



SAN FRANCISCO PLANNING DEPARTMENT

Legacy Business Registry Case Report

HEARING DATE: NOVEMBER 6, 2019

THIS REPORT PROVIDES RECOMMENDATIONS FOR THE FOLLOWING FIVE (5) LEGACY BUSINESS REGISTRY APPLICATIONS.

- Case No. 2019-020087LBR, 2121 Market Street, Academy of Ballet
- Case No. 2019-020093LBR, 916 Grant Avenue, Li Po Lounge
- Case No. 2019-020094LBR, 1802 Hays Street, The Presidio, Lyra Corporation
- Case No. 2019-020095LBR, Pier 28 #1, The Embarcadero, Rebuilding Together San Francisco
- Case No. 2019-020098LBR, 941 Cole Street, Zazie Restaurant

The associated Legacy Business Registry Applications are not printed for distribution due to their size, but are available online at: <https://sfplanning.org/hearings-hpc>

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Filing Date: October 9, 2019
Case No.: 2019-020087LBR
Business Name: Academy of Ballet
Business Address: 2121 Market Street
Zoning: Upper Market NCT (Neighborhood Commercial Transit) Zoning District
40/50-X Height and Bulk District
Block/Lot: 3543/012
Applicant: Zory Karah, Director
2121 Market Street
San Francisco, CA 94114
Nominated By: Supervisor Rafael Mandelman
Located In: District 8
Staff Contact: Shelley Caltagirone - (415) 558-6625
shelley.caltagirone@sfgov.org

BUSINESS DESCRIPTION

The Academy of Ballet (the “Academy”) was established in 1953 by Edward Sassoon and has operated continuously and at the same location since then. The Academy of Ballet is a ballet school offering training for children, adults, students preparing for a professional career and others who are studying ballet for its many benefits. Sassoon was a businessman and the father of the Ballerina Janet Sassoon, for whom is established the school. When Janet Sassoon retired from her dancing career, she returned to San Francisco and directed the Academy of Ballet until 1989 when the business was purchased by Richard Gibson and Ezra (Zory) Karah.

Since its inception in 1953, the Academy has operated under the direction of several prominent figures in the world of dance. The first directors were Guillermo Del Oro and Carolyn Parks, both highly esteemed classical ballet instructors. In 1958, Alan Howard, a principal dancer of the Ballet Russe de Monte Carlo, became the director. Upon his retirement, Janet Sassoon, a famous ballerina and the daughter of original business owner Edward Sassoon, assumed the direction until 1989 when Richard Gibson and Zory Karah, dancers and ballet masters of world renown became the business owners and directors of the Academy of Ballet. Zory Karah became the sole owner of the Academy of Ballet in 2013.

The business is located on the south side of Market Street between Church and 15th streets in the Castro neighborhood. It is within the Upper Market NCT (Neighborhood Commercial Transit) Zoning District and both 40-X and 50-X Height and Bulk Districts.

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*

The business was founded in 1953.

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

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

- i. Academy of Ballet has operated continuously in San Francisco for 66 years.
- ii. Academy of Ballet has contributed to the history and identity of the Castro neighborhood and San Francisco.
- iii. Academy of Ballet is committed to maintaining the physical features and traditions that define the organization.

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

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

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

Yes. 2117-2123 Market Street (aka new Era Hall) is local landmark number 277. The building conveys its significant architectural qualities as the work of a master architect, August Nordin, while employing innovative structural techniques. The building is also significant for its association with the rebuilding of San Francisco after the disaster of 1906, the establishment of Upper market Street as a commercial corridor, and for its association with the Visalia Stack Saddle Company.

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

Yes. The property has a Planning Department Historic Resource status codes of "A" (Historic Resource Present) due to its listing in Article 10 of the Planning Code as a local landmark.

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

No.

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

Yes. The opening of the Academy of Ballet in 1953 was featured in Dance Magazine. The magazine Dance World included an article featuring Richard Gibson and the Academy of Ballet in its 1996 issue. Zory Karah and the Academy of Ballet adult division were featured in Dance Teacher Now in its February 2011 issue. Scenes from the 1981 movie "She Dances Alone" were filmed at the Academy of Ballet. The movie was drama documentary about Kyra Nijinsky, the daughter of the legendary Russian dancer Vaslav Nijinsky. The Academy of Ballet was featured in Armistead Maupin's "Tales of The City" and more recently in the New York Time's best seller "The Immortalists" by Chloe Benjamin, herself a former student at the Academy. The Academy of Ballet has received resolutions from both the State of California and City and County of San Francisco honoring Richard Gibson and Zory Karah for their contribution to the arts.

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

- 2121 Market Street

Recommended by Applicant

- Ballet training for all ages and skill levels
- A professional program
- The high ceilings, many windows, and exposed trusses that define the interior
- Original paintings made for the Academy

Additional Recommended by Staff

- None

Filing Date: October 9 , 2019
Case No.: 2019-020093LBR
Business Name: Li Po Lounge
Business Address: 916 Grant Avenue
Zoning: CVR (Chinatown-Visitor Retail) Zoning District
50-N Height and Bulk District
Block/Lot: 0194/012
Applicant: Kenneth Lee, President
916 Grant Avenue
San Francisco, CA 94108
Nominated By: Supervisor Aaron Peskin
Located In: District 3
Staff Contact: Shelley Caltagirone - (415) 558-6625
shelley.caltagirone@sfgov.org

BUSINESS DESCRIPTION

The Li Po Lounge (“Li Po”) was established on February 10, 1937, on Chinese New Year's Eve as the first bar in Chinatown. It was named after Li Po, one of the greatest poets in China’s Tang dynasty. It is a small and unpretentious place that has changed little since the 1930s. It features a wraparound bar with red leather booths, Chinese lanterns, a golden Buddha statue, and pictures depicting the story of Li Po. Li Po Lounge is mentioned in numerous guidebooks as a place to visit when in San Francisco. Since 1997, the bar’s trademarked Chinese Mai Tai has been one of its most popular drinks.

The original owners of the bar were Wilbert Wong and William Jack Chow. They were the owners from 1937 to 1967. Wilbert Wong initiated the idea of a public celebration for Chinese New Year in San Francisco in 1953 and organized the first Chinese New Year Festival and Parade. William Jack Chow was one of the country’s first Chinese American lawyers and represented Chinese immigrants against federal immigration authorities. In addition to his law practice, he was actively involved in community and political activities and was widely known in the city.

From 1967 to 1997, ownership of the bar is unknown. From 1997 to 1999, Paul Lee and two partners owned Li Po Lounge. Little is known about them. In 1999, spouses Kenneth Lee and Yin Lan Fang Lee took over as owners of the bar. Kenneth was born in Burma and moved to China and eventually moved to the United States in 1981. He has been the sole owner of the bar since 2019.

The business is located on the east side of Grant Avenue between Washington and Jackson streets in the Chinatown neighborhood. It is within the CVR (Chinatown-Visitor Retail) Zoning District and a 50-N Height and Bulk District.

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*

The business was founded in 1937.

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

Yes. Li Po Lounge qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. Li Po Lounge has operated continuously in San Francisco for 82 years.
- ii. Li Po Lounge has contributed to the history and identity of the Chinatown neighborhood and San Francisco.
- iii. Li Po Lounge is committed to maintaining the physical features and traditions that define the organization.

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

No.

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

Yes. The property is a contributor to the National-Register-eligible Chinatown Historic District.

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

Yes. The property has a Planning Department Historic Resource status codes of "A" (Historic Resource Present) because of its location within the National-Register-eligible Chinatown Historic District.

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

Yes. The business is noted in the LGBTQ Historic Context Statement as a popular spot for LGBTQ people in the late 1930's.

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

Yes. Li Po Lounge was recognized by the San Francisco Examiner in 2009 and was named one of the Top 10 Dive Bars in San Francisco in 2011 by SF Weekly. The bar has 4 out of 5 stars on Yelp. As recently as February 24, 2019, Li Po Lounge was mentioned in the San Francisco Chronicle in an article by Jonathan Kauffman on "The Glory of Old Bars."

Li Po Lounge is recommended in the American Automobile Association (AAA) guidebook to San Francisco and is listed as a place to visit at the Chinatown Visitor Information Center at 625 Kearny Street. On May 8, 2019, Li Po Lounge was presented with a Small Business Award from Mayor London N. Breed in recognition of its small business success. Other awards of recognition for small business success:

- San Francisco Board of Supervisors – Aaron Peskin, December 10, 2018
- United States House of Representatives – Congresswoman Nancy Pelosi, May 8, 2019
- California State Senate – Scott Wiener, May 8, 2019

- California State Board of Equalization – Malia M. Cohen, May 8, 2019
- California State Assembly – Phil Ting, May 8, 2019
- Art Deco Society of California – Award for the preservation of the historical lantern, May 2018.

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

- 916 Grant Avenue

Recommended by Applicant

- Neon lantern sign
- The cavernous-looking, stone-clad entrance
- The golden Buddha statue
- The signature drink, the Chinese Mai Tai

Additional Recommended by Staff

- None

Filing Date: October 9, 2019
Case No.: 2019-020094LBR
Business Name: Lyra Corporation
Business Address: 1802 Hays Street, The Presidio
Zoning: P (Public) Zoning District
OS Height and Bulk District
Block/Lot: 1300/001
Applicant: Sarah Lariviere, Program Director
1802 Hays Street, The Presidio
San Francisco, CA 94129
Nominated By: Supervisor Catherine Stephani
Located In: District 2
Staff Contact: Shelley Caltagirone - (415) 558-6625
shelley.caltagirone@sfgov.org

BUSINESS DESCRIPTION

The Lyra Corporation, located at 1802 Hays Street in the Presidio National Park, was formed in 1979 to preserve and perpetuate the use of two unique San Francisco businesses with roots more than one-hundred years old: M&H Type, established in 1915, which is now one of the oldest and largest continuously operating type foundries in America; and Arion Press, founded in 1974, publisher of limited-edition artist books printed by letterpress and bound by hand. Lyra Corporation is owned by, and works in conjunction with, the nonprofit Grabhorn Institute, which supports the only paid apprenticeship program in typesetting, letterpress printing and bookbinding in the country and houses one of the world's most extensive collections of metal typefaces and associated ornamental cuts, a 100 ton collection that reaches back to the late 1800s. The businesses were designated an "irreplaceable cultural treasure" by the National Trust for Historic Preservation in 2000.

In 2000, the non-profit Grabhorn Institute was established, purchasing Lyra Corporation and developing a range of programming to help ensure the continuation of the last integrated type foundry, letterpress printing, and bookbinding facility in the United States by promoting it as a living museum and educational center. The Grabhorn Institute launched an apprenticeship program to train future Lyra Corporation employees to use the company's historic tools and equipment, thus allowing the company to maintain an unbroken tradition of fine printing and bookmaking in San Francisco. In addition to supporting a paid apprenticeship program, the Grabhorn Institute provides public programming that engages the community in the rich traditions and creative potential of these historic mediums. The Grabhorn Institute and Lyra Corporation are housed in a 14,000 square-foot building in San Francisco's historic Presidio.

The business is located on the south side of Hays Street in the southeast quadrant of the Presidio National Park. It is within a P (Public) Zoning District and an OS Height and Bulk District.

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*

The business was founded in 1979.

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

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

- i. Lyra Corporation has operated continuously in San Francisco for 40 years.
- ii. Lyra Corporation has contributed to the history and identity of San Francisco.
- iii. Lyra Corporation is committed to maintaining the physical features and traditions that define the organization.

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

Yes. The business is associated with the craft of bookmaking.

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

Yes. The organization is located in the Presidio National Park is a National Historic Landmark District.

One of the founders of M&H Type, George W. Mackenzie, came to San Francisco from Massachusetts to demonstrate Monotype equipment at the Panama Pacific International Exposition of 1915. After the fair, he established a trade type composition plant, the Monotype Composition Company, at 433 Sacramento Street, the first in San Francisco to employ Monotype.

Additionally, Arion Press publishes new work by prestigious visual artists, including Enrique Chagoya, Richard Diebenkorn, Laurie Simmons, Wayne Thiebaud, Julie Mehretu, William Kentridge, Jim Dine, Kiki Smith, Raymond Pettibon, Tim Hawkinson and Kara Walker, to name only a few.

Lyra Corporation employs one of the world's most extensive collections of metal typefaces and associated ornamental cuts, a 100 ton collection that reaches back to the late 1800s that was accumulated over many decades by the Grabhorn brothers, Mackenzie & Harris and Andrew Hoyem. This collection, along with the business's machinery, including Monotype casters that date back to the 1915 Panama-Pacific Exhibition, many letterpress printers, and historic bookmaking tools and processes were designated an "irreplaceable cultural treasure" by the National Trust for Historic Preservation in 2000.

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

Yes. The organization is located in the Presidio National Park is a National Historic Landmark District.

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

No.

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

Yes. The business has been featured in numerous venues, including newspapers, videos, gallery exhibits, journals, books, online articles and television programs, including the PBS News Hour, the New York Times, Biblio, Antiques, Harvard Magazine and Anthony Bourdain's Raw Craft, which has received nearly 475,000 views, as well as an InCA Productions documentary on the making of Arion Press's 100th book. The business is mentioned in multiple guidebooks about the city, such as 111 Places in San Francisco That You Must Not Miss, and several books have been published about the business, including Mackenzie & Harris, A Short History of Picas and Printers in San Francisco; Bibliography of the Arlon Press: the First 100 Books; and The Grabhorn Press, 1920-1965 and Beyond, an Illustrated Catalogue.

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

- 1802 Hays Street, The Presidio

Recommended by Applicant

- The type foundry, book bindery and letterpress printing functions
- The paid apprenticeship program
- Collection of metal typefaces and associated ornamental cuts

Additional Recommended by Staff

- None

Filing Date: October 9, 2019
Case No.: 2019-020095LBR
Business Name: Rebuilding Together San Francisco
Business Address: Pier 28 #1, The Embarcadero
Zoning: M-1 (Light Industrial) Zoning District
40-X Height and Bulk District
Block/Lot: 9900/028
Applicant: Karen Nemsick, Executive Director
Pier 28 #1, The Embarcadero
San Francisco, CA 94105
Nominated By: Supervisor Matt Haney
Located In: District 6
Staff Contact: Shelley Caltagirone - (415) 558-6625
shelley.caltagirone@sfgov.org

BUSINESS DESCRIPTION

Rebuilding Together San Francisco (RTSF) is a local nonprofit dedicated to promoting safe and healthy housing and community spaces for all. The organization provides home repair and renovation programs for homeowners, renters, non-profit organizations and community spaces. The organization was established on September 13, 1989, as “Christmas in April Foundation - San Francisco” through a collaborative response to neighbors living in substandard housing.

From the time RTSF was founded in 1989 until the year 2001, the organization’s work consisted of one major annual event on the last Saturday in April, called Christmas in April. Hundreds of volunteers were assigned to 10-20 homes and community spaces throughout San Francisco. In February 2002, the organization’s name was changed to Rebuilding Together San Francisco, and the “Christmas in April” event day became National Rebuilding Day (NRD). The impetus for the name change was reflective of the organization’s secular nature – they didn’t want to be identified with, or seem inclusive only of, a particular faith. Now, generally half of each year’s NRD projects focus on renovating schools and community facilities, while the other half address a broad range of health and safety improvements for homes, including painting, decluttering, landscaping, critical electrical and plumbing repairs and more. In 2017, RTSF complemented NRD projects with a new program called SheBuilds, which engages all-women teams in repair projects.

The business is located on Pier 28 on The Embarcadero. It is within M-1 (Light Industrial) Zoning District) Zoning District and a 40-X Height and Bulk District.

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*

The business was founded in 1989.

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

Yes. Rebuilding Together San Francisco qualifies for listing on the Legacy Business Registry because it meets all of the eligibility Criteria:

- i. Rebuilding Together San Francisco has operated continuously in San Francisco for 30 years.
- ii. Rebuilding Together San Francisco has contributed to the history and identity of San Francisco.
- iii. Rebuilding Together San Francisco is committed to maintaining the physical features and traditions that define the organization.

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

Yes. The business is associated with the building tradition.

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

Yes. The historic resource status of the building at Pier 28 that houses Rebuilding Together San Francisco is classified by the Planning Department as Category A – Historic Resource Present with regard to the California Environmental Quality Act. The office is located in the Port of San Francisco Embarcadero Historic District. The property had been identified for its association with modern architecture (Mission Revival) and landscape design (1935-1970). The original tenant on the pier was Matson Navigation Co. in 1912. Rebuilding Together San Francisco is the longest continuous tenant currently occupying the bulkhead offices on Pier 28.

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

Yes. The property has a Planning Department Historic Resource status code of “A” (Historic Resource Present) due to its listing as the Port of San Francisco Embarcadero Historic District.

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

No.

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

Yes. Rebuilding Together San Francisco (Christmas in April Foundation - San Francisco) has been featured in stories in numerous publications including the San Francisco Chronicle, the San Francisco Examiner, local neighborhood papers, San Francisco Bay Guardian, NBC News and KRON4. RTSF has received many commendations including: Senate Certificate of Recognition from Sen. Mark Leno, 2012; San Francisco Certificate of Honor from Chris Daly, 2006; San Francisco Certificate of Honor from John Avalos, 2015; San Francisco Certificate of Honor from London Breed, 2016; San Francisco Certificate of Honor from Malia Cohen, 2016; and Guidestar Platinum Seal of Transparency, 2018.

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

- Pier 28 #1, The Embarcadero

Recommended by Applicant

- Promotion of safe and healthy housing and community spaces for all
- Reputation as a reliable and committed community partner
- Volunteer structure
- Free repair services

Additional Recommended by Staff

- None

Filing Date: October 9, 2019
Case No.: 2019-020098LBR
Business Name: Zazie Restaurant
Business Address: 941 Cole Street
Zoning: NC-1 (Neighborhood Commercial Cluster) Zoning District
40-X Height and Bulk District
Block/Lot: 1272/003
Applicant: Jennifer Bennett Piallat, Owner
941 Cole Street
San Francisco, CA 94117
Nominated By: Supervisor Vallie Brown
Located In: District 5
Staff Contact: Shelley Caltagirone - (415) 558-6625
shelley.caltagirone@sfgov.org

BUSINESS DESCRIPTION

Catherine Opoix opened Zazie in April 1992, naming the bistro after the Louis Malle film *Zazie dans le Metro*. Specializing in American style brunches and Provençal dinners, Zazie quickly became popular, gaining a reputation as a locals' favorite for brunch and dinner, serving meals seven days a week. Jennifer Bennett Piallat joined Catherine's team as General Manager in April 2000, and then purchased Zazie from Catherine in February 2005. Piallat took over ownership with a unique mindset, determined to make the staff part of the family of Zazie and part of the community of Cole Valley. Within the first year, Zazie established a 401(k) with 4% employer match, which was unheard of in non-union restaurants. Over the next few years, Zazie introduced fully-funded health and dental insurance to all its employees who worked even one day per week. Paid parental/vacation/sick leave were also incorporated into Zazie's business model. The investment in Zazie's employees began to pay off, as people were more committed and stayed longer. Presently, over half of Zazie's employees have worked at the restaurant for a decade or more, and the 37 employees have amassed almost two million dollars in retirement funds.

Once consistency with the staff was achieved, Zazie worked towards becoming the neighborhood's most reliable, dependable restaurant. Serving breakfast, lunch and dinner every day except Christmas, Zazie quickly became a staple in the Cole Valley scene. Zazie is not yet 30 years old, but is eligible for listing on the Legacy Business Registry. The business has operated in San Francisco for more than 20 years, has significantly contributed to the history and identity of Cole Valley and, if not included on the Registry, faces a significant risk of displacement. Zazie's rent doubled on their last lease renewal in 2012, and it goes up 3-6% every year. Their lease is up for renewal again in 2022.

The business is located on the west side of Cole Street between Carl Street and Parnassus Avenue in the Cole Valley neighborhood. It is within a NC-1 (Neighborhood Commercial, Cluster) Zoning District and a 40-X Height and Bulk District.

STAFF ANALYSIS

Review Criteria

1. *When was business founded?*

The business was founded in 1992.

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

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

- i. Zazie Restaurant has operated continuously in San Francisco for 27 years. has significantly contributed to the history and identity of Cole Valley and, if not included on the Registry, faces a significant risk of displacement.
- ii. Zazie Restaurant has contributed to the history and identity of San Francisco.
- iii. Zazie Restaurant is committed to maintaining the physical features and traditions that define the organization.

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

Yes. The business is associated with the American and French cuisine.

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

Yes. The property is located within the California Register-eligible Cole Valley Historic District. The district is composed predominantly of residential buildings constructed between 1900- 1915 in the Queen Anne, Arts & Crafts, Tudor Revival, and Colonial Revival, and Classical Revival styles. The period of significance identified for the surrounding eligible historic district is around 1900-1915.

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

No. The property has a Planning Department Historic Resource status codes of "A" (Historic Resource Present) because of its location within an eligible historic district.

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

Yes. The property is mentioned in the LGBTQ Historic Context Statement for its association with Rikki Streicher, one of SF's most influential businesswomen. Maud's was the longest running lesbian bar in SF, in business from the 1960s to 1989.

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

Yes. Zazie has over 4,300 reviews on Yelp, with a four star rating. In 2010, Zazie was featured on "Check, Please Bay Area" and received three thumbs up, a rare case for restaurants reviewed on the KQED show. Jennifer was recognized with the "Woman Entrepreneur of the Year – San Francisco" award in 2010 by the Women's Initiative and received letters of commendation from then-California Majority Whip and now California State Treasurer Fiona Ma.

Articles:

- The SF Chronicle, "It's time for tips to go" by Michael Bauer, February 17, 2015
- Eater San Francisco, "How San Francisco Is Pioneering the Tip-Free Model" by Daisy Barringer, October 16, 2015
- The National Culinary Review, "take the no-tipping plunge" by Jody Shee, May 2016
- San Francisco Chronicle, "Not all restaurants back suit over Healthy S.F." by Heather

Knight, March 22, 2009

- KALW Public Radio, “A restaurant owner who thinks differently” by Ben Trefny & Todd Whitney, March 10, 2015
- Hoodline, “10 Years In, Zazie Owner Jennifer Piallat Still Puts Employees First” by Fernando Pujals, May 29, 2015

Physical Features or Traditions that Define the Business

Location(s) associated with the business:

- 941 Cole Street

Recommended by Applicant

- Interior brick wall original to the pre-1906 schoolhouse that stood on the site
- 1940s skylights
- Mural
- Garden patio
- American and French cuisine

Additional Recommended by Staff

- None



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Resolution No.

HEARING DATE: NOVEMBER 6, 2019

Filing Date: October 9, 2019
Case No.: 2019-020087LBR
Business Name: Academy of Ballet
Business Address: 2121 Market Street
Zoning: Upper Market NCT (Neighborhood Commercial Transit) Zoning District
40/50-X Height and Bulk District
Block/Lot: 3543/012
Applicant: Zory Karah, Director
2121 Market Street
San Francisco, CA 94114
Nominated By: Supervisor Rafael Mandelman
Located In: District 8
Staff Contact: Shelley Caltagirone - (415) 558-6625
shelley.caltagirone@sfgov.org

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ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR ACADEMY OF BALLET CURRENTLY LOCATED AT 2121 MARKET STREET, BLOCK/LOT 3543/012.

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

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

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

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

WHEREAS, at a duly noticed public hearing held on November 6, 2019, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

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

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

Location(s):

- *2121 Market Street*

Physical Features or Traditions that Define the Business:

- *Ballet training for all ages and skill levels*
- *A professional program*
- *The high ceilings, many windows, and exposed trusses that define the interior*
- *Original paintings made for the Academy*

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 2019-020087LBR to the Office of Small Business November 6, 2019.

Jonas P. Ionin
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Resolution No.

HEARING DATE: NOVEMBER 6, 2019

Filing Date: October 9, 2019
Case No.: 2019-020093LBR
Business Name: Li Po Lounge
Business Address: 916 Grant Avenue
Zoning: CVR (Chinatown-Visitor Retail) Zoning District
50-N Height and Bulk District
Block/Lot: 0194/012
Applicant: Kenneth Lee, President
916 Grant Avenue
San Francisco, CA 94108
Nominated By: Supervisor Aaron Peskin
Located In: District 3
Staff Contact: Shelley Caltagirone - (415) 558-6625
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ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR LI PO LOUNGE CURRENTLY LOCATED AT 916 GRANT AVENUE, BLOCK/LOT 0194/012.

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

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

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

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

WHEREAS, at a duly noticed public hearing held on November 6, 2019, 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 Li Po Lounge 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 Li Po Lounge.

Location(s):

- *916 Grant Avenue*

Physical Features or Traditions that Define the Business:

- *Neon lantern sign*
- *The cavernous-looking, stone-clad entrance*
- *The golden Buddha statue*
- *The signature drink, the Chinese Mai Tai*

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 2019-020093LBR to the Office of Small Business November 6, 2019.

Jonas P. Ionin
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Resolution No.

HEARING DATE: NOVEMBER 6, 2019

Filing Date: October 9, 2019
Case No.: 2019-020094LBR
Business Name: Lyra Corporation
Business Address: 1802 Hays Street, The Presidio
Zoning: P (Public) Zoning District
OS Height and Bulk District
Block/Lot: 1300/001
Applicant: Sarah Lariviere, Program Director
1802 Hays Street, The Presidio
San Francisco, CA 94129
Nominated By: Supervisor Catherine Stephani
Located In: District 2
Staff Contact: Shelley Caltagirone - (415) 558-6625
shelley.caltagirone@sfgov.org

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

Reception:
415.558.6378

Fax:
415.558.6409

Planning
Information:
415.558.6377

ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR LYRA CORPORATION CURRENTLY LOCATED AT 1802 HAYS STREET, THE PRESIDIO, BLOCK/LOT 1300/001.

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

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

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

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

WHEREAS, at a duly noticed public hearing held on November 6, 2019, the Historic Preservation Commission reviewed documents, correspondence and heard oral testimony on the Legacy Business Registry nomination.

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

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

Location(s):

- *1802 Hays Street, The Presidio*

Physical Features or Traditions that Define the Business:

- *The type foundry, book bindery and letterpress printing functions*
- *The paid apprenticeship program*
- *Collection of metal typefaces and associated ornamental cuts*

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 2019-020094LBR to the Office of Small Business November 6, 2019.

Jonas P. Ionin
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Resolution No.

HEARING DATE: NOVEMBER 6, 2019

Filing Date: October 9, 2019
Case No.: 2019-020095LBR
Business Name: Rebuilding Together San Francisco
Business Address: Pier 28 #1, The Embarcadero
Zoning: M-1 (Light Industrial) Zoning District
40-X Height and Bulk District
Block/Lot: 9900/028
Applicant: Karen Nemsick, Executive Director
Pier 28 #1, The Embarcadero
San Francisco, CA 94105
Nominated By: Supervisor Matt Haney
Located In: District 6
Staff Contact: Shelley Caltagirone - (415) 558-6625
shelley.caltagirone@sfgov.org

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

Reception:
415.558.6378

Fax:
415.558.6409

Planning
Information:
415.558.6377

ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR REBUILDING TOGETHER SAN FRANCISCO CURRENTLY LOCATED AT PIER 28 #1, THE EMBARCADERO, BLOCK/LOT 9900/028.

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

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

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

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

WHEREAS, at a duly noticed public hearing held on November 6, 2019, 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 Rebuilding Together San Francisco 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 Rebuilding Together San Francisco.

Location(s):

- *Pier 28 #1, The Embarcadero*

Physical Features or Traditions that Define the Business:

- *Promotion of safe and healthy housing and community spaces for all*
- *Reputation as a reliable and committed community partner*
- *Volunteer structure*
- *Free repair services*

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 2019-020095LBR to the Office of Small Business November 6, 2019.

Jonas P. Ionin
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Draft Resolution No.

HEARING DATE: NOVEMBER 6, 2019

Filing Date: October 9, 2019
Case No.: 2019-020087LBR
Business Name: Zazie Restaurant
Business Address: 941 Cole Street
Zoning: NC-1 (Neighborhood Commercial Cluster) Zoning District
40-X Height and Bulk District
Block/Lot: 1272/003
Applicant: Jennifer Bennett Piallat, Owner
941 Cole Street
San Francisco, CA 94117
Nominated By: Supervisor Vallie Brown
Located In: District 5
Staff Contact: Shelley Caltagirone - (415) 558-6625
shelley.caltagirone@sfgov.org

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

Reception:
415.558.6378

Fax:
415.558.6409

Planning
Information:
415.558.6377

ADOPTING FINDINGS RECOMMENDING TO THE SMALL BUSINESS COMMISSION APPROVAL OF THE LEGACY BUSINESS REGISTRY NOMINATION FOR ZAZIE RESTAURANT CURRENTLY LOCATED AT 941 COLE STREET, BLOCK/LOT 1272/003.

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

WHEREAS, the subject business has operated in San Francisco for 20 or more years, with no break in San Francisco operations exceeding two years, has significantly contributed to the history and identity of Cole Valley and, if not included on the Registry, faces a significant risk of displacement; and

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

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

WHEREAS, at a duly noticed public hearing held on November 6, 2019, 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 Zazie Restaurant 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 Zazie Restaurant.

Location(s):

- *941 Cole Street*

Physical Features or Traditions that Define the Business:

- *Interior brick wall original to the pre-1906 schoolhouse that stood on the site*
- *1940s skylights*
- *Mural*
- *Garden patio*
- *American and French cuisine*

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 2019-020087LBR to the Office of Small Business November 6, 2019.

Jonas P. Ionin
Commission Secretary

AYES:

NOES:

ABSENT:

ADOPTED:



SAN FRANCISCO

OFFICE OF SMALL BUSINESS

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

OFFICE OF SMALL BUSINESS
REGINA DICK-ENDRIZZI, DIRECTOR

**Legacy
Business
Registry**

Application Review Sheet

Application No.: LBR-2019-20-010
Business Name: Academy of Ballet
Business Address: 2121 Market Street
District: District 8
Applicant: Zory Karah, Director
Nomination Date: September 18, 2019
Nominated By: Supervisor Rafael Mandelman

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

2121 Market Street from 1953 to Present (66 years)

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

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

NOTES: N/A

DELIVERY DATE TO HPC: October 9, 2019

Richard Kurylo
Program Manager, Legacy Business Program



Member, Board of Supervisors
District 8



City and County of San Francisco

RAFAEL MANDELMAN

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

September 18, 2019

Re: Nomination of Academy of Ballet for the Legacy Business Registry

Dear Director Regina Dick- Endrizzi,

I am writing to nominate the Academy of Ballet for the Legacy Business Registry. Since 1953, the Academy of Ballet has served San Francisco and the Bay Area by providing professional programs for children and adults, funding non-profit organizations, and creating space for artistic, physical, and social dance activity in a supportive environment for all.

Currently, the Academy of Ballet is home to 320 students and offers a full professional program and a unique eight level adult program on a full curriculum. The Academy hosts several nonprofit organizations including Chamberdance, which provides free lecture demonstrations for schools, scholarships for low income students and a rehearsal space for many smaller dance companies that do not have their own rehearsal spaces.

The Academy of Ballet is an integral part of the character of San Francisco and the neighborhood, and I believe San Francisco would be well served by designating the Academy as a Legacy Business, which is why I am proud to nominate the beloved Bay Area institution. Thank you for your time and consideration.

Sincerely,

A handwritten signature in black ink, appearing to read "Rafael Mandelman".

Rafael Mandelman
Member, San Francisco Board of Supervisors

Section One:

Business / Applicant Information. Provide the following information:

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

NAME OF BUSINESS:		
Academy of Ballet		
BUSINESS OWNER(S) (identify the person(s) with the highest ownership stake in the business)		
Ezra Karah		
CURRENT BUSINESS ADDRESS:		TELEPHONE:
2121 Market Street San Francisco Ca 94114		4155521166
		EMAIL:
		info@sfacademyofballet.com
WEBSITE:	FACEBOOK PAGE:	YELP PAGE
sfacademyofballet.com	https://www.facebook.com/A	https://www.yelp.com/biz/aca

APPLICANT'S NAME	
Zory Karah	<input checked="" type="checkbox"/> Same as Business
APPLICANT'S TITLE	
Director	
APPLICANT'S ADDRESS:	
2121 Market St. San Francisco CA 94114	
TELEPHONE:	
415 552-1166	
EMAIL:	
info@sfacademyofballet.com	

SAN FRANCISCO BUSINESS ACCOUNT NUMBER:	SECRETARY OF STATE ENTITY NUMBER (if applicable):
485033	

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

Section Two:

Business Location(s).

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

ORIGINAL SAN FRANCISCO ADDRESS:	ZIP CODE:	START DATE OF BUSINESS
2121 Market St.	94114	1/1/1953
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON	
<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes	1953-2017	

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

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

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

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

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

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

Section Three:

Disclosure Statement.

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

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

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

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

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

Zory Karah

6/12/2019

Name (Print):

Date:

Signature: 

ACADEMY OF BALLET

Section 4: Written Historical Narrative

CRITERION 1

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

The Academy of Ballet (the "Academy") was established in 1953 by Edward Sassoon. It is located at 2121 Market Street in the New Era Hall building in the Castro neighborhood. It has been operating continuously and at the same location through the present, that is 66 years.

The Academy of Ballet is a ballet school offering training for children, adults, students preparing for a professional career and others who are studying ballet for its many benefits.

Edward Sassoon established the business in 1953 and was the sole owner until he passed away in 1969. Edward was a businessman and the father of the Ballerina Janet Sassoon. He established the school for his daughter. When Janet Sassoon retired from her dancing career, she returned to San Francisco and directed the Academy of Ballet until 1989 when the business was purchased by Richard Gibson and Ezra (Zory) Karah.

Richard Gibson (a former student at the Academy of Ballet in 1955-1960) is a former member of the Joffrey Ballet and the San Francisco Ballet. He began his teaching career in 1964 and, through the many professional dancers he has produced, he has built an international reputation as one of the most highly respected ballet masters in the United States. His experience includes the directorship of the Royal Conservatory in The Hague and the position of Ballet Master, company teacher for Nederlands Dans Theatre. He later became company teacher for the Joffrey Ballet and principal teacher for the Joffrey Ballet School in New York City. He held the position of company instructor for the San Francisco Ballet for six years. As a guest teacher, Mr. Gibson has worked with the Stuttgart Ballet, Dutch National Ballet, Scapino Ballet, Hungarian National Ballet, Irish National Ballet, Deutsche Opera Berlin, National Ballet of Canada, Frankfurt Opera Ballet, Aterballetto, Eliot Feld Ballet, North Carolina School of the Arts and both the Bat Sheva and Bat Dor dance companies of Israel.

Zory Karah received his early training at the school of the Israeli Classical Ballet and the Bat Dor Studios in his native Israel. He subsequently performed with the Israeli National Ballet. After leaving Israel, he was invited to the United States by Richard Gibson to further his training. He also studied with Raymond Franchetti in Paris, Maryon Lane in London, and Rosella Hightower in Cannes. Since coming to the United States, Mr. Karah has toured the country with Dance Express and performed as a guest artist with several American companies.

After retiring from the stage, Mr. Karah began teaching for the University of California and Carmel Hidden Valley Music Seminars. He served as a company teacher for the Smuin Ballet

and taught for School of the Arts in San Francisco. Mr. Karah's international teaching has included assignments in Israel, Argentina, Hungary and The Netherlands, as well as coaching and training in preparation for the Prix de Lausanne in Switzerland. He presently directs the Academy of Ballet, which he co-founded with Richard Gibson, and its performing company, Chamberdance.

Since its inception in 1953, the Academy has operated under the direction of several prominent figures in the world of dance. The first directors were Guillermo Del Oro and Carolyn Parks, both highly esteemed classical ballet instructors. In 1958, Alan Howard, a principal dancer of the Ballet Russe de Monte Carlo, became the director. Upon his retirement, Janet Sassoon, a famous ballerina and the daughter of original business owner Edward Sassoon, assumed the direction until 1989 when Richard Gibson and Zory Karah, dancers and ballet masters of world renown became the business owners and directors of the Academy of Ballet.

Zory Karah became the sole owner of the Academy of Ballet in 2013.

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

The Academy of Ballet has not ceased operations in its 66 year history

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

The Academy of Ballet 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.

The ownership history of the Academy of Ballet is as follows:

1953-1969: Edward Sassoon
1969-1989 Janet Sassoon
1989-2012: Richard Gibson and Zory Karah
2013-2019: Zory Karah

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

Documentation of the existence of the business verifying it has been in operation for 30+ years is provided in this Legacy Business Registry application.

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

The Academy of Ballet is located in New Era Hall, which is a designated San Francisco landmark. The building has a Planning Department Historic Resource Status of “A” – Historic Resource Present. The property, located at 2117-2123 Market Street, was owned by the Open Bible Church. In 2012 the property was purchased by Crossroad Trading Company, CTC RE III, LLC.

Built in 1905, 2117 Market Street is a two-story, wood frame, commercial building designed in the Craftsman style. The rectangular-plan building, clad in wood flush board and channeled siding, is capped by a flat roof. The primary façade faces north and is three bays wide. The first floor features two identical storefronts with recessed entrances; modern metal frame, glazed doors; plate glass windows; and a divided, wood transom. The main entrance to the upper story is centered between the storefronts and fitted with double-leaf, glazed, wood doors. The door has a surround with flared jambs and a shallow hood on projecting members with beveled ends. The upper story has a single, double-hung, wood-sash window with transom in the central bay with three similar contiguous windows in the flanking bays. The window surrounds include a shallow bracketed hoods and bracketed sills. The primary façade terminates in a projecting cornice with oversize, paired, decorative brackets. The building appears to be in good condition and contributes to the potential Upper Market Street Commercial Historic District.

The building description and features can be viewed at <http://commissions.sfplanning.org/hpcpackets/New%20Era%20Hall.pdf>.

CRITERION 2

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

Currently, the Academy of Ballet is home to 320 students and offers a full professional program and a unique eight level adult program on a full curriculum. The Academy hosts several nonprofit organizations including Chamberdance, which provides free lecture demonstrations for schools, scholarships for low income students and a rehearsal space for many smaller dance companies that do not have their own rehearsal spaces.

The Academy of Ballet is an integral part in the character of San Francisco and the neighborhood. It is one of very few businesses that is still in existence and functioning since 1953. We wish to keep its integrity as a leading center for dance education for generations to come.

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

The Academy of Ballet has been a member of Castro Merchants and the Duboce Triangle Neighborhood Association for many years, and has participated in many neighborhood events.

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

The opening of the Academy of Ballet in 1953 was featured in Dance Magazine, the major dance publication in the United States. The magazine Dance World included an article featuring Richard Gibson and the Academy of Ballet in its 1996 issue. Zory Karah and the Academy of Ballet adult division were featured in Dance Teacher Now in its February 2011 issue.

