the 40<sup>th</sup> anniversary of the California Street location in San Francisco.

San Francisco has many amazing bookstores, and this is one of the best. It is a great honor for me to congratulate you and your staff for your 40 years of devotion and hard work. Your Laurel Heights location is consistently a welcoming and familiar place for me to purchase books. Books make wonderful gifts and when I want to find just the right one, I come to your store. Thank you for always being so helpful each time I come in and taking the time to locate exactly what I am looking for. It is this type of personal service that makes this store a San Francisco gem.

As a United States Senator representing the people of California, I commend Books, Inc. for providing an outstanding service to the people of San Francisco. I wish you a wonderful 40<sup>th</sup> anniversary celebration, and continued success in the years to come.

Sincerely,

Dianne Feinstein  
United States Senator

## **The Oldest Bookstore in the West Turns 160** <sup>[1]</sup>

By [Karen Schechner](#) <sup>[2]</sup> on Wednesday, Jul 13, 2011

How do you celebrate a 160-year-old bookstore that's weathered big box stores and Amazon.com, as well as the Gold Rush, the Civil War, and nearly every San Francisco earthquake on record? With a lot of parties... California's [Books Inc.](#) <sup>[3]</sup>, is hosting 35 small celebrations at its Laurel Village location, 10 at Mountain View, five at Opera Plaza, and "other than that we just eat cake every day," said co-owners Michael Tucker and Margie Scott Tucker.

The West's oldest bookstore got its start in 1851 when Anton Roman, who struck it rich in the California Gold Rush, traded some gold for books and founded a bookshop in Shasta City. Later that decade, he opened a permanent bookstore on Montgomery Street in San Francisco.

Over the years, the store changed hands a few times, and during the 1906 earthquake it burned to the ground. The business became Books Inc. in 1946, when Barbara Thompson and Lew Lengfeld opened a store at the Fairmont Hotel. In the following years, they expanded to locations in Seattle, Southern California, New Mexico, Dallas, and Denver.

When Lengfeld passed away in 1996, he left [Books Inc.](#) <sup>[3]</sup> to a few trusted employees, including Michael Tucker and Michael Grant. "It was good news that we were left the business, and it was bad news that we were left the business," [Tucker has said](#) <sup>[4]</sup>. It was after the big-box stores had cut deeply into the bookstores' margins, and, to save the company, the new owners had to close 13 of 15 stores and file for Chapter 11.



Michael Tucker and Michael Grant

By the time Books Inc. emerged from Chapter 11 in August 1997, only Grant and Tucker remained as owners. Grant was responsible for the business' administration, and Tucker oversaw operations. When Grant suffered a fatal heart attack in 2000, Tucker became president of Books Inc. and worked to carry out their plans to open three additional stores during the next 12 months.

In the succeeding years, the business, which is co-owned by Grant's son, Nikolai, and his wife, Shannon, has grown to 13 stores, including three Compass Books locations — one in the Downtown Disney District in Anaheim, and two at San

Francisco International Airport, the newest of which opened this year.

Continually adapting to the changing retail environment has been key to Books Inc.'s survival. The store hosted its first commercial TV book review program in 1950, and, more recently, developed a robust e-marketing program. Tucker noted that he and Margie Scott Tucker, who serves as the store's director of marketing and human resources, haven't had much choice about the continual reinvention of Books Inc. "It



was out of necessity. We learned when we came out of Chapter 11 ... that we needed to continually reinvent what we do and how we do it," he said.

The recent decline of the big box bookstores isn't something that Books Inc. is celebrating. But, Tucker noted, "There are tremendous opportunities to connect with new customers and reconnect with old ones. And the value of all independents has gone up because they can quickly adapt to the changing needs of the community."

In fact, many communities that don't have a Books Inc. now want one; however, there are no immediate plans for another expansion. Store management is spending the rest of 2011 renovating existent stores.

Tucker is approaching the current rise of e-books "just as everyone else is — cautiously," he said. "We are first and foremost a bookseller, and our job is to sell books in all formats to our customers. However, Google eBooks are a great addition that gives us the opportunity to serve customers who choose to read in that format."