Scenes from the 1981 movie "She Dances Alone" were filmed at the Academy of Ballet. The movie was drama documentary about Kyra Nijinsky, the daughter of the legendary Russian dancer Vaslav Nijinsky.

The Academy of Ballet was featured in Armistead Maupin's "Tales of The City" and more recently in the New York Time's best seller "The Immortalists" by Chloe Benjamin, herself a former student at the Academy.

The Academy of Ballet has received resolutions from both the State of California and City and County of San Francisco honoring Richard Gibson and Zory Karah for their contribution to the arts.

Alumni of the Academy are dancing in major companies around the world.

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

Over the years, the most famous dancers in ballet history trained and rehearsed at the Academy of Ballet. They include Dame Margot Fontayn, Galina Ulanova, Maya Plesetskaya, Rudolph Nureyev, Eric Bruhn, Vladimir Vasiliev, Natalia Makarova and Cynthia Gregory, just to name a few.

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

The Academy of Ballet is home to 320 students and offers a full professional program and a unique eight level adult program on a full curriculum. The Academy hosts several nonprofit organizations including Chamberdance, Smuin Ballet, Liss Fain Dance, Sharp and Fine. The business has hosted free lecture demonstrations for the Harvey Milk and Claire Lienthal schools. The Academy and Chamberdance offer numerous scholarships for the underserved community. As part of Castro Merchants and the Duboce Triangle Neighborhood Association, the Academy of Ballet has attended many neighborhood meetings. Zory Karah has been involved with the San Francisco Historic Preservation Commission and attended their meetings.

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

The Academy of Ballet serves the population of San Francisco and the entire Bay Area. Students originate from the United States, Spain, Japan, Korea and Israel, among others. Students range in age from 4 to 90. Children are accepted into Pre-Ballet from age 4 to 7. Emphasis in these classes is on musicality, creativity, coordination and building a love of dance. Children may begin their formal ballet training at age 7. In these classes, emphasis is placed on posture, correct body alignment, strengthening of feet, legs, stomach and back. For those aspiring to a professional career, a full curriculum is provided. The Academy of Ballet also offers a

comprehensive adult program designed to meet the special needs of the adult student. The emphasis here is on toning, strengthening, stretching, and increasing flexibility using classical ballet to achieve these goals.

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

The architecture and the building housing the Academy of Ballet provides the Academy with a historic, artistic atmosphere and a pillars-free, light-filled space that cannot be duplicated in a modern settings. Original paintings made for the Academy in 1990 adorn the entrance.

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

If the Academy of Ballet were to close, the community of San Francisco would lose one of its most important training facilities which serves 320 professional and amateur students. Eight employees would lose their jobs, including some who have worked for the Academy for more than 30 years. With the loss of the Academy, yet another historical institution would disappear from the Upper Market/Castro neighborhood. The public school system would also lose the free lecture demonstrations the Academy of Ballet offers yearly. A host of artistic ventures would also lose their rehearsal spaces.

CRITERION 3

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

Ballet is an art – an expression of grace and movement. The Academy of Ballet offers training both for the student preparing for a professional career and those who are studying ballet for its many other benefits. All classes are carefully graded both for age and technical level and each student is given the individual attention so necessary for his or her progress.

Children are accepted into Pre-Ballet from age 4 to 6. Emphasis in these classes is on musicality, creativity, coordination and building a love of dance, preparing the child well for the time when he or she is physically and mentally at the age to begin formal training.

Children may begin their ballet training at the age of 7 years. In these classes, emphasis is placed on posture, correct body alignment, strengthening of feet, legs, stomach and back.

For those aspiring to a professional career, a full curriculum is provided. Included is a technique class, pointe, classical variations, pas de deux and special men's classes. The professional program also includes rehearsals and coaching for performances with Chamberdance. Chamberdance is a nonprofit performing company created to give selected students performing experience in professionally produced seasons throughout the year. Students trained by Academy faculty have gone on to careers with: New York City Ballet, American Ballet Theater, Joffrey Ballet, San Francisco Ballet, Dutch National Ballet, Nederlands Dance

Theater, Paul Taylor Company, Houston Ballet, Ballet West, Stuttgart Ballet, Royal Danish Ballet, National Ballet of Canada and others.

The Academy of Ballet offers a comprehensive adult program designed to meet the special needs of the adult student. The emphasis here is on toning, strengthening, stretching, and increasing flexibility using classical ballet to achieve these goals. Along with improving one's physique, the adult student becomes acquainted with and part of a great art form. The program is based on a curriculum especially designed for adults—starting at the New Beginning Adult level that will introduce the student to basic alignment and movement using music and classical ballet vocabulary extending to the more challenging Intermediate and Advanced levels. Adult students with prior training may join any of the levels for a trial class to determine the level at which they feel most comfortable. The adult program is a wonderful opportunity for an artistic physical and social activity, in a non-threatening supportive environment.

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

The Academy of Ballet is committed to maintaining its special historical traditional role as school of ballet, an institution of the arts and a beloved member of the community.

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

The Academy of Ballet is a unique space with extremely high ceilings, many windows, and exposed trusses to support the roof. When one walks into the space, one feels the rich history of its past. The architecture provides the Academy of Ballet with a historic, artistic, pillars-free, light-filled space that is rare and cannot be duplicated in a modern setting. Original paintings made for the Academy in 1990 adorn the entrance.

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.

Documentation that demonstrates the business has been a ballet school for 30+ years is included in this Legacy Business Registry application.



eria
Bar...

Red Jade

Thorough Bread
and Pastry

SFTANGO

Ronald Wong, Phamd

Verve Coffee Roasters

Crossroads Trading

Academy of Ballet

Church

Market St

Market St

Market St

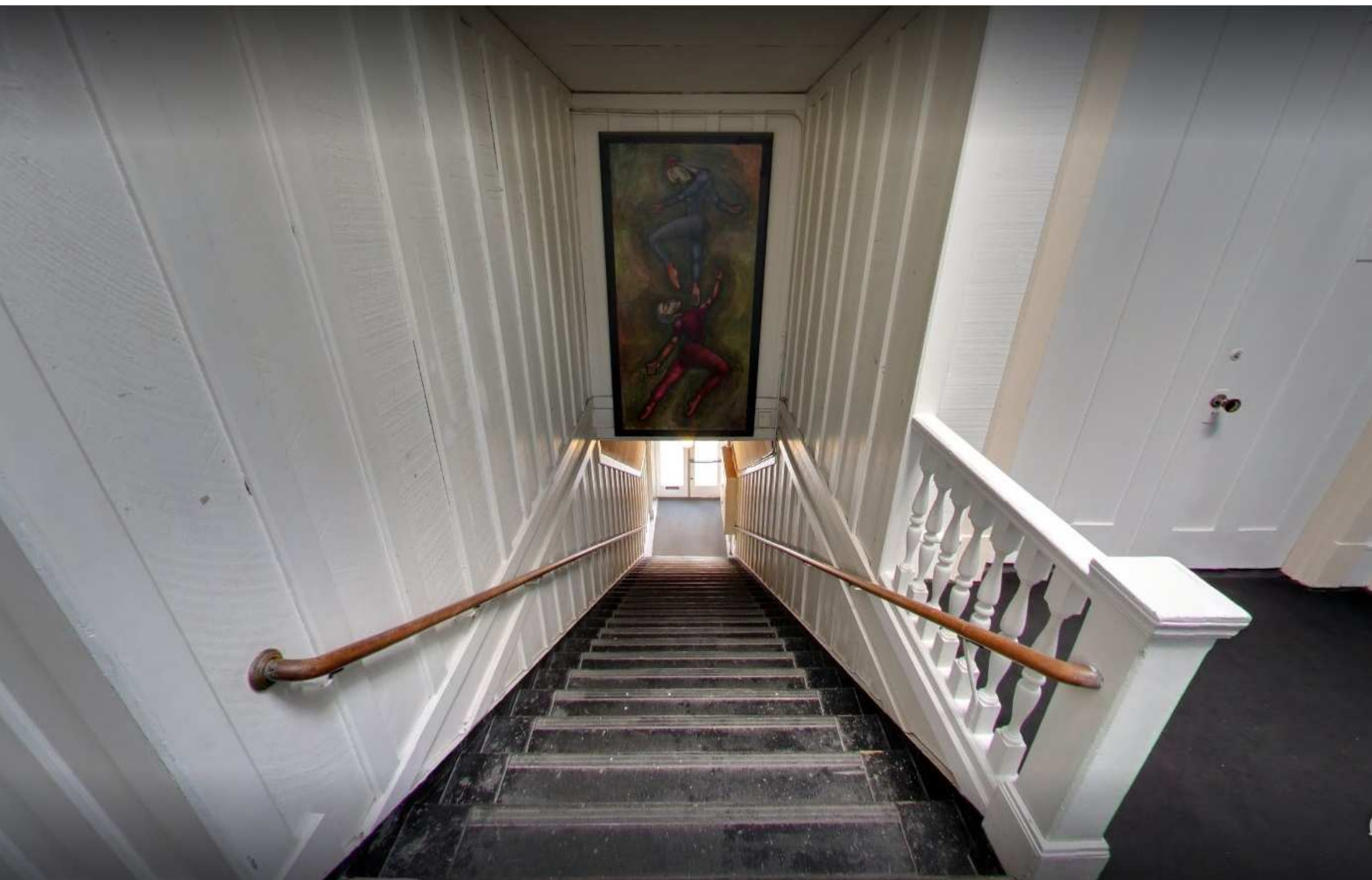


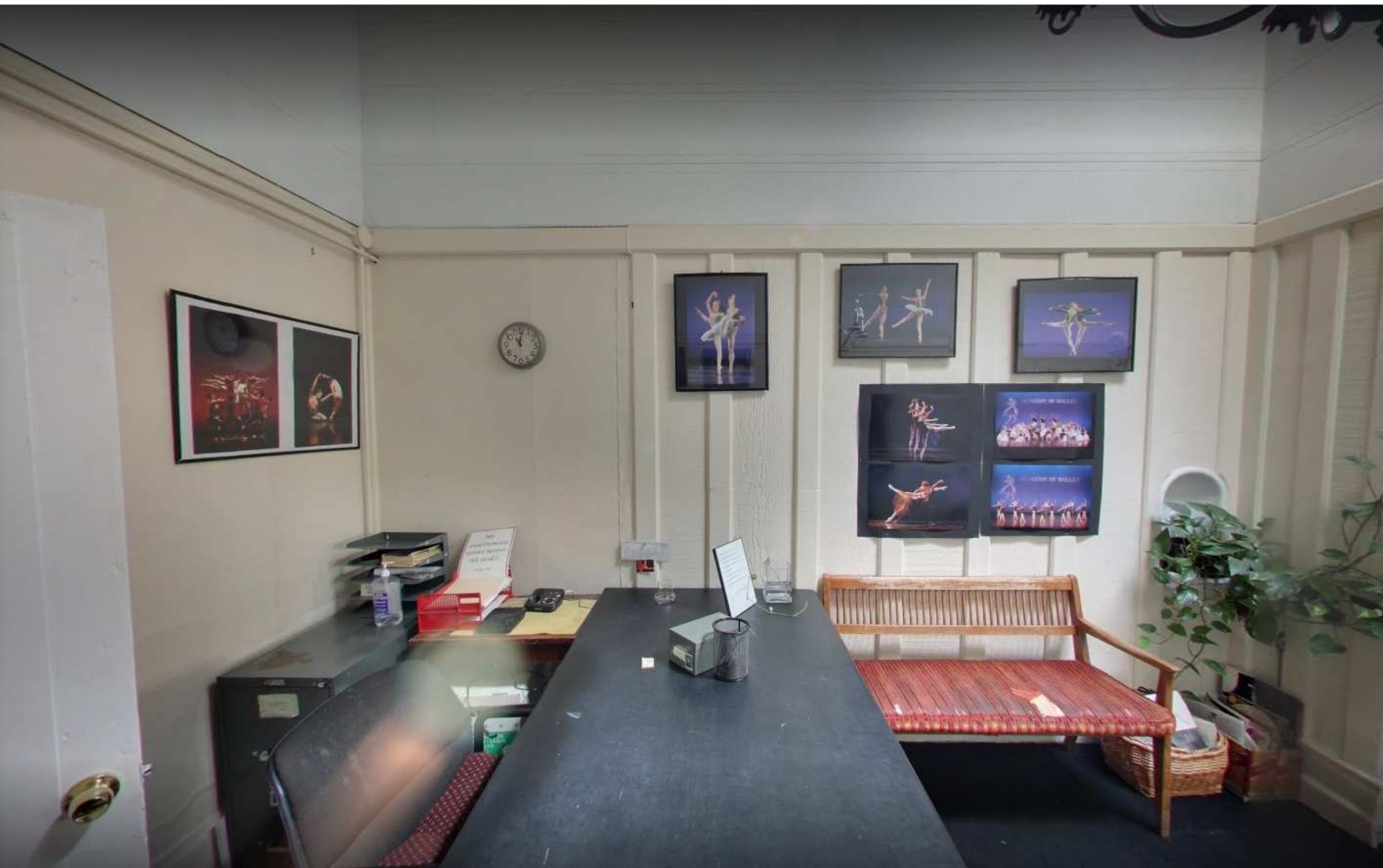
BUY + SELL + TRADE

ACADEMY OF BALLET

CROSSROADS

















State of California — The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
PRIMARY RECORD

Primary # _____
HRI # _____
Trinomial _____
NRHP Status Code _____

Other Listings _____
Review Code _____ Reviewer _____ Date _____

Page 1 of 4 *Resource name(s) or number (assigned by recorder) 2117 Market St.

P1. Other Identifier: _____

*P2. Location: Not for Publication Unrestricted *a. County: San Francisco

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

*b. USGS 7.5' Quad: San Francisco North, Calif. Date: 1956 (rev. 1973)

*c. Address: 2117 Market St. City: San Francisco Zip: 94114

d. UTM: Zone: 10 _____ mE/ _____ mN (G.P.S.)

e. Other Locational Data: Assessor's Parcel Number (Map, Block, Lot): 3543-012

*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries.)

2117 Market Street is located on a rectangular lot on the south side of Market Street, between Church and 15th Streets. Built in 1905, 2117 Market Street is a two-story, wood frame, commercial building designed in the Craftsman style. The rectangular-plan building, clad in wood flush board and channeled siding, is capped by a flat roof. The primary façade faces north and is three bays wide. The first floor features two identical storefronts with recessed entrances; modern metal frame, glazed doors; plate glass windows; and a divided, wood transom. The main entrance to the upper story is centered between the storefronts and fitted with double-leaf, glazed, wood doors. The door has a surround with flared jambs and a shallow hood on projecting members with beveled ends. The upper story has a single, double-hung, wood-sash window with transom in the central bay with three similar contiguous windows in the flanking bays. The window surrounds include a shallow bracketed hoods and bracketed sills. The primary façade terminates in a projecting cornice with oversize, paired, decorative brackets. The building appears to be in good condition and contributes to the potential Upper Market Street Commercial Historic District (see DPR 523 D form.)

*P3b. Resource Attributes: (list attributes and codes) HP6: 1-3 Story Commercial Building; HP13: Social Hall

*P4. Resources Present: Building Structure Object Site District Element of District Other

P5a. Photo



P5b. Photo: (view and date)

View of north façade
8/10/2006

*P6. Date Constructed/Age and

Sources: Historic
1905
SF Assessors Office

*P7. Owner and Address:

Open Bible Church Of SF
2135 Market St
San Francisco CA

*P8. Recorded by:

Page & Turnbull, Inc.
724 Pine Street
San Francisco, CA 94108

*P9. Date Recorded:

8/10/2006

*P10. Survey Type:

Reconnaissance

*P11. Report Citation: (Cite survey report and other sources, or enter "none") None

*Attachments: None Location Map Sketch Map Continuation Sheet Building, Structure, and Object Record
 Archaeological Record District Record Linear Feature Record Milling Station Record Rock Art Record
 Artifact Record Photograph Record Other (list)

State of California & The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Primary# _____

HRI # _____

Trinomial _____

Page 2 of 4

*Resource Name or # (Assigned by recorder) 2117 Market Street

*Recorded by: Page & Turnbull

*Date 8/10/2006

Continuation

Update



Detail of center entrance

BUILDING, STRUCTURE, AND OBJECT RECORD

Page 3 of 4

*NRHP Status Code 3CB

*Resource Name or # (assigned by recorder) 2117 Market Street

B1. Historic name: New Era Hall

B2. Common name: None

B3. Original Use: Commercial, retail; Civic, lodge hall

B4. Present use: Commercial, retail and school

*B5. Architectural Style: Craftsman/Classical Revival

*B6. Construction History: (Construction date, alterations, and date of alterations)
 Constructed in 1906. Added store front in 1909. Add additional window to front and new entrance leading to main hall in 1929.

*B7. Moved? No Yes Unknown Date: _____ Original Location: _____

*B8. Related Features: None.

B9a. Architect: August Nordin b. Builder: C.L. Wold

Reconstruction Civic/ Commercial

*B10. Significance: Theme Development Area: Market Street Corridor, San Francisco

Period of Significance 1906-1953 Property Type Commercial Applicable Criteria 1, 3

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity)
 The New Era Hall was constructed in 1906 for owner Edwin Bennett, and was designed by architect August Nordin. Edwin Bennett immigrated from England in 1886 and was employed as a metal polisher. The building was originally constructed to accommodate a single retail unit on the first story and a lodge hall on the second story. The second story was built with a set-back third story level, most likely to accommodate a stage. By 1929, the façade had been reorganized to include a second retail unit and a new, centered entrance to the upper story. From 1906 to 1936, 2117 Market Street housed the Visalia Stock Saddle Co. in both units on the first story, and the New Era Hall on the second story. The New Era Hall was listed in the San Francisco City directories as a public building and hall, most likely used as a meeting place for societies that did not have a building. No fraternal society, social society, or otherwise was found to be associated with New Era Hall. The construction of the building on Upper Market Street immediately following the 1906 Earthquake and Fire may have anticipated the need for meeting space for organizations left homeless by the disaster, or may have been part of the increasing civic and commercial development on Upper Market Street in the early 20th century. In 1954, the Bennett Family sold the building to the Open Bible Church, located immediately south of the property at 2135 Market Street. (continued)

B11. Additional Resource Attributes: (List attributes and codes) HP13. Community center/social hall

***B12. References:**

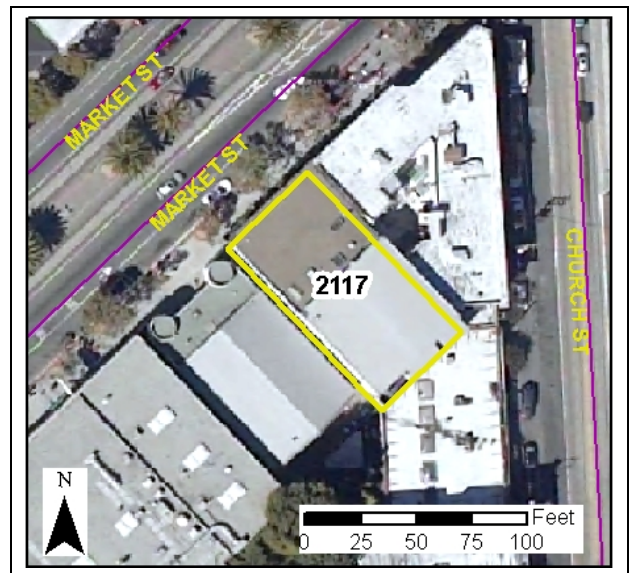
Assessor's Records
 Building Permits #1292, #23702, #92499

B13. Remarks: Market & Octavia Survey

*B14. Evaluator: Karin Sidwell, Elaine Stiles; Page & Turnbull

*Date of Evaluation: March 2007

(This space reserved for official comments.)



State of California & The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Primary# _____

HRI # _____

Trinomial _____

Page 4 of 4

*Resource Name or # (Assigned by recorder) 2117 Market Street

*Recorded by: Page & Turnbull

*Date March 2007

Continuation

Update

B10. Significance, continued.

Visalia Stock Saddle Co. changed its name to Al Church's Western War Riding Habits in 1960, and vacated the property in 1966. The retail units have since housed commercial interests such as Alert Display Co. (1966); The Wish Center (1971); Valentine and Leon Photo (1980); and Hibernia International Travel (1980). The two stores on the ground floor remain in retail use. The lodge hall space was converted to a dance studio in 1953.

The New Era Hall was one of the earliest buildings constructed on this block along Market Street. The block was largely vacant until after the 1906 Earthquake and Fire. By 1913, the block held several small, wood-frame commercial buildings housing both commercial and industrial uses. By 1950, the Market Street side of the block was well developed with commercial interests such as a large used car dealer, multiple-unit retail shops, and the Open Bible Church.

Slim biographical information is available about architect August Nordin. He was born in Stockholm, Sweden in 1869. He opened his architectural firm in San Francisco in 1899. The firm was located in the Mills Building until Nordin's death in 1936. He is attributed with designing 300 structures in San Francisco, mostly residential homes, flats, and apartment houses, but also including residential hotels and commercial and civic buildings. Nordin designed the nearby Swedish American Hall (1907) at 2168 Market Street, as well as the Ebenezer Swedish Lutheran Church at the corner of Dolores and 15th streets (1903, destroyed by fire 1993). The Ebenezer Church gave refuge to the Swedish Society after the 1906 Earthquake and Fire, which destroyed their original meeting place and all their records and substantial library.

The New Era Hall retains integrity of location, setting, and association with a commercial context, though it is no longer in use as a lodge hall. The building retains a fair degree of integrity of design, materials, workmanship, and feeling, with alterations limited to the installation of metal-frame storefront windows and doors on the first story, and replacement glazed wood doors on the primary entrance. The second-story and the main entrance surround on the first story appear to be unchanged.

2117 Market Street appears individually eligible for the National or California Register, or for local designation. The property is associated with the development of local civic infrastructure in the Upper Market Street area in the early 20th century, providing meeting space for numerous organizations seeking a venue for meetings and events, as well as commercial space. The building may also be associated with the rebuilding effort following the 1906 Earthquake and Fire, providing space for displaced organizations to meet. The building is also significant as a well-preserved example of a combination commercial and civic building designed in a combination of Classical Revival and Craftsman ornament. Character-defining features of the property include the flush wood siding on the façade; flared, crossette door surround with lintel on beveled joist ends; heavy supported sills and lintels on the upper story windows; bracketed, paired, beveled joist ends at the roofline; extended guttae; and deeply projecting cornice.

The status code of 3CB assigned to this property means that it appears eligible for the California Register individually and as a contributor to a California Register eligible district—the potential Upper Market Street Commercial Historic District (see DPR 523 D form.) This property was not fully assessed for its potential to yield information important in prehistory or history, per National Register Criterion D.

***B12. References, continued.**

Mayer, Tom. "August Nordin, Architect." <http://www.swedishamericanhall.com/history.html#Anchor-There-49575> (accessed March 2007)

Sanborn Maps 1899, 1914, 1950

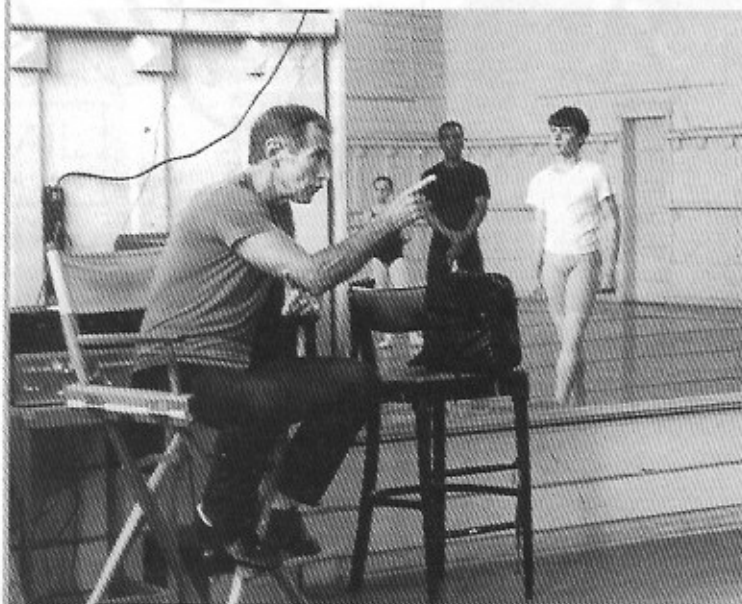
San Francisco City directories 1907, 1908, 1910, 1911, 1915, 1920, 1925, 1933, 1936, 1940, 1953, 1960, 1966, 1971, 1975, 1980

spotlight

on

Richard

Gibson



LEFT:
"Don't dance like Raggedy Andy—make it more like Arnold Schwarzenegger."

BELOW:
"When a student listens to what a teacher is saying, he or she should be like a fisherman trying to catch every fish that comes his or her way. Whatever I say, however, you should make your own."

Photographs by John Mello

a lifetime of mentoring



by John Mello

Large old photographs of Karsavina, Nijinsky, and Pavlova look down from the walls of the Academy of Ballet in San Francisco. Richard Gibson, who is known for always having kept himself stylishly thin, is still strikingly fit in his late fifties. He gave up smoking years ago, goes to the gym in the mornings, teaches three classes a day, and demonstrates what he wants to his students. They can see the way strongly turned out legs should look and work because his are amazing to watch. His directions of the body are clearly etched and pulled way up. He counts the music forcefully and holds a student's hand while clarifying the counts that he wants. He uses his foot to push a student's feet into the correct position. In pas de deux class, he will even demonstrate both the man's and the woman's parts in daredevil modern lifts and falls. His energy level is high and he creates an environment of concentration on serious, hard work that is nonetheless suffused with his characteristic warmth. The way he verbally describes the form and content of classical dance unlocks things in the dancers' bodies by engaging their minds. He is always close by, asking for more, bigger, better.

a consummate
educator, ballet master
teacher Richard Gibson
guides students from
barre to stage to the
front of a class.



UPPER RIGHT: "You have to work for your technique. Our bodies are like clay and we shape them."

LOWER RIGHT: "The breath must carry the arms—I should not see tension in the lungs."

ABOVE: "There should be no seams in your fabric—make it one long fabric of movement. This can become deeper, lighter, heavier—whatever—but make it all of a piece. There is an art to moving through steps as opposed to smearing them. In-between things have to be more dansant."

Photographs by John Mello

showbiz background

Richard was the youngest of eight children, and so arrived too late to be part of the family troupe, the Gibson Review, that performed in vaudeville and toured county fairs during the summers. His father, a physical education teacher, had studied ballet with Andreas Pavley (a Dutch dancer who had earlier toured the U.S. with Pavlova) of the Pavley-Oukrainsky Ballet in Chicago and was also choreographer for the Twin Cities Opera Company in Minneapolis and St. Paul in the early 1930s.

A major influence in Gibson's youth was his older sister, Suzanne, an accomplished tap dancer who recalls the era he was born into. "We didn't have a home—we had a dance school in the living room. I remember watching dancers rehearsing over-

SPOTLIGHT ON RICHARD GIBSON

head lifts for the bacchanal in *Samson et Dalila* and other opera ballets. I remember riding up in the elevator with Pavley in his blue tights and leotards, and sitting and watching my father take his class on Saturdays. I can even remember the barre he gave, which, once I became more discerning, I realized had been lousy. In those days people didn't know what good ballet technique was."

In the early 1940s, right out of high school, Suzanne became a choreographer, line captain, scenic designer, costumer, and music arranger in movie houses. Theaters in the bigger cities used to offer a live show with chorus girls before the movie. The show changed every week, so she always had to come up with new ideas. "I still know every tap routine I ever danced," she says. "Dick and I tap danced together at the Lake County Fair when he was little and we must have looked like Mutt and Jeff."

She went on to compile her own tap notation system and manual, and opened schools at Clear Lake and San Leandro, California. Her youngest brother was one of her students. "I thought I was a fabulous ballet teacher, teaching my father's method as he had learned it from Pavley. The scales were taken off my eyes at a performance of Mme. Olga Ziceva's students. I had never seen anything so beautiful. If you can tell the difference between art and craft, you're one of the luckiest people in the world. I feel so blessed that happened. I stopped teaching and took her classes for five years."

"Richard came along to watch one of my private lessons and Ziceva asked him to go to the barre and show her a *plié*," as she recalls. "He took off his shoes and he had a hole in his sock. Of course, he was excited that she was showing an interest in him. That was the beginning of his career."

former Bolshoi member decisive

Gibson himself claims that he got the ballet bug after seeing Alicia Alonso and Igor Youskevitch perform. His usually strict parents allowed him to leave home at age 15 and work as a houseboy in a large Church of England rectory so he could study full-time with Ziceva, who had given

him a scholarship. He told the priests he could cook when he didn't even know how to crack an egg. His big sister had encouraged him, "If you're going to be a dancer, just go ahead and do it."

Ziceva had been a student at the Moscow Bolshoi, had fled the Russian Revolution, and danced with Diaghilev's Ballets Russes. She opened her ballet school in a former vaudeville house in San Mateo, California. "Ziceva really taught the *whys* of ballet technique," as Gibson attributes it. "She told me that I would be a teacher. I loved teaching even when I wasn't sure I wanted to be a dancer."

David Hardie, a fellow student during the late 1950s who went on to the Ballet Russe, describes Ziceva as "The most caring teacher you could imagine. She gave attention to every student on every exercise in every class, and she was always very hands-on. She kept her barre simple so that everything was just right and could be perfected. She was most interested in mastering the torso. When Richard arrived, you could tell he was a tap dancer because his musical timing was flawless, and he picked up combinations right away. I remember him as bony kneed—an imp." Hardie is now on the faculty of the Phares Theatre Ballet in Sacramento, California.

the Joffrey's salad days

Gibson made rapid progress in a few years with Ziceva. Then, "The Joffrey Ballet came through town and I went to

other way around. He was very thorough, very detailed. He helped dancers use their brains, so it was never as though we were just taking class. There are plenty of teachers who teach good classes, but Joffrey was a teacher who created dancers. That was his biggest talent."

Gibson thanks Joffrey for his mentoring as well. "Bob was very good to me and I admit I was kind of a brat when I was young. He also encouraged me to teach and I taught often for his company as a guest teacher. He flew out just to see my first ballet for the San Francisco Ballet, the *Adagio for Ten and Two*. I had lots of offers when I later left Holland, but I went back to the Joffrey Ballet out of respect for Bob. His death leaves a definite void in my life—I still miss him."

Gibson also studied at the School of American Ballet with Oboukhoff and Vladimiroff, who had been two of the best *danseurs nobles* of their time. He took Mme. Pereyaslavets's rigorous classes at the Ballet Theatre School, where she became notorious for throwing people out. "I remember being in her class with Fonteyn, Nureyev, Verdy, Arova, Tallchief, Lander, Kovach, and Rabovsky, and she would kick any one of them out for being slightly late, undisciplined, or not taking her class regularly enough."

In 1964, he returned to California and danced with the San Francisco Ballet in Poindexter's *The Set*, Lew Christensen's *The Nutcracker*, *Lady of Shalott* (with

Cynthia Gregory), *Diversissement d'Auber* (with Zola Dishong), and *Prokofiev Waltzes* (with Sally Bailey) among others. Ziceva then made him an offer and he purchased her San Mateo school, where he produced a crop of dancers who went on to companies all over the world. That school continues in Ziceva's original building

as Peninsula Ballet Theatre.

Holland became center of dance activity

Benjamin Harkarvy made it a condition of his employment as artistic director of the Dutch National Ballet that they bring in Gibson to direct the state-run ballet school (which came under the Royal Conservatory of Music). Gibson was 32 and gave up the successful San Mateo school because, as

"His kind of commitment to students is very rare. The big thing that I carry on now as a teacher is that caring I learned from him."

New York where I was immediately taken into the company." He danced with that company for three years in such ballets as Balanchine's *Pas de Dix* and *Allegro Brillante*, Nault's *La Fille Mal Gardee*, Moncion's *Pastorale* and Lew Christensen's *Con Amore*. "Bob Joffrey taught company class every day and he was actually my biggest influence as a teacher. Thanks to his teaching, we would come home from touring improved, instead of the

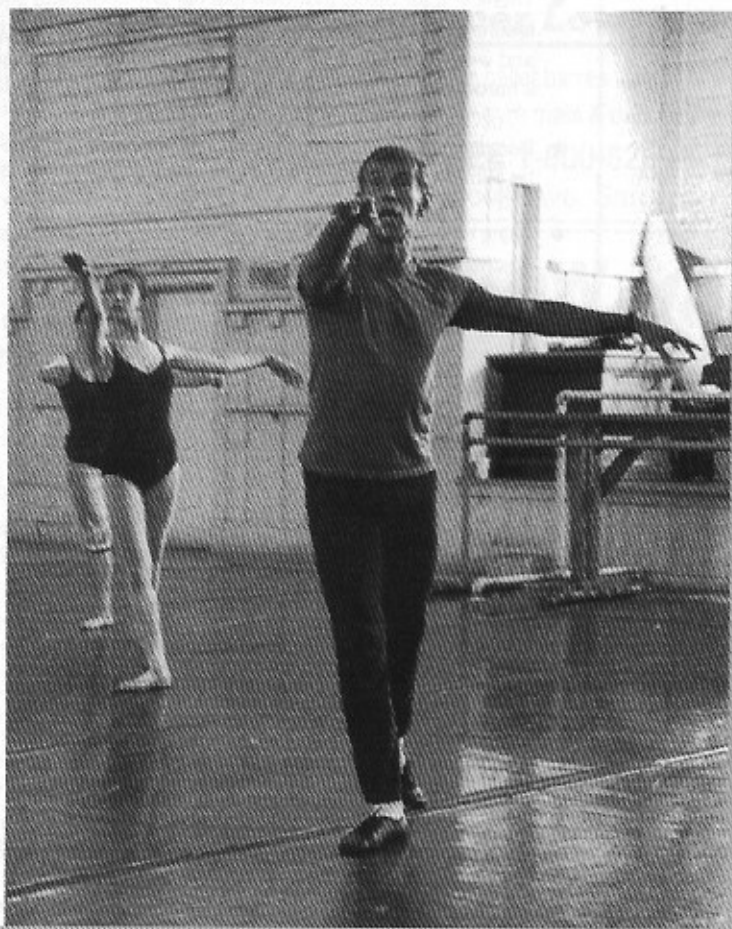
he explains, "After two years directing the Royal Conservatory, I joined the Nederlands Dans Theatre as ballet master since I was the least familiar with their modern style and felt that it would broaden me. Suddenly, I was receiving invitations to guest teach in Stuttgart, Berlin, Toronto, and many other places." At the Royal Conservatory, he also taught for the Netherlands Dance Theater, the Dutch National Ballet, and the Scapino Ballet. He brought in the Vaganova syllabus, which he had acquired in a Hungarian translation via Ferenc Nadasi.

There were very few Dutch dancers being produced then, and there were only two students in the school out of 75 in which Gibson could see potential when he arrived. "They missed a lot by looking at children's bodies when they were eight or nine years old without being able to predict how they would develop. A child with a nicely proportioned body for his or her age will look very different once they begin to develop." He explains, "When you look for talent, you first look for musicality and coordination, and at the instrument's proportions and flexibility. A lack of obvious turnout in a child may only mean that the muscles are simply not strong enough to hold turnout. Unusually long legs and a small head would be ideal."

Anxious to have more Dutch dancers employed in their ballet companies, the Conservatory's policy was one of "We're not training them to be dancers, we're training them to be teachers," according to Gibson. "Dancers should enter teacher training after their professional training as dancers, not in lieu of it. I've known many good teachers who were not professional dancers, but who got professional training." And so he set up the teacher's training program there.

Gibson was in charge of a curriculum that had to prepare the Conservatory's dancers for the Dutch style, an amalgam of classical ballet and modern dance, in a repertoire referred to as a "supermarket of

choreography" with works by van Dantzig, van Manen, and van Schayk, as well as the Americans, Balanchine and Tetley. Students studied and performed contemporary and classic ballets from all three Dutch companies during the last three years of their eight-year program. As he comments on the range



S.F. 1996: "In center, you need to be much freer in your movements—you've already done them at the barre, so now is the time to be freer and not so obedient."

Photograph by John Mello

required of these students, "The biggest thing missing in classically trained dancers, of course, is the weight into the floor that comes with modern technique."

how times have changed

Gibson relates how his biggest lesson in musicality came from Margot Fonteyn. "Margot was in Stuttgart performing *Swan Lake* with the Stuttgart Ballet. She came to me one day and, very shyly, asked if she could take my men's class. I said yes, but warned her that the tempo was going to be slower, and that so much jumping could be very taxing on the day of a performance. Margot did the class better than any of the men through her musicality. She phrased her preparations, connecting steps, and finishes in such a way as to make you forget

that she didn't have the same elevation as they did. I saw what could be done with musicality—she made the steps her own. And she did a fabulous performance that night." Gibson remembers Fonteyn very fondly, "She was like a ten-year-old in class, with no pretensions and always eager for help, yet still meticulous. In the films made of her it's a shame we cannot see the movement that goes beyond the body. I will never forget her in Cranko's *Poeme de l'extase* and the closing moment was her simply wrapping her arm around her head. That was worth anyone else's 64 fouettés.

"There's a preoccupation with technique nowadays," he laments. "We're not producing really interesting dancers like Fonteyn anymore because technique has advanced so much, but at the cost of the heart. This makes going to see ballets predictable—and predictable gets boring. When I think of the dancers I'd go out of my way to see—Margot Fonteyn, Carla Fracci, Evelyn Hart, Marcia Haydée, Violette Verdy—none of them had the level of technique that is the standard now. The quality that goes beyond technique is why I'm still excited by dance. Better to have a little less virtuosity and more of that aura that makes it a living art and not

spectacle. Dance is really a combination of things—so much of it is a feeling.

"Musical training appears to be lacking as well," laments Gibson. "Dancers must learn to be aware of musical options, of when to highlight certain steps, of how to give color to their movements. I try to construct enchaînements in such a way that the student has to phrase them." He may occasionally ask the accompanist to play an asymmetrical time signature such as a 5/4 or 7/8 to challenge them even more.

students' careers

A short list of Gibson's most prominent students would include Deborah DuBow (Pacific Ballet), Kristine Elliott (Stuttgart Ballet, American Ballet Theater), Sheryl Ware (New York City Ballet), his niece,

Carmela Zegarelli Peter (Dutch National Ballet, San Francisco Ballet), and Kenneth Delmar (Stuttgart Ballet, Dutch National Ballet, Joffrey Ballet, Aterballetto).

Deborah DuBowoy recalls that "When he did not have an accompanist, he would use wonderful classical ballet music as opposed to standard ballet class records. We always looked forward to the music. He also gave classes in music appreciation and dance history during the summer workshop. In fact, this appreciation for the historical importance of dance that he gave me has led to my current career producing 'Words On Dance,' which are live and documented on-stage dialogues with dancers. He introduced me to Violette Verdy and she was our first guest."

DuBowoy also comments, "Richard has an extremely special touch and a way of mentoring all the way through. I so admire his gentle, expressive way of teaching and the notable ways he describes movement through metaphors and adjectives. He is one of the most well-rounded teachers that I ever had and I still rely on his guidance and opinions."

DuBowoy started with Gibson when she was seven, and now her seven year old daughter studies with him. "He still does the cutest thing with the kids in center," she relates. "He gets down on one knee, telling them he's a Ken doll, and asks them to come and fix his faulty port de bras, head positions, or directions of the body. That's how he teaches them about line and how to think for themselves."

Kristine Elliott, who started with him at the age of 11, recalls one major decision that Gibson helped her make. "My parents took me to Europe when I graduated from high school, and one thing I did while on vacation there was to audition for the Royal Danish Ballet. To my surprise, they offered me a contract. It was marvelous because we had relatives in Denmark and it would have been such an honor for my family. My parents were aghast when Richard's assessment was that I wasn't ready to go. He explained that you may have been the best dancer in your school, but when you leave, you go to being the worst one in the company—especially in a state-run company like the Royal Danish Ballet because of its seniority system. You get to dance very little your first year, and when you do it's in the back row. He had seen enough

Gibson's instructions to students:

- ◆ Thank you for being your own teacher and correcting yourself—don't depend on the teacher to correct everything. You have to work for your technique. Our bodies are like clay and we shape them. What I'll do is give you certain details in a combination that will make it harder for you to execute what's already become comfortable.
- ◆ Dancing is like following a recipe—once you have all the ingredients ready they still have to be stirred. Everything must be activated. Then I'll just sit and watch.
- ◆ Think of movement as destination with circulation. I want postures, not positions—I am against positions. Posing is superficial. Keep wind in your sails.
- ◆ In demi-plié, pull up to feel like you are wearing a parachute with the top of your head close to the ceiling. But still give me a parental plié—one that is firm, but gentle.
- ◆ In frappé, strike a match—the legs move more like executing a jump. And the taller the tree, the deeper the roots. Pull up your torso like squeezing toothpaste out of its tube. Turn out your legs like a big yawn.
- ◆ Take time to shape the foot and massage the floor on battement tendu. Tendus should feel like the meat sliding off a chicken drumstick. Put sparks in those feet on frappés. On frappé, give me a foot that goes out like steel with a leg that goes out like silk.
- ◆ The elbows bloom out when you prepare. Let the breath initiate the movement. The breath must carry the arms—I should not see tension in the lungs.
- ◆ Really send the arms and back on pirouettes. The closing arm keeps going past the other one in 1st position. Arms are actually not needed for only two or three pirouettes—your turnout should do it. If you do four pirouettes, make the fourth one the cleanest. The duration of turning is like singing a note—the breath must not stop. Attack the passé! Catch the top of the passé. And spot like a hummingbird.
- ◆ When balancing on toe, make it your sting, your Black Widow spider, into the floor—you won't balance if your foot is timidly saying "I'm sorry" when it steps onto full pointe.
- ◆ Use the full spectrum of the head. It should be inclined back a little, as though you were resting on a pillow, so that we have poetry . . . Are those poet's thumbs? In that case, your poem would read something like, "The witch went riding on her broom . . ."
- ◆ Make bourrees lustful.
- ◆ I almost said thank you for making me look so young when doing that combination because you looked so old doing it! Nothing will make me happier than to see you walking down the street someday with ballet posture.
- ◆ Use your arms to help and define your elevation. On tour en l'air, catch both feet after the tour. Look over the wall and see the people on the other side. On cabriole, pluck the strings of your legs as you beat the drum of your stomach.
- ◆ I think sissonne should be called sonne-sis instead—your steps should be linked sonne-sis-sonne-sis-sonne with the same liaison the words have in spoken French.
- ◆ Get off metronomic counting. Metronomes are not musical.
- ◆ Don't forget that a tombée in partnering is an embrace.
- ◆ If you try to do too much, you might wind up doing enough. The worst thing you can say about a dancer is that he or she is boring.

dancers go downhill in terms of technique during their first years in a big company to know how much that would set me back. His advice was to study with him for one more year so I would be that much better when I went out to audition. To this day I thank my stars that Richard had the wisdom to do that, because it's so hard for a teacher to have that kind of knowledge and to persuade eager parents that it's the right course of action. When the time came, he recommended that I go to the Stuttgart Ballet because they were the up-and-coming company. After that, I went on to American Ballet Theatre. Richard came to see my first *Miss Julie*. He coached me in New York for my first *Giselle* at the Met, and he coached me in San Francisco whenever we were there on tour. He has always been there for me through my whole career."

Elliott affirms, "His kind of commitment to students is very rare. The big thing that I carry on now as a teacher is that caring I learned from him—when I see what a student needs, I know what to do. I remember his careful eye and selflessness. I hark back to his phrases, his imagery, the sound of his words, and the way that sound worked your muscles in different ways, his joining of the steps and the music. The man is a poet." Elliott now teaches at Zohar School of Dance in Palo Alto, California, and at Stanford University.

Sheryl Ware, who came under his tutelage at age nine and went on to dance with the New York City Ballet, attributes much of her success to Gibson. "Richard basically gave me my technique and a foundation from which I was really able to take off. I couldn't have danced Balanchine's fast choreography without that secure foundation to back it up. His training is what allowed me to get where I got. As I teach now, the understanding of the body that he gave me and how to break down the steps is still ingrained." Ware is currently on the faculty of the School of American Ballet. She warmly remembers the experience she got while in San Mateo, "He choreographed incredible ballets for us—*Rococo Variations*, *The Door*—works that I hope he re-creates someday."

Gibson's niece, Carmela Zegarelli Peter, became a dancer of note. "He's been a great influence on me, even more so since we're related. I am proud to be his niece and student. I studied with him from the age of 11 to 18 and occasionally later as a professional dancer. It was always different for



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me—harder—because I was expected to set an example in his classes. One thing that made me learn how to jump properly was that he started calling me 'The Rolling Wiener,' which must have been how I looked in the air. I guess that was better than 'The Flying Boxcar,' which another student got nicknamed," reminisced Peter. "Jumping became my forte. I followed him when he went to Holland, where I danced with the Dutch National Ballet, and then I moved back to San Francisco when he started teaching for the San Francisco Ballet—that's how much his influence has always meant to me. He still helps me a lot with my questions or problems now that I have my own school." Peter feels that, "One of the best things he gave me is the foundation necessary for teaching any level, that ability to analyze from point A to point B. Richard taught me that movement and technique develop from an internal source and an understanding of why. So many teachers teach copying, a sort of 'monkey see, monkey do' training. He taught me to be a thinking dancer." Peter (married to dancer Zoltan Peter) now operates the Professional Ballet School in Belmont, California.

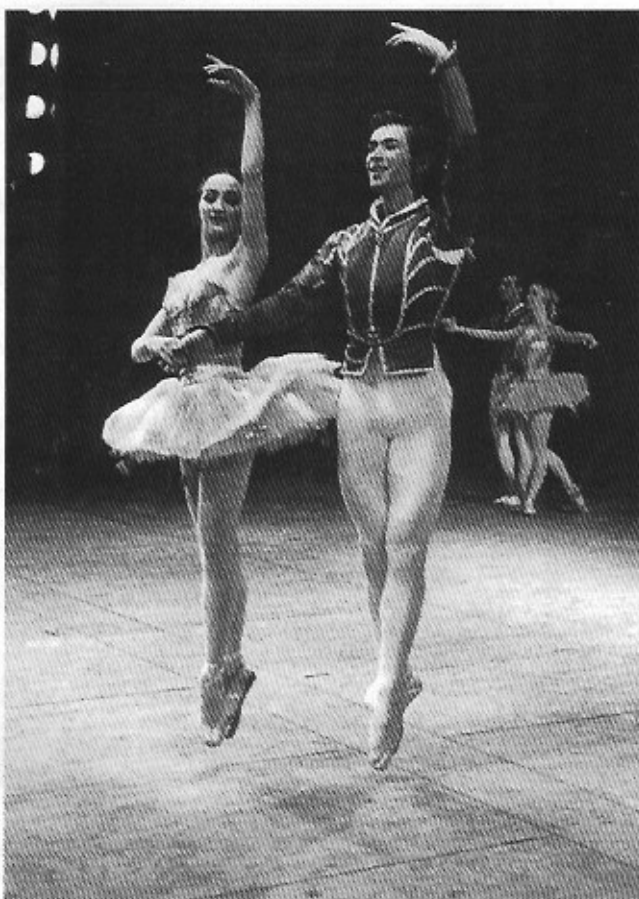
Kenneth Delmar, a protege from the age of 12 whose dancing was once compared to Nureyev's, admires Gibson as "The archetypal teacher, one of the best in the world. He lives and breathes to teach dance. He has an eagle eye and a sensitivity to the dancers' training, knowing exactly when to give the next thing that will challenge them. He molds dancers the way Michelangelo molded his sculptures. He is also one of the most giving people I've ever met. He gives a lifetime of support to his students and there are hundreds of them out there. He is a veritable priest of dance." Delmar is now teaching tango at San Francisco's Metronome Ballroom, performing with Tango San Francisco and leading trips to Buenos Aires.

Jean Dunphy, artistic director of Santa Cruz Ballet Theatre (an Honor Company of Regional Dance America), credits Gibson with the very existence of her school and company, with which she celebrates her

20th anniversary this year. "There simply would be no Santa Cruz Ballet Theatre if it weren't for him," she says. Gibson had taken the school over from his sister Suzanne and then passed it on to Dunphy, who acknowledges, "He has been incredibly generous to us over the years."

having a home base again

Gibson built up a large ballet school in Palo Alto in the late 1970s, which he ran for seven years and which exists today as the Western Ballet in Mountain View. He and his partner, Zory Karah, then took over



CIRCA 1964: Gibson and Zola Dishong dance Lew Christensen's *Divertissement d'Auber* with San Francisco Ballet. Photograph by Henri McDowell

the historic old Academy of Ballet in San Francisco (founded in 1951 by Guillermo del Oro, a student of Cecchetti, and subsequently directed by Carolyn Parks, Alan Howard, and Janet Sassoon. Sassoon was Natalia Makarova's coach for 14 years and she still teaches there one day a week). The Academy has an enrollment of 250. "I prefer having a closed school; in a suburban area like the schools I had on the peninsula you would have 40 or so new children coming in per year. Here in the city, it's the adult program that's the strongest.

I love to teach, however, and if people want to study, I'll teach."

Gibson developed a special relationship with Israel's Bat-Dor Dance Company, guest teaching there every year for 15 years. For many years, he would spend half his time abroad guest teaching, but has stopped doing so for any longer than a week at a time. "Of course there comes a time when you need to get away from your own school and refresh, but you'll miss the continuity of watching your students develop if you're gone too much of the time."

Gibson says he enjoys teaching those talented ten-year-olds and watching them develop. He takes a special interest in restoring confidence to teenage students, but he believes in maintaining a balance in the classroom between discipline and being the students' friend. "The teacher must be a friend, but more like a parent, because being friends on an equal level doesn't create a productive work environment. It's human nature, however, and so school directors should watch their teachers for any lapses. I think my students are a little afraid of me. I don't scream or yell—they know to fear my silences."

Gibson's method is centered on the individual. It's interesting to note that he rarely, if ever, talks about muscles in his classes. He wants a quality of movement, an atmosphere of artistic endeavor and not a constant focus on the purely mechanical aspects of ballet dancing. As he explains it, "I try to do it—make that struggle—with them. I don't want the dancers to be good for my sake; I want them to share my pleasure in doing well. If they don't do well you must realize that they may never dance at a professional level, but they still deserve the pleasure and feeling of accomplishment. The science of teaching is easy—the difficult part is the art and the heart in teaching. That is what makes teaching as satisfying as performing because in both instances you're communicating and giving of yourself." ★

John Mello is a freelance writer and choreographer based in Sacramento, CA who had the good fortune to begin his ballet training with Suzanne Gibson Storti, who then took him to the American Ballet Center for further study with her brother, Richard.

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Night School

What it takes to open your doors to adult students

Mary Ellen Hunt

Feb. 01, 2011 03:53PM EST

"I'm a little nervous," murmurs a woman sitting with her legs carefully folded together in the lobby of San Francisco's Academy of Ballet. Another woman next to her smiles with a sympathetic nod as they peek through the door to watch a group of teenagers soar through a grand allégo. "Looks hard."

Though studios often build their core reputation around the training of young pre-professionals, many schools are discovering the benefits of expanding their adult programs, bringing a love of dance to generations of students who once thought the ballet bus might have passed them by.

At the Academy, where I teach, what started as a morning stretching class for women some 23 years ago has since morphed into a lively and bustling program serving some 150 adult students, with class levels that range from absolute beginner to advanced intermediate.

"When we first offered basic beginning classes, we never realized it would be that popular," says Zory Karah, co-director of the school. "We used to start a new beginning class only once a year, but we had long waiting lists every time, so we began them twice a year. Now it's so popular that we start new classes every September, February and July."

Some sign up because they did ballet when they were kids. Some always wanted to but never thought they could. And the demographic mix is wide-ranging. A beginning class I once taught included a software engineer, a rector of a local church and an OB/GYN—all successful professionals willing to shed their well-earned outer layers of competence to start at a humbling square one at the ballet barre.

“They teach me as much as I teach them,” says Dena Moss of the Joffrey Ballet School in New York and the co-author of a book about adult ballet education titled *The Joffrey Ballet School’s Ballet-Fit*. A practicing lawyer herself, Moss points out the enormous energy and therefore serious motivation that it takes to work all day and then take her class in the evening.

Like many teachers, Moss started out teaching children, but over the past 20 years she has gradually developed her own methods of training adult beginning students. The Joffrey Ballet School in New York, which recently expanded to include a second location for its studios, has had an adult program in place since the 1960s, says director Chris D’Addario. He adds that the program has grown 150 percent in the last year as the school has added weeklong seminars and intensive dance workshops into their curriculum. “We looked at a lot of other models,” D’Addario explains. “For instance, what does a gym do to attract clients?”

There are programs throughout the day—morning and early afternoon time slots are generally given to the children’s program, but adult classes are primarily in the evenings from 6:30 to 9 pm, when people get off work—a typical schedule for most studios with adult programs. And the school gets the word out through e-mail lists and social review websites like Yelp. Ultimately though, says D’Addario, much of the success of the adult program is teacher-driven. “Just like you have personal trainers whom you love,” he says, “we find that successful adult classes are personality-driven.”

“A big part of teaching adults is like performing onstage,” says Acia Gray, the director of Tapestry Dance Company in Austin, Texas, which sees some 300 adult students regularly taking classes in their academy. “You have to be really on. With kids you can be a little more academic—they’re used to being professional learners. With the adults there has to be an element of entertainment.”

A combination of double frappés has caused minor chaos at the barre. Students are gritting their teeth with concentration, but the coordination of flex and pointe is just eluding them. “Well, it’s not . . . bad,” I begin slowly, and there are giggles from around the room as if they were kids. “But I definitely think we can make that one better. Shall we see how we can improve it?”

Teaching adults, observes Karah, requires a high degree of sensitivity. “This may be the first time in a long time that they’re being challenged,” he says. “It’s in front of other people and it’s physical. So you have to make sure that you keep them feeling that it’s constructive and not personal criticism.”

“Ballet can be extremely infantilizing,” says Moss. “We call everyone boys and girls; teachers are always telling you what to do. But adults have an intellectual awareness that’s different from young dancers and you have to keep that in mind.”

Paramount of importance in adult classes is making sure that students are working safely. “With adults students, every body is different,” says Richard Gibson, who co-directs the Academy in San Francisco. “An 8- or 9-year-old child is still pliable, but an adult must not be forced beyond what they have. So a teacher must know what flexibility they have and what rotation they have. Now, they may not be in that same place in a year, but you should know where the adult student is, and then strengthen them so they can go beyond. An adult body can evolve, but each one will be at a different pace.”

At Joffrey, Moss has developed a one-hour introductory class format adapted from her children’s curriculum. “We start on the floor with pointing and flexing the feet—we isolate the feet, the hands, the arms, the shoulders, to get them to feel what it’s going to be like when they stand up,” she explains. “We learn how to pull up without the pressure of doing it standing. They come to understand what turnout is, they learn how to isolate the hip, essentially they learn how to work correctly. Then when they stand up, they don’t look at their feet and say, ‘Oh, I’m not turned out’—they can feel it from the correct place.”

Strengthening the core and protecting the joints is even more important for adults than for youngsters, and many teachers prefer longer barres, often paced for a slower warm-up. “You want an emphasis on strengthening,” says Karah. “So, by the time they start doing jumps, their stomach is strong and there is less impact on the knees. The adults in our classes won’t do anything high-impact until perhaps their third year of training.” (He starts with jumps on two feet and gradually introduces jumps onto one foot or off one foot. Grand jetés are reserved for the beginning intermediate level.) “That’s longer than would be the case for kids,” he says, “but we’re trying to create an instrument that is intelligent, so they know how not to hurt themselves.”

Which is not to say that those beginning years need be boring—quite the opposite, in fact. “To keep it interesting, I teach some combinations that aren’t going to hurt them or give them bad habits if they don’t do it perfectly right away,” says Gibson. “I give them simple waltzes, more like a triplet, and balancés, chassés, steps to get them moving and thinking about coordination.”

And connecting personally with the students keeps the interest-level high. “Try to get to each and every one of them individually,” says Moss. “Every student has something they do well, and everybody has something that needs correction. Learn their names and try to get the pronunciation right. They feel their names are them and it helps them feel special and welcome in the class.”

For most studios, the ideal class size will depend on a variety of factors, including the space available and the level of the class, but most of the directors agree that you don’t want to have too large a class. “We don’t want it to be an en masse experience,” says

Gray (Tapestry Dance's average class size is around 20 people). "We want everyone to feel like they've got their own space and one-on-one attention."

At Tapestry, Gray notes, the price for an adult class runs about \$5 less than the price for children, whose coursework demands more paperwork, more evaluations and an end-of-year demonstration to administer.

Gray, who has experimented with scheduling classes for moms coordinated to classes for their young children, says that understanding the needs of your market is key. Gibson, for instance, notes that the nature of San Francisco is that people are transient, often changing jobs or moving, meaning that new students may not stay for long. Thus the Academy's classes change in size, and starting new adult beginning classes frequently helps keep the number of students in the program high. D'Addario also tracks seasonal trends, observing that in warmer weather adult enrollment is lower—"people would rather be out in the park, or on vacation spending time with their families."

"The key is that we want to have a safe place for adults to train," says Gray. "It takes a lot of guts just to walk into an adult dance class. They're not coming to just learn the technique of a dance—this is their 'me' time. They don't want to be pushed to the limit where it's not fun."

My student looks dubious, maybe even slightly panicked, as I take her hand and we break down a *balancé*.

"Let's do this all together," I say to the rest of the class. The group-sway sweeps up the single student and suddenly her eyes light up as she realizes that she's got it.

"It should be a comfort zone—no pressure, low stress," says Moss warmly. "It's a lesson—maybe a hard one—that you don't have to excel at everything to enjoy it. The process itself can be enjoyable, and if it's satisfying to them, I'm perfectly happy."

Adapting to Adults

Teaching adults requires a slightly more nuanced approach than teaching youngsters. Richard Gibson offers this advice: "I encourage the child within. I don't speak down to them, of course—adults are more intellectually developed—but I find that same innocence and desire to do things as you would in a child."

Although you might find yourself using the same imagery and approach, here are some do's and don'ts to consider for older students.

* Appeal to the intellectual side of adults by recommending enrichment. Adult students enjoy getting book recommendations or advice on performances to see.

*Don't push adult students, especially beginners, to perform steps that are stressful on joints, such as grand pliés or large jumps. Adult joints do not have the elasticity and ability to recover of younger bodies.

* Encourage them to release tension through breathing and coordination, especially while doing an exercise or combination.

* Don't criticize, but do correct. Adults are much more sensitive to tone than kids and can tell the difference between criticism and correction.

* Don't let disparaging remarks among adult students breed negativity in class. Many teachers agree that they'd rather ask a student to leave than allow them to create an unfriendly environment in the studio.

* Keep the atmosphere in the class light and encourage a sense of humor in students.

“Make dance a positive, enjoyable thing, not an unattainable goal,” says Gibson. “To some degree, every person can attain something and they should feel that.”

Former dancer, now teacher, Mary Ellen Hunt writes about dance and the arts for the San Francisco Chronicle and other publications.

SENATE RULES COMMITTEE

RESOLUTION

By Senator Henry J. Mello;
RELATIVE TO COMMENDING

Richard Gibson

WHEREAS, Richard Gibson, a distinguished California resident, has contributed extensively to the people of the state, nation, and world through his many activities, and as a tribute to his numerous artistic and cultural contributions, especially ballet, he is deserving of highest commendations and honors; and

WHEREAS, Richard Gibson was born the youngest of eight children to a family that performed in vaudeville and toured country fairs during the summers, and his father was a physical education teacher and a choreographer for the Twin Cities Opera Company in Minneapolis and St. Paul in the early 1930s; and

WHEREAS, A major influence in his youth was his older sister, Suzanne, an accomplished tap dancer and choreographer, and she opened schools at Clear Lake and San Leandro, and Richard was one of her students; and

WHEREAS, Richard became a student of Madame Olga Ziceva, who had been a student at the Moscow Bolshoi before she fled the Russian Revolution, and who opened a ballet school in San Mateo where Richard attended and made rapid progress in a few years; and

WHEREAS, Richard auditioned in New York for the Joffrey Ballet and was immediately taken into the company, where he danced with the company for three years, received additional training from Robert Joffrey who was his mentor and who encouraged him to teach, and later taught for Joffrey's company as a guest teacher; and

WHEREAS, Richard also studied at the School of American Ballet with Oboukhoff and Vladimiroff, and he took Madame Pereyaslavets's rigorous classes at the Ballet Theatre School; and

WHEREAS, In 1964 he returned to California and danced with the San Francisco Ballet, and later he purchased Madame Olga Ziceva's San Mateo school, where he produced many dancers who went on to companies all over the world; and

WHEREAS, Richard spent two years directing the Royal Conservatory and also taught for the Netherlands Dance Theater, the Dutch National Ballet, and the Scapino Ballet before joining the Netherlands Dance Theater as ballet master; and

WHEREAS, Richard built up a large ballet school in Palo Alto in the late 1970s, which he directed for seven years and which exists today as the Western Ballet in Mountain View; and

WHEREAS, Richard and his partner, Zory Karah, then took over the historic old Academy of Ballet in San Francisco, and Richard developed a special relationship with Israel's Bat-Dor Dance Company, where he has been a guest teacher for the past 15 years; and

WHEREAS, A consummate educator, ballet master teacher, and mentor, Richard Gibson demonstrates a rare commitment to his students, many of whom have gone on to successful careers in ballet; now, therefore, be it

RESOLVED BY THE SENATE RULES COMMITTEE, That Richard Gibson be commended on his distinguished career in ballet, applauded for his numerous accomplishments and significant contributions to the arts, and conveyed best wishes for every success in his future endeavors.

Senate Rules Committee Resolution No. 2165 adopted November 26, 1996.

Bill Lockyer
CHAIRMAN
Henry J. Mello
SENATOR - 15TH DISTRICT



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July 27, 1998

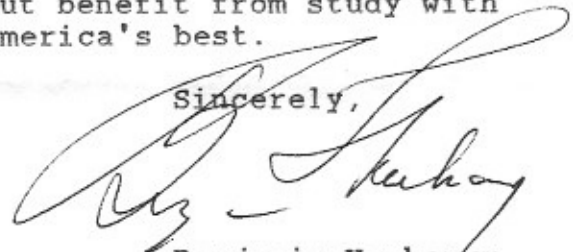
To Whom It May Concern:

I am so very frequently asked to recommend schools and teachers of dance. One of my first responses is always to say, "you should study with Richard Gibson at his Academy of Ballet in San Francisco."

I have known Mr. Gibson, first as a dancer, then as a pedagogue, coach, choreographer and director. When I was director of The Netherlands Dance Theater (1958-1970), Richard Gibson is the person I suggested that the Dutch Ministries of Culture and Education engage as the Director of the soon-to-be completed Royal Conservatory. He did superb work there for a number of years and wherever he has taught in more recent years.

Mr. Gibson is one of the finest teachers I know who can produce a professional dancer from start to finish. His deep knowledge of his craft, plus his own artistry, make him an invaluable colleague. American and European Companies are filled with dancers he has trained. Therefore, it is a pleasure for me to give my highest and respectful support to all his activities. Any foreign dancers could not help but benefit from study with Mr. Gibson's school. He is one of America's best.

Sincerely,



Benjamin Harkarvy
Artistic Director
Dance Division



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 San Francisco, CA 94122
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October 19, 1998

To Whom It May Concern:

In answering the question, where is a good school to study dance, I would like to recommend Richard Gibson and his Academy of Ballet in San Francisco.

During my tenure as Artistic Director of San Francisco Ballet from 1973-1985, Mr. Gibson was a member of the faculty teaching not only in the school but also the company. I relied on his thorough knowledge of the craft to keep my "Company" in top form not only technically but artistically as well. I was able to observe his molding of a dancer from the very beginnings to an accomplished professional.

It is a pleasure for me to recommend Mr. Gibson and his school as a superb training ground for dancers seeking to become professional. Companies around the world are filled with dancers he has trained. His dedication and artistry enable him to craft a knowledgeable and well rounded dancer.

Sincerely,

Michael Smuin
 Director
 Smuin Ballets/SF



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**Legacy
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Application Review Sheet

Application No.: LBR-2018-19-046
Business Name: Li Po Lounge
Business Address: 916 Grant Avenue
District: District 3
Applicant: Kenneth Lee, President
Nomination Date: March 18, 2019
Nominated By: Supervisor Aaron Peskin

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

916 Grant Avenue from 1937 to Present (82 years).

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

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

NOTES: N/A

DELIVERY DATE TO HPC: October 9, 2019

Richard Kurylo
Program Manager, Legacy Business Program



Member, Board of Supervisors
District 3



City and County of San Francisco

AARON PESKIN
佩斯金 市參事

March 18, 2019

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

Director Dick-Endrizzi:

It is my honor and privilege to nominate Li Po Lounge for inclusion on the Legacy Business Registry.

Since 1937, Li Po Lounge has welcomed a wide range of people into its space, including its neighbors in the vibrant Chinatown community, and has been a refuge for sailors and members of the LGBT community since its inception. The bar is named after a Chinese poet known for his love of alcohol, and its famous Chinese Mai Tais have earned the vaunted endorsement of the late Anthony Bourdain. Li Po Lounge is well known for its unique culture and events and is often listed among San Francisco's top dive bars. Its historical Chinese lantern neon signage has been cited as the only 3-dimensional neon sign on the streets of San Francisco and as a San Francisco icon by neon sign historians. My office was happy to support and celebrate the restoration of that historic element.

I hope for Li Po Lounge's continued success and hereby recommend it for inclusion on the Legacy Business Registry.

Sincerely,

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

Aaron Peskin

Section One:

Business / Applicant Information. Provide the following information:

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

NAME OF BUSINESS:		
LI PO LOUNGE		
BUSINESS OWNER(S) (identify the person(s) with the highest ownership stake in the business)		
KENNETH LEE		
CURRENT BUSINESS ADDRESS:		TELEPHONE:
916 Grant Ave		(415) 982-0072
San Francisco, CA 94108		EMAIL:
		lipolounge@yahoo.com
WEBSITE:	FACEBOOK PAGE:	YELP PAGE:
www.lipolounge.com	lipobunge	lipolounge.
APPLICANT'S NAME		
KENNETH LEE / Jackie Cheung - manager <input checked="" type="checkbox"/> Same as Business		
APPLICANT'S TITLE		
President		
APPLICANT'S ADDRESS:		TELEPHONE:
916 Grant Ave		[REDACTED]
San Francisco, CA 94108		EMAIL:
		[REDACTED]
SAN FRANCISCO BUSINESS ACCOUNT NUMBER:		SECRETARY OF STATE ENTITY NUMBER (if applicable):
0305495		431-6956-4
OFFICIAL USE: Completed by OSB Staff		
NAME OF NOMINATOR:		DATE OF NOMINATION:

Section Two:

Business Location(s).

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

ORIGINAL SAN FRANCISCO ADDRESS:	ZIP CODE:	START DATE OF BUSINESS
916 Grant Avenue	94108	2/10/1937
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON	
<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes	1937 to Present	

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

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

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

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

Section Three:

Disclosure Statement.

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

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

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

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

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

KENNETH LEE

Name (Print):

5/28/2019

Date:

Kenneth Lee

Signature:

LI PO LOUNGE

Section 4: Written Historical Narrative

CRITERION 1

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

The Li Po Lounge (“Li Po”) was established on February 10, 1937, on Chinese New Year's Eve. It is located at 916 Grant Avenue in San Francisco’s Chinatown. It was named after Li Po, one of the greatest poets in China’s Tang dynasty.

Li Po Lounge, the first bar in Chinatown, is a dive bar that is home to locals and an oddity enjoyed by visitors from all over the world. It is a small and unpretentious Chinatown bar that lies behind a set of double doors cut out of faux rocks with large red lacquered doors. Li Po Lounge has changed little since the 1930s. It features a wraparound bar with dingy red leather booths. Ubiquitous, traditional Chinese lanterns are hung for lighting and decoration. They have been there since 1937. Situated behind the bar is a golden Buddha statue that is not found in many other cocktail bars, if any. Also, walls are decorated with pictures depicting the story of Li Po the poet. Li Po Lounge is mentioned in numerous guidebooks as a place to visit when in San Francisco. Since 1997, the bar’s Chinese Mai Tai, a creation of this very bar, has been one of the most delicious and popular drinks in town. And since 2013, The Chinese Mai Tai is trademarked through the United States Patent and Trademark Office.

The original owners of the bar were Wilbert Wong and William Jack Chow. They were the owners from 1937 to 1967. Wilbert Wong initiated the idea of a public celebration for Chinese New Year in San Francisco in 1953 and organized the first Chinese New Year Festival and Parade. William Jack Chow was one of the country's first Chinese American lawyers and represented Chinese immigrants against federal immigration authorities. In addition to his law practice, he was actively involved in community and political activities and was widely known in the city.

From 1967 to 1997, ownership of the bar is unknown. From 1997 to 1999, Paul Lee and two partners owned Li Po Lounge. Little is known about them. In 1999, spouses Kenneth Lee and Yin Lan Fang Lee took over as owners of the bar. Kenneth was born in Burma and moved to China and eventually moved to the United States in 1981. He was a bartender at Red's Place for 15 years and Bow Bow Bar for six years. Kenneth has been the sole owner of the bar since 2019.

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

Li Po has never ceased operations in San Francisco since it was founded.

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

Li Po Lounge is not currently a family owned business since it is solely owned by Kenneth Lee. However, the bar has been family owned during periods when it was co-owned by relatives or spouses and staffed by family members.

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

The ownership history of Li Po Lounge is as follows:

1937 to 1967:	Wilbert Wong and William Jack Chow
1967 to 1997:	Unknown
1997 to 1999:	Paul Lee and two partners
1999 to 2018:	Kenneth Lee and Yin Lan Fang Lee
2019 to present:	Kenneth Lee

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

Documentation of the existence of the business verifying it has been in operation for 30+ years is provided in this Legacy Business Registry application.

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

The historic resource status of the building of the building that houses Li Po Lounge is classified by the Planning Department as Category A, Historic Resource Present, with regard to the California Environmental Quality Act. The property is a contributor to the Chinatown Historic District and is listed with the California Register and the National Register.

CRITERION 2

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

Li Po Lounge was the first cocktail bar in Chinatown. It is located in the heart of Chinatown on Grant Avenue.

Li Po has one of the most iconic neon signs in San Francisco. It is included in the book *San Francisco Neon: Survivors and Lost Icons* by San Francisco neon historians and photographers Al Barna and Randall Ann Homan. "The imaginative design and excellent fabrication of the Li Po sign make it a classic example of the sign maker's art form," said Al Barna. "Its long association with Chinatown and Grant Avenue make it a San Francisco icon." Homan said it was the most unique neon she's seen. "Most Chinese lanterns are spherical shaped. This one is a hexagon. It has six sides." Barna and Homan operate a tour of neon lights in San Francisco; one of the stops on the tour is Li Po Lounge.

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

Li Po's neon lantern appears in the 1947 film *Lady From Shanghai*, directed by Orson Welles and starring Rita Hayworth. The clip places the sign on Grant Avenue for at least 70 years.

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

Li Po Lounge was recognized by the San Francisco Examiner in 2009 and was named one of the Top 10 Dive Bars in San Francisco in 2011 by SF Weekly. The bar has 4 out of 5 stars on Yelp. As recently as February 24, 2019, Li Po Lounge was mentioned in the San Francisco Chronicle in an article by Jonathan Kauffman on "The Glory of Old Bars."

Li Po Lounge is recommended in the American Automobile Association (AAA) guidebook to San Francisco and is listed as a place to visit at the Chinatown Visitor Information Center at 625 Kearny Street.

On May 8, 2019, Li Po Lounge was presented with a Small Business Award from Mayor London N. Breed in recognition of its small business success.

Other awards of recognition for small business success:

- San Francisco Board of Supervisors – Aaron Peskin, December 10, 2018
- United States House of Representatives – Congresswoman Nancy Pelosi, May 8, 2019
- California State Senate – Scott Wiener, May 8, 2019
- California State Board of Equalization – Malia M. Cohen, May 8, 2019
- California State Assembly – Phil Ting, May 8, 2019
- Art Deco Society of California – Award for the preservation of the historical lantern, May 2018

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

One of the very first things people see when they enter the bar is a photograph of Anthony Bourdain from the CNN food travel show "Parts Unknown" posing with a Li Po Lounge employee. Anthony Bourdain loved the Chinese Mai Tai so much that the Li Po Lounge was

featured in his 2012 episode titled *The Layover*. The episode was covered in an article published on January 10, 2012, in the Miami New Times entitled "Anthony Bourdain's The Layover: I Left My Liver in San Francisco (A Recap)" written by Laine Doss (<https://www.miaminewtimes.com/restaurants/anthony-bourdains-the-layover-i-left-my-liver-in-san-francisco-a-recap-6578322>). Li Po Lounge was one of Anthony Boudain's favorite watering holes.

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

Li Po Lounge donates to:

- One World Children Fund – Access to education, healthcare and safe home for children
- Wat Buddhapradeep of San Francisco – Buddhist Temple
- BeChinatown – Installation of Chinese lanterns that light up the streets for safety
- Partners Asia – Organization that helps Myanmar's vulnerable citizens

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

Li Po Lounge attracts a diverse crowd with its famous signature drink: their concoction of the Chinese Mai Tai. The well-known beverage consists of Chinese liqueur distilled from sorghum and rose petals mixed with 151 proof rum and a splash of pineapple juice. From 2:00 to 5:00 p.m., the crowd is mostly made up of visitors from tour groups. In the afternoon from 5:00 to 9:00 p.m., the customers are office workers from the financial district. After 5:00 p.m., about 75-80% of the bar patrons are local residents and regulars who sometimes stay until 1:30 a.m.

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

Outside the bar is an intricate, six-sided, 70-year-old neon Chinese lantern that appeared in Orson Welles' 1947 film "The Lady from Shanghai - On the Lam." With funding from the City and County of San Francisco through its Office of Economic and Workforce Development, the lantern was restored and repainted in 2018. A lighting ceremony attended by City officials took place on December 10, 2018. The Art Deco Society of California presented the bar with an award for the preservation of the historical lantern.

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

Being the oldest bar in Chinatown, if Li Po were to close, it would be like losing a family member. In an interview with The San Francisco Examiner, bartender Daniel Choi – who was a regular himself in the 1980s and is now the one serving drinks – stated that there are regulars who have been going to the bar for 60 years. Although there may be other bars, relationships built over time while at Li Po Lounge would be lost if Li Po were to move or shut down. In addition, all seven staff members would lose their jobs.

CRITERION 3

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

Opened in 1937, Li Po Lounge's defining characteristics are the cavernous-looking entrance, the unique neon lantern that hangs over the entrance, a golden Buddha statue that sits behind the bar and their signature drink, the Chinese Mai Tai. The bar attracts tourists and clients from the Financial District, but it is the regulars, some who have been patronizing the bar for over 60 years through numerous different owners, who give the bar life.

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)

Li Po Lounge is committed to maintaining its historical tradition as a dive bar. It is a gathering hole and stopping place for friends, neighbors, locals and visitors, old and young alike. Li Po Lounge will not change the exterior or interior physical characteristics of the space, as they must maintain their reputation as a cool dive bar from the past.

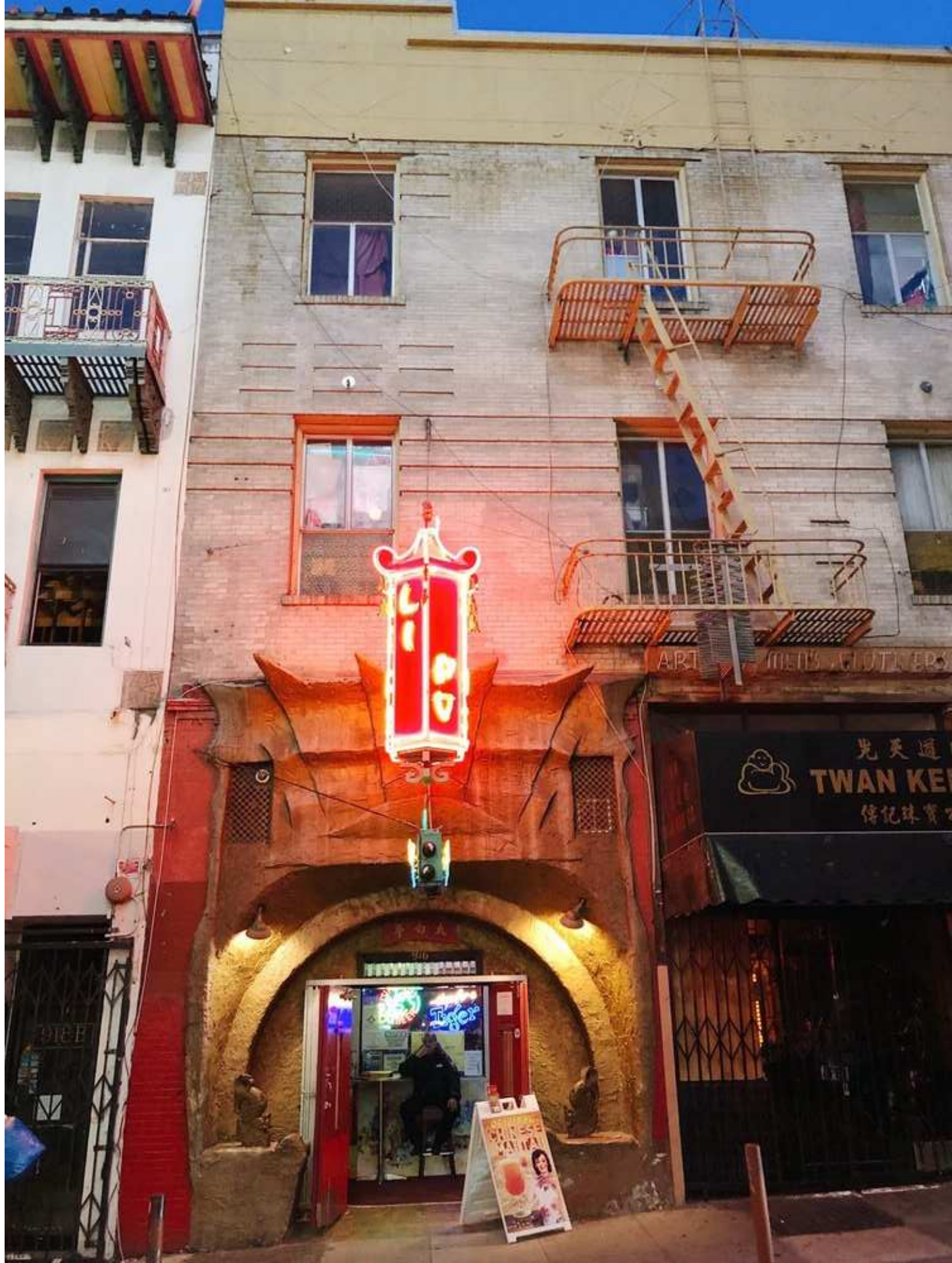
c. How has the business demonstrated a commitment to maintaining the special physical features that define the business? Describe any special exterior and interior physical characteristics of the space occupied by the business (e.g. signage, murals, architectural details, neon signs, etc.).