Working closely with other booksellers both before and during his recently concluded tenure as ABA president has helped his business. "The shared knowledge amongst booksellers is probably one of the greatest advantages in the independent community," Tucker said. "The business acumen that we have picked up from the Winter Institute, BEA, and my time on the Booksellers Advisory Council and the ABA Board, has influenced our day-to-day business."

After decades with filled with ups and downs — building events series and an online presence, contending with the recession, and navigating e-books — Tucker isn't daunted. "We're still having fun," he said.

### Categories:

[About Bookstores](#) <sup>[5]</sup>

[News - Bookselling](#) <sup>[6]</sup>

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[4] <http://news.bookweb.org/news/spotlight-aba-board-candidate-michael-tucker>

[5] <http://www.bookweb.org/btw-topics/about-bookstores>

[6] <http://www.bookweb.org/btw-topics/news-bookselling>



The Press , a sculpture by Shawn HibmaCronan, in the window of Books Inc.'s newest Compass Books location at San Francisco International Airport.



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History / Only in SF

## Not Dead Yet: The 10 Oldest Businesses in San Francisco

Posted By V. Alexandra de F. Szoenyi on Fri, Aug 14, 2015 at 10:14 AM

San Francisco culture isn't dead (yet). That's the message of **this week's issue of *SF Weekly***, which profiles eight venues that opened in the past year.

But the city's culture is changing, which has been true since the Gold Rush, when the population increased by the thousands almost overnight. Today, with rents exploding, new residents arriving, old residents leaving, and businesses shuttering, natives grasp onto anything familiar.

Standing like proud, battleworn survivors for more than a century, the following businesses represent classic San Francisco.

**Tadich Grill**  
240 California St.  
Est. 1849  
tadichgrill.com







Tadich Grill is not only San Francisco's oldest restaurant, but the oldest in California. Nikola Budrovich, Frano Kosta, and Antonio Gasparich opened the Coffee Stand on Long Wharf in 1849, serving fresh fish over charcoal to those on the pier (before California was even a state). Coffee Stand eventually became the New World Coffee Saloon, then the Cold Day Restaurant, when one of its bartenders, John Tadich, bought it in 1887. Today, Tadich Grill is still a seafood restaurant serving the freshest catches, and is still as popular as ever. It doesn't take reservations — probably because it doesn't have to. Celebs will wait for tables right along with you.

**Boudin Bakery**  
**Flagship: 160 Jefferson St.**  
**Est. 1849**  
**boudinbakery.com**

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Would you try to get your hands on the Hamilton tickets at the SHN Orpheum Theatre?

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In 1849, sourdough met San Francisco, and neither was the same again. Isadore Boudin opened a bakery in North Beach to cater to the influx of miners, and discovered that the city's air, combined with wild yeasts, created a tangy flavor that proved irresistible. San Francisco sourdough was born. The coolest part is we all get to savor that same distinctive flavor from 1849 because Boudin uses the same starter or "mother dough" from that year (the recipe for which Louise Boudin saved from the 1906 earthquake-cum-fire).

**Old Ship Saloon**  
**298 Pacific Ave.**  
**Est. 1851**

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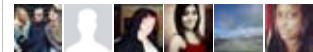


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This week's Yesterday's Crimes is about the kidnapping and murder of Father Patrick Heslin in 1921.



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clipping at Brava Theater Sept. 11

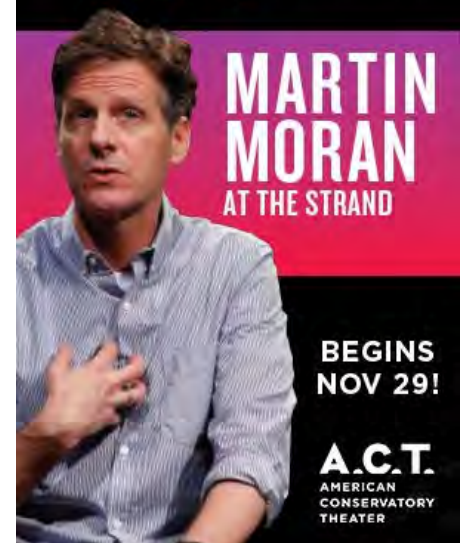


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In 1849, a ship named the Arkansas got caught in a storm and crashed onto Alcatraz. It was towed to the corner of Pacific Avenue and Battery Street, part of the infamous Barbary Coast in 1851. There, Joe Anthony tore a hole in the side of the ship, added a plank, and made it into a saloon called the Old Ship Ale House, complete with a sign reading "gud, bad, and indifrent spirits sold here." James Laflin, a cabin boy on the Arkansas, became the bartender, with the shadiest of side jobs. He was a Shanghaier, meaning he would get men drunk, drug them and/or knock them unconscious, and sell them as crew to departing ships (some to Shanghai).