Li Po Lounge is committed to maintaining the intricate, six-sided, neon Chinese lantern on the exterior of the building, the golden Buddha statue that sits behind the bar and their signature Chinese Mai Tai drink.

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.

Documentation that demonstrates the business has been a bar for 30+ years is included in this Legacy Business Registry application.





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ESQUIRE CHANNEL
BEST BAR
EP2, 2015 IN AMERICA
THE ULTIMATE
CHINESE NAI TAI

Anthony Bourdain
Layover in SF 2012

HBO: filming Movie

LOOKING
in
LiPo Lounge

No outside
food or
drink
allowed
thank you



Anthony Bourdain
Loyover in SF 2012

Filmed in
LiPo Lounge

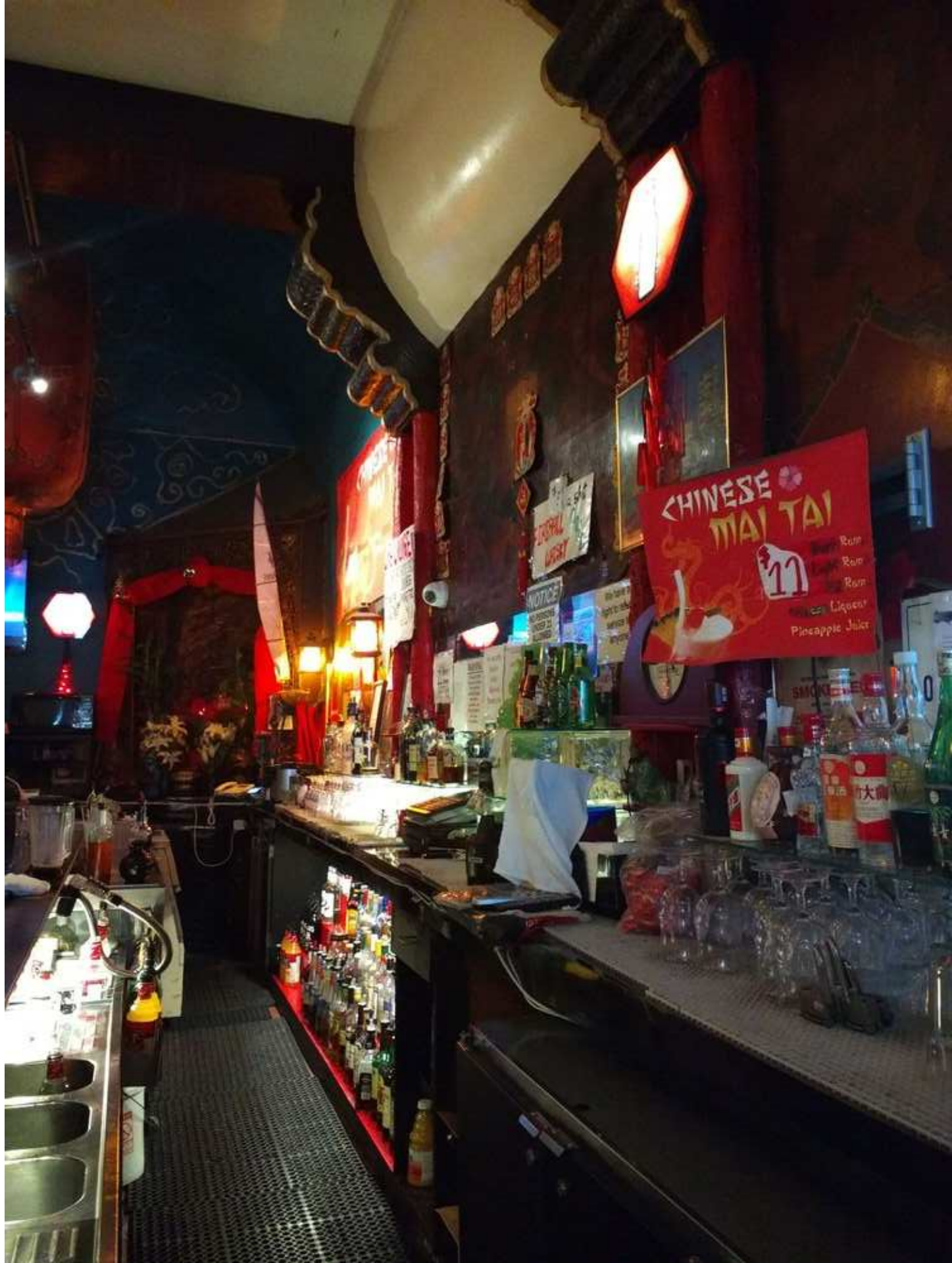


HBO: filming movie

LOOKING

in
LiPo Lounge







CHINESE MAI TAI
Dark Rum - Light Rum
361 Rum - Chinese Liqueur
Pineapple Juice

JIP LOUNGE
BOTTLES ONLY \$10
TSING TO LUCKY BLOOM
HEAVEN
LITIGER

20
change
12

CHINESE MAI TAI

~~White~~ Dark Rum - ~~Light~~ Light Rum
~~White~~ 151 Rum - Chinese Liqueur
Pineapple Juice

LIP LOUNGE

BOTTLES ONLY \$5
HOUSE SPECIAL
CHINESE
MAI TAI \$11
TSING TAO
LUCKY BUDDHA
ANCHOR STEAM
HEINEKEN
CORONA
TIGER BEER

\$6
FIREBAR
WHI

\$20 minimum
charge
water \$2







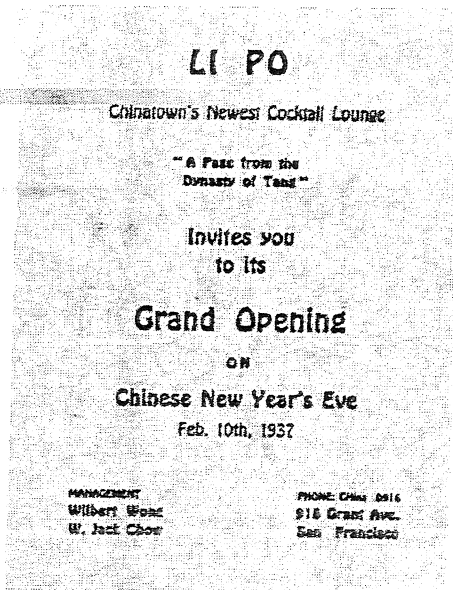


LI PO LOUNGE EST. 1937
SAN FRANCISCO

BEST BARS IN AMERICA

NEW SEASON **APRIL 1** 9|8c

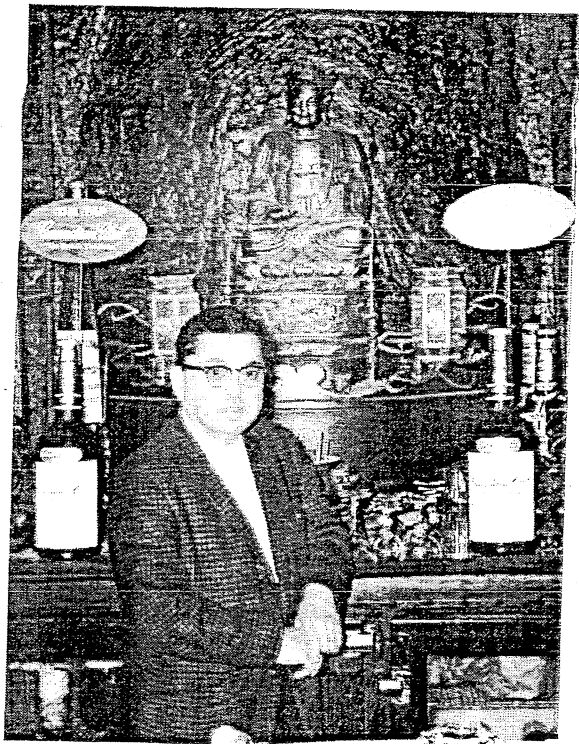
Esquire
NETWORK



Opening announcement for the Li Po, 1937.



The Li Po.



Wilbert Wong at the Li Po.

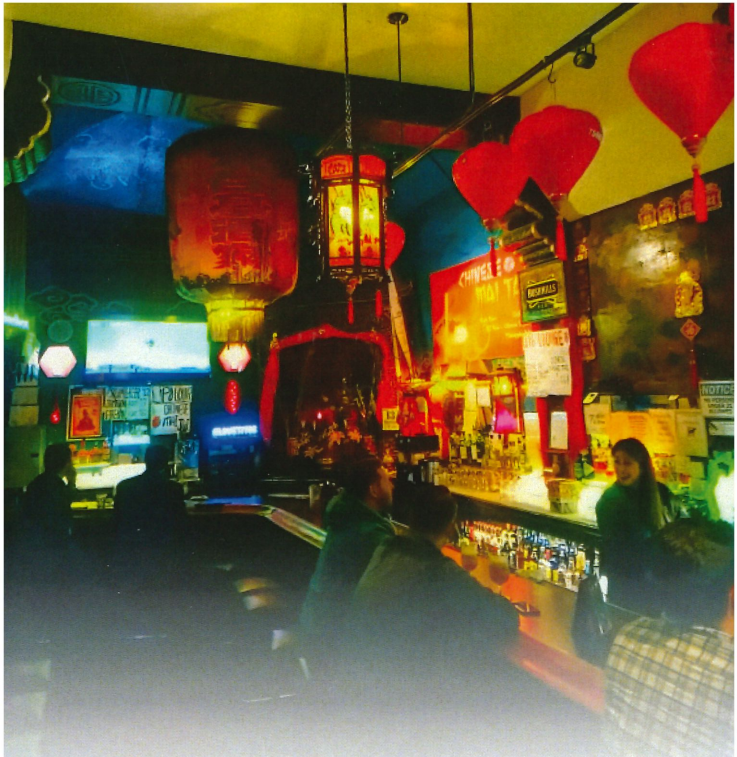


Li Po Lounge
太白亭酒吧

SINCE 1937

ORIGINAL[®]
CHINESE
MAI TAI





Li Po Lounge is named after one of the greatest poets in China's Tang Dynasty.

The Li Po Lounge is an unpretentious Chinatown dive bar that lies behind a set of double doors cut out of faux rocks with large red lacquered doors. It completes with a wraparound bar and ubiquitous, traditional Chinese lanterns for lighting and decoration. Situated behind the bar is a golden Buddha statue which you will not find in any other cocktail bar. Original Mai Tai is invented in Li Po Lounge.

To Make your trip memorable , you must come to the Li Po Lounge, try out the original Chinese Mai Tai and feel the different culture and atmosphere.

Address: 916 Grant Ave., San Francisco, CA 94108

Phone: (415)982-0072

Email: lipolounge@yahoo.com

Hours: Open Daily 2:00pm - 1:30am





SAN FRANCISCO'S HISTORY WITH THE MAI TAI AND FIVE PLACES TO DRINK THEM

July 8, 2015 By Avital Ungar



Everyone loves a good story; it's even better when it's paired up with a delicious cocktail. Here's a little bit of history of the Mai Tai cocktail followed by the five best places to drink a Mai Tai in the Bay Area.

History of the Mai Tai Cocktail

The Mai Tai — the quintessential tiki drink — is a great Bay Area story and delicious cocktail wrapped up in one intoxicating punch. It was created right in Oakland, CA, just like the Hell's Angels and the Black Panthers.

Vic Bergeron's original 1944 Mai Tai recipe is well known now, but during the early days, old Trader Vic kept the exact recipe to himself. "It was the drink everybody wanted to do and because it was a secret, everyone failed," says cocktail historian Wayne Curtis. "That's why we have so many bad Mai Tais."

The best ones stick to the original formula of aged Jamaican rum, fresh lime, a splash of orange curaçao, simple syrup and orgeat, a syrup made from almonds and a little orange flower or rose water. But what makes a Mai Tai really stand out is the atmosphere that goes with it, because the essence of a tiki culture is making you feel like you've been transported to another place.

<https://www.sftravel.com/article/san-franciscos-history-mai-tai-and-five-places-drink-them>

Maybe the search for the perfect Mai Tai is akin to the quest for the mythic tropical paradise that birthed the tiki culture. We like to imagine it as a place where rivers flow with Daiquiris, scorpions are relatively tame and a Zombie apocalypse is a good thing.

Fortunately, a satisfying Mai Tai is much easier to find. If you want to experience the king of all tiki drinks, then here are five San Francisco Bay Area spots to check out.

Five Best Places to Drink a Mai Tai in the Bay Area

Smuggler's Cove (650 Gough St., San Francisco)

As the name suggests, Smuggler's Cove is rather obscure from the outside. Inside, it's moody with pirates and rigging and water features. But don't be fooled: you're in a temple to rum and one of the most respected bars in the country and they serve a classic Mai Tai to match.

[The Tonga Room](#) (950 Mason St., San Francisco)

It's a bit jarring going from the posh atmosphere of the Fairmont Hotel into the legendary Tonga Room. Imagine walking into the Love Boat or a commercial for Carnival Cruise Lines. Tune it all out and pay attention to your nuanced and balanced drink served in a ceramic coconut that seems to get frostier as you sip. You'll be smiling and maybe even singing along to R&B favorites from the '60s to the '80s. No need to be embarrassed; everyone else is doing it too. [Website](#)

Li Po Cocktail Lounge (916 Grant Ave., San Francisco)

If you Google "dive bar San Francisco," Li Po is on the first page of the results. But what dive bars lack in hip décor, they make up for in authentic atmosphere and strong drinks. So, don't be put off by the neon over the door, the tattered red lantern swinging overhead or the blasé bartender — Anthony Bourdain wasn't. Order the Chinese Mai Tai, a sweet-but-deadly mix of three rums, a Chinese liqueur distilled from sorghum and rose petals, plus a splash of pineapple juice.

Longitude (347 14th St., Oakland)

Right in the heart of Oakland, Suzanne Long has created an exotic pan-tiki escape. The verdant walls dotted with African masks, the staff's game warden attire and the giraffe swizzle sticks add to the kitschy charm. What sets her Mai Tai apart is the housemade almond-macadamia syrup and the elegant Pierre Ferrand orange curaçao. It's a Mai Tai that's truly out of this world.

Forbidden Island (1304 Lincoln Ave., Alameda)

This is retro tiki at its finest, with puffer fish, hand-carved totems, a cocktail umbrella art installation and even madcap movies from the era to put you in the right frame of mind. They make the Mai Tai two ways: classic Trader Vic's style, plus a Hawaiian version that includes pineapple juice and a splash of dark rum. Which one is better? You be the judge.

Avital Ungar is the owner of [Avital Food Tours](#) which takes guests behind-the-scenes in the San Francisco culinary scene on walking food tours in the [Mission District](#), the [Haight Ashbury](#), [North Beach](#) and [craft cocktails](#) in [Union Square](#). Get more information at www.avitaltours.com.

Photo by [Todd Lappin](#) / [CC BY-NC](#)



Shawn Clover/Flickr

Neon Renaissance: Li Po Lounge Is Latest To Restore Classic Sign With City Help

When the lights go up in the city

by [Caleb Pershan](#) | Aug 29, 2017, 2:16pm PDT

Historic Chinatown dive bar **Li Po Cocktail Lounge** plans to re-illuminate its partially working neon sign, a Chinese lantern that's beckoned customers through its cavern door for more than 70 years. And Li Po isn't alone: Thanks to city grants, avid preservationists, and growing public enthusiasm, legacy signs like those at The Elk Hotel, Sam Wo, and Eastern Bakery are flickering back on all over San Francisco.

Last week, the city's Office of Economic and Workforce Development (OEWD) gave preliminary approval for a grant to restore Li Po's sign, entitling the

business to anywhere from \$4,000 to \$15,000. Since 2009, the OEWD has given businesses more than \$2.7 million for neon sign restoration and other storefront improvements like exterior painting and awning additions through its SF Shines program.



© Al Bama and Randall Ann Homan

While restored neon signs look great, SF Shines isn't purely aesthetic in purpose. "The look of a storefront can determine if you get business, or if you don't," says Gloria Chan, director of communications for the OEWD. And for the city, it's better that businesses thrive. "Successful restaurants reduce storefront vacancies, add to the variety of neighborhood-serving small businesses, [and] create good jobs for residents."

Consider Beep's Burgers, which opened in the Ingleside neighborhood in 1962. "When I bought Beep's from its original owners in 2014, all the customers would mention how they loved the neon sign," Samantha Wong recalls. "I felt like, if I restored it, it would bring in more customers, and it would also make the regulars happy."



OEWD





SF Shines

To do so, Wong enlisted Lee's Signs, an Oakland-based neon sign repairer. The restoration cost about \$20,000, more than 70 percent of it paid for by SF Shines. Beep's restored rocket, its tip flashing on and off, was fabricated by [Shawna Peterson](#), a Bay Area tube-bender extraordinaire.

Tube-bending, the art of hand-shaping glass tubes to be filled with luminous gas like neon (or, more often, argon), is a painstaking craft. Practitioners like those at Lee's Signs and [Neon Works](#), owned by Oakland neon expert Jim Rizzo, have kept the tradition alive by restoring old signs and crafting new ones. Neon Works, for example, maintains recognizable signage from the Castro Theatre's blinking marquee to the white neon owl of the Tenderloin's Owl Tree bar.

To qualify for a grant from SF Shines, businesses must be on a long-term lease and located in certain areas of the city. "Despite a strong economy, some commercial corridors in San Francisco's outer neighborhoods are struggling to both support existing restaurants and to attract new ones to vacant storefronts,"

says Chan. So far, SF Shines has restored signs in neighborhoods like the Tenderloin, the Excelsior, and Chinatown.



Inside Neon Works | [San Francisco Neon Book/Facebook](#)





Angela B./Yelp





Frank Shor National Geographic, Getty Images

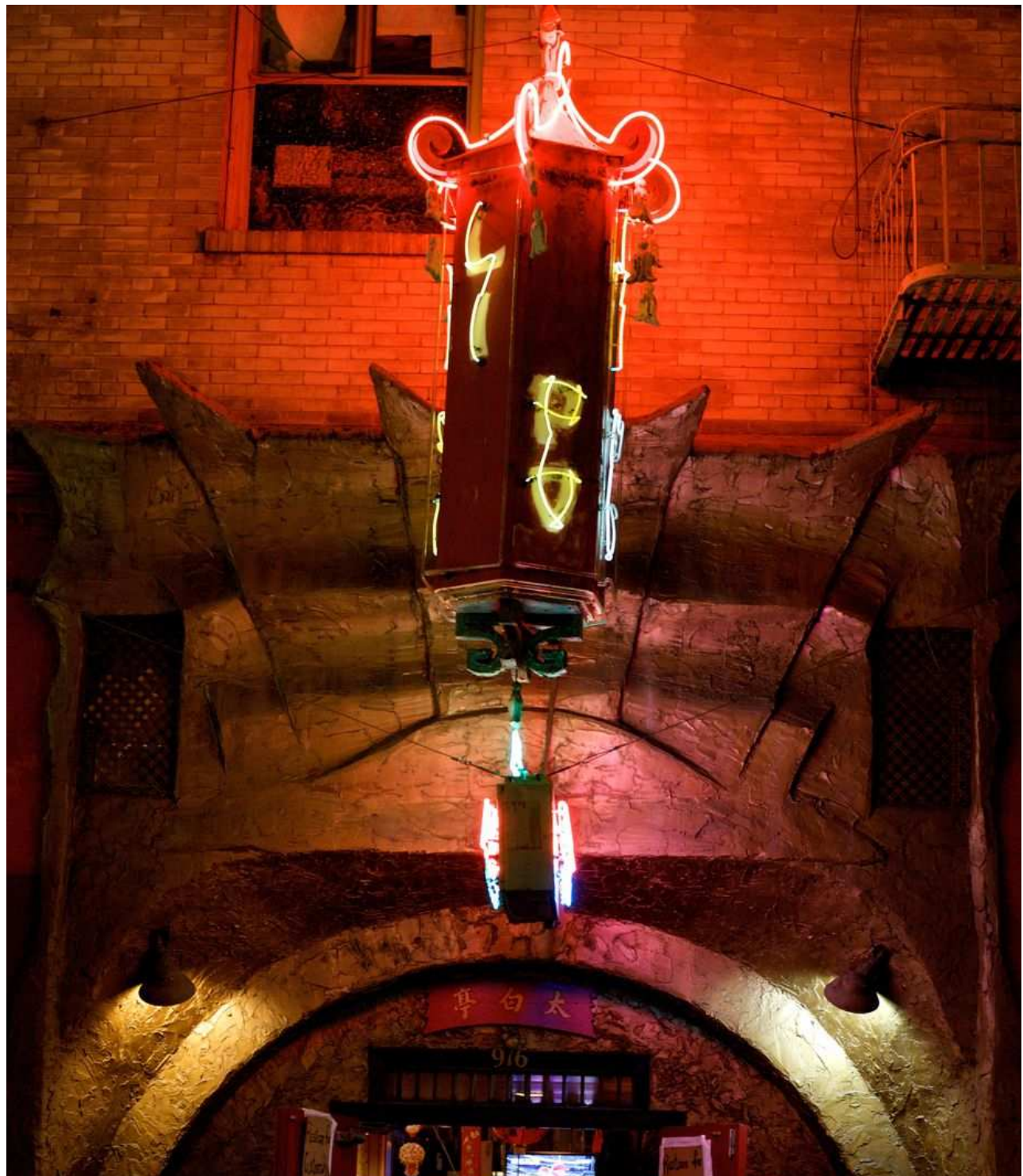
RELATED

[Where to Eat and Drink in Chinatown](#)

Next up — pending final approval from the OEWD — is Li Po Cocktail Lounge. One of the city’s oldest bars, Li Po is particularly well known for its Chinese Mai Tai, a concoction of three kinds of rum and mysterious “Chinese liquor” endorsed by Anthony Bourdain. Li Po’s popularity is going strong, but the bar’s neon sign (and honestly, all the rest of it) has seen better days, as documented by archival images that show it fully illuminated. Several of its tubes are now broken.

Even in its partially-lit state, the Li Po sign merits a stop on neon walking tours led by Al Barna and Randall Ann Homan. The couple of neon preservationists co-authored the book *San Francisco Neon: Survivors and Lost Icons*, now in its third printing, and lead twice-monthly neon tours through neighborhoods like Cow Hollow, Chinatown, and the Tenderloin/Lower Nob Hill. Their tours, frequently sold-out, begin at sunset to capture the golden hour glow of neon at twilight.

In 1937, Li Po was the second bar to open in Chinatown after Prohibition. Its elaborate sign is trimmed with neon, and a second neon sign hangs below it. “The imaginative design and excellent fabrication of the Li Po sign make it a classic example of the sign maker’s art form,” says Barna. “Its long association with Chinatown and Grant Avenue make it a San Francisco icon.”





Charles Chapman

The allure of neon signs is simple to Barna: It's the quality of ambient light. "A quiet scene can be turned into something out of a movie set," he says — which is also no coincidence. "We talk about the cinematic quality of neon signs, and in part, that comes directly from films, particularly noir." Case in point: Li Po's

neon lantern appears in the 1947 film *Lady From Shanghai*, directed by Orson Welles and starring Rita Hayworth. The clip places the sign on Grant Avenue for at least 70 years.

The restored signage could draw more crowds to Li Po — that’s what happened at Beep’s, its owner says. “I think restoring the sign helped some in gaining more business,” but that’s not all. “Changing the menu, making some cosmetic changes, and improving service is what really helped Beep’s restore its glory.”

Beyond attracting customers, though, signs like Li Po’s light up the street for everyone, improving safety and walkability according to the OEWD. As opposed to the large signs of Las Vegas, built to appeal to motorists, the neon signs of San Francisco are more human in scale, advertising small businesses to pedestrians.



© Al Bama and Randall Ann Homan

RELATED

Take a Neon Tour of San Francisco Signage

RELATED

Doc's Clock Owner Loses Battle With Landlord Over Classic Sign [UPDATED]

The fact that a city in 2017 is actively encouraging businesses to restore their neon signs — Oakland is reportedly considering its own program — represents a striking reversal in neon’s reputation. City beautification movements once saw removing neon signs, associated with vice, as key to their mission.

“Neon was really vilified, and considered blight,” explains Homan, “so you have to give a hats off to the small mom and pop businesses who preserved them.” In San Francisco, Barna and Homan count 200 “survivors,” but many more signs were lost. As the couple writes in their book, “Hundreds of signs were destroyed during 1970s urban redevelopment. It seems like a bit of a miracle when a 1920s Art Deco neon sign survives intact.”



© Al Barna and Randall Ann Homan



© Al Barna and Randall Ann Homan



Phil Whitehouse/Flickr

But what once bespoke seedy strips now signals a wholesome throwback, and the glowing neon that attracted yesterday's noir directors entices today's Instagrammers. "[Neon] photographs beautifully, much better than a lit painted sign," restaurant branding designer Richard Pandiscio [told Eater NY](#), who documented the resurgence of neon there. "That does make it perfect for Instagram. There's also a warmth and a touch of nostalgia that comes with it, the sense that the establishment has been around a while."

Here in San Francisco, where Instagram-ability is demanded of new bars and restaurants, neon is fully trending. Mr. Holmes Bakehouse, one early example of the new wave, is photographed nearly as often for its sassy, indoor sign as its tasty cruffins, extending neon's reach into the digital world.



But hashtag recognition is just one way to show support for neon. “If you go by a coffee shop, go in and buy a coffee, and tell them you love their neon sign,” Homan recommends. “Owners don’t know if it’s working unless you tell them.”

That’s the best way to keep the lights on.



© Al Bama and Randall Ann Homan



Eater SF

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<https://sf.eater.com/2018/11/6/18068442/li-po-cocktail-lounge-sign-restored-neon-san-francisco-chinatown>



Chinatown's Oldest Bar Brings Iconic Lantern Back to Life

Li Po is looking spiffy (at least from outside)

by [Caleb Pershan](#) Nov 6, 2018, 10:21am PST



sfneon.org

One aspect of lovably downtrodden Chinatown dive bar [Li Po Cocktail Lounge](#) is looking very fresh these days: Its 70-year-old neon sign, an intricate, six-sided Chinese lantern. Long broken and flickering, the Li Po lantern was restored and relit last week. Now it's ready to lure more drinkers through the bar's cavern-like doors at 916 Grant Avenue for drinks like Li Po's famous Chinese Mai Tai: A dangerous concoction of three rums and mysterious "Chinese liqueur" favored by the late Anthony Bourdain.

<https://sf.eater.com/2018/11/6/18068442/li-po-cocktail-lounge-sign-restored-neon-san-francisco-chinatown>

Li Po's sign restoration was funded in part by SF taxpayers: The city's Office of Economic and Workforce Development (OEWD) assists businesses like Li Po through its SF Shines program, which grants up to \$15,000 for storefront improvements including sign restoration.

The goal isn't just aesthetic. "The look of a storefront can determine if you get business, or if you don't," Gloria Chan, director of communications for the OEWD, [told Eater SF](#) last year. "Successful restaurants reduce storefront vacancies, add to the variety of neighborhood-serving small businesses, [and] create good jobs for residents."

Oakland-based Arrow Sign Company restored Li Po's sign, with SF neon preservationists, authors, and tour guides Randall Ann Homan and Al Barna advising on historical color matching and more. The process involves hand-bending glass tubes to be filled with luminous gas such as neon, per the name, though argon is more common.

"Li Po is one of the most unique neon signs in San Francisco," says Barna. "It has always been a highlight on our Chinatown neon walking tour."

To make the most of the process, he and Homan photo documented the restoration, creating a guide to best practices for historic sign rejuvenation.

"This was a great opportunity," says Homan. "Working with both SF Shines and the Arrow Sign Company on the Li Po restoration project gave us more insight into all the little details that make for a brilliant neon restoration."



sfneon.org

Neon signage — long derided — has experienced its own rehabilitation in recent years. New restaurants are keen to commission flashy neon signs, often with Instagram in mind. Think, for instance, of the "I got baked in SF" sign at Mr. Holmes. In fact, neon has always photographed rather well, and has long captured the eye of cinematographers.

<https://sf.eater.com/2018/11/6/18068442/li-po-cocktail-lounge-sign-restored-neon-san-francisco-chinatown>

“We talk about the cinematic quality of neon signs, and in part, that comes directly from films, particularly noir,” says Barna. One good example? Li Po’s neon lantern appears in the 1947 Orson Wells film *The Lady From Shanghai* starring Rita Hayworth. Now restored, the Li Po sign is ready for its next close up.



Caleb Pershan



11 Quintessential Dive Bars in San Francisco

By [Matt Charnock](#)

Mar 14, 2019



When it comes to weeknight drinks, nothing gets us like the dilapidated charm of cheap neighborhood watering holes.

For no-frills drinks, greasy bar bites, quirky decor, graffiti-scribbled bathrooms, analog photo booths, and jukeboxes, these are San Francisco's most beloved dive bars.

Kozy Kar Bar

One of our favorite NSFW-skewed watering holes—porn, straight and gay, plays on the wall-mounted televisions when the sun goes down—Kozy Kar harkens back to the care-free 70s. The drinks are, as you'd expect, remarkably cheap for SF, and the ambiance is, say, *That-70s-Show-meets-the-HGTV's-roster-of-home-decorating-shows*. (Custom vans, eight track players, CB radios, waterbeds, chain steering wheels, shag carpets, oh my!) Leave any semblance of prudence at home, please. // 1548 Polk St. (Polk Gulch), kozykar.com

Li Po Cocktail Lounge

Nestled on the edge of Chinatown, Li Po Cocktail Lounge exists as a dimly lit former opium den, where, instead of illicit drugs, now live bands and potent drinks fill the halls and basement. Their signature Chinese mai tais are the go-to libations here, which you can sip seated alongside the wraparound bar or atop a "well-loved" red leather booth. Ubiquitous, traditional Chinese lanterns hang from the ceilings for decoration and practicality. On your way out, feel free to send a silent offering to the gold-plated Buddha statue near the door. // 916 Grant Ave. (Chinatown), lipolounge.com

The Saloon

Set in a late-1800s atmosphere, The Saloon presents itself as a window into a simpler, less high-strung way of drinking in the city. Live music is a daily calendar event, where relaxed vibes and a diverse crowds intersect across the bartop; The Saloon, above all else, is an ode to an SF of past, one you can see, hear, and even smell when walking through their single narrow entryway. Cash is the preferred payment method here, so make sure you've got some bills on you, beforehand. // 1232 Grant Ave. (Jackson Square), sfblues.net/saloon

The Cinch Saloon

A haven for button-up gays in flannel and billiards enthusiasts, The Cinch exudes old-school dive bar vibes from everyone of its weathered corners, albeit with a hella homo twist. The drinks are effusively slung and quite strong; the outside patio is intimate, and also smoke-friendly; pool and pinball machines fill the narrow lounge. Keep an eye out on their [Facebook Events Page](#) for updates on drag shows, community potlucks, and more. // 1723 Polk St. (Polk Gulch), cinchsf.com

Hi Dive Bar

Postcard-lined walls, waterfront views, and pier-inspired decor serve as the diving platforms for bar bites and cheap(ish) libations. Brunch at Hi Dive pedestals their famous Bloody Mary, served saddle-side with such staples like Mission Huevos, French toasts, and more. Take your shot at the pool table in between drinks. And don't worry, you're not going crazy: There really is a bike hanging from above the bartop. // 28 Pier (Embarcadero), hidivesf.com

Aces Bar

Friendly, conversational bartenders and barbacks populate this no-frills Polk Gulch hub. A slurpee machine that, instead of churning scary froaths, stirs a frappuccino-like Irish Coffee available from 6 am to noon, making for a potentially left-of-center morning coffee run. Inexpensive, straightforward cocktails fill the menu, as well as a Keg Table, which can be reserved in advance. Jukebox playings revibrate off the red-painted walls, essentially all hours they're open. // 998 Sutter St., (Polk Gulch) acesbarsf.com

Zam Zam

One of the oldest, most beloved bars in San Francisco, Zam Zam has been Haight-Ashbury fulcrum for quenching a thirst since 1941. A Persian bar—with like-culture interior paraphernalia, including a drop-dead gorgeous back bar muralling—specializes in the martinis of yesteryear. Suffice to say that this cash-only (and prior Anthony Bourdain approved watering hole) is a must for locals and tourists, alike. // *1633 Haight St. (Haight-Ashbury)*, [facebook.com](https://www.facebook.com/zamzambars)

Louie's Bar

Louie's Bar is a bit more unassuming than its sister Pour Guys-owned watering hole, Tempest...to say the least. But it's this bar's bashful, brick-faced facade that makes it all the more worthwhile to checkout. A former whalers drinking establishment, with roots back to the 1930s, Louie's Bar splays its daily round of cocktails, mocktails, and other drinks across chalkboards. Upscale pub grub include such morsels like a killer grilled cheese, vegan cauliflower burger, you name it. // *55 Stevenson St. (SoMa)*, [pourguys.com](https://www.pourguys.com)

The Knockout

Akin to Beauty Bar's SF installment, sans the obvious nightclub chain normalities, the Knockout houses DJ dance parties, live punk band playings, bingo nights, and an all around no-frill dive bar experience. Knockout's weekly Sweater Funk Superfly dance party is reason enough to bob and weave to Motown and Soul anthems after downing a bit of liquid courage. A word to the wise: Don't leave without signing a pose in the photo booth. // *3223 Mission St. (Bernal Heights)*, [theknockoutsf.com](https://www.theknockoutsf.com)

Tempest Bar & Box

The long-standing and undoubtedly most popular dive bar in San Francisco, Tempest is the brick-exposed, rustic mecca for frugal drinks and live music. The bar, itself, maintains some of its old vintage 50's-era fixtures, mixed in with modern-day technologies and conveniences. (Free WiFi!). The Tempest, too, doubles as a culinary playground for Box Kitchen; the pork belly potato skins are, alone, worth the after-work-day wait. // *431 Natoma St. (FiDi)*, [pourguys.com/tempest-bar](https://www.pourguys.com/tempest-bar)

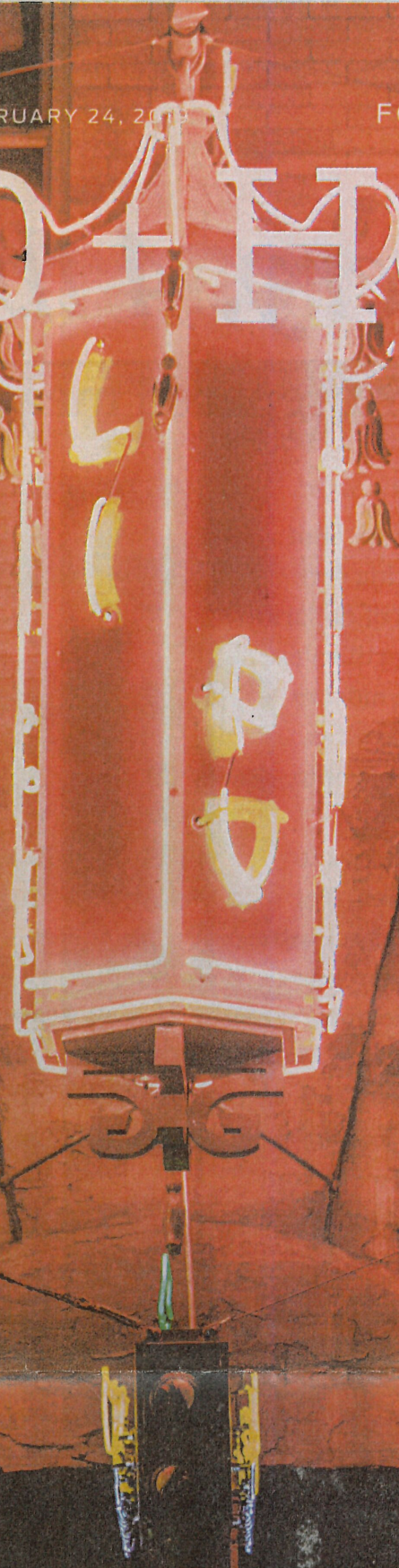
Zeitgeist

The award for the diviest and most beloved of San Francisco bars probably has to go to **Zeitgeist**—because let's be honest, this is where you go for cheap drinks (preferably bloody marys) once you're already drunk enough to eat one of their greasy-ass burgers. And there's just nothing better, especially when you and your gang can crowd in at a picnic table on a sunny day to get sloshed. // *199 Valencia St. (Mission)*, [instagram.com/zeitgeist_sf](https://www.instagram.com/zeitgeist_sf)

FOOD + HOME

The glory of old bars

*Let us celebrate the city's
neighborhood gems. Page 6*



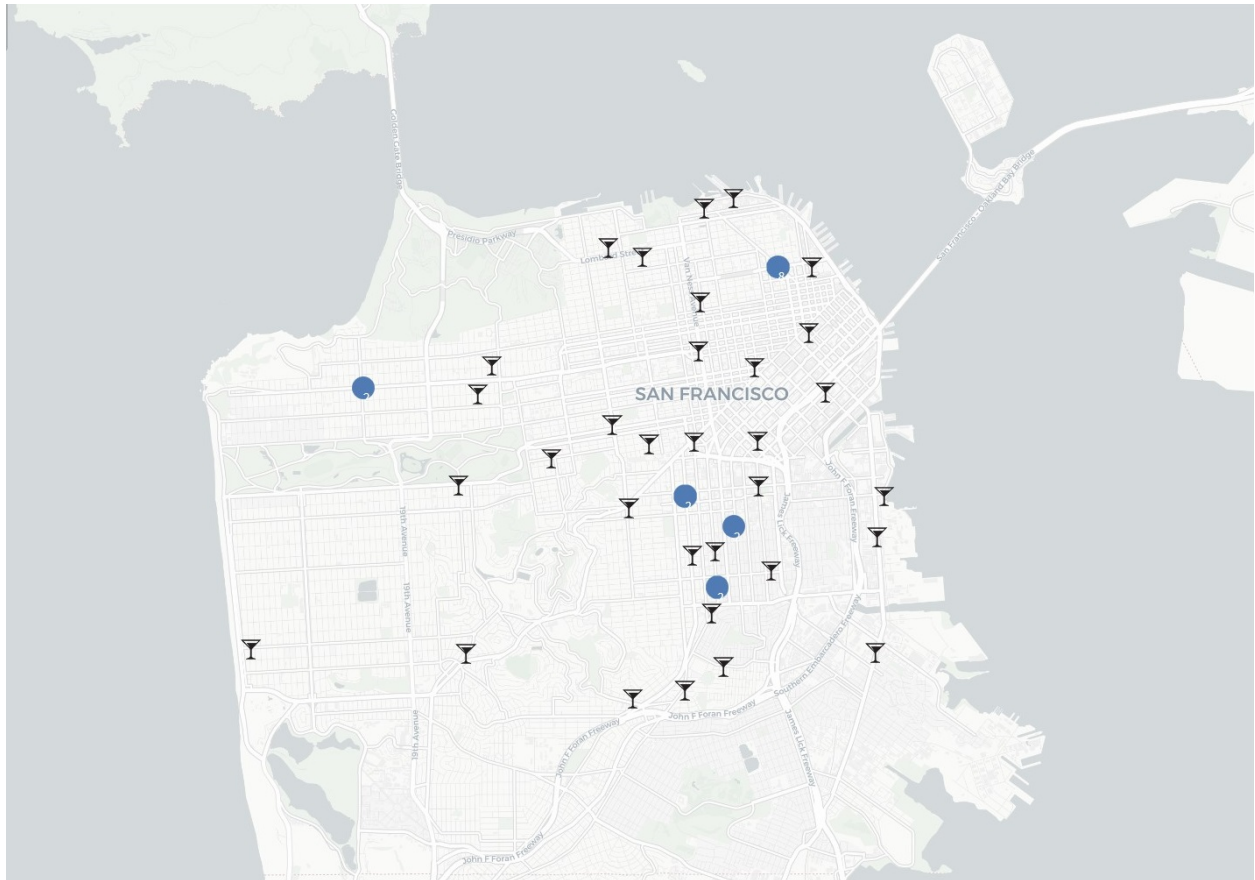
<https://projects.sfchronicle.com/guides/classic-sf-bars/>

San Francisco Chronicle

The Ultimate Guide to Classic S.F. Bars

Because the city's old bars come in all shapes and sizes, and they should all be appreciated.