The ship that was The Old Ship Ale House was dismantled in 1867 and replaced by a brick building, with a hotel located above the bar. It was renamed the Old Ship Saloon, then Bricks Bar & Grill in 1907, and during WWII, contained a brothel upstairs for servicemen. It has now returned to being called The Old Ship Saloon and is the oldest drinking site in San Francisco, although, if you drink there today, you're no longer in danger of waking up on the other side of the world.

**Books Inc.**

**Headquarters: 1501 Vermont St.**

**Est. 1851**

**booksinc.net**



In 1851, Anton Roman made big money off of the Gold Rush and decided to open Shasta City bookshop (inaugurating the first San Francisco locale in 1857). Roman began publishing books by literary greats such as Bret Harte and Mark Twain in 1863, but eventually sold the shop in 1880. After changing owners several times, losing its Montgomery Street location to the 1906 earthquake, and numerous name changes, the shop, now called Books Inc., reemerged in the Fairmont Hotel in 1946. Today, Books Inc. stands as the West Coast's oldest independent bookseller, with 11 California stores (four of them in San Francisco). Seeing as several of our city's bookstores have vanished over the years, that's quite the feat.

#### **Wells Fargo**

**Headquarters: 420 Montgomery St.**

**Est. 1852**

**[wellsfargo.com](http://wellsfargo.com)**





1853, San Francisco.  
Wells Fargo's first office in the West,  
which opened on July 13th, 1852.



It's hard to imagine banking without the name Wells Fargo, but it wasn't until July 18, 1852, that Henry Wells and William G. Fargo (also founders of American Express) opened Wells Fargo & Company for business in San Francisco and Sacramento. The company bought gold from customers and, in exchange, gave paper bank drafts, as well as offered express freight and messaging services via the iconic stagecoach. As of July 2015, it is the world's largest bank, with offices in 36 countries. It's still headquartered in San Francisco.

**Shreve & Co.**  
**117 Post St.**  
**Est. 1852**  
**[shreve.com](http://shreve.com)**



George C. and Samuel Shreve were sure of one thing — the instant millionaires of the Gold Rush were going to want to spend that money. As a result, the Shreve Jewelry Company opened in 1852 at 139 Montgomery Street, offering the nouveau riche luxurious European home goods and fine jewelry. The store moved around the city before settling into the newly constructed Shreve Building at 200 Post Street in March 1906. The following month, the 1906 earthquake struck; despite some damage, the Shreve Building survived intact.

While the interior was being remodeled, Shreve set up shop in Oakland for two years. The store closed briefly during WWI so that silversmiths could make airplane parts, but otherwise it's remained a constant in San Francisco's Union Square for close to a century. Sadly, it was announced this year that Harry Winston would move into the Shreve Building, as Shreve's lease was up and the building's owner accepted a higher bid. Refusing to fade into history, Shreve had a massive sale and moved a block away.

**Levi Strauss & Co.**  
**Headquarters: 1155 Battery St.**  
**Est. 1853**  
**[levistrauss.com](http://levistrauss.com)**





It's hard to believe the first pair of jeans were made all the way back in 1873, right here in San Francisco, and remain arguably the most universal apparel item in the world. In 1853, Levi Strauss arrived in San Francisco to sell wholesale dry goods, met tailor Jacob Davis, and together they created durable pants reinforced with copper rivets, perfect for Gold Rush miners. (We really owe a lot to those gold diggers, don't we?) The Levi's factory on Valencia Street near 14th is no more, but Levi's jeans are one of SF's greatest inventions.