By Esther Mobley | Feb. 21, 2019 | Updated: Feb. 21, 2019



The Gangway. The Elbo Room. Hemlock Tavern. The Lexington. Which beloved, long-standing bar will be the next to close?

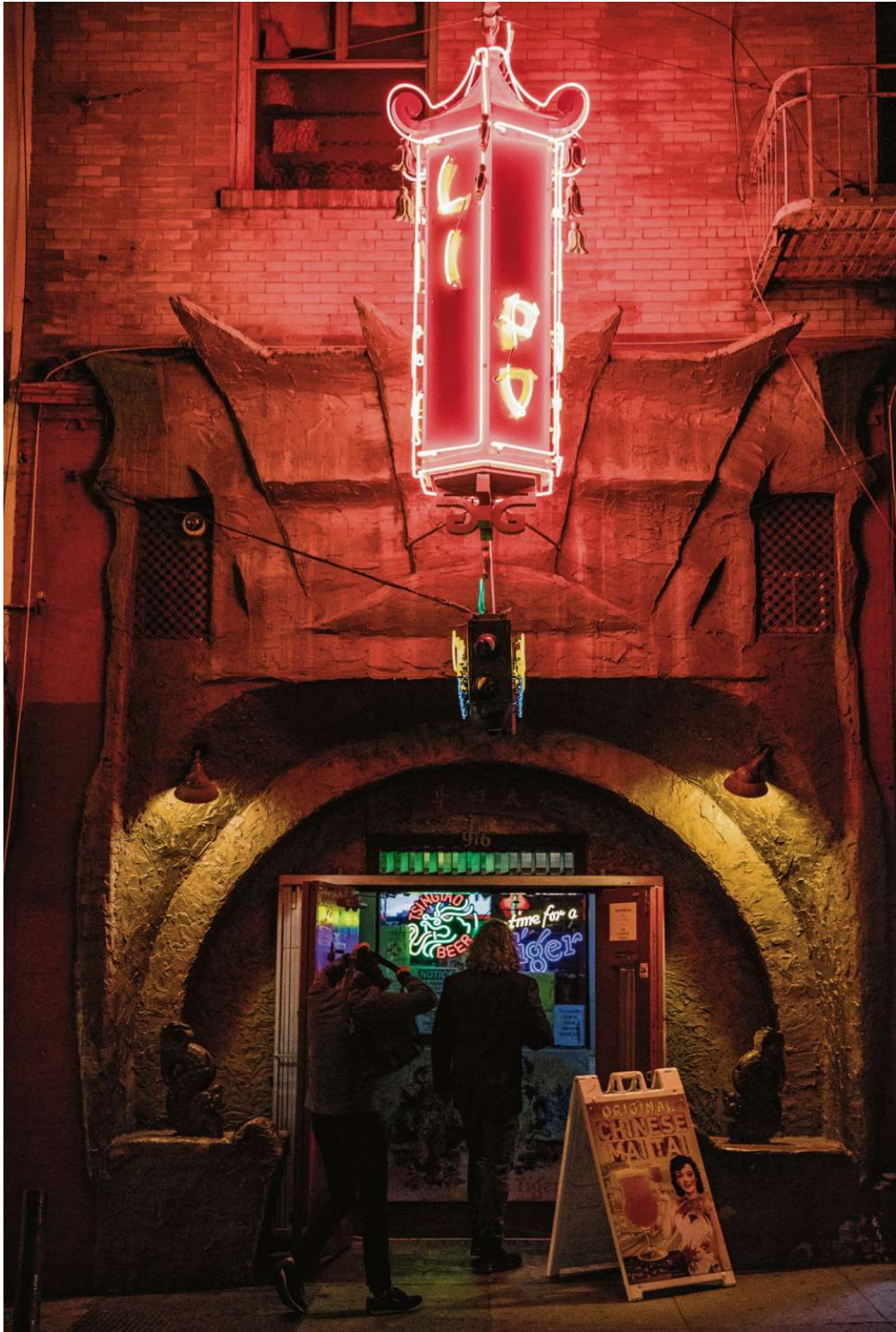
Every year, a little bit of the old yields to the new, and we mourn the loss of a bygone San Francisco – a San Francisco where a bar didn't have to have a "concept," where drinks didn't cost \$15, where bartenders actually talked back to you. Whenever news circulates that a local drinking institution like Mr. Bing's or Doc's Clock or the 500 Club changes owners, or loses its lease, or might, for any other reason, be forced to close, we hear an outcry from sentimental San Franciscans who don't want to see another dive bar, or neighborhood bar, or family-oriented bar eclipsed by a faux speakeasy serving matcha-infused cocktails.

1937

Li Po Lounge



Jessica Christian / The Chronicle



Jessica Christian / The Chronicle



The sounds of liar's dice – rattle-rattle-rattle-THUMP – are a constant at Li Po in the nighttime, but they're far from the only reason people come to Chinatown's most picturesque bar. Like much of Grant Avenue, an architectural confection since it was rebuilt after the 1906 earthquake, Li Po wears its weathering beautifully, with tattered paper lanterns and ornate wood fixtures rimmed with dust. Along the bar, green bottles of Lucky Buddha beer alternate with Li Po's signature cherry-topped Chinese mai tais, predatory in their sweetness as well as their strength. The day drinking here is superb, if you're not a sunny-day kind of bar goer. There are few spaces where Chinatown locals and tourists and San Franciscans from other neighborhoods drink alongside one another.

Jonathan Kauffman



THE
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SOCIETY
OF CALIFORNIA

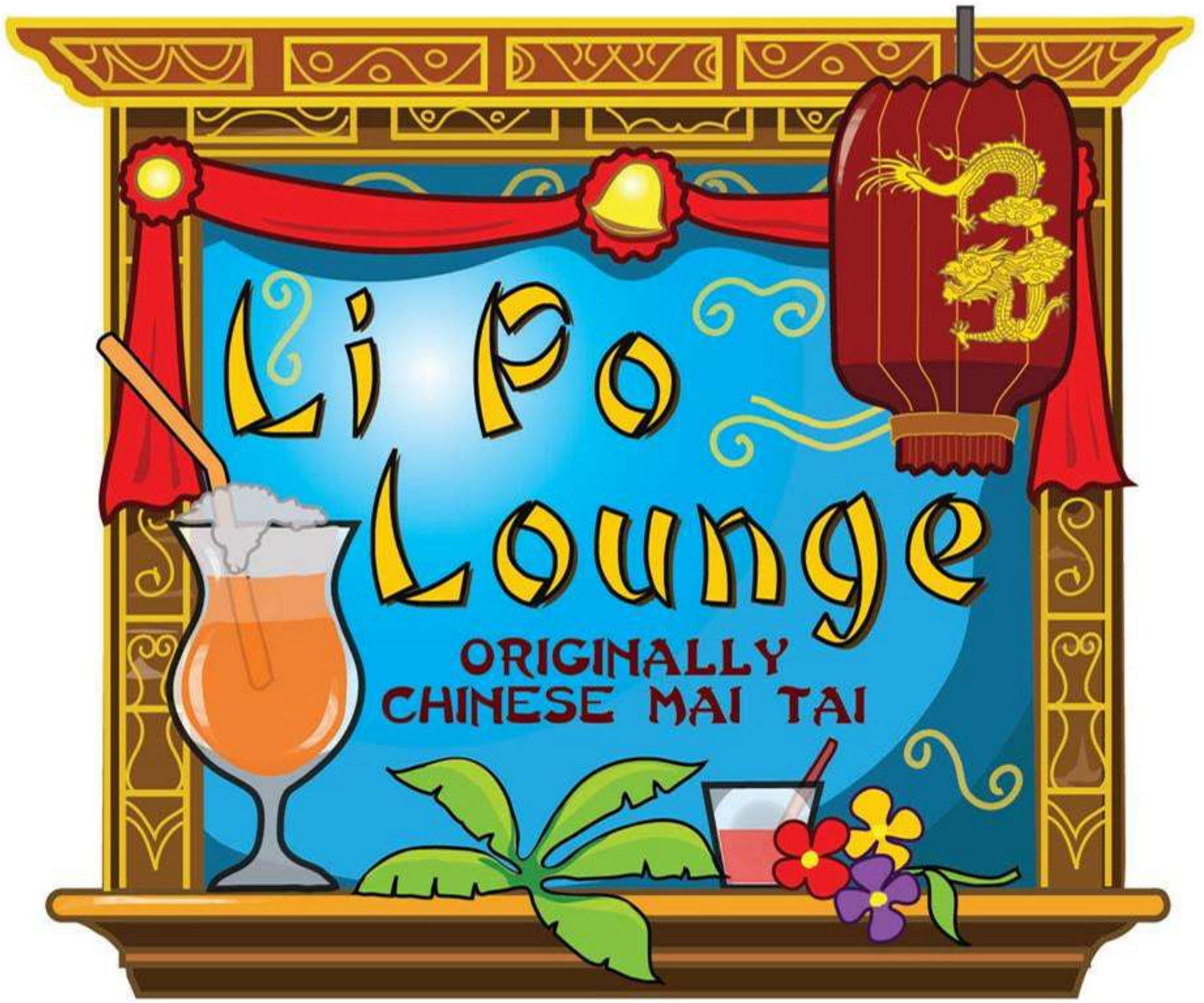


PRESENTS THIS AWARD FOR HISTORIC PRESERVATION TO

ΦΙ ΦΟ COCKTAIL & LOUNGE
SAN FRANCISCO, 1937

RESTORATION OF AEON SIGN
& FUNDED BY S& SHINES





Li Po

Lounge

ORIGINALLY
CHINESE MAI TAI



SAN FRANCISCO

OFFICE OF SMALL BUSINESS

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

OFFICE OF SMALL BUSINESS
REGINA DICK-ENDRIZZI, DIRECTOR

**Legacy
Business
Registry**

Application Review Sheet

Application No.: LBR-2019-20-009
Business Name: Lyra Corporation
Business Address: 1802 Hays Street, The Presidio
District: District 2
Applicant: Sarah Lariviere, Program Director
Nomination Date: September 13, 2019
Nominated By: Supervisor Catherine Stefani

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

460 Bryant Street from 1979 to 2001 (22 years)
566 Commercial Street from 1979 to 1985 (6 years)
1802 Hays Street from 2001 to Present (18 years)

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

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

NOTES: Lyra Corporation was established in 1979 to preserve M&H Type established in 1915 and Arion Press founded in 1974. Lyra Corporation is owned by, and works in conjunction with, the nonprofit Grabhorn Institute established in 2000.

DELIVERY DATE TO HPC: October 9, 2019

Richard Kurylo
Program Manager, Legacy Business Program



Member, Board of Supervisors
District 2



City and County of San Francisco

CATHERINE STEFANI

September 13, 2019

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

Dear Mr. Kurylo,

We would like to nominate the Lyra Corporation, which is owned by the non-profit Grabhorn Institute as a legacy business. The non-profit Grabhorn Institute was designated as an "irreplaceable cultural treasure" by the National Trust for Historic Preservation in 2000 and was formed to preserve and perpetuate the use of two unique San Francisco businesses with roots more than one-hundred years old.

The nominee has operated in San Francisco for well over 30 years. It houses M&H Type, which was established in 1915, and is now the oldest and largest continuously operating type foundry in America, and Arion Press, founded in 1974, publisher of limited-edition artist books printed by letterpress and bound by hand.

The nominee is a historic resource unto itself and represents a critical historic feature in the neighborhood. The Grabhorn Institute houses one of the world's most important and extensive collections of metal typefaces and associated ornamental cuts, and supports the only paid apprenticeship program in typesetting, letterpress printing and bookbinding in the country. The small staff of M&H Type and Arion Press are all graduates of the apprentice program. By maintaining century-old equipment, practicing historic bookmaking techniques, and giving weekly guided tours of their "living museum," these devoted craftspeople demonstrate their commitment to sharing the vibrant history and contemporary practice of the historic art of bookmaking in San Francisco with the public and have demonstrated their commitment to maintaining the traditions that define their business.

The nominee can be contacted here: Lyra Corporation/The Grabhorn Institute/M&H Type/Arion Press, 1802 Hays Street, The Presidio, San Francisco, CA 94129, 415-668-2542, grabhorn@arionpress.com.

Sincerely,

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

Catherine Stefani
Supervisor

Section One:

Business / Applicant Information. Provide the following information:

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

NAME OF BUSINESS:		
Lyra Corporation		
BUSINESS OWNER(S) (identify the person(s) with the highest ownership stake in the business)		
Agent for Service of Process: Kevin King Lyra Corporation is owned by the nonprofit Grabhorn Institute		
CURRENT BUSINESS ADDRESS:		TELEPHONE:
1802 Hays Street The Presidio San Francisco, CA 94129		415 668 2542
		EMAIL:
		[REDACTED]
WEBSITE:	FACEBOOK PAGE:	YELP PAGE
arionpress.com	facebook.com/arion.press	

APPLICANT'S NAME	
Sarah Lariviere	<input checked="" type="checkbox"/> Same as Business
APPLICANT'S TITLE	
Program Director	
APPLICANT'S ADDRESS:	
1802 Hays Street The Presidio San Francisco, CA 94129	
TELEPHONE:	
415 668 2542	
EMAIL:	
[REDACTED]	

SAN FRANCISCO BUSINESS ACCOUNT NUMBER:	SECRETARY OF STATE ENTITY NUMBER (if applicable):
0101511	C0967592

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

Section Two:

Business Location(s).

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

ORIGINAL SAN FRANCISCO ADDRESS:	ZIP CODE:	START DATE OF BUSINESS
433 Sacramento Street	94111	1916
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON	
<input type="radio"/> No <input checked="" type="radio"/> Yes	1916-1924	

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
659 Folsom Street	94107	Start: 1924
		End: 1978

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
460 Bryant Street	94107	Start: 1978
		End: 2001

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
566 Commercial Street	94111	Start: 1965
		End: 1985

OTHER ADDRESSES (if applicable):	ZIP CODE:	DATES OF OPERATION
1802 Hays Street	94129	Start: 2001
		End: present

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

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

Section Three:

Disclosure Statement.

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

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

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

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

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

Sarah Lariviere

June 7 2019



Name (Print):

Date:

Signature:

LYRA CORPORATION / Arion Press / Grabhorn Institute / M&H Type
Section 4: Written Historical Narrative

CRITERION 1

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

The Lyra Corporation, located at 1802 Hays Street in the Presidio National Park, was formed in 1979 to preserve and perpetuate the use of two unique San Francisco businesses with roots more than one-hundred years old: M&H Type, established in 1915, which is now one of the oldest and largest continuously operating type foundries in America; and Arion Press, founded in 1974, publisher of limited-edition artist books printed by letterpress and bound by hand. Lyra Corporation is owned by, and works in conjunction with, the nonprofit Grabhorn Institute, which supports the only paid apprenticeship program in typesetting, letterpress printing and bookbinding in the country and houses one of the world's most extensive collections of metal typefaces and associated ornamental cuts, a 100 ton collection that reaches back to the late 1800s. The businesses were designated an "irreplaceable cultural treasure" by the National Trust for Historic Preservation in 2000.

A printer and Monotype operator by trade, George W. Mackenzie came to San Francisco from Massachusetts to demonstrate Monotype equipment at the Panama Pacific International Exposition of 1915. After the fair, he established a trade type composition plant, the Monotype Composition Company, at 433 Sacramento Street, the first in San Francisco to employ Monotype. During its first decade, the company produced primarily tabular work such as rate books and railroad tariff lists.

In 1924, Mackenzie partnered with Carroll T. Harris, incorporating the business as Mackenzie & Harris and opening a location at 659 Folsom Street. Harris believed that the Monotype system was capable of higher quality work, and the company began providing type for advertising and the West Coast fine-printing community. The fame of Mackenzie & Harris spread; soon printers across the continent were taking advantage of their quality workmanship and extensive inventory of typefaces.

Harris became acquainted with type designers, typographers, printers and bookbinders all over America and Europe. He provided much of the type for the great San Francisco printers of the day: John Henry Nash, Taylor & Taylor, Lawton Kennedy, and the Grabhorn brothers--the two printers who later became the namesake of the Grabhorn Institute. Anticipating the needs of these customers, Harris began to collect the wide range of typefaces, including those with accented matrices in Romance and Germanic languages that are housed at the Grabhorn Institute today. Harris was the first to bring to the United States the matrices for Bruce Rogers'

Centaur and Frederick Warde's Arrighi, as well as the recut version of seventeenth-century Van Dijck. He established a close relationship with Frederic Goudy, America's most prolific type designer.

When George Mackenzie died in 1944, Harris purchased his shares in the company. Throughout his stewardship of the type foundry, Harris added to its collection of typefaces, acquiring the full range of matrices for Adrian Frutiger's Univers sans serif type as late as 1963. Harris retired shortly before his death in 1975. For over 50 years he served the world of the book arts by maintaining the high standards he had set for his firm.

In 1975, Mackenzie & Harris was acquired by Othmar Peters, who added computer typesetting to the services offered by the company. The foundry continued to operate, albeit in a diminished capacity, and moved to a new location, 460 Bryant Street. In 1988 Peters sold the foundry to Chang Park, a Midwestern businessman who was not interested in the hot-metal division. It appeared that the foundry might not survive the rapidly changing technology of the late twentieth century.

Then, in 1989, Andrew Hoyem, director of the Arion Press, bought the company, retained the experienced staff of craftsmen and renamed the operation M&H Type. M&H survived and continues to cast type for Arion editions and a broad array of letterpress customers across the globe from their current location at 1802 Hays Street in the Presidio.

The origins of Arion Press reach back to 1919, when the brothers Edwin and Robert Grabhorn came to San Francisco from Indianapolis and established the Grabhorn Press, which became one of the foremost fine printing establishments in the United States from the early 1920s to the mid-1960s.

The Grabhorns stood out for their exuberant and adventuresome approach, with a prolific output of more than 650 books that varied in scale and style. They were proponents of what the great bookmaker Bruce Rogers called "allusive printing," in which the selection of type, decoration, and page layout alluded to aspects of the books' contents.

National recognition came quickly: a gold medal from the American Institute of Graphic Arts (1928); an exhibition at the Huntington Library (1945); a travelling exhibition organized by the Smithsonian Institution in Indianapolis, Washington, D. C., and San Francisco's de Young Museum (1961-1963). The Grabhorns' edition of Walt Whitman's *Leaves of Grass*, published in 1930, is "widely recognized as a monument of twentieth-century fine printing" (Fine Books and Collections Magazine).

When the Grabhorn Press closed in 1965, Robert Grabhorn partnered with Andrew Hoyem. Hoyem had been working with Dave Haseiwood at the Auerhahn Press in San Francisco to publish the avant-garde literature of poets identified with the Beat Generation. Together, Grabhorn-Hoyem preserved and utilized the Grabhorn Press's vast and distinctive holdings of type and equipment.

In 1974, Andrew Hoyem renamed the company Arion Press and launched a series of limited edition books, printed by letterpress and bound by hand. Many of them were illustrated by prominent artists; some were accompanied by separate editions of original prints. In 1979, Hoyem registered the business as Lyra Corporation. Hoyem added M&H Type to the Lyra Corporation in 1989. The name Lyra Corporation was selected to reflect the Greek myth of Arion and the Dolphin. However, the businesses are more commonly known by their individual names, Arion and M&H.

To this day, the list of Arion publications is characterized by its diversity, with titles that range from ancient literature to modern classics. The Press has also developed new material for publication and resurrected "lost" texts. The Arion Press edition of Herman Melville's *Moby-Dick*, handset and printed in a folio edition on handmade paper, with 100 wood engravings by Barry Moser, has been hailed as "a modern masterpiece of bookmaking" (University of California Press).

In 2000, the non-profit Grabhorn Institute was established, purchasing Lyra Corporation and developing a range of programming to help ensure the continuation of the last integrated type foundry, letterpress printing, and bookbinding facility in the United States by promoting it as a living museum and educational center. The Grabhorn Institute launched an apprenticeship program to train future Lyra Corporation employees to use the company's historic tools and equipment, thus allowing the company to maintain an unbroken tradition of fine printing and bookmaking in San Francisco. In addition to supporting a paid apprenticeship program, the Grabhorn Institute provides public programming that engages the community in the rich traditions and creative potential of these historic mediums. The Grabhorn Institute and Lyra Corporation are housed in a 14,000 square-foot building in San Francisco's historic Presidio, where the Institute sponsors 90-minute guided public tours of the facility weekly, and by appointment.

M&H Type Locations: 433 Sacramento Street (1916-1924), 659 Folsom Street (1924-1978), 460 Bryant Street (1978-2001), 1802 Hays Street, The Presidio (2001-present).

Arion Press Locations: 1334 Franklin Street (1961-1965), 566 Commercial Street (1965-1985), 460 Bryant Street (1985-2001), 1802 Hays Street, The Presidio (2001-present).

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

The business has never ceased operations for more than six months.

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

The business is not family-owned.

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

The ownership history of M&H Type is as follows:

1915 to 1924: George Mackenzie

1924 to 1944: George Mackenzie and Carroll T. Harris

1944 to 1975: Carroll T. Harris

1975 to 1989: Othmar Peters

1988 to 1989: Chang Park

1989 to 2000: Andrew Hoyem

2000 to present: The nonprofit Grabhorn Institute

The ownership history of Arion Press is as follows:

1974 to 2000: Andrew Hoyem

2000 to present: The nonprofit Grabhorn Institute

The ownership history of Lyra Corporation (Arion Press and M&H Type) is as follows:

1979 to 2000: Andrew Hoyem

2000 to present: The nonprofit Grabhorn Institute

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

Documentation of the existence of the business verifying it has been in operation for 30+ years is provided in this Legacy Business Registry application.

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

The historic resource status of the building that houses the business at 1802 Hays Street in the Presidio is classified by the Planning Department as Category A, Historic Resource Present. It is located in the Presidio of San Francisco Historic District.

The business itself was designated an "irreplaceable cultural treasure" by the National Trust for Historic Preservation in 2000.

CRITERION 2

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

To date, Arion Press has published 115 artist books, pairing classic and contemporary texts from authors like Virginia Woolf, John Steinbeck, Oscar Wilde, Mary Shelley, Edward Albee, Shirley Jackson, and George Orwell with new work from visual artists like Enrique Chagoya, Richard Diebenkorn, Laurie Simmons, Wayne Thiebaud, Julie Mehretu, William Kentridge, Tim Hawkinson and Kara Walker. Arion editions are collected by individuals, museums and libraries, including the British Library, Stanford University, the New York Public Library, Duke University, the Getty Center and the University of California, among others.

The small staff of the Lyra Corporation (M&H Type and Arion Press) are all graduates of the Grabhorn Institute apprenticeship program. By maintaining century-old equipment, practicing historic bookmaking techniques, giving weekly 90-minute guided tours of the "living museum," and disseminating their knowledge through a free public programming series, these devoted craftspeople demonstrate their commitment to the vibrant history and contemporary practice of traditional hand bookmaking in San Francisco.

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

The staff of the Lyra Corporation participates in numerous significant local and national events related to San Francisco history and the crafts of bookbinding, letterpress printing and typesetting. These include working with local partners such as the San Francisco Public Library, the Book Club of California, San Francisco History Days, the Center for Book Arts, SF Heritage, the San Francisco Poster Syndicate, the Northern California chapter of the American Printing History Association and the Hand Bookbinders of California; and national organizations such as the Guild of Bookworkers, the Hamilton Wood Type Annual Wayzgoose, and the American Typesetting Fellowship. In 2018, the staff hosted the annual meeting of the American Typesetting Fellowship, which attracted over 50 attendees from across the country.

Additionally, the Grabhorn Institute hosts a free public educational series about the history and contemporary craft of artist books, conducted by the staff of the Lyra Corporation. Over 15 such events are being held in the 2019 calendar year.

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

The business has been featured in numerous venues, including newspapers, videos, gallery exhibits, journals, books, online articles and television programs, including the PBS News Hour, the New York Times, Biblio, Antiques, Harvard Magazine and Anthony Bourdain's Raw Craft, which has received nearly 475,000 views, as well as an InCA Productions documentary on the making of Arion Press's 100th book. The business is mentioned in multiple guidebooks about the city, such as *111 Places in San Francisco That You Must Not Miss*, and several books have been published about the business, including *Mackenzie & Harris, A Short History of Picas and Printers in San Francisco*; *Bibliography of the Arlon Press: the First 100 Books*; and *The Grabhorn Press, 1920-1965 and Beyond, an Illustrated Catalogue*.

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

One of the founders of M&H Type, George W. Mackenzie, came to San Francisco from Massachusetts to demonstrate Monotype equipment at the Panama Pacific International Exposition of 1915. After the fair, he established a trade type composition plant, the Monotype Composition Company, at 433 Sacramento Street, the first in San Francisco to employ Monotype.

Additionally, Arion Press publishes new work by prestigious visual artists, including Enrique Chagoya, Richard Diebenkorn, Laurie Simmons, Wayne Thiebaud, Julie Mehretu, William Kentridge, Jim Dine, Kiki Smith, Raymond Pettibon, Tim Hawkinson and Kara Walker, to name only a few.

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

The Grabhorn Institute sponsors an apprenticeship program to teach the historic crafts of typesetting, letterpress printing and bookbinding to future generations, so that graduates of the program may be employed by the Lyra Corporation, and thus continue to apply the tradition of hand bookmaking in San Francisco using many of the same tools and equipment that the business has been using for more than a century.

All of the six full-time staff members in the foundry, bindery and print shop were trained in the apprenticeship program. In addition to applying their expertise to using the presses and typesetting equipment procured by Mackenzie & Harris and the Grabhorn brothers to create new artistic works, the staff maintains this equipment, some of it in continuous use in San Francisco for more than a century. Staff members contribute to many local and national associations devoted to historic bookmaking processes, such as the American Typesetting Fellowship, the Book Club of California, the American Printing History Association, the San Francisco Center for the Book, the Hand Bookbinders of California, the San Francisco Public Library, the Guild of Bookworkers and San Francisco History Days.

Additionally, the Grabhorn Institute sponsors a series of free public events, including gallery exhibits, talks, screenings, readings and performances, all led by the staff of the Lyra Corporation, to share the history of bookmaking in San Francisco with the public.

The Grabhorn Institute also offers weekly 90-minute public tours of the Arion Press and M&H Type facilities, during which the staff highlights the significance of the processes and equipment they use every day in their "living museum."

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

The business's customers are passionate about typesetting, printmaking, letterpress, bookbinding, literature and/or artist books. Some are rare book collectors; others are passionate about particular artists.

People who attend the weekly tours of the historic press are typically a combination of tourists, book enthusiasts, art collectors, people who are interested in San Francisco history and people who want to learn about traditional crafts. Visitors range from school-aged to retirees. The tours draw a balanced mix of locals and travelers, with many international visitors.

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

Lyra Corporation employs one of the world's most extensive collections of metal typefaces and associated ornamental cuts, a 100 ton collection that reaches back to the late 1800s that was accumulated over many decades by the Grabhorn brothers, Mackenzie & Harris and Andrew Hoyem. This collection, along with the business's machinery, including Monotype casters that date back to the 1915 Panama-Pacific Exhibition, many letterpress printers, and historic bookmaking tools and processes were designated an "irreplaceable cultural treasure" by the National Trust for Historic Preservation in 2000.

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

If the business were to close, San Francisco would lose a unique repository of irreplaceable tools, historical knowledge and rare bookmaking equipment, including operational Monotype casters dating back to 1915, numerous letterpress printers, and one of the world's most extensive collections of metal typefaces and associated ornamental cuts in the country. With this loss, there would be no more weekly tours of the press and no tangible way to share the living history of this irreplaceable collection with locals and visitors from all over the world. San Francisco would also lose the only paid apprenticeship program in the arts of typesetting, letterpress printing and bookbinding in the country, because without Lyra Corporation, there would be no place to employ those trained in these arts. Without the Lyra Corporation and the Grabhorn Institute, there would be no one to continue the unbroken chain of traditional fine hand bookmaking in San Francisco. Additionally, six full-time expert craftspeople would lose their jobs, as well as two part-time administrators, one full-time administrator and several contracted specialized craftspeople. The limited-edition fine artist book series would cease, leaving artists with fewer options to realize their visions in the fine book format Arion has mastered.

CRITERION 3

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

The Lyra Corporation, located at 1802 Hays Street in the Presidio National Park, was formed in 1979 to preserve and perpetuate the use of two unique San Francisco businesses with roots more than one-hundred years old: M&H Type, established in 1915, which is now one of the oldest and largest continuously operating type foundries in America; and Arion Press, founded in 1974, publisher of limited-edition artist books printed by letterpress and bound by hand. The

corporation is owned by and operates in conjunction with the nonprofit Grabhorn Institute, which supports the only paid apprenticeship program in typesetting, letterpress printing and bookbinding in the country, and houses one of the world's most extensive collections of metal typefaces and associated ornamental cuts, a collection that reaches back to the late 1800s. The businesses were designated an "irreplaceable cultural treasure" by the National Trust for Historic Preservation in 2000.

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

The Lyra Corporation (Arion Press and M&H Type) is committed to maintaining its tradition as the only integrated type foundry, book bindery and letterpress printing facility in the country.

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

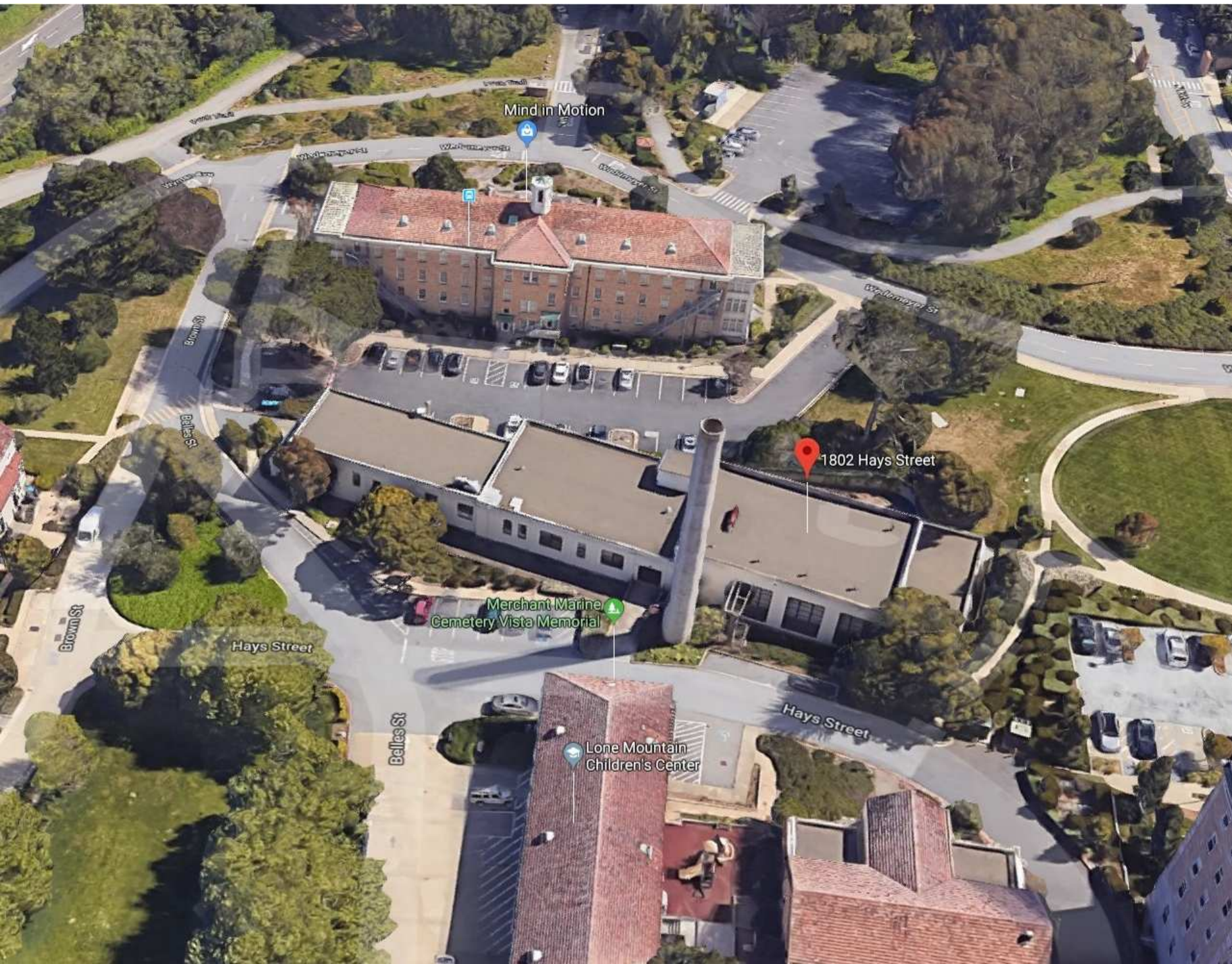
The business houses one of the world's most extensive collections of metal typefaces and associated ornamental cuts, a 100 ton collection that reaches back to the late 1800s that was accumulated over many decades by the Grabhorn brothers, Mackenzie & Harris and Andrew Hoyem. This collection, along with the business's machinery, including Monotype casters that date back to the 1915 Panama-Pacific Exhibition, many letterpress printers and historic bookmaking tools and processes have been designated an "irreplaceable cultural treasure" by the National Trust for Historic Preservation. The staff of expert craftspeople, trained in the Grabhorn Institute's unique apprenticeship program, use and maintain the machinery and the collection.

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.

Documentation that demonstrates the business has been a typesetting, printing and bookmaking facility for 30+ years is included in this Legacy Business Registry application.









1802

Arion Press
M & H Type
Grabhorn
Institute



Arion Press is a registered service mark of the University of North Carolina at Chapel Hill. The University of North Carolina at Chapel Hill is an equal opportunity institution. For more information, please contact the University of North Carolina at Chapel Hill, Office of Information Technology, 101 South East Street, Chapel Hill, NC 27515. Phone: 919.974.2000. Fax: 919.974.2001. Email: info@unc.edu. Website: www.unc.edu







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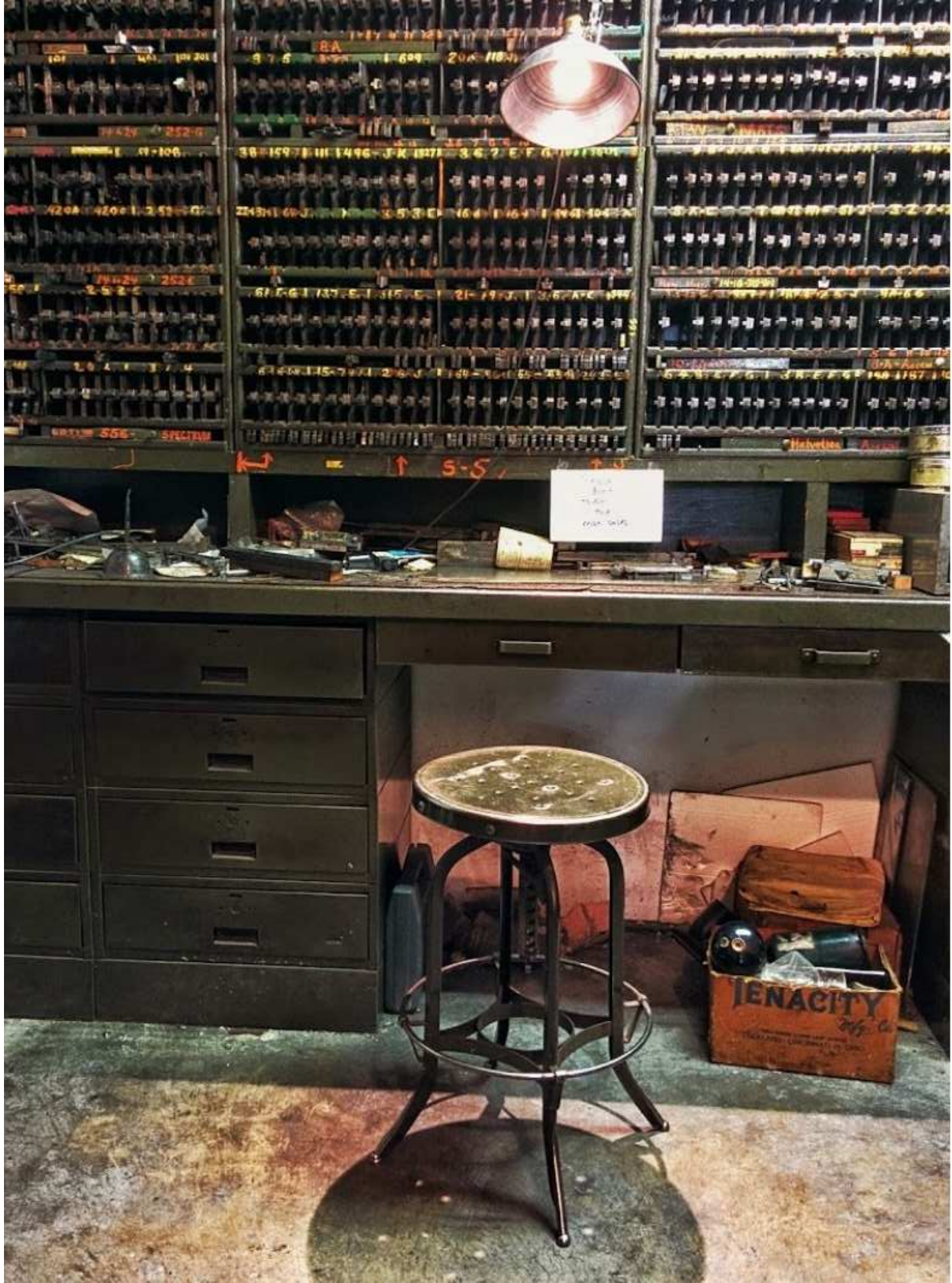


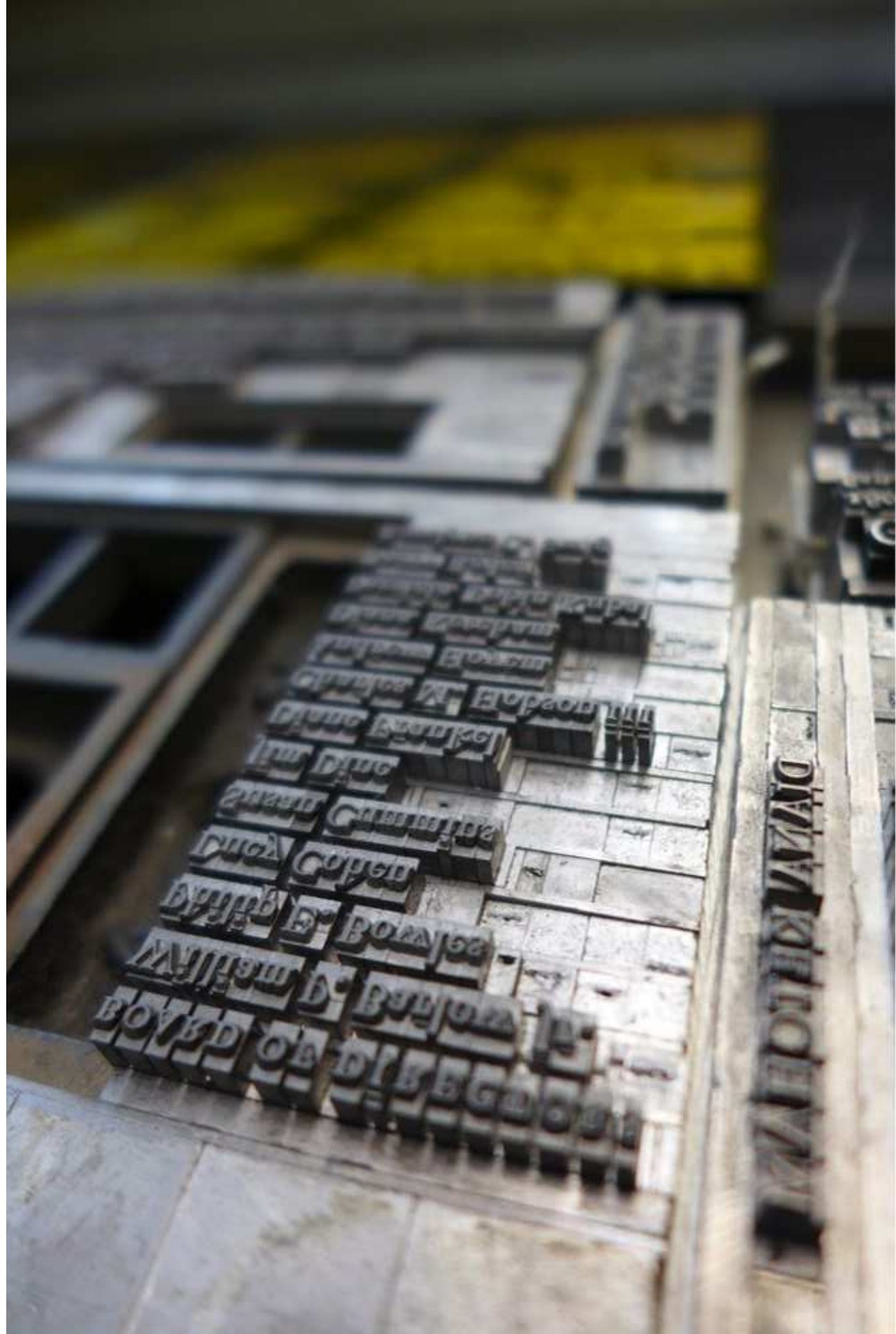
















BUSINESS TAX REGISTRATION CERTIFICATE

CITY AND COUNTY OF SAN FRANCISCO

ACCOUNT NO.	LOC.	CLASS	CLASSIFICATION DESCRIPTION	EFFECTIVE DATE
101511	000	08	RETAIL SALES	01/01/76
BUSINESS NAME			BUSINESS LOCATION	
LYRA CORP-ARION PRESS			460 BRYANT ST	

OWNER
DBA
CARE OF
MAILING
ADDRESS
CITY-STATE

LYRA CORP
LYRA CORP-ARION PRESS
% ANDREW HOYEN
460 BRYANT ST
SAN FRANCISCO CA

DATE ISSUED 04/24/86

94107

THAD BROWN
TAX COLLECTOR

FORM TC-03 (7/85)

NOTIFY THE TAX COLLECTOR IN WRITING OF ANY CHANGE IN OWNERSHIP OR ADDRESS - 107 CITY HALL, SAN FRANCISCO, 94102 — READ REVERSE SIDE

DATEBOOK

LEAH GARCHIK

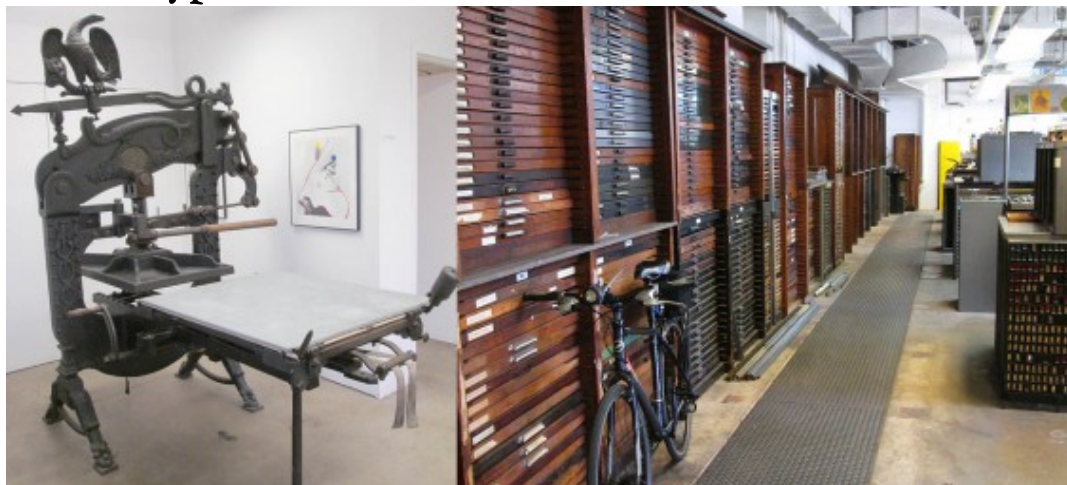


▶▶ Arion Press' publication of a new version of "The Sundial," a novel by **Shirley Jackson** with illustrations by **Miles Hyman** and introduction by **Diane Johnson**, was celebrated at the Press — in a party co-hosted by **Diana Ketcham** and **Diana Fuller** — with a dramatic performance. In his introductory remarks, Arion founder **Andrew Hoyem** minced no words about the purposes of such events: using "entertainment and refreshment" as lures, thereby "compelling people to buy the book."

In this case, the entertainment was **Joy Carlin** and Hoyem's dramatic reading from the novel. After their performance, as the passage they'd just read said, "guests departed swiftly, melting around the corner of the terrace to the entrance front where their cars were parked, moving in the darkness with a sudden shocking recollection of where they were."

TUESDAY, NOVEMBER 18, 2014

Tour of the Grabhorn Institute, Arion Press and M&H Type



Columbian hand press, composing room. (Val Lucas)



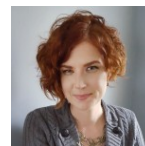
Any letterpress enthusiast visiting San Francisco will want to make the effort to visit [Arion Press](#) and M&H Type located in the Presidio. Founded in 1974 by publisher-designer Andrew Hoyem, Arion Press produces two to three limited editions per year

employing craftsmanship in the fine printing tradition. Augmented by M&H Type, it is a full-service operation creating exquisite works and creative collaborations with many contemporary artists. The Grabhorn Institute is the nonprofit umbrella organization.

Visitors are welcomed by a massive Columbian iron hand press and enter into the gallery through a hallway filled with type cabinets, mementos and drawers full of books and prints, showcasing some of the 100+ editions they published, including work by Kara Walker, Jim Dine, and Kiki Smith. All aspects of the fine press book or print edition were on display, including intermediate processes such as scratchboard drawings for frontispieces.



About the Author



Val Lucas

Val Lucas is an artist and letterpress printer. After graduating from Maryland Institute College of Art, she began rescuing and restoring printing equipment, including a Colt's Armory press. As proprietrix of [Bowerbox Press](#), she produces woodcut greeting cards and broadsides (utilizing a growing collection of metal type), as well as custom printing and bookbinding. Her work is inspired by patterns, nature and birds, especially chickens. She spoke on a panel at the 2010 APHA conference and was President of APHA's Chesapeake chapter, 2012-2014.

MORE BY VAL LUCAS

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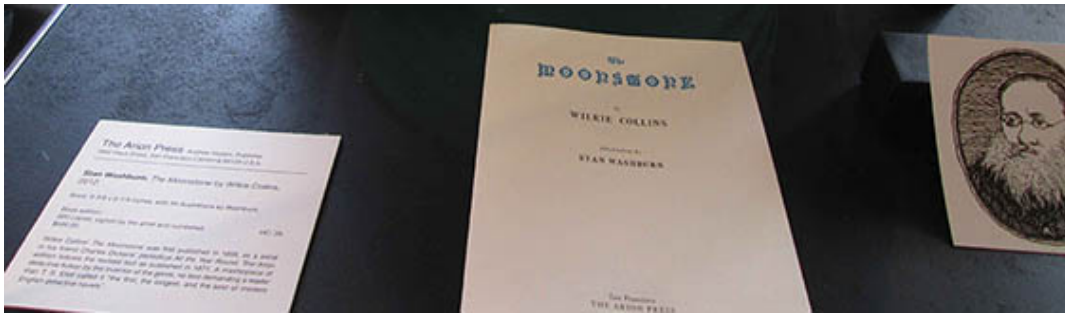
Angela D Fegan: Letterpress workshop at [Women's Studio Workshop](#)

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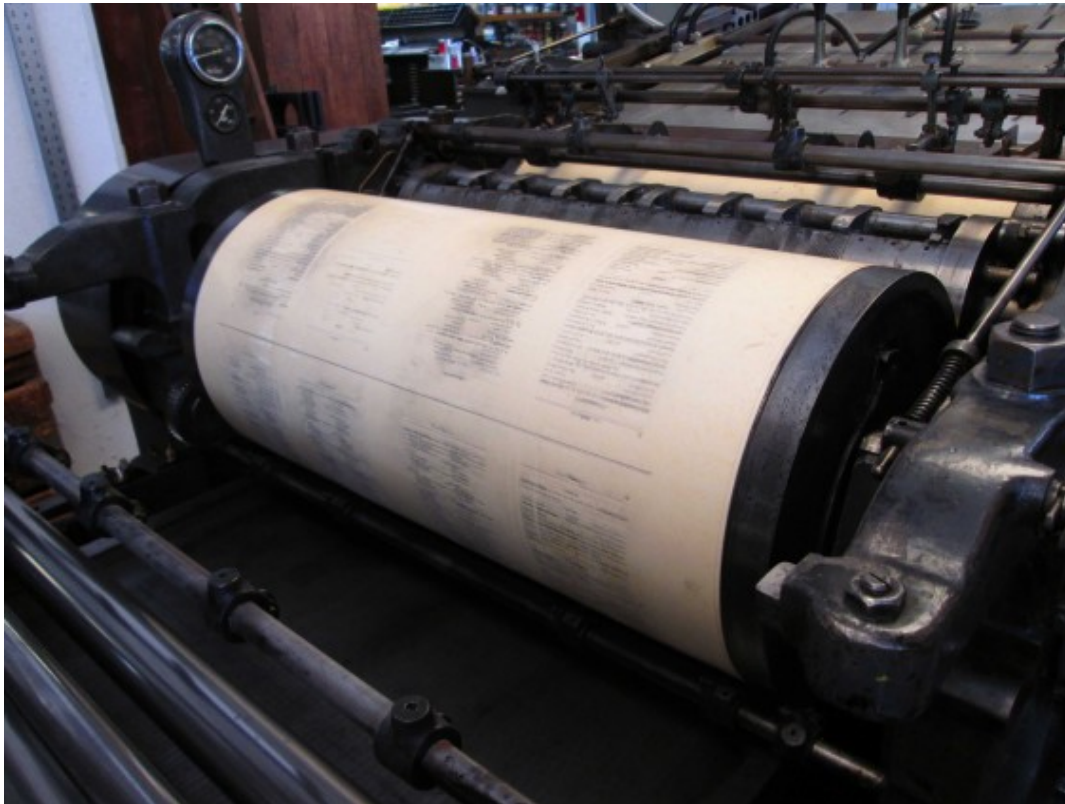
Hala Auji, *Printing Arab Modernity: Book Culture and the American Press in Nineteenth-Century Beirut*

Of Man & Machine: 15 min. DVD of the 1862 Hoe Large Cylinder Newspaper Press at Black Creek Pioneer Village. History, restoration and



The Moonstone by Wilkie Collins with illustrations by Stan Washburn, 2012. (Val Lucas)

Downstairs, the working pressroom includes many kinds of relief presses, hundreds of cases of type, and other needed material for printing the limited edition books and prints. Only relief printing is done in house; other printing processes are completed elsewhere.



Miller cylinder press. (Val Lucas)

In 1989, Arion Press acquired M&H Type (the venerable Mackenzie and Harris type foundry) as it was in decline and on the verge of closing forever. Arion, which had been one of its largest clients, bought the entire operation and avoided the need to find a new source of type. Next year the foundry will celebrate its centennial. A long hallway holding thousands of pounds of new type, packaged and ready to use, and leads to the casting room, where apprentice Chris Godek demonstrated casting sorts on the Thompson caster. The intricate punch-tape system for Monotype composition casting that has been replaced with a laptop and special software ported right in to the caster!



operation. \$15 USD. [Email](#) or 416-736-1733.

Gerald Lange: 5th ed of [Printing Digital Type on the Hand-Operated Flatbed Cylinder Press](#)

An Early Mexican Typographic Ornament, by Juan Pascoe.

Published by Taller Martín Pescador and distributed by Philadelphia Rare Books and Manuscripts. \$37.50 plus \$8 shipping in the US. [Order](#)

Exhibitions & Events

[Video](#) for: Printing Revolution. 1450-1500, Fifty Years that Changed Europe, Venice I Sept. 2018 – 7 Jan. 2019

Call for Proposals/Papers/Submissions

College Book Arts Association [Conference](#), New Orleans, Jan 2

– 5

The Legacy Press seeks essays for a new book series on printing history. Volume I will be dedicated to women printers and printmakers, as well as the role of gender in the printing arts. [PDF](#)

[College Book Arts Association \(CBAA\) 2020 Conference](#), New Orleans

Workshops & Short Courses

Open seats in Rare Book School's Spring and Summer courses: [The History of 19th- & 20th-Century Typography & Printing](#), taught by John Kristensen & Katherine McCanless Ruffin; [Introduction to the History of Bookbinding](#), taught by Karen Limper-Herz; [Japanese Prints and Illustrated Books in Context](#), taught by Julie Nelson Davis; [The History](#)



Thompson casters for display fonts (Val Lucas)

After printing, pages are taken down to the bindery, which is capable of producing a wide range of binding styles and custom finishing, including wooden covers, foil stamping, and intricate sewn structures. The whole premises are awe inspiring.



Arion Press bindery. (Val Lucas)

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[American Typeface Design Patents, 1842-1899](#)

[The Atlas of Early Printing Circuitous Root: Typefounding, Lettering, & Printing](#)

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Playing against type

📅 NOVEMBER 2, 2017 /



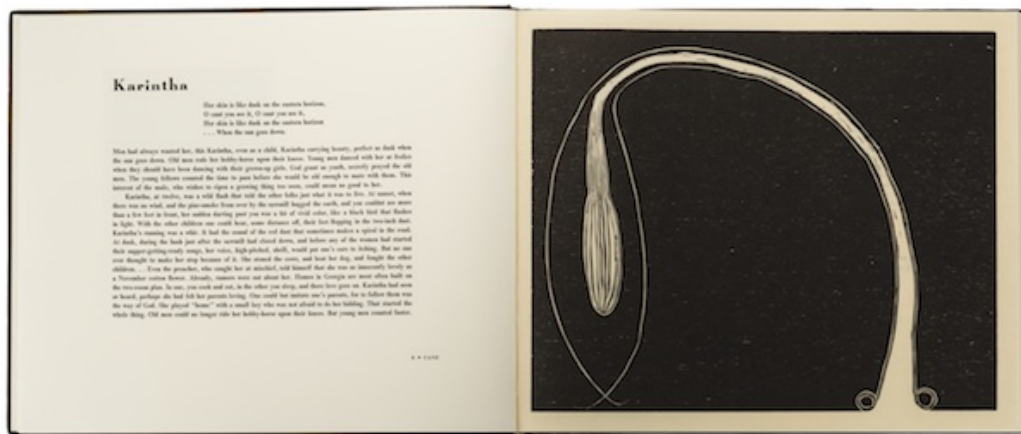
The Bridge by Hart Crane, with illustrations by sculptor Joel Shapiro, 2017.

You would expect Arion Press, the preeminent publisher of limited-edition books for more than forty years, to have arrived at a signature style and format. And it has . . . by refusing to do so. The trim size, paper, binding, type, layout, and illustrations in Arion's more than one hundred books are

so wonderfully various, it's as if founder and publisher Andrew Hoyem and his collaborators had early on decided that literature's diversity would not/could not be reduced, simplified, or rendered predictable. (How un-American . . . or how very American, depending on your point of view.) This has left the press free to design and publish *Ulysses* (with drawings by Robert Motherwell), Lawrence Ferlinghetti's *A Coney Island of the Mind* (with a portrait of the poet by R. B. Kitaj), and Ludwig Wittgenstein's *On Certainty* (with prints by Mel Bochner), among many other titles, in a spirit that accords with Arion's own sense of those texts. Many of the books come with elegant introductions by notable experts: Helen Vendler on the poems of Wallace Stevens, for instance; Arthur Danto on Wittgenstein. An edition can occasionally run as few as seventy-five copies; the price is determined by such variables as the costs of production.



Arion's edition of *The Bridge* is presented in one continuous scroll.



Cane by Jean Toomer, with an afterword by Leon Litwack and ten woodblock prints by Martin Puryear, 2000.



The wooden slipcase for *Cane*.

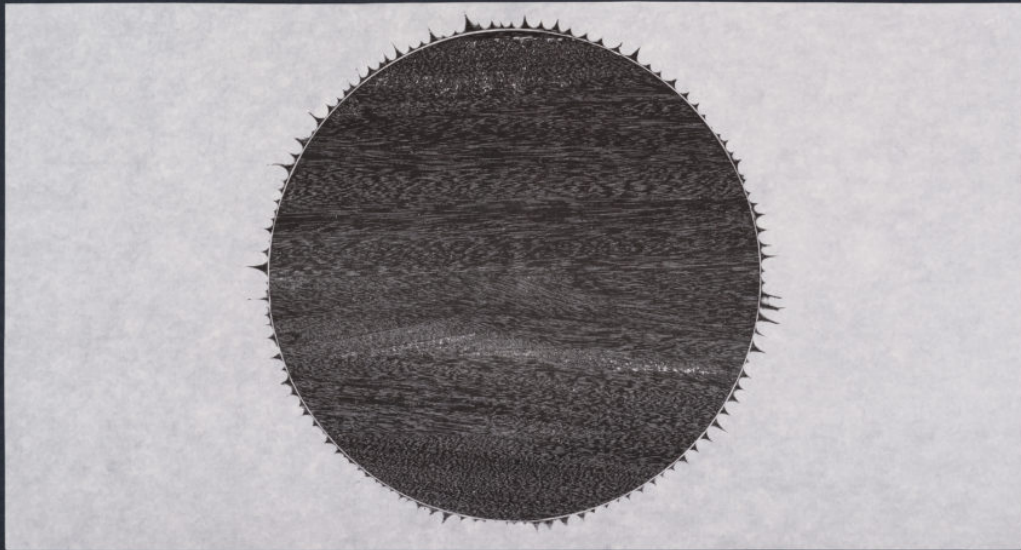
Very few of Arion's books, notably *Moby-Dick* with a hundred wood engravings by Barry Moser and Gertrude Stein's *The World Is Round*, were issued in trade editions and thus available to the general public. Arion's limited edition of Stein's story is an interesting example of the lengths to which the press may go: it includes the illustrations Stein commissioned from Clement Hurd (illustrator of *The Runaway Bunny* and *Goodnight Moon*), but it is actually round,

nine inches in diameter. It came in a rose and blue gift box with a square forty-eight-page companion volume, *The World Is Not Flat*, by Hurd's wife, Edith Thacher Hurd, describing how the book came about. A round book accompanied by an explanatory volume by the illustrator's wife and issued in four hundred copies. That's the kind of thing they do at Arion . . . or one kind of thing.



The World Is Round by Gertrude Stein, with pictures by Clement Hurd, 1986.

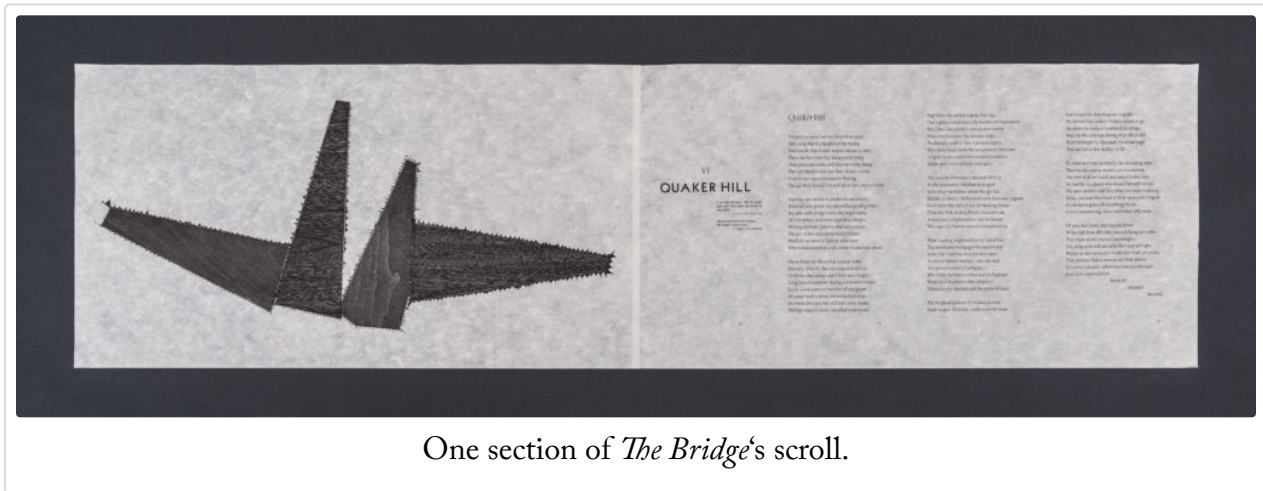
Which brings us to Hart Crane's *The Bridge*, recently issued by Arion with seven woodblock prints by Joel Shapiro and two photographs by Michael Kenna in an edition neither square, round, nor rectangular—unless you consider its format, a scroll of some fifty feet, to be a very long rectangle, or the cloth-covered box it comes in, which is, of course, rectangular, or the addition of the introduction by Langdon Hammer printed separately in folio format and housed in the box with the poem. The long poem is printed on handmade paper imported from China in ten- and sixteen-point French Elzevir type, hand set by Andrew Hoyem. Why a scroll housed in a box? Why not? Almost no one has known what to do with Crane's great work. It exasperated contemporary critics like Allen Tate, who accounted its effort to create an overarching myth for America a noble failure when *The Bridge* appeared in 1930; it baffles most readers with its archaic diction, jump cuts of images from the Brooklyn Bridge to vaudeville to Cape Hatteras, its references both historical and obscure. The poem's often undisciplined intensity, not to mention its reputation as the work of a homosexual poet in love with drink, has kept many others away.



Seven of Joel Shapiro's woodblock prints illustrate *The Bridge*.

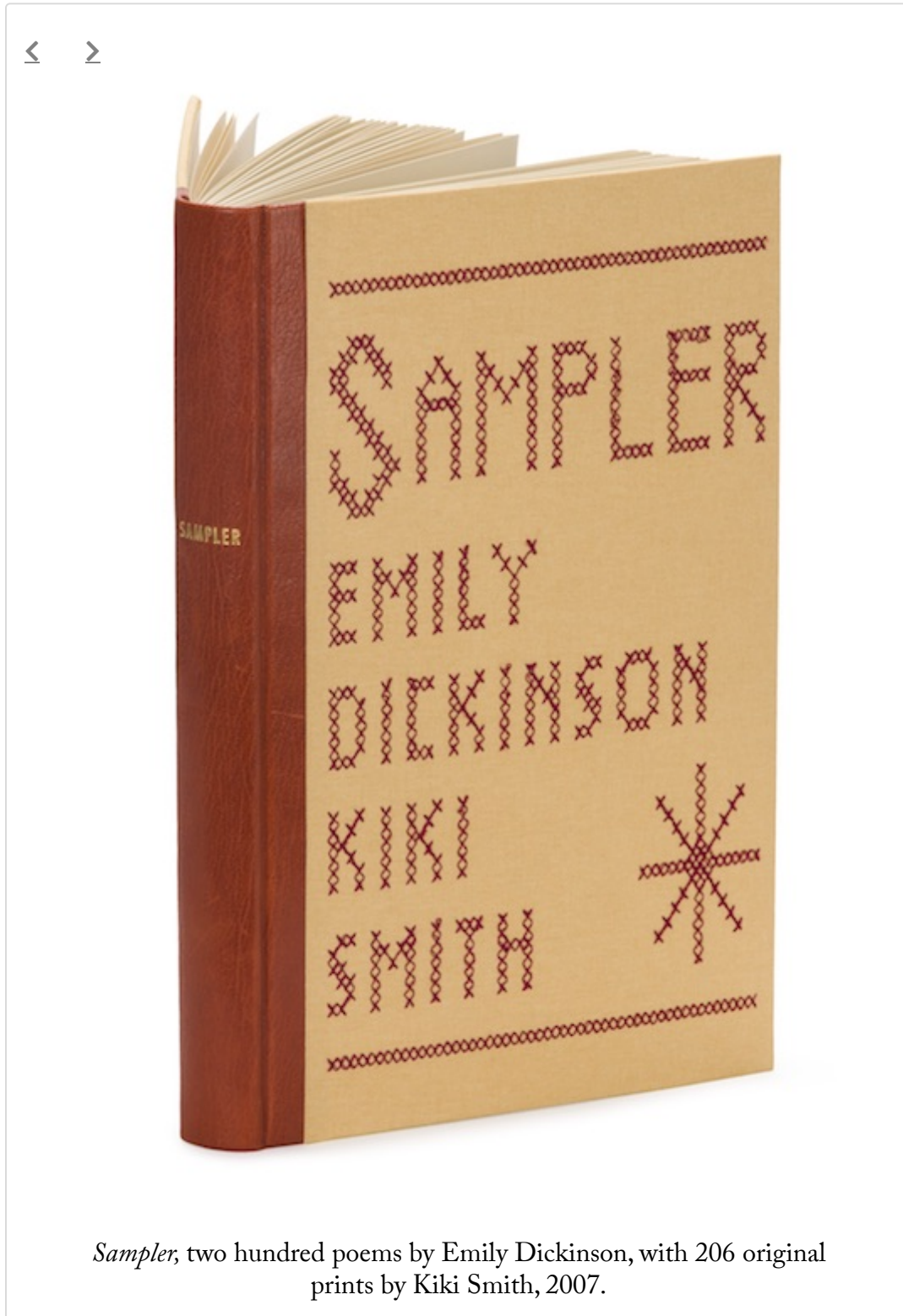
But *The Bridge* is loved by those of us who submit to it as to the intoxication of any poetry that communicates before it is understood, sensing that, as Harold Bloom has said, Crane “writes each lyric in such a way that you literally feel he’s going to die if he can’t bring it off.” It is rhapsodic, sexy, jazzy, and just that urgent. In the unlikely event that you have read and remembered all of world literature, as Harold Bloom has, you will know where many of the lines and images come from—whether Crane plucked them from the Book of Isaiah, Whitman’s *Leaves of Grass*, his own ramblings from Brooklyn to the Gulf of Mexico, or his discussions with his friend Walker Evans, whose photographs of the Brooklyn Bridge capture the kind of symbolic power the structure held for Crane. On iTunes you can find Bloom reading and interpreting the poem in his powerful and thrilling way. The excellent introduction to this edition by Langdon Hammer of Yale University ought to be made available to people beyond those few who will be able to buy one of the three hundred or so

copies. But failing that, follow Hammer's advice and simply read *The Bridge*:
"There is no way to understand the poem by standing outside it. . . . The reader must simply dive in and learn its language, which is difficult but not private."



Quite true, but how then was an artist to "illustrate" this edition? "You can't illustrate a poem," Joel Shapiro replied when I asked him. That was my first hint that Shapiro was the right man for the job. The enormous appeal of his sculpture seems to me to come from the way in which it collapses the distance between the work and the viewer who just "dives in" and is rewarded. Then, too, Shapiro appreciates Crane's poem, enjoys Tennessee Williams's reading of it online, and he knows the Brooklyn Bridge as well, having lived with a good view of it from an apartment on Gold Street in Lower Manhattan several decades ago. So what then did he have in mind when Andrew Hoyem suggested this project? "I just wanted to throw some ink around," he told me. Pretty much what the poet himself did, I replied appreciatively. "Yes," he added later, "it's about sex and rapture," so that approach seemed appropriate. Hoyem was not so sure, arguing instead for something more firmly tied to cables, arches, beams, and water. Shapiro resolved the matter by embarking on a set of cunning and handsome woodcuts that make deft though oblique references to the poem. The text panels, 25 inches wide by 13 1/2 inches tall, are interrupted by these woodblock prints, each of which occupies its own panel.

And so, a one-off in American letters, Hart Crane's *The Bridge*, has found its objective correlative in Arion Press's edition, a horizontal scroll fifty feet in length punctuated by images that beckon seductively, inviting readers to dive in.



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www.sfchronicle.com/books/article/Arion-Press-takes-a-page-from-the-past-with-12461966.php#photo-14747726

San Francisco Chronicle

Arion Press takes a page from the past with hand-crafted books in limited editions

By Brandon Yu | Dec. 29, 2017 | Updated: Dec. 29, 2017 5:03 p.m.



Binder Megan Gibes (left) sews text blocks on the newest creation from Arion Press, limited edition works by Jane Austen's "Sense and Sensibility" with original artwork from SF artist Augusta Talbot (right) on Monday, December 4, 2017, in San Francisco, Calif. Arion Press is a San Francisco publishing press co-founded by Andrew Hoyem (middle) Photo: Liz Hafalia, The Chronicle

Craftsmanship might feel like a corrupted term after you step into the facilities of Arion Press. Tucked away behind the Presidio Landmark apartments, [Arion Press](#) has survived as one of the nation's only remaining fine book printers — and perhaps the most distinctive.

The publishing press, which also serves as an art gallery and opens its facilities to public tours, partners with well-known artists to publish special, limited-edition works of literature. Each release contains its own entirely original book design, and every copy is built from start to finish using fine printing technology within the press' two-floored operation.

Each year, [Arion Press](#) releases three works, often classics of literature — from “Moby-Dick” and “Paradise Lost” to a gargantuan edition of the Bible — presented in a new, pristine form. For instance, its release of Hart Crane's 1930 long poem “The Bridge” is printed on a magnificent 50-foot scroll, accompanied by prints of original art made by sculptor Joel Shapiro.

“Every one of our books is different than everything that has come before,” says Arion Press founder and poet Andrew Hoyem.

Arion Press' latest release, its 111th, is Jane Austen's “Sense and Sensibility,” commemorating this year's 200th anniversary of the revered English novelist's death. The novel includes prints, tipped into the pages by hand, of work by San Francisco artist Augusta Talbot.

Talbot used collage art to re-create 10 scenes from the book, improvising on a short deadline after being commissioned.

“I didn't have any materials — we were on Martha's Vineyard — so one day, I went into town and I bought a bunch of calendars,” Talbot says. “One of them was all kinds of vegetables. One was all kinds of fruits. Then there were a number (with) mid-19th century paintings.”

Talbot's collage works, which incorporate line drawings from Hugh Thomson illustrations in an 1896 edition of “Sense and Sensibility,” often depict the restraints and tilted customs of the Victorian era: phantom hands clasping an awkwardly positioned Marianne or a slightly off-kilter postcard image portraying the novel's supposed happy ending.

Talbot created her art in a month — an unusually expedited deadline for Arion Press works.

“Sometimes it's years before it actually comes to pass, and that often has to do with artists,” Hoyem says. “We did Joyce's ‘Ulysses’ back in the late '80s. It took me four years to get Robert Motherwell to produce the etchings for that book and to produce the book.”

Yet if Hoyem's press is defined by anything, it would be in the determined survival of its fine printing technology, with which a team of a dozen or so craft each book by hand.

“This is the oldest, largest surviving type foundry in the country,” Hoyem says, entering a room of monotype casters, where the machines, some a century old, cast individual letters and lines of metal type from molten lead. In the press room, Hoyem had recently spent weeks hand-setting individual metal letters to create each line of type for “The Bridge.”

“The look, the feel and the exactitude that we can bring to it — it's an art and a craft,” Hoyem says.

Indeed, Arion Press books feel rare, but not only in their tactile and visual quality; most publications are 300 copies or fewer. And, as with most of the books, copies of “Sense and Sensibility” are still being finished in their bindery room even after its official release.

“If there’s any publication date, it’s when we release the first book,” Hoyem says. “But we could be months beyond that doing bindings.”

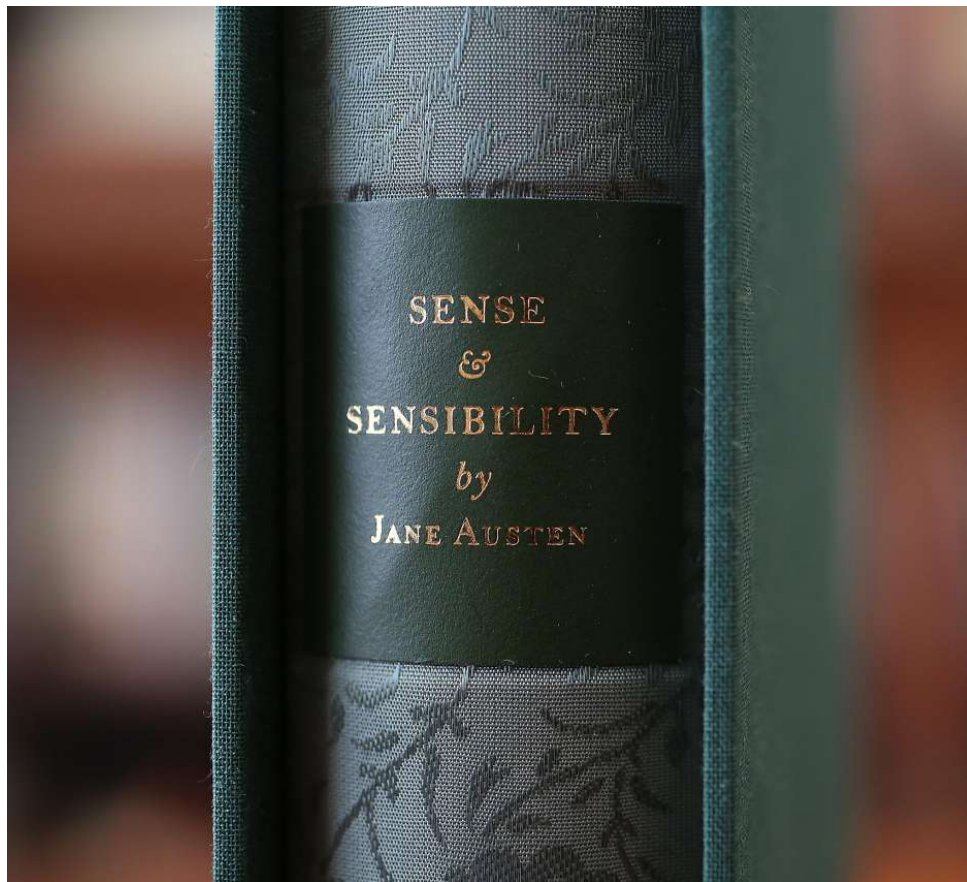
The survival of an anachronistic operation like Arion Press is especially remarkable in the shadow of San Francisco’s tech makeover. (Though, Hoyem notes, many Silicon Valley players are the very customers who purchase their books, which serve as an antithesis to digital environments.)