**The Old Clam House**  
**299 Bayshore Blvd.**  
**Est. 1861**  
**[theoldclamhousesf.com](http://theoldclamhousesf.com)**



You know an establishment is old when it opened the same year Abraham Lincoln became President. The Old Clam House was called The Oakdale Bar & Clam House when it debuted in 1861, on what was then the waterfront (when Bayshore was actually a bay shore). Ambrose Zurfluh and wife Anna offered seafood to the masses enjoying San Francisco's waters. The Old Clam House still cooks up nautical delights 150 years later, and has the distinction of being the oldest SF restaurant that has remained in its original location.

**The Saloon**  
**1232 Grant Ave.**  
**Est. 1861**  
[sfblues.net/saloon.html](http://sfblues.net/saloon.html)





Ladies and gentleman, The Saloon is officially San Francisco's oldest bar. Opened in 1861 by Ferdinand E. Wagner, on what was then 308 DuPont Street, it has remained in the same location (now 1232 Grant Avenue) ever since. Back then, it was christened Wagner's Beer Bar. Now, fast forward to 1906 and that infamous earthquake-cum-fire that devastated the city. Firemen rushed to save the building from catching on fire — and succeeded (although word has it that the firemen really just wanted to protect their favorite brothel upstairs). Another reincarnation in the 1960's and 70's transformed The Saloon into a popular blues bar, and in 2015, you can still catch live music daily while enjoying your favorite adult beverage.

**Fior d'Italia**  
**2237 Mason St.**  
**Est. 1886**  
**fior.com**



Fior d'Italia is another restaurant that is the oldest of its kind (Italian) in both San Francisco and California. Opened by Angelo Del Monte on May 1, 1886, it served miners stopping in San Francisco for supplies, as well as clients of a bordello in the same building. Within a week of the 1906 earthquake, Fior was serving food to the homeless, despite having lost its own building. Soon, it flourished into a grand establishment, with a band that entertained greats like Rudolph Valentino and Mary Pickford during Prohibition. Ever headstrong in the face of adversity, Fior d' Italia has survived fires, earthquakes, location changes, and a brief closure in 2012 to remain a classic San Francisco institution.

\*Ghiradelli Chocolate Company, another iconic SF institution, was not included on this list. But since it was founded in 1852, it deserves a special mention here.

**If you are being attacked by three people, would you use any means possible to save your life?**

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# BEA 2016: Books Inc is PW's Bookstore of the Year

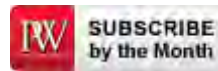
By Anisse Gross | Apr 15, 2016



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Considering that Books Inc.'s history goes back to 1851, when Bavarian publisher and book dealer Anton Roman struck gold in Shasta City, Calif., it seems about time the bookstore, whose tagline is "The West's Oldest Independent Bookseller," garnered *PW*'s Bookstore of the Year Award. When nominating the store, Donna Paz Kaufman of the Bookstore Training & Consulting Group wrote, "In over 20 years of working with *PW* on the awards, it was clear that the book industry often assumed some booksellers had already won. I think this is especially true for California-based Books Inc."

Having weathered every challenge possible since its founding, Books Inc. demonstrates its commitment to bookselling, even in difficult circumstances. From Shasta City, Roman went on to open the first bookstore in San Francisco, in 1857, where he began publishing books and magazines until the 1906 earthquake destroyed it. Since then, the store has changed hands several times, until Lew Lengfeld purchased the business and incorporated it as Books Inc. in 1946. The company expanded to Seattle, Southern California, New Mexico, Dallas, and Denver through the 1950s, and by the 1970s there were 26 stores along the West Coast.

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When Lengfeld died in 1995, he left the company to employees Michael Grant and Michael Tucker. The timing was unfortunate; the expansion of large chains and the recession resulted in Books Inc. filing for Chapter 11 bankruptcy in order to restructure and save the company, which meant closing 13 of the 15 remaining stores.

By 1997, Grant and Tucker were able to turn the company around, and by 1998 the company had grown to five stores. Currently, Books Inc. has 11 outlets throughout the San Francisco Bay area, including two airport



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locations, and a central office and warehouse in San Francisco. All stores are general interest and between 3,500 and 5,000 sq. ft., with large children's sections. Tucker thinks this is a good size for the San Francisco Bay area: large enough to accommodate events, but small enough not to break the bank in the wildly expensive rental market.