“It’s never been easy,” Hoyem says, before offering a qualifier: “I look at myself as a very rich man.”

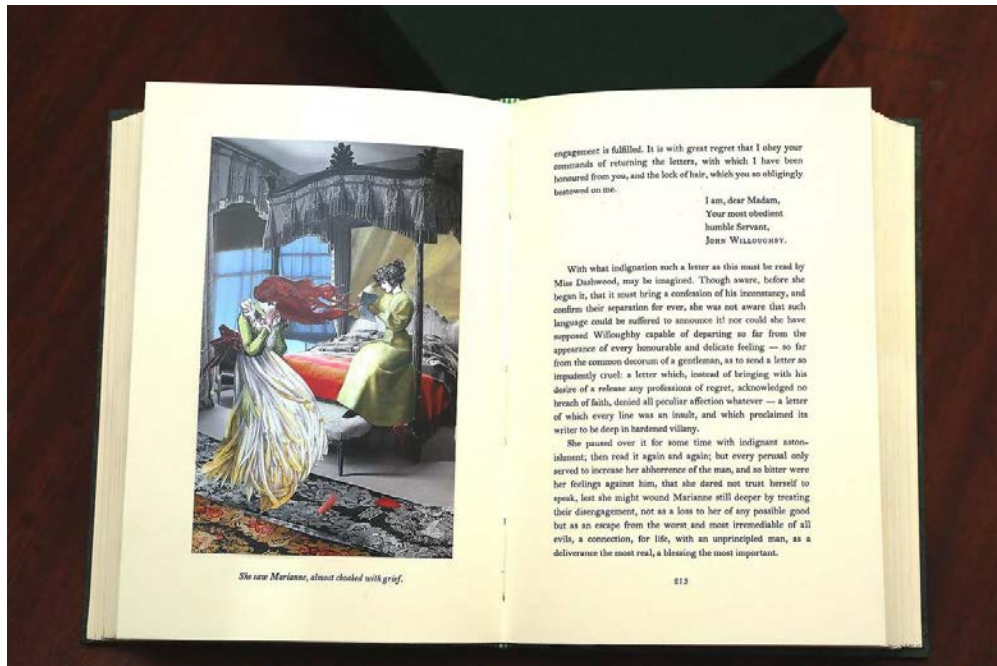
After more than 100 books, each its own crafted document and work of art — does Hoyem have a favorite?

He shakes his head. To choose would be too difficult.

“Which of your children?”



The newest creation from Arion Press is limited edition works by Jane Austen’s “Sense and Sensibility” with original artwork from SF artist Augusta Talbot on Monday, December 4, 2017, in San Francisco, Calif. Photo: Liz Hafalia, The Chronicle



The newest creation from Arion Press is limited edition works by Jane Austen's "Sense and Sensibility" with original artwork from SF artist Augusta Talbot on Monday, December 4, 2017, in San Francisco, Calif. Photo: Liz Hafalia, The Chronicle



Arion Press is a San Francisco publishing press founded by Andrew Hoyem (right) that makes hand-crafted, limited edition works of literature on Monday, December 4, 2017, in San Francisco, Calif. Arion uses old-school, fine printing methods and original, commissioned artwork to make entirely unique editions of books. Photo: Liz Hafalia, The Chronicle



Binder Megan Gibes (left) sews text blocks on the newest creation from Arion Press, limited edition works by Jane Austen's "Sense and Sensibility" with original artwork from SF artist Augusta Talbot on Monday, December 4, 2017, in San Francisco, Calif. Photo: Liz Hafalia, The Chronicle



Binder Megan Gibes sews text blocks on the newest creation from Arion Press, limited-edition works by Jane Austen's "Sense and Sensibility" with original artwork from SF artist Augusta Talbot on Monday, December 4, 2017, in San Francisco, Calif. Photo: Liz Hafalia, The Chronicle



Text blocks of limited edition works by Jane Austen's "Sense and Sensibility" being weighted at Arion Press, on Monday, December 4, 2017, in San Francisco, Calif. Photo: Liz Hafalia, The Chronicle

Brandon Yu is a Bay Area freelance writer.



A California Type Foundry Is Keeping Vintage Printing Alive

“It’s a really neat feeling to help people be able to print from hot metal.”

BY [GLENN FLEISHMAN](#) AUGUST 28, 2019

In an innocuous building in San Francisco’s Presidio, the Grabhorn’s Institute’s Brian Ferrett boils lead and casts metal type using techniques and equipment a century old. Ferrett, is one of perhaps 100 people worldwide who cast type. At 44, he’s unusually young. Most type-casters are decades older.

To make individual pieces of type, Ferrett fires up a caster, a fancy bit of mechanical gear with a motor, cams, and levers. He lights a gas burner to melt a pot of lead, antimony, and tin; a hood over each caster exhausts the gas and metal fumes. The recipe for this alloy dates back to the 1400s, and it’s formulated to quickly cool and harden.

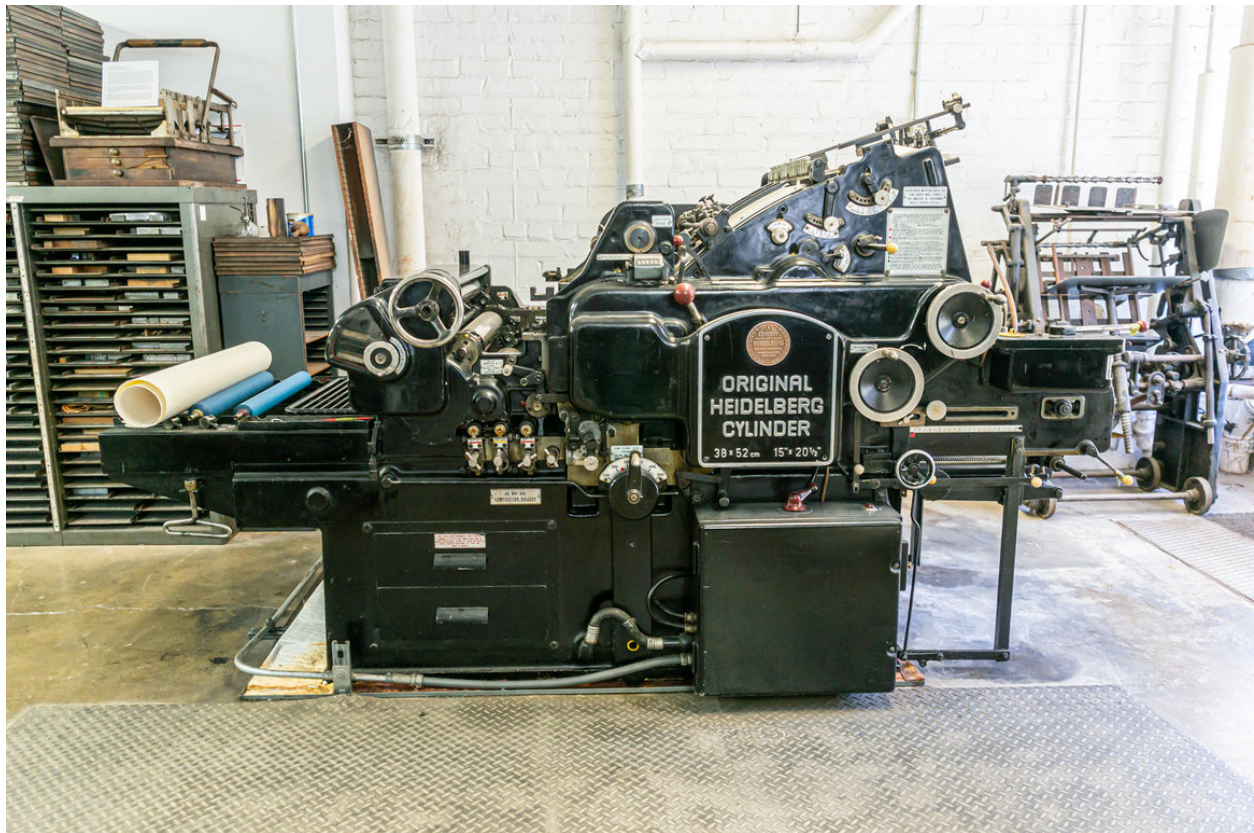
The type is sold by the pound to letterpress printers. With letterpress printing, letters and images stand in relief, allowing their surfaces to be lightly coated in ink on a press, and then squeezed with carefully calibrated pressure against paper. That “impression” transfers the ink to make a printed page or poster.



These prefab pieces of type cast as solid units (“logotypes”) allowed a restaurant to assemble a menu without requiring access to a typesetter. ALL PHOTOS: GLENN FLEISHMAN

More crucially, the type Ferrett casts is used to print limited-edition books in the Grabhorn Institute’s adjacent pressroom on letterpress equipment of a similar vintage. Sold for hundreds to thousands of dollars each, these books form the largest part of the institute’s revenue and sustain it for the future.

Although digital typesetting and offset lithography have largely rendered type casting obsolete, letterpress printing and type founding remains alive at Grabhorn. The institute conducts weekly tours of operations and has regular events in its gallery, which is open daily.



The institute's Heidelberg is a workhorse letterpress, essential for producing consistent, high-volume work.

Rows of machines line both long walls of the foundry. Operations are managed by Ferrett, an 11-year veteran, and his colleague Chris Godek, at Grabhorn for eight. Both were trained by Lewis Mitchell, who worked for the foundry from 1950 across multiple locations in San Francisco and several owners through 2014.

Ferrett can select a type mold (a "matrix") from one of an estimated hundreds of thousands in the foundry. Each letter in every size and style of a typeface requires its own matrix. They're precious, both because their tarnished brass or gleaming nickel-plating is beautiful, and because they're scarce: The last were made decades ago and some date back far longer.

Locking the matrix into place in a Thompson caster, Ferrett can trigger it to produce a rapid, automatic, and endless sequence of the same letter. The caster squirts hot lead under pressure into a form, ejects it, smooths and shapes its five

flat sides, and spits it out, repeating over and over. Ferrett credits his mentor Mitchell’s long tenure for these machines remaining operable. “He is the only reason these things work,” Ferrett says. A certificate on the wall of the foundry celebrating Mitchell’s half-century of work remains in place, updated with pencil marks and sticky notes each anniversary through his 64th.

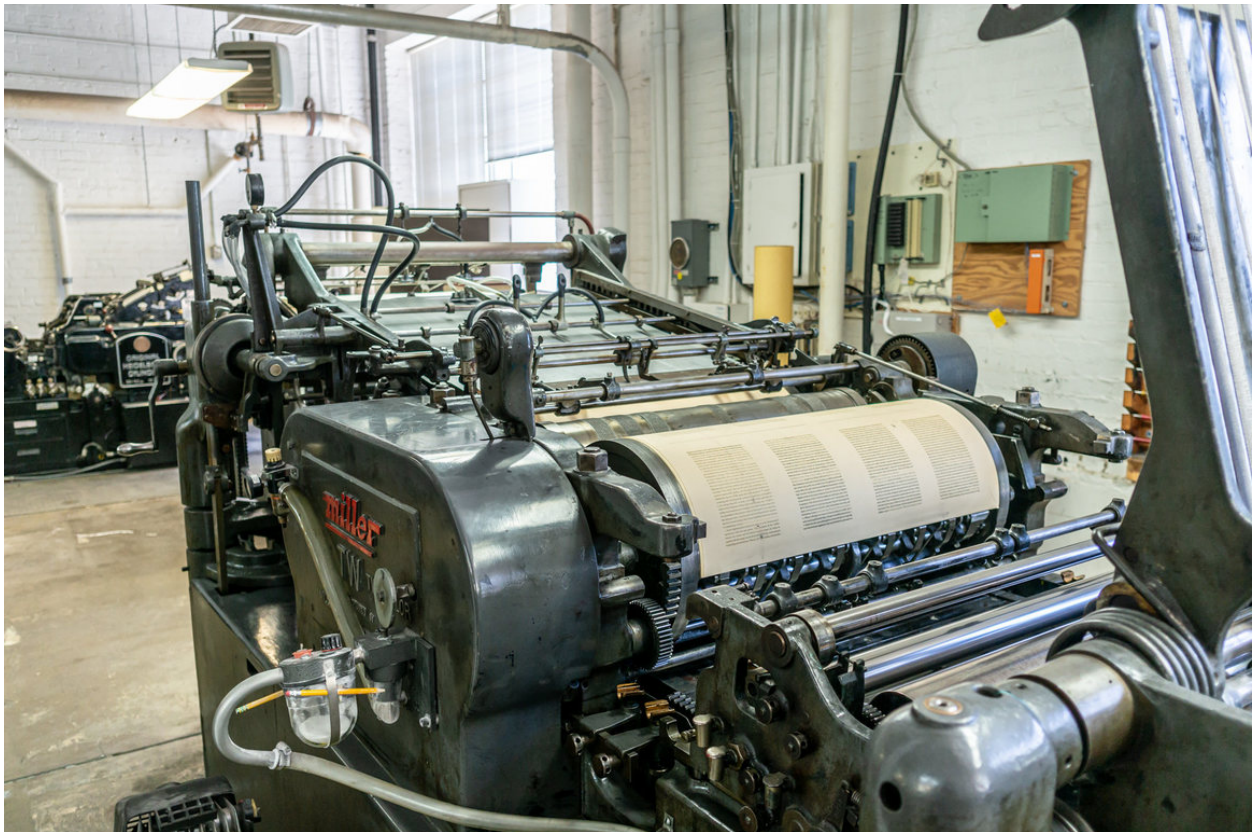


Cabinets and drawers hold type matrices for casting metal type alongside a portion of the tools and materials required to keep the historic equipment up to snuff.

A metal type foundry isn’t where Ferrett thought he’d wind up. He and his wife had moved to the city 11 years ago for a job she’d taken. “I literally just happened to find it in a book on relocating to San Francisco—50 things to see when you first move, and I walked in,” Ferrett says.

He had trained and worked as a printer, but in offset lithography, the technology that largely replaced letterpress. “Litho” uses thin metal plates that take ink selectively. It’s efficient, but unromantic and fairly sterile.

Ferrett started with an apprenticeship and quickly realized that “I would be able to continue making these things that nobody was doing anymore.” He seized the opportunity, and now trains the next generation.



A relatively fancy later-era letterpress, this model can print two colors in a single pass on one side of a large sheet of paper.

The type-casting profession went largely extinct in the 1980s after decades of slow decline. Yet visiting the Grabhorn Institute, which operates the type foundry and a fine-edition book publisher, printer, and bindery, you’d be hard pressed to realize you were stepping backwards in time.

In the day-lit pressroom, rows of type cabinets on one side hold hundreds of drawers of type, which is set a letter at a time by hand. On the other side, an array of presses can produce anything from quick small prints for proofreading text up to large sheets that hold several unfolded pages of a book.

The institute preserves this last generation of letterpress, in which intensely manual work sits alongside some of the best industrial machines ever made. Johann Gutenberg made this method practical in 1450, and nearly every book, every magazine, every flyer, every bit of the printed word relied on letterpress through the 1950s.



Brian Ferrett stands in front of cases cabinets of type. He began as an apprentice type-caster 11 years ago, and now runs the facility.

Letterpress has a unique charm: It's tactile, visible, and weighty. Try to casually pick up a tray holding a column of type ready for press, and realize it weighs 10, 20, 30 pounds. Look at it, and you can read the letters, mirrored for printing. Rub your fingers over the top, and feel what will press into paper.

It can also be immediate and rewarding. Large type and images can be locked down on a flat proofing press, inked up, and posters pulled off nearly as fast as you can imagine them, but with the visceral pop of a protest song. At some marches, such as the 2017 Women's March event in Seattle, letterpress prints are held alongside posters made with markers and paint.

By the 1980s, nearly all letterpress gear was abandoned for efficiency's sake as offset printing took over. But craftspeople and universities kept the tradition alive with art prints, small editions of books, wedding invitations, and posters.



A typical composing area for handset type: The tilted workspace with a lip at the bottom can hold type cases (cabinet drawers) or the trays (“galleys”) shown here.

Those keeping letterpress going include Andrew Hoyem, who founded the Arion Press in San Francisco in the early 1970s. It owed its roots (and gear) to the two Grabhorn brothers, who began publishing in the city in 1919.

In 1989, after multiple moves and owners, Hoyem acquired the faltering foundry, Mackenzie & Harris, which began life in the city in 1915. He sustained it—as M&H Type—to feed his publishing needs and to sell type to remaining letterpress printers during the dark days when type and equipment were being melted down, burned, or thrown in dumps.

A drop in demand and rising real estate costs led Hoyem and others to start the nonprofit Grabhorn Institute in 2001. Hoyem retired in 2018 after nearly 60 years as a printer and publisher.



In the bindery, laser-engraved boxes stand ready to hold deluxe editions of *Frankenstein*, the latest title published by Arion Press. Lead bookbinder Megan Gibes glues the book block into its hard covers while apprentice Samantha Companatico applies glue to the spine of a block.

Grabhorn survives on the symbiosis between its foundry and press. The Arion Press produces a few titles a year. Its most recent was an illustrated *Frankenstein*, printed in a run of 220—its 115th title. The standard edition cost \$1,200, while a deluxe version in a laser-engraved wooden box ran \$2,500—and sold out.

On a recent visit, *Frankenstein* was in the bindery. Bindery apprentice Samantha Companatico used a book press with a heavy weight to compress a copy of the book's pages and paint on binding glue. Nearby, lead bookbinder Megan Gibes glued a set of pages into the title's covers. (Gibes is a former apprentice, and all the staff apprenticed at Grabhorn.)

For the kind of limited-edition books produced by Arion Press, bookbinding operations remain intensely manual to preserve quality and add fancy, time-consuming details, like fine foil stamping and—for the deluxe *Frankenstein*—a hand-sewn binding. (Keeping with a bookselling tradition dating back centuries at least, the press also offers a few sets of unbound printings for someone who wants to hire their own bookbinder.)

But these books wouldn't be feasible if the many pages of text were set by hand, a character at a time. Instead, the foundry also keeps several Monotype type-composition systems running. Monotype was introduced in 1900, and favored for book work. It splits keyboarding and casting, almost like computer and printer. An operator types on the keyboard, which punches corresponding holes in a roll of paper tape, nearly as a song is punched into a player-piano roll. To reproduce the typing as lines of type, the tape is “played back” into the caster, which uses pneumatics and motors to pick the right type mold from a set of 225 and cast each letter.

Grabhorn bypasses the keyboards, though, which are more temperamental from wear than type-casting machines. The typesetters use an even more efficient method that looks like—well, a *Frankenstein's* monster of circuit boards and pneumatic tubing. The CompCAT, designed by Bill Welliver and used worldwide, allows composition and text previewing on a Mac, and then fools a caster into thinking it's reading paper tape to “output” type. It's a neat bridge of old and new.



A Monotype keyboard features a familiar QWERTY layout, but with separate keys for upper and lower case.

Regardless of the particular system involved, Grabhorn is a much-loved institution for those who love to talk type. “Anywhere I go that there’s a press, people are excited that we’re here,” says Ferrett. “It’s a really neat feeling to help people be able to print from hot metal.”

ARTICLES: THE GRABHORN PRESS

- “Two Midwesterners, the Grabhorn brothers -- Edwin and Robert -- turned out to be the most influential printers to appear on the San Francisco scene...”

--**San Francisco Public Library**, Robert Grabhorn Collection, link to full article:
<https://sfpl.org/?pg=2000637201>

- “The Grabhorn Press was one of the foremost American producers of finely-printed books from the early 1920s to the mid-1960s.”

--**Fine Books Magazine**, link to full article: <https://www.finebooksmagazine.com/news/grabhorn-press-1920-1965-and-beyond-grolier-club>

- “The Grabhorn brothers were master printers... their spirit lives on at the Grabhorn Institute in the Presidio.”

--**The New Fillmore**, link to full article: <http://newfillmore.com/2016/06/02/the-grabhorn-brothers-were-master-printers/>



ARTICLES: ARION PRESS AND THE GRABHORN INSTITUTE

- “Arion Press has survived as one of the nation’s only remaining fine book printers--and perhaps the most distinctive.”

--**San Francisco Chronicle**, link to full article: <https://www.sfchronicle.com/books/article/Arion-Press-takes-a-page-from-the-past-with-12461966.php#photo-14747721>

- “Arion occupies an airy, immaculate former steam plant in the Presidio, sparsely furnished with antique printing presses and a football field's length of wooden drawers chockablock with metal type. It's a kind of living museum, with a library of its own books in mahogany and glass vitrines.”

--**New York Times**, link to full article: <https://www.nytimes.com/2006/11/05/arts/the-week-ahead-nov-5-11-artarchitecture.html?exprod=permalink&partner=permalink>

- “...its facility doubles as the country’s largest museum of working letterpress equipment.”

--**Harvard Magazine**, link to full article: <https://harvardmagazine.com/2013/09/a-nearly-perfect-book>

- “You would expect Arion Press, the preeminent publisher of limited-edition books for more than forty years, to have arrived at a signature style and format. And it has . . . by refusing to do so.”

--**The Magazine Antiques**, link to full article: <https://themagazineantiques.com/article/playing-against-type/>



VIDEO LINKS

- Raw Craft With Anthony Bourdain: <https://www.youtube.com/watch?v=i-5NhxYRqUI>
- PBS News Hour: <https://www.pbs.org/newshour/show/arion-press>
- CBS Sunday Morning: <https://www.youtube.com/watch?v=92FFGekDr4w>
- InCA Productions: <https://vimeo.com/98092121>



M&H Type and Arion Press Open House



Double Centennial Celebration

100th Birthday
of M&H Type

100th Anniversary
of the PPIE

Saturday, February 28, 2015, noon to 5 p.m., in San Francisco's Presidio
1802 Hays Street, off Lake Street at 14th Avenue (**Directions here**)

RSVP encouraged: mandhtype@arionpress.com

Demonstrations in the Typefoundry, Display of Historic Items, Refreshments.

Join us to celebrate a century of continuous operation by the nation's oldest and largest typefoundry, M&H (Mackenzie & Harris). Designated an "irreplaceable cultural treasure" by the National Trust for Historic Preservation, Mackenzie & Harris was established with demonstration Monotype machines from the Panama Pacific International Exposition's Palace of Machinery. These have been preserved as part of the **historic foundry**, still in operation on a full-time basis, where hand-set and composition "hot metal" type is manufactured for the Arion Press and other letterpress customers.

See demonstrations on Monotype Caster No. 3, a survivor from the PPIE, and meet the current staff of typesetters and printers. This open house is the first in a series of events at M&H during its centennial year.



1802 Hays Street, The Presidio, San Francisco, California 94129

TEL 415-668-2542 • EMAIL arionpress@arionpress.com • WEB www.arionpress.com



HOUSE OF REPRESENTATIVES
WASHINGTON, D. C. 20515

NANCY PELOSI
12TH DISTRICT, CALIFORNIA

DEMOCRATIC LEADER

June 29, 2017

Grabhorn Institute
1802 Hayes Street
San Francisco, California 94129

Dear Friends,

Congratulations on receiving funding from the National Endowment for the Arts to support "Bookmaking, Writing and Art" and to present the craft of bookmaking to San Francisco.

I am proud to represent a culturally diverse City with a highly esteemed and thriving arts community.

Thank you for your tremendous contribution to the arts in San Francisco.

best regards,

A handwritten signature in blue ink that reads "Nancy Pelosi". The signature is fluid and cursive, with the first letter of each word being capitalized and larger than the others.

NANCY PELOSI
Democratic Leader



SAN FRANCISCO

OFFICE OF SMALL BUSINESS

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

OFFICE OF SMALL BUSINESS
REGINA DICK-ENDRIZZI, DIRECTOR

**Legacy
Business
Registry**

Application Review Sheet

Application No.: LBR-2018-19-055
Business Name: Rebuilding Together San Francisco
Business Address: Pier 28 #1, The Embarcadero
District: District 6
Applicant: Karen Nemsick, Executive Director
Nomination Date: May 5, 2019
Nominated By: Supervisor Matt Haney

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

No commercial location from 1989 to 1990 (1 year).
Pier 28 #1, The Embarcadero from 1990 to Present (29 years)

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

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

NOTES: N/A

DELIVERY DATE TO HPC: October 9, 2019

Richard Kurylo
Program Manager, Legacy Business Program



Member, Board of Supervisors
District 6



City and County of San Francisco

MATT HANEY

May 5th, 2019

Regina Dick-Endrizzi, Director
San Francisco Small Business Commission
1 Dr Carlton B Goodlett Place, Room 110

Dear Dir Dick-Endrizzi,

It is my pleasure to nominate Rebuilding Together San Francisco as Legacy Business.

For thirty years Rebuilding Together San Francisco, located at Pier 28, has demonstrated an unequivocal commitment and dedication to supporting low-income, senior, and disabled members of our community. They have had immense impact upon residents in my district, having participated in both the SOMA Community Collaborative and the SOMA Stabilization Fund.

On the day of their anniversary this year, in addition to completing major renovations of homes and community spaces they will also provide services to the St. Vincent De Paul Riley Center—a critical resource in my district for survivors of domestic violence—just as they have provided for uncounted other spaces over the decades.

Rebuilding Together San Francisco certainly meets the criteria for the Legacy Business Registry and is a true San Francisco treasure. It provides renovations for neighbors, nonprofits, and community spaces to create safer and healthier environments, and helps to provide access to independent living for our most vulnerable residents. I hope that with the support of the Legacy Business program Rebuilding Together San Francisco will be able to continue its mission for many years to come.

Sincerely,

Matt Haney

A handwritten signature in blue ink, appearing to read "Matt Haney", with a long horizontal stroke extending to the right.

Section One:

Business / Applicant Information. Provide the following information:

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

NAME OF BUSINESS:		
Rebuilding Together San Francisco		
BUSINESS OWNER(S) (Identify the person(s) with the highest ownership stake in the business)		
No owners as we are a nonprofit. Karen Nemsick is Executive Director. Jaclyn Carpenter is Board President.		
CURRENT BUSINESS ADDRESS:		TELEPHONE:
Pier 28 The Embarcadero San Francisco CA 94105		((415))905-1611
		EMAIL:
		info@rebuildingtogethersf.org
WEBSITE:	FACEBOOK PAGE:	YELP PAGE
www.rebuildingtogethersf.org	https://www.facebook.com/rebuildingtogethersanfrancisco/	

APPLICANT'S NAME	
Karen Nemsick	<input checked="" type="checkbox"/> Same as Business
APPLICANT'S TITLE	
Executive Director	
APPLICANT'S ADDRESS:	
Pier 28 The Embarcadero San Francisco CA 94105	
TELEPHONE:	
(415) 905-1611	
EMAIL:	
[REDACTED]	

SAN FRANCISCO BUSINESS ACCOUNT NUMBER:	SECRETARY OF STATE ENTITY NUMBER (if applicable):
	A0578409

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

Section Two:

Business Location(s).

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

ORIGINAL SAN FRANCISCO ADDRESS:	ZIP CODE:	START DATE OF BUSINESS
Pier 28 The Embarcadero	94105	9/13/1989
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON	
<input type="checkbox"/> No <input type="checkbox"/> Yes	9/1990-present	

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

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

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

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

Section Three:

Disclosure Statement.

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

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

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

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

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

Karen Nemsick 10/9/2019



Name (Print):

Date:

Signature:

REBUILDING TOGETHER SAN FRANCISCO
FORMERLY “CHRISTMAS IN APRIL”
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.

Rebuilding Together San Francisco (RTSF) is a local nonprofit dedicated to promoting safe and healthy housing and community spaces for all. The organization, located at Pier 28 #1, provides home repair and renovation programs for homeowners, renters, non-profit organizations and community spaces. The organization was established on September 13, 1989, as “Christmas in April Foundation - San Francisco” through a collaborative response to neighbors living in substandard housing.

“Christmas in April” is a national movement that was founded in Texas in 1974 and grew through the faith community. In 1989, a national office was established to provide visibility and help launch local affiliates. Each affiliate is established as an independent 501(c)(3) organization and determines home repair programs that are relevant to their community.

From September 1989 to March 1990, Teri Dowling and Joe Grubb managed Christmas in April Foundation - San Francisco from their homes. In 1990, Sam Lawson became the Executive Director, and the first Rebuilding Day was held in April 1990. Sam worked out of his home and office space donated by a board member until October 1991, when the organization began renting office and warehouse space at Pier 28.

From the time RTSF was founded in 1989 until the year 2001, the organization’s work consisted of one major annual event on the last Saturday in April, called Christmas in April. Hundreds of volunteers were assigned to 10-20 homes and community spaces throughout San Francisco. In February 2002, the organization’s name was changed to Rebuilding Together San Francisco, and the “Christmas in April” event day became National Rebuilding Day (NRD). The impetus for the name change was reflective of the organization’s secular nature – they didn’t want to be identified with, or seem inclusive only of, a particular faith.

Rebuilding Together San Francisco has a high degree of independence from the national Rebuilding Together movement, managing its own programs and finances and raising 100% of its budget independently. RTSF does not receive unsolicited funds from the national office – in fact, RTSF pays them dues for the use of the name and logo. Each year, the national office holds

a conference for all Rebuilding Together affiliates to get together to share information and best practices.

RTSF has established its reputation as a reliable and committed community partner, providing free repair services for 3,800 low-income households and 380 community facilities with the help of over 30,000 volunteers. RTSF's services create safer, healthier spaces for seniors, families and people with disabilities to live and gather. The organization also aims to preserve affordable housing by equipping long-time residents to age in place in their own homes and communities.

While RTSF has grown its suite of services considerably since 2001, every year on the last Saturday in April, the organization still brings together hundreds of volunteers, community members and corporate partners for a day of repair projects throughout the city.

Generally half of each year's NRD projects focus on renovating schools and community facilities, while the other half address a broad range of health and safety improvements for homes, including painting, decluttering, landscaping, critical electrical and plumbing repairs and more. In 2017, RTSF complemented NRD projects with a new program called SheBuilds, which engages all-women teams in repair projects. Over the last three years, nearly 500 women have participated in repairs on six homes and eight women-focused community facilities.

In addition to National Rebuilding Day and SheBuilds, RTSF carries out a fall rebuilding day called Rebuild My Block (RMB). This day of service is similar to NRD but unique in that all of the day's projects are focused in a small area of one neighborhood with the goal of building community resiliency as neighbors help neighbors. In 2017, 2018 and 2019, RMB projects have been based in the Bayview. The projects were the result of a months-long community-involved planning process, and 50% of the volunteers completing them were individuals who live in the area.

The Safe at Home program provides year-round repairs and modifications focused on increasing the health and safety of the homes of low-income San Franciscans. These projects are executed by skilled volunteers and include installing grab bars, raised toilet seats, handrails, smoke and CO detectors and fire extinguishers. They can also involve replacing worn carpet, repairing and rebuilding exterior rear stairways, minor electrical work and more.

RTSF is proud to partner with the Mayor's Office of Housing and Community Development. With the Home Modification Fund, MOHCD has made a multi-year commitment meant to benefit homeowners and renters who are older or have limited mobility. Through this fund, RTSF is able to take on bigger projects that they may not otherwise tackle. This includes things like installing chair lifts and roll-in showers, replacing furnaces and repairing faulty plumbing. In 2018, RTSF used Home Modification funding for 35 projects, including 17 major repairs. Each repair created a safer, healthier home for a local family.

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

Rebuilding Together San Francisco has not ceased operations in 30 years. The name of the organization was changed in 2002, but the mission, programs and services and location of the organization have remained the same.

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

Rebuilding Together San Francisco 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.

Rebuilding Together San Francisco is a 501(c)(3) nonprofit organization and therefore does not have an "owner." Since 1989, four executive directors have provided leadership and financial oversight of the organization.

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

Documentation of the existence of the business verifying it has been in operation for 30+ years is provided in this Legacy Business Registry application.

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

The historic resource status of the building at Pier 28 that houses Rebuilding Together San Francisco is classified by the Planning Department as Category A – Historic Resource Present with regard to the California Environmental Quality Act. The office is located in the Port of San Francisco Embarcadero Historic District. The property had been identified for its association with modern architecture (Mission Revival) and landscape design (1935-1970). The original tenant on the pier was Matson Navigation Co. in 1912.

Rebuilding Together San Francisco is the longest continuous tenant currently occupying the bulkhead offices on Pier 28.

CRITERION 2

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

Rebuilding Together San Francisco positively affects communities across San Francisco with repair projects designed to create safer, healthier spaces for low-income families to live and gather. The organization also aims to preserve affordable housing by equipping long-time residents to age in place in their homes as valuable community anchors. This can be something as simple as installing a bathroom grab bar to prevent a fall or as involved as installing a chair lift to get a person back out into their community. In 2019, RTSF anticipates completing renovation and repair projects on 300+ homes, schools, and nonprofit facilities: 17 on National Rebuilding Day, 10 on Rebuild My Block Day and 280 through Safe at Home modifications throughout the year.

While Rebuilding Together San Francisco is proud to have a broad impact on communities across the city, the organization also strives to have a deep impact on its beneficiaries. The work is unique in that RTSF sees itself as engaged in an ongoing relationship with those they serve. The same homeowner may benefit from services from more than one program, and it is not unusual for Rebuilding Together San Francisco to return to a home several years later as new needs arise.

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

Rebuilding Together San Francisco is associated with the Christmas in April program, now called National Rebuilding Day, which began when the organization was founded in 1989. Each year on the last Saturday in April and over the weekend, thousands of volunteers, community members and corporate partners join together to provide much needed and sometimes critical and life-saving repairs for vulnerable families in various communities throughout the city. Volunteers come together from area businesses, schools, faith-based organizations, civic and community groups and associations and work selflessly to help others. The work done is at no cost to the recipient families. Monies for materials are raised through sponsorships, donations and in-kind gifts. Generally half of each year's Rebuilding Day projects focus on renovating schools and community facilities, while the other half address a broad range of health and safety improvements for homes, including painting, decluttering, landscaping, critical electrical and plumbing repairs and more.

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

Rebuilding Together San Francisco (Christmas in April Foundation - San Francisco) has been featured in stories in numerous publications including the San Francisco Chronicle, the San

Francisco Examiner, local neighborhood papers, San Francisco Bay Guardian, NBC News and KRON4.

RTSF has received many commendations including: Senate Certificate of Recognition from Sen. Mark Leno, 2012; San Francisco Certificate of Honor from Chris Daly, 2006; San Francisco Certificate of Honor from John Avalos, 2015; San Francisco Certificate of Honor from London Breed, 2016; San Francisco Certificate of Honor from Malia Cohen, 2016; and Guidestar Platinum Seal of Transparency, 2018.

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

For 10 years in the 1990s, Ben & Jerry's sponsored a "Celebrity Scoop" that benefitted Christmas in April/Rebuilding Together San Francisco. Celebrity "scoopers" included Wavy Gravy, Phil Lesh and Bob Weir.

The honorary committee for the organization's 10th anniversary included Sen. Barbara Boxer, Sen. Mark Leno, Gov. Gavin Newsom and Speaker Nancy Pelosi.

Many Mayors, city supervisors and politicians have visited and participated in RTSF's annual Rebuilding Day including: Mayor Willie Brown, Mayor Edwin Lee, Mayor London Breed, Senator Mark Leno, Senator Scott Weiner, Supervisor Katy Tang, Supervisor David Chiu, Supervisor John Avalos, Supervisor Chris Daly and more.

Artist JoeSam designed the iconic "dancing people" that adorned RTSF's event T-shirts for many years.

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

Rebuilding Together San Francisco has a large and comprehensive network of referral partners so when a resident needs more than repair support, they can refer them to in-home supportive services for personal care, meals or food assistance, or shared housing if they have a room in their home they would like to rent out for extra income. RTSF is at the table when neighborhood groups are meeting to discuss their community revitalization needs as building and repair support.

Over the last few years, RTSF has worked hard to position itself as a key player in collaborative neighborhood revitalization. To this end, RTSF has been an active participant in the Oceanside-Merced-Ingleside Community Collaborative (OMICC), the Excelsior Collaborative, Resilient Bayview and the Housing Workgroup of the Long Term Care Coordinating Council. RTSF also has strong working partnerships with Meals on Wheels, the Institute on Aging and the Community Living Fund. RTSF's relationships with more than 40 nonprofits and agencies located in the community allow the organization to promote their services directly to neighborhood-based and population-focused groups. In turn, these nonprofits and agencies inform RTSF about specific housing issues and vulnerable residents in their neighborhoods. Rebuilding Together

San Francisco is also able to coordinate their efforts via neighborhood events like resource fairs. Additionally, RTSF partners with the Mayor's Office of Housing and Community Development as the administrator for its Community Action Grants in the SoMa neighborhood. Through this partnership, RTSF has developed ties to many community organizations and stakeholders in SoMa, as well as a stronger working relationship with the City and County of San Francisco.

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

Although RTSF serves San Franciscans of all ages, the majority of the people served are older adults who want to remain in their homes as they age. Nationwide, America's aging population presents an emerging housing challenge that will only grow in coming years. The 2015 American Community Survey indicates that 14% of San Francisco's population is over the age of 65, and 50% of that population lives alone. While RTSF's repair services are available to any household in San Francisco with an income under 80% of the AMI, most of the organization's clients are over 65 years old, have lived in their home an average 30 years and have an average household income of \$23,000/year. About 35% of the households are renters and 65% are homeowners. RTSF also provide repairs, free of charge, to nonprofits, schools and community spaces.

While there is strong evidence for the benefits of aging in place, this older population is likely to struggle with basic home maintenance tasks to prevent falls and improve health. They often require accessibility features that most homes don't currently possess. This is particularly true in San Francisco, where virtually every home includes stairways, and major home modification work like installing a chair lift can be prohibitively expensive for those on fixed incomes. Smaller modifications, while more affordable, are still out of reach for older people who are physically unable to perform the work. Rebuilding Together San Francisco's work in addressing smaller home modifications is an impressively cost-effective means for addressing health risks for older people.

Beyond the challenge of aging in place, deferred maintenance has a deep impact on residents of all ages. For many San Francisco families, the gulf between income and the actual cost of living means some combination of unstable, overpriced, overcrowded or ill-maintained housing. Most Americans spend 90% of their time indoors, and about 2/3 of this time is spent at home, so it is no surprise that research increasingly demonstrates the negative impact of unsafe housing on educational attainment, employment stability and health. In just one of many examples of this impact, the Robert Wood Johnson Foundation finds that "approximately forty percent of diagnosed asthma among children is believed to be attributable to residential exposures." According to the National Center for Healthy Housing, "The chances of an injury at home are much higher than at work or school. Approximately 18,000 injury deaths and another 12 million non-fatal injuries occur each year in homes. Very young children and adults over age 70 are the most likely to be hurt at home." By addressing deferred maintenance, RTSF ensures that low-income families' homes work for them, not against them.