Michael Grant died in 2000; Books Inc. is now co-owned by Tucker, the president and CEO; Margie Scott Tucker, director of marketing & human resources, who is married to Tucker; Nikolai Grant, senior buyer; and

Shannon Grant, senior children's buyer, and Nikolai's wife. Nikolai is Michael Grant's son and inherited his portion of the company upon Michael's death.

Though Books Inc. has multiple locations, for Tucker it's important that each location retain autonomy when making decisions, particularly about stock. There is a restock buyer in each store, which means it can select inventory that matches the needs of the neighborhood; the buyers also work directly with local schools, authors, and community groups, ensuring an authentic relationship with their customers. And for now, 11 stores is a good size for the company. Tucker says there isn't a target number in mind for total stores, and it has a lot to do with where competitors exist. "We wouldn't open in a location where there is another independent bookstore. There are more opportunities now in the Bay Area with the exodus of the large chains, and there has been an expansion of several local indies," Tucker says, adding, "I don't want to get so big that I don't know all our staff on a first-name basis."

On winning the award, Tucker says, "We didn't do this by ourselves." He adds, "This is something that's collectively shared. If it weren't for the relationships that we have with every aspect of the trade and fellow booksellers, this wouldn't happen. For me, it's really thrilling because it's gratifying for staff to get that kind of recognition."

The business has faced hard times. "Everything has been thrown at us," Tucker says, "and will continue to be." But one thing he's not concerned about is Amazon, particularly the opening of its bricks-and-mortar locations. "Those stores are going to suck," he says. "They were terrible publishers, and they're not going to be bookstore people. There's an authenticity to this trade."

Though Tucker believes shopping online works when consumers know what they want, it's "a terrible place to look for something when you don't know what you want." It's this discovery aspect that's still missing from shopping online for books, according to Tucker, who thinks that, so far, there's no replacement for hand-selling, something Books Inc. prides itself on. Though Books Inc. has an active online presence, e-books are not a large factor; selling print online does well and is most useful for customers who want to see complete inventories online, place orders, and pick up their purchases at a neighborhood location.

Margie Tucker handles a variety of things, including HR and events; the company calls events "the experience you can't download." Michael Tucker says events play an extremely important role in getting people into the store and reaching new readers. Each location has its own event coordinator, who hosts and handles scheduling. Overall, last year Books Inc. hosted 1,200 events, which included in-store and offsite book signings, book clubs, school shopping nights, book fairs, and story times.

The stores also have more than 30 book clubs that meet in the different locations each month, with some led by staff, and others run by outside organizations that bring their book clubs to the stores.

The company maintains a close involvement with the communities it serves. It continues to develop partnerships with schools, libraries, and other organizations that support literacy, including the 826 Valencia Scholarship Program. Last year, Books Inc. had its most successful school book fairs year, programming 27 fairs in 2015.

Another area that has done well recently is B2B sales. Books Inc. took advantage of the exodus of Borders to create a department to expand B2B sales and outreach, and in 2015 attendance at B2B events across all stores increased markedly over 2014.



Because young readers continue to show their love for print books, Books Inc. makes sure that all its stores have solid children's sections. At one of the company's oldest locations, Laurel Village in San Francisco, children's specialist Summer Laurie, who has been there since 2007, says, "It's not run-of-the-mill retail; you're part of something when you work here. When I started, I said I wanted to run a mother/daughter book club, and they made it happen. Ownership recognizes that the employees they hire have expertise and passion. Now, as a frontline bookseller, I can bring in whatever books I want to bring in. I don't know that that's always possible at other stores. My mother/daughter book club is still going strong."

Calvin Crosby, executive director of the NCIBA, who worked at Books Inc. for about a decade and helped open, design, and manage several stores, says, "One of the things that doesn't get talked about is Michael Tucker's generosity. I remember when he paid all the volunteers for the Books by the Bay festival. He's also very dedicated in cultivating the careers of young booksellers, including paying for them to go to regionals and workshops. His generosity goes unrecognized so often because he's so quiet about it." Crosby also cites Tucker's willingness to help other store owners. "[Tucker's] lease-negotiation skills are the best in the industry. He always has time to help someone look at the fine print and ask the questions they didn't know they needed to ask," Crosby says. "I don't know if I would've gotten to this place without the skills they gave me. I have so much gratitude."

As he looks ahead, Tucker cites occupancy and payroll costs—and how the industry will respond to that—as potential problems for indie stores. Despite the difficult retail climate in San Francisco, from payroll to lease rates, Tucker remains bullish. In 2015 Books Inc. moved its Berkeley store to a new location, completely remodeled its airport locations, and began construction on a store in Santa Clara for a tentative June 2016 opening date. Books Inc. will close its store on Market Street in San Francisco's Castro neighborhood when the lease expires at the end of June. Tucker says the store was in the red eight of the last 10 years. "We regretfully could no longer justify keeping the store open," Tucker says.

Crosby says that when thinking of Books Inc., "*Tenacity* is the word that comes to mind. The company has a long legacy of dedication to bookselling that has allowed them to face all those challenges. Anytime they get knocked down, they come back stronger and better."

As Kaufman wrote in her letter nominating Books Inc. for this award, "Today, with 11 stores in markets where rent factors are high and selecting the right location is a challenge, Books Inc. stands as not only a model for retail bookselling, its history proves the value of resilience, creativity, persistence, and teamwork."

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A version of this article appeared in the 04/18/2016 issue of *Publishers Weekly* under the headline: Books Inc.: 'PW' Bookstore of the Year

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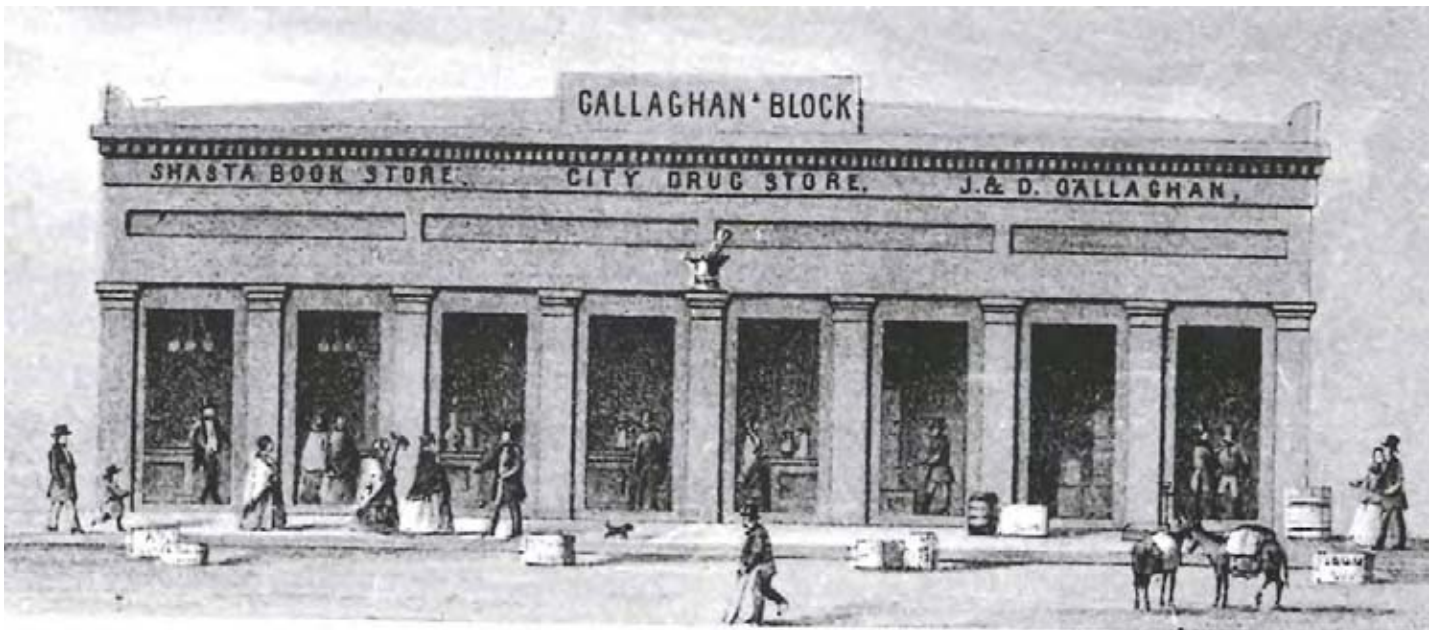
# Shasta Historical Society

## California's Oldest Bookseller Originated at Shasta

🕒 September 7, 2016   📁 Uncategorized   🔗 Anton Roman, Callaghan's Block, City Drug Store, Cornelius Roman, Daniel Callaghan, Eliza K. (Fletcher) Roman, J. & D. Callahan, Jeremiah Callaghan, Main Street, Nettie Roman, Parker House, Publishing, Roman's Books, Shasta, Shasta Book Store   👤 shastahistorical

A man named Anton Roman, formerly of Bavaria, arrived in California in 1849 and settled at Shasta in 1850. Roman worked at the nearby placer mines earning his fortune, also mining on the Trinity, Klamath and Siskiyou Rivers. He was a well-educated person who loved to read and he dreamed of establishing a book store to share his passion for books. His dream became a reality in 1851 when he established Roman's Books in Shasta.

On June 14, 1853 a fire turned Shasta's business district to ashes within thirty-three minutes from the start of the fire. The fire started around 5pm in the Parker House and it was a major loss to the entire community. Roman lost a total of \$4,000 worth of inventory that night. Although the fire was devastating eventually Roman would recover.

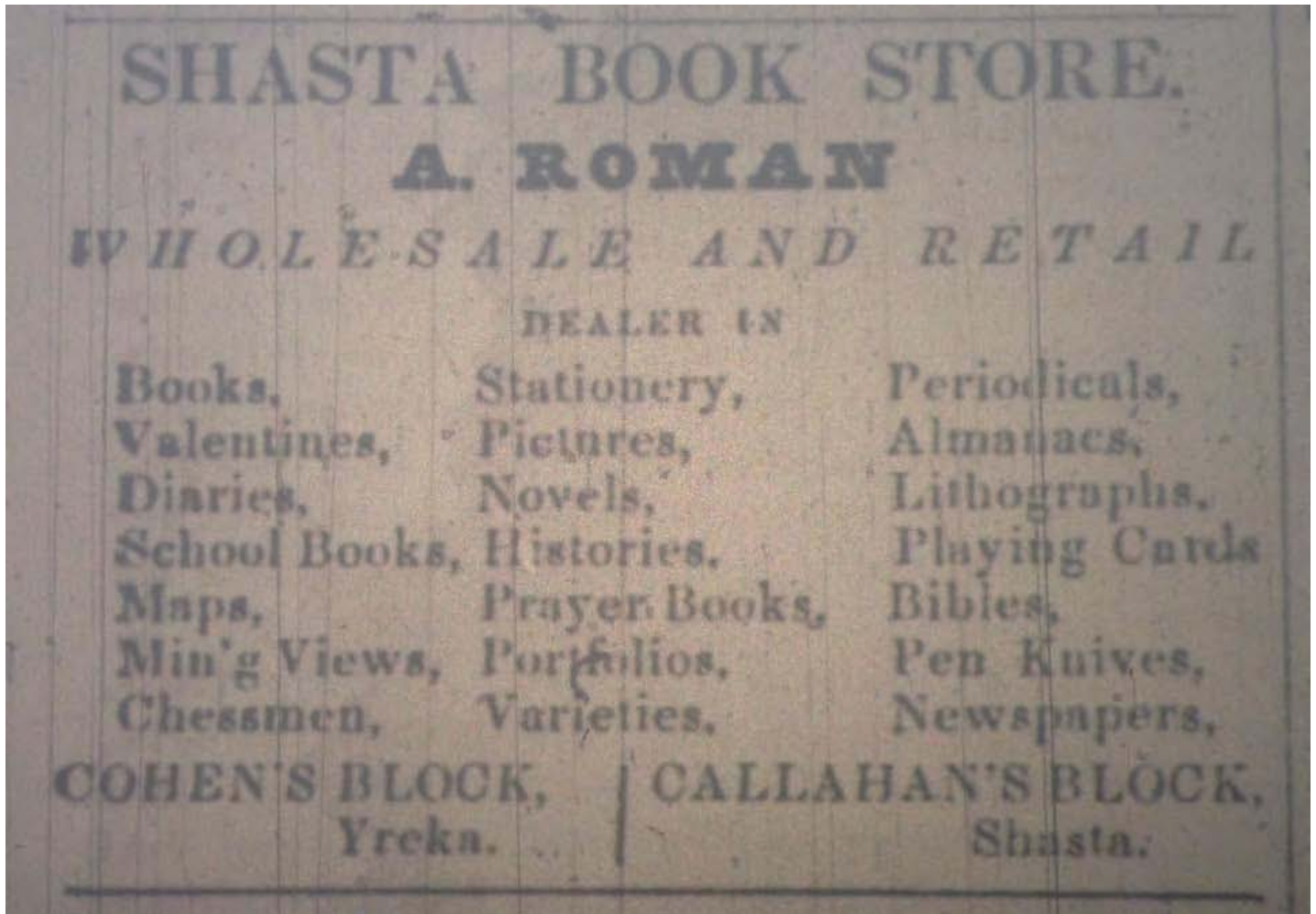


*This postcard shows the exterior of Callaghan's Block, owned by Jeremiah and Daniel Callaghan. The Shasta Book Store, proprietor Anton Roman, occupied the far left storefront. Courtesy Shasta Historical Society.*

Two years later, Anton reestablished his store as the Shasta Book Store in a brand new fire-proof brick building called Callaghan's Block, and it was located on Main Street. He rented the department store from brothers Jeremiah and Daniel



Callaghan. By 1856 Roman had opened another branch of his book store in Yreka, formerly called Shasta Butte City, on Cohen's Block.



*This is an advertisement for the Shasta Book Store the proprietor was Anton Roman. The advertisement was printed in the Shasta Courier newspaper on Saturday, March 1, 1856. Note: the misspelling of the surname of Callaghan. Courtesy of Shasta Historical Society.*

In 1857 Anton opened a branch of his book store in San Francisco and started publishing books in 1863. Roman was married in San Francisco on June 3, 1864 to Eliza K. Fletcher. The newlyweds returned to Shasta briefly and then they relocated back to San Francisco. To this union there were two children born: Cornelius Roman and Nettie Roman. In 1868, Anton began publishing the popular Overland Monthly, a California based magazine that was edited by his friend, famous writer and poet, Bret Harte.

Anton and his family were still living in San Francisco in 1870 and this is where his children grew up and were educated. Roman kept close ties with his friends in Shasta and he visited the area frequently, especially on business trips. The 1880 U.S. Census lists his occupation as a book publisher, and eight years later he was dabbling in real estate. The pioneer continued both jobs into the twentieth century, until he died on June 23, 1903; he was 79 years old. Anton Roman is buried in the Mountain View Cemetery in Oakland. His wife survived him and later died in San Francisco on March 21, 1925 at the age of 79. Their children continued living in the San Francisco Bay Area.





*This sign marks the historic site of the Callaghan's Block in Shasta. The Shasta Book Store owned and operated by Anton Roman would have been one of three stores located on this lot inside Callaghan's Block. The sign was placed by the Shasta State Historic Park. This photograph was taken on May 26, 2016. Courtesy of Jeremy Tuggle.*

Anton Roman the noted California bookseller had an amazing legacy which survived him and his book store, although the business changed owners over the years, it remains one of the oldest businesses in San Francisco according to **Books Inc.** On their website they claim the following: "Books Inc.'s origin dates back to the Gold Rush Days of 1851 when Anton Roman struck it rich in Shasta California and set himself up in business selling books. That small bookstore was moved, bought, sold, burned, rebuilt, renamed and became Books Inc., as we know it today in 1946." That's quite an achievement for California's oldest bookseller which includes a Shasta connection. There is a timeline on the web-site as well which documents each and every change the business experienced since being founded by Roman.





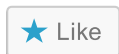
*Jeremy M. Tuggle,  
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