While all of this data can be discouraging, Rebuilding Together San Francisco sees it as a source of motivation. This is because RTSF knows that when you change a home, you change a life. RTSF is proud to initiate that change for more than 300 families each year.

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.?

Rebuilding Together San Francisco is the only nonprofit in San Francisco that provides home health and safety repairs free of charge to our neighbors in need. If RTSF could no longer afford the rent or had to close due to other high operating costs, hundreds of San Francisco's long standing neighbors would not have access to home repairs that prevent falls, improve indoor air quality, increase the safety of the home and generally enable San Francisco's low income families to hold on to their key economic asset – their homes. In a city where the median home price is over \$1 million, being able to stay in the home a family has occupied for generations is the only way they can afford housing. Repair services not only provide affordable housing for the current residents, being able to pass a safe and healthy home provides affordable housing for future generations.

CRITERION 3

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

Rebuilding Together San Francisco is a local nonprofit dedicated to promoting safe and healthy housing and community spaces for all. Established as "Christmas in April" in 1989 through a grassroots collaborative response to seniors living in substandard housing, over the past 30 years RTSF has established its reputation as a reliable and committed community partner, providing free repair services for 3,600 low-income households and 349 community facilities with the help of over 30,000 volunteers. RTSF's services create safer, healthier spaces for seniors, families and people with disabilities to live and gather in San Francisco. For 30 years, the organization's essential mission has been to create safe and healthy homes and to enable our neighbors to age in place in homes they and their families have owned and/or lived in for generations.

RTSF has a staff of six permanent employees and benefits from the efforts of 600+ volunteers each year. RTSF also provides a job-training opportunity for 1-3 AmeriCorps members each year.

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)

Rebuilding Together San Francisco is committed to maintaining its historical tradition by continuing to hold their annual Rebuilding Day on the last Saturday in April each year – engaging dozens of corporate partners and hundreds of local volunteers in repair projects annually. RTSF will also continue to engage volunteers in providing repairs throughout the year. The organization’s defining motto, “Neighbors helping neighbors build great neighborhoods!” will not change.

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.

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.

N/A





PIER 28
#1







REPAIRING HOMES, REVITA

 **Rebuilding
Together**[®]












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 Wells Fargo
 Zephyr Real Estate


Founding Organizations

Building Trades Council
 Junior League of San Francisco
 Pacific Gas and Electric
 SF Department of Health




**Tip #3!
NOISY PIPES**

SQUEAKING: Only hot water pipes squeak. As the pipe expands, it moves in its strap, and friction causes the squeak. The solution is to cushion it as you would a banging pipe.



**Tip #1!
PLUMBING**

When trying to detect a tank leak, add food coloring to the tank water if you can't tell whether your toilet is leaking around the tank bolts or just sweating. Wait an hour, then touch the bolt tips and nuts under the tank with white tissue. If the tissue shows coloring, you have a leak; otherwise, it's condensation.




**Tip #2!
NOISY PIPES**

BANGING: If your pipes bang when you turn on the water, you may need to add straps, cushion the pipes with a rubber blanket, or both. When you anchor a pipe, especially a plastic one, leave room for expansion. Don't use galvanized straps on copper pipes.

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**Tip #4!
ELECTRICAL**

FUSE SAFETY TIPS: When a fuse blows, always replace it with one of the same type and amperage rating. Never replace it with a higher rated fuse. When you need to change a blown fuse, shut off all power before touching the fuse and be sure you're standing on dry ground.

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 Valerie Camarda
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 Dan Whooley

CHRISTMAS IN APRIL



The powerful chemistry of Teri Dowling, Joe Grubb and Sam Lawson's personalities is the reason Christmas in April*San Francisco has been an enormous success from day one! In 1989, Teri, a San Francisco Department of Health employee introduced the program to Joe, a San Francisco building inspector who caught her contagious enthusiasm for Christmas in April. The program was born and ideas began to fly. Their first major achievement was bringing the creative and charismatic Sam Lawson on board as the first Executive Director of Christmas in April*San Francisco. Through their combined efforts, enthusiasm and extraordinary dedication, Christmas in April*San Francisco has become one of the most celebrated and successful community building efforts in San Francisco!

Christmas in April began in 1972 by Bobby Trimble and a group of friends in Texas who repaired the home of an elderly neighbor. Today there are more than 236 Christmas in April chapters in all 50 states. In San Francisco, more than 30,000 Christmas in April volunteers from business, labor and the community have renovated 375 homes and 122 nonprofit facilities serving children, youth, seniors, homeless people and individuals living with HIV and AIDS. Hundreds of elderly, low income or disabled San Franciscans are living safer and more comfortably in their beloved homes. Nonprofit facilities are assisting more clients in improved learning, working or living environments. Christmas in April truly is "good neighbors building good neighborhoods."

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Union Volunteers Make It 'Christmas'

"Christmas in April" is one of a number of volunteer projects tackled by Northern California union building trades workers during the year.

In San Francisco, the mission of the Christmas in April foundation office is described as "helping low-income, elderly and disabled San Franciscans live in warmth, safety, dignity and decency through volunteer repair and renovation of owner-occupied homes and not-for-profit facilities that benefit underserved populations."

The annual April program brings volunteers and beneficiaries together in neighbor-helping-neighbor tradition, SF Foundation executive director Sam Lawson explains.

Funding and volunteer participation are organized around an "adopt a home" program, essentially a package whereby business and community service organizations contribute the average cost of rehabilitating one or more homes or shelters, and provide a core group of skilled and unskilled volunteers.

In 1991, executive director Lawson expects a 50 per cent increase in project activity compared to last April when some 900 volunteers worked to repair and renovate 22 single family homes, one shelter and a child care facility.

Targeted for April in 1991, are 25 homes in Visitation Valley, five in the Oceanview-Merced-Ingleside area, two not-for-profit facilities for the under-served populations, the Larkin St. Youth Center, a day-time drop-in center, and the Friends of St. Francis Childcare Center.

The Foundation also hopes to make improvements at the Sun-

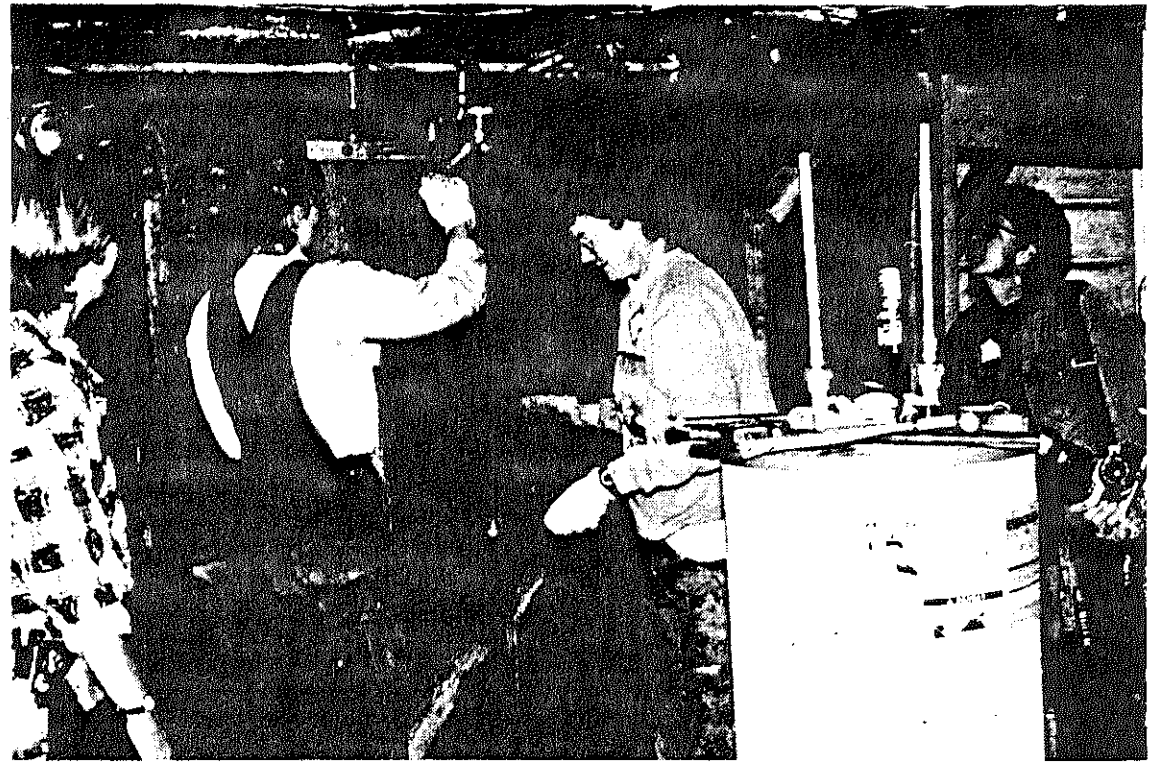
nydale Boys & Girls Club, "if we have sufficient volunteer response and meet the fund-raising goals for our other projects," Lawson says. He reports that the project is "desperately needed" by young people living in the Sunnydale Public Housing Project who have few options for after-school activity.

With the traditional Christmas coming up, the Foundation is starting to gear for next April's "adopt-a-home" program.

Lawson says: "Business can 'adopt' a Christmas-in-April home by donating \$2500 to the program. This investment covers the average cost of materials, supplies and related project costs, a value multiplied many times over by the value of our volunteers' labor."

In addition, the Foundation welcomes officers, directors, staff and friends of the business donor to work on the sponsored home. "Volunteering as part of an established working unit increases their satisfaction and productivity, and the businesses discover that having management and staff working side-by-side provides an excellent opportunity for 'team building' within the organization ... and they discover, first-hand, the value of their dollar contribution to the community."

Last year, Alexander Co., Bank of San Francisco, Gerson Bakar & Associates, GAT Capital Corp., George Lithograph Co., Grubb & Ellis, H.J. Kaiser Family Foundation, KRON-TV, McGuire Real Estate, Pacific Union Development, Polaris Aircraft Leasing/GE, Urban Pacific and Zephyr Real Estate Development among others, not only adopted houses but provided organized groups of



JOAN McQUARRIE (far left), house captain at 914 Capitol and a sr. building inspector for the City of San Francisco, checks progress made by volunteers from Tradeswomen, Inc.

volunteers.

San Francisco Building Trades Council was one of the early partners in the venture; its executive officer, Stan Smith, was on the founding board.

Last April, the Foundation expected to provide minor repairs and renovations on the adopted homes, essentially "paint-up, clean-up, fix-up" tasks performed primarily by unskilled volunteers.

Volunteer response, enthusiasm and talent so far exceeded the Foundation's expectations that the number and complexity of the projects were increased.

Besides the single family home renovations, which involved almost 600 volunteers, an additional 300

or more handled extensive remodelings at the Episcopal Sanctuary's shelter for "families in transition" and the Florence Crittenton Home's shelter for drug-exposed infants and toddlers. Volunteers also painted the entire interior of the Oceanview Park recreation Center's gymnasium.

Major system upgrades were performed. Several rotted staircases were replaced, new windows were installed and one 60 ft. long wheelchair ramp was built from scratch.

On one project, an all-woman crew employed in the construction trades completely rewired and replumbed a house, remodeled the bathroom and kitchen and install-

ed a new hot water heater — all in one day.

At the Episcopal Sanctuary, volunteer designers from the Hospitality Industry Assn. and International Furnishings & Design Assn. created space for a large classroom that can be subdivided, with movable partitions, into three smaller rooms, and also created additional classrooms, a library/resource center and study area. In addition, a dormitory-style sleeping room was set up for 20 homeless men; the work was not part of the original plan but became an important element, with some of the sanctuary's homeless, many with construction experience,

(Continued on page 27)

Volunteers tackle spring cleaning for low-income families

Christmas in April workers help spruce up homes, gardens

By Marsha Ginsburg
OF THE EXAMINER STAFF

Nathan Miller, 9, painstakingly scraped purple graffiti off window panes Saturday, part of his gift to a homeless, HIV-positive family he's never met.

Earlier in the morning, before starting on the windows at Rafiki House, he painted part of the two-unit building in San Francisco's Bayview District, helping ready it for occupancy by June.

"It's fun," said Nathan, who began working in the annual "Christmas in April" program when he was five. "I get to do it for people who need help."

Last year, he painted a community center, and the year before that he was a delivery boy.

Although Nathan was probably among the youngest Christmas in April participants, he was not alone. Roughly 120,000 volunteers throughout the country — 9,500 of them in the Bay Area — spent Saturday renovating, repainting and sprucing up needy people's homes and gardens.

By the end of the day, 4,000 sites nationwide, including 42 houses and 13 community centers in San Francisco, were transformed from shabby, unsafe and unclean to sparkling and livable.

Volunteers from Levi-Strauss, the Black Coalition on AIDS, the Bernal Heights Housing Corp. and

the neighborhood surrounding Rafiki House on Precita Avenue helped Nathan Miller prepare the small duplex for two homeless or low-income families with HIV. They painted the outside in grayish green, cream and maroon, hauled away 40 bags of weeds and debris and began landscaping the jungle-like backyard to make it a haven for children. The cost in labor and supplies: about \$7,000.

"It's great," said Joy Rucker, with the Black Coalition on AIDS. "It's amazing what people can do once they decide to get together for a common cause."

Out in the backyard, Deirdre Harrington, whose husband works for Levi-Strauss, came to help Rafiki House and brought a neighbor with her. She and her husband have participated in Christmas in April several times.

"What's unique is that you see it at the beginning and you think, 'Oh God, that's insurmountable.' And then you see it to fruition and you know you've made a difference in someone's life. I think it would be great if they had this four times a year. There are so many homeless."

While San Francisco has held a Christmas in April for just the past five years, the program actually has been around far longer than that. It began 21 years ago in Midland, Texas, when independent oil scout Bobby Trimble suggested the parishioners at his church get together to help elderly congregants fix up their homes.

The program's name stuck

When someone remarked during one of the springtime projects that all the giving and warmth felt "just like Christmas," the name

"Christmas in April" stuck. The program now operates in 328 cities and towns in 30 states.

Dozens of Bay Area companies and organizations, from ritzy law firms to grass-roots neighborhood groups, donated time or money to help get the project under way.

At Barbara Brown's Gilman Street home, crew members from the USS Samuel Gompers worked side by side with World Savings employees to paint inside and outside, repair the faulty electric wiring in the bathroom, put up wood siding in the entry and patch the ceiling. They also cleaned up the yard, which was infested with weeds taller than some of the volunteers.

"It feels good anytime you give to people, and this area needs a lot of work," said Ron David, an appraiser with World Savings.

Brown, a longtime activist for the homeless, has suffered from renovation nightmares for the past five years.

After the 1989 earthquake severely damaged her home, she spent nearly a year trying to get help from FEMA. She finally got a private loan but she was bilked by her contractor. Brown sued and the contractor, from whom she is still trying to recover money, declared bankruptcy.

'We're having a lot of fun'

On Saturday she was off making chicken salad sandwiches for the crew as they hustled to paint the exterior of the house the color it was when her mother lived there — hot pink.

"She said she wanted it pink so when her friends come she can just say, 'It's the hot pink house,'" said Jane Howell, a senior loan representative for World Savings. "Here she's been doing all these things for people for all these years. It's so great to see how happy she is."

In the kitchen, the radio blared as the crew from the "Fat Sam" slapped on cheerful yellow paint.

"We're having a lot of fun," said Gwen Bates, who repaired wheelchairs at an orphanage in Bahrain while her ship was overseas. "It feels good to see the expression on her face."

SAN FRANCISCO

Volunteers give school fresh coat, renewed hope

Nonprofit helps provide much-needed paint job for Potrero Hill elementary school

By Anastasia Ustinova
CHRONICLE STAFF WRITER

Enrollment is on the decline and budgets are tight, but a Potrero Hill elementary school received a major face-lift Saturday, as more than 100 volunteers painted its walls and planted flowers in hopes of wooing new students and their parents.

"A fresh coat of paint can do wonders for the community," said Stacey Bartlett with the Potrero Residents Education Fund, a group that supports Daniel Webster Elementary School. "The school district does not have money for the improvement, and it takes the community to help them out."

After the Board of Education put Webster on the closure list two years ago, local residents wrote letters to public officials, rallied parents to help boost enrollment and raised more than \$500,000 for a preschool program. One resident who works at Yahoo created a Web site about the potential closure and designed "Save Daniel Webster" T-shirts.

Thanks to their efforts, Webster was also selected out of more than 100 applicants for the annual rehabilitation housing program called Rebuilding Together San Francisco. The nonprofit organization uses volunteers on the last weekend of April to repair, remodel and clean up community facilities and homes for low-income and disabled people.

Next year, the volunteers will return to paint old classrooms and fix appliances.

"It's an extreme makeover for Daniel Webster," said Bartlett, whose daughter, Annabel, will attend Webster's new preschool in the fall. "It's so uplifting, and it does a lot for the kids who live (in Potrero Hill)."

On Saturday, Principal Moraima Machado watched as volunteers from the consulting firm Ernst & Young and the San Francisco financial services company

Charles Schwab put a fresh coat of paint on the old orange panels.

"These walls have not been painted since the 1980s," Machado said. "With all the state budget cuts, those people are sending a message to the community and they are making history."

Outside, a dozen of employees from the entertainment company DreamWorks got busy painting flowers, hills and goats — the old symbol of the neighborhood — for a new mural that faces the playground.

"You see the state school struggle for basic things. They shouldn't have to struggle," said Beth Hofer, head of the character development department at DreamWorks. "Giving them a fun environment and putting a smile on their face" is the least the volunteers can do, she said.

On Saturday, more than 2,000 volunteers from different organizations participated in Rebuilding Together San Francisco, which was founded after the Loma Prieta earthquake in 1989. Since then, the nonprofit has helped more than 1,000 homes and 250 facilities in the area.

This year's projects included a residential recovery center for families in the Mission District, several child care centers and Martin Luther King Jr. Academic Middle School.

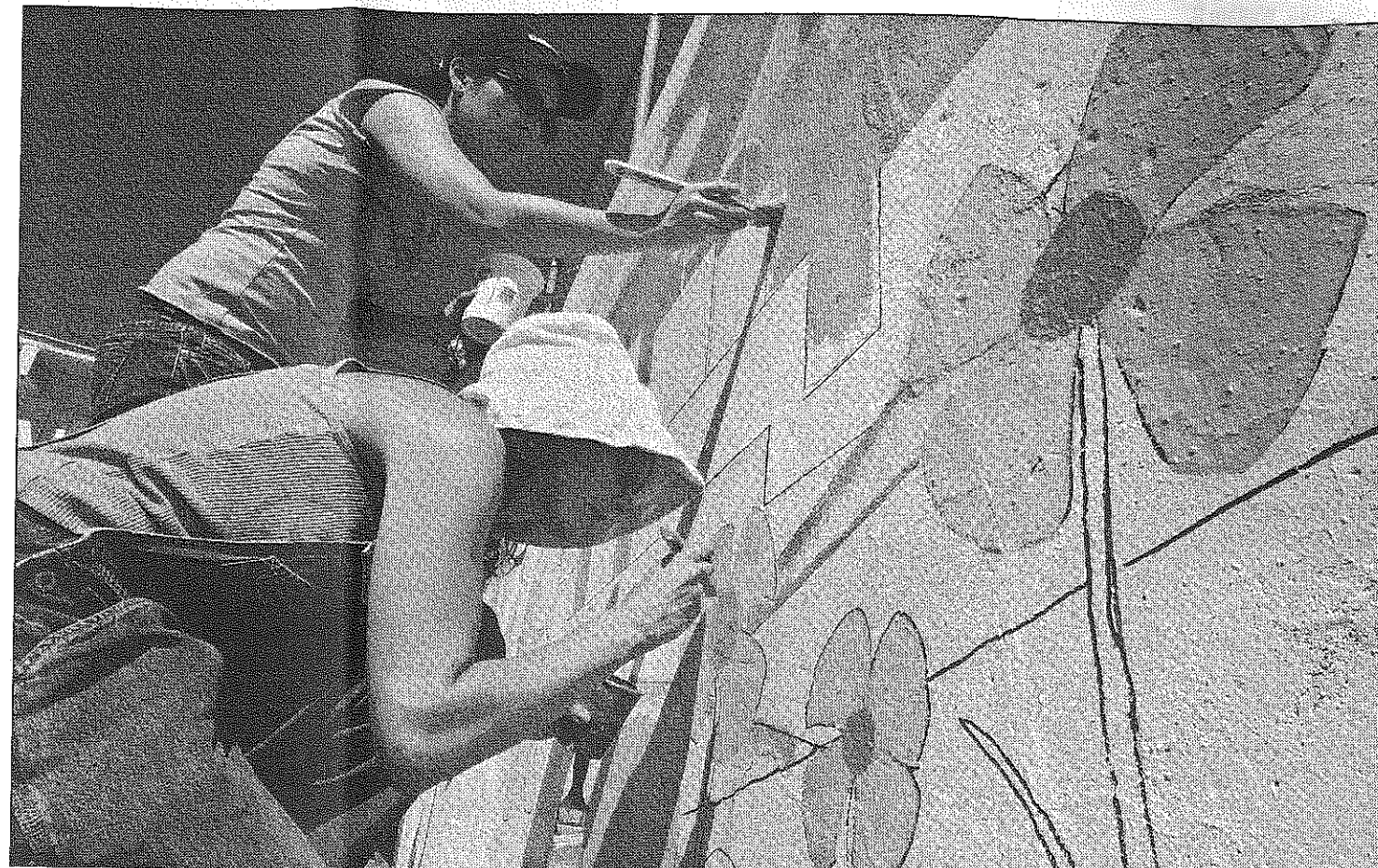
Some volunteers, who have been involved with the project for several years, say they can't help keeping coming back.

"It just feels good," said Helen Hayes, a manager at Ernst & Young. "And it's also an opportunity to meet people who work in different departments."

Susie Albrecht, director of the employee communications at Charles Schwab, agreed.

"It's fun to get to work side-by-side with colleagues and see them outside of the office," Albrecht said. "It's a team-building effort."

E-mail Anastasia Ustinova at austinova@sfchronicle.com.



PAUL CHINN / The Chronicle

Sandy Kao (top) and Danielle Vogt paint a mural at Daniel Webster Elementary School in Potrero Hill.

OAKLAND

9-hour standoff ends peacefully; family OK

By Meredith May
and Henry K. Lee

CHRONICLE STAFF WRITERS

A gunman who barricaded himself inside a condo building at Oakland's Jack London Square and held his wife and two children hostage surrendered early Saturday after an all-night standoff, police said.

The suspect, a 41-year-old parolee whose name was not immediately released, gave himself up without incident at 4:25 a.m. and was being interviewed by police. His children, ages 3 and 5, were not harmed, and his wife was being treated for a minor injury, authorities said.

His arrest came after a nine-hour

standoff at the Sierra Condos at 311 Oak St.

Police received a call from a security guard about 7:30 p.m. Friday reporting some kind of domestic dispute in a fifth-floor apartment, said Sgt. Reggie Brown. The security guard said the man was armed with a large knife or a meat cleaver.

There had been reports of a woman and children inside the unit with the man, and some residents reported hearing children screaming in or around that location.

Officers came to the scene and tried to get through the door, but someone inside fired a shot at them, Brown said. No one was hurt, but police backed off and called in the

SWAT team and negotiators, in an effort to make contact with the man and persuade him to come out peacefully.

Police cordoned off four blocks around the scene and would let no one in the area come or go. Police partially evacuated the fourth and sixth floors of the eight-floor building.

By early Saturday, police were able to make contact with the gunman and persuade him to give up, authorities said.

A woman who lives two doors down from the apartment said she was on her way to a meeting when she saw SWAT officers running down the hallway, telling her to stay

inside.

"I'm very scared," said Liliانا Nakamura, speaking by cell phone from inside the building. "There are police running down the hallway pointing guns toward our door."

She said she called the front desk and was told not to come out.

"This is totally shocking," she said. "They're not letting us know what's going on."

People who were evacuated milled around the area, talking on cell phones to friends still inside.

E-mail the writers at mmay@sfchronicle.com and hlee@sfchronicle.com



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Opinion

UNDER THE DOME *City Hall Politics*

Thousands to gather for National Rebuilding Day

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By: [Erin Sherbert](#)
Examiner Staff Writer
04/21/10 9:45 AM PDT

This Saturday, more than 1,000 volunteers from 40 Bay Area companies will help rebuild homes, schools and other community facilities as part of the 21st annual National Rebuilding Day.

“During these bleak economic times, when individual and foundation contributions are declining, we are so grateful for the continuing support of some of the Bay Area’s largest employers,” said Karen Nemsick, executive director, Rebuilding Together San Francisco, a local nonprofit. “Because they care about their less fortunate neighbors, we are able to maintain the number of much-needed rebuilding projects that we and our dedicated volunteer crews undertake on Rebuilding Day.

The San Francisco event is part of National Rebuilding Day, during which thousands of volunteers will carry out rebuilding projects in more than 500 communities across America. In the Bay Area, Rebuilding Together affiliates, supported by 184 sponsors and nearly 9,000 volunteers, will undertake repairs to a total of 127 homes and 55 schools and community facilities, according to the organization.

More from Erin Sherbert

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- [Newsom Tracker: Discussing the deficit](#)
- [Fewer calls coming into 311 since Twitter feed launched](#)
- [Bond aims to strengthen quake-vulnerable homes](#)
- [S.F. has \\$200K lottery winner](#)

Community Program Helps Thousands Nationwide

Rebuilding Together is the new name of the national, non-profit community building agency, Christmas in April, begun in 1973 when a group of volunteers in Midland, Texas, decided to repair the dilapidated homes of low-income, disabled seniors in their community.

A national program launched in 1988 today has chapters serving 600 cities and towns in 50 states.

The nondenominational organization holds a National Rebuilding Day on the last weekend in April, with Saturday being the traditional Christmas in April workday and Sunday the day when Jewish volunteers convened under the Sukkot in April banner. Rebuilding Together's national workdays will be April 28 and 29 this year, though some chapters, such as the Petaluma chapter (April 21), have set other dates to work.

Since 1988, an estimated 1,521,000 volunteers have done repairs worth \$424 million on 52,500 homes and nonprofit buildings nationwide. This year, 245,000 volunteers are expected to repair 7,800 homes and nonprofits to the tune of \$86 million.

Figures are equally impressive here in the Bay Area.

Between 1990 and 2000, the Mid-Peninsula chapter of Rebuilding Together has repaired 451 homes and 76 community facilities, with 31,800 volunteers doing repairs worth \$11,625,000. This year, the chapter, which was started in 1989 under the sponsorship of the Junior League of Palo Alto, will involve 5,000 volunteers in doing \$2 million in repairs to 50 homes and 14 community facilities.

According to its Web site, the Albany-Berkeley-Emerlyville chapter has rehabilitated 268 homes and 63 nonprofit facilities since 1991, and the Petaluma chapter, at five years the oldest of the North Bay chapters, has sent 1,350 volunteers into the community to renovate 78 homes and facilities.

San Francisco, of course, is the largest Bay Area program, with nearly 5,000 volunteers (500 of whom will come out on April 29 as part of the Jewish effort, formerly known as Sukkot in April). The 12-year-old chapter has rehabbed 400 homes and approximately 140 nonprofit facilities.

Though emphasis is focused on

owners; an emergency home repair program for those whose projects can't be put off until the following April; a supply lending program for nonprofit agencies rehabbing their own facilities; and a latex paint recycling program that takes in and redistributes useable surplus paint.

Helped and Helpers

Rebuilding Together chooses projects from homeowners who are low-income (meeting the federal government's income guidelines), over the age of 55 or disabled, who are unable to complete home repairs themselves, or nonprofit agencies that serve low-income people. Recipients are referred by neighbors, service providers, senior centers, churches and synagogues, or they may request an application themselves. The project is evaluated and the home visited before a committee of neighborhood leaders and skilled tradespeople selects the most appropriate projects.

Volunteers, working under house captains who coordinate individual projects, make up the labor force for Rebuilding Together, but businesses, churches, hospitals, labor unions, architects and contractors, schools and service organizations are crucial as sponsors, donating money, materials and expertise.

The chief sponsor for the Baldano remodel in San Francisco, for example, is SEAONIC (Structural Engineers Association of Northern California) and, in East Palo Alto, AMD and Micro-Mechanics, Inc. are the main sponsors for the Lewis house rehab. Calix-Networks is a major sponsor for the Petaluma chapter's programs, with Stander's roof repair being a joint effort by Crandall Roofing, Allied Building Materials, Varner Trucking, North Coast Energy Systems and members of the Hispanic Community. With this year's energy crisis, the nonprofit PositivEnergy has partnered with the Petaluma chapter to provide energy-saving measures, such as weather stripping, water heater blankets and fluorescent lightbulbs, to recipients.

Each chapter publishes a wish list of items and services needed as well. The San Francisco program still needs skilled volunteers — HVAC professionals, plumbers, electricians and carpenters — to help with this April's projects. Roofing materials, lumber, carpet, elec-

S T A T E O F C A L I F O R N I A



CERTIFICATE OF RECOGNITION

***Rebuilding Together
San Francisco***

Congratulations on the occasion of Rebuilding Day and the culmination of one year's worth of planning in order to provide necessary repairs to ten houses in our community! I commend your dedication and commitment to preserving homeownership and neighborhoods by providing free services, support and volunteers. It is the efforts of organizations such as yours that make our community a brighter place for all. Congratulations and thank you!


MARK LENO
Senator, 9th District
April 28th, 2012

Certificate of Honor

BOARD OF SUPERVISORS City and County of San Francisco

The Board of Supervisors of the City and County of San Francisco hereby issues, and authorizes the execution of, this Certificate of Honor in appreciative public recognition of distinction and merit for outstanding service to a significant portion of the people of the City and County of San Francisco by:

Rebuilding Together

For their dedicated commitment to providing free home repair and renovation programs for low-income, elderly and disabled San Franciscans and for nonprofit and neighborhood facilities.

Since their modest beginning as "Christmas in April San Francisco" in 1989 until today, they have renovated more than 600 homes and nearly 200 community and nonprofit facilities in San Francisco. The City and County of San Francisco thanks them for their tireless efforts.

Chris Daly
SUPERVISOR CHRIS DALY

DISTRICT 6 SUPERVISOR

APRIL 27, 2006



Certificate of Honor

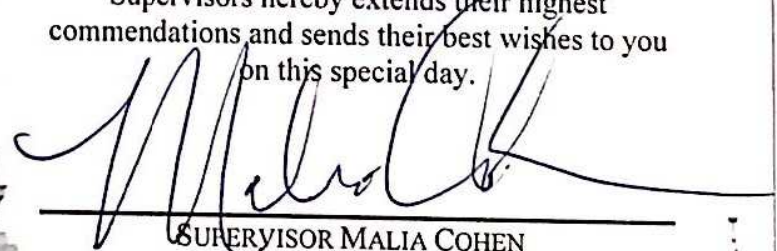
BOARD OF SUPERVISORS City and County of San Francisco

The Board of Supervisors of the City and County of San Francisco hereby issues, and authorizes the execution of, this Certificate of Honor in appreciative public recognition of distinction and merit for outstanding service to a significant portion of the people of the City and County of San Francisco by:

Rebuilding Together San Francisco

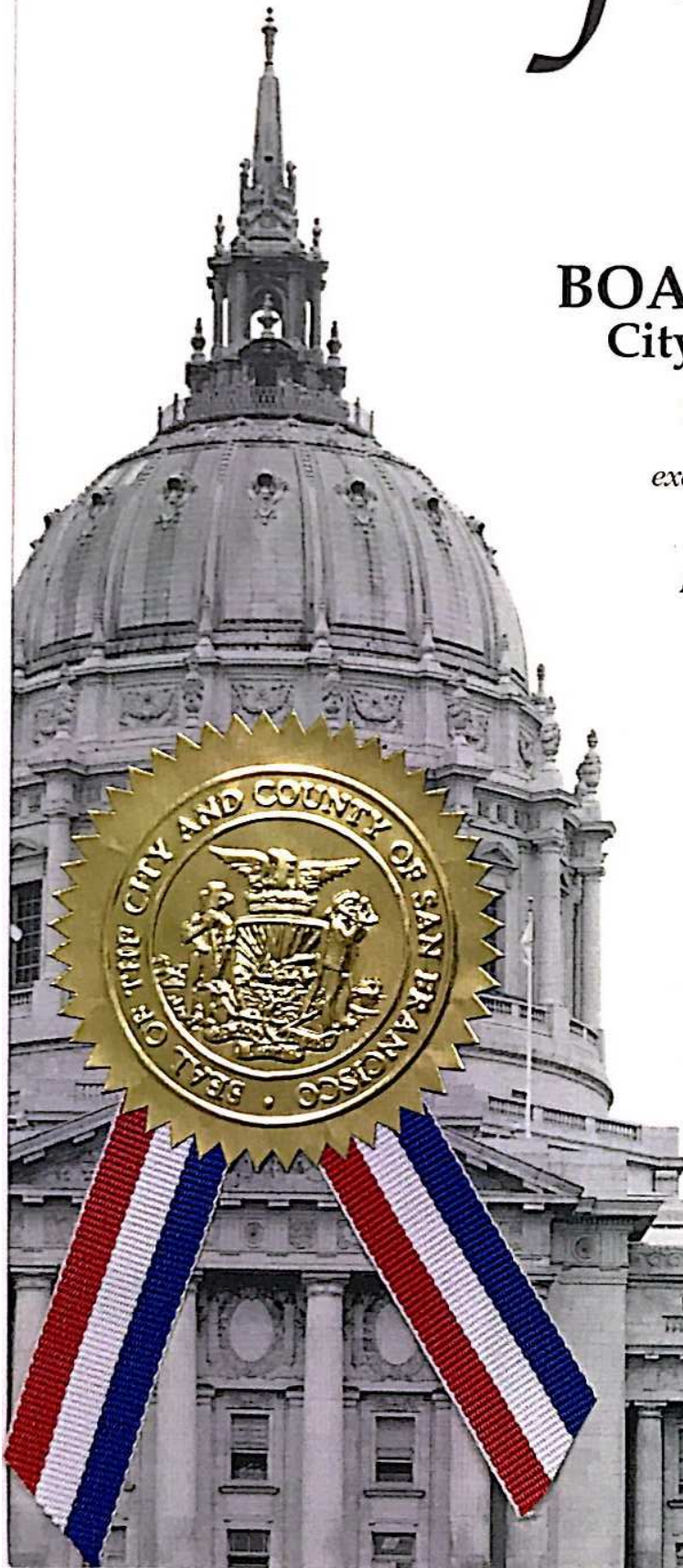
In honor of your ongoing commitment to better the lives of San Franciscans by rehabilitating homes and facilities in our City and in recognition of your dedication to serving homeowners in the Bayview community.

The City and County of San Francisco Board of Supervisors hereby extends their highest commendations and sends their best wishes to you on this special day.



SUPERVISOR MALIA COHEN

FEBRUARY 5, 2016



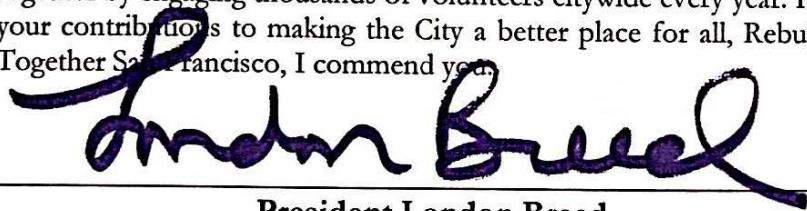
Certificate of Honor

BOARD OF SUPERVISORS City and County of San Francisco

The Board of Supervisors of the City and County of San Francisco hereby issues, and authorizes the execution of, this Certificate of Honor in appreciative public recognition of distinction and merit for outstanding service to a significant portion of the people of the City and County of San Francisco by:

Rebuilding Together San Francisco

On the occasion of the 27th Annual Rebuilding Day in San Francisco, the City and County of San Francisco's Board of Supervisors extends its highest commendation and appreciation to Rebuilding Together San Francisco. This organization not only supports our community by renovating non-profit facilities, schools, and houses, it also brings us together by engaging thousands of volunteers citywide every year. For all your contributions to making the City a better place for all, Rebuilding Together San Francisco, I commend you.



President London Breed
San Francisco Board of Supervisors
Saturday, April 30th, 2016





The City and County of San Francisco

Certificate of Honor

Presented To

Rebuilding Together San Francisco

June 21, 2019

WHEREAS, on behalf of the City and County of San Francisco, I am pleased to recognize Rebuilding Together San Francisco for their exemplary efforts in assisting the Department of Emergency Management, the Department of Public Health, and the Human Services Agency during the heat wave in San Francisco from June 7 to June 11, 2019. Rebuilding Together SF's proactive measures in providing wellness checks and culturally competent, critical safety information to our elderly communities, individuals experiencing homelessness, and those with limited English proficiency in order to ensure their well-being during instances of severe weather greatly contributes to the safety of our City's most vulnerable populations. Rebuilding Together SF's commitment to our communities is truly commendable and represents San Francisco values at their best.



THEREFORE, I have hereunto set my hand and caused the Seal of the City and County of San Francisco to be affixed.

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

London N. Breed
Mayor



SAN FRANCISCO

OFFICE OF SMALL BUSINESS

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

OFFICE OF SMALL BUSINESS
REGINA DICK-ENDRIZZI, DIRECTOR

**Legacy
Business
Registry**

Application Review Sheet

Application No.: LBR-2019-20-012
Business Name: Zazie Restaurant
Business Address: 941 Cole St.
District: District 5
Applicant: Jennifer Bennett Piallat, Owner
Nomination Date: October 7, 2019
Nominated By: Supervisor Vallie Brown

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

941 Cole Street from 1992 to Present (27 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: Zazie has operated in San Francisco for more than 20 years, has significantly contributed to the history and identity of Cole Valley and, if not included on the Registry, faces a significant risk of displacement. Zazie’s rent doubled on their last lease renewal in 2012, and it goes up 3-6% every year. Their lease is up for renewal again in 2022. If their rent doubled again, they would be pushed out of business. Zazie’s inclusion on the Legacy Business Registry would solidify its standing in Cole Valley and protect its position as a dedicated San Francisco employer moving forward during these uncertain times.

DELIVERY DATE TO HPC: October 9, 2019

Richard Kurylo
Program Manager, Legacy Business Program



Member, Board of Supervisor
District 5



City and County of San Francisco

Vallie Brown

October 7, 2019

San Francisco Office of Small Business
1 Dr. Carlton B. Goodlett Place
San Francisco, CA 94102
City Hall Room 140

Dear Colleagues,

I am proud to nominate *Zazie*, one of my favorite restaurants in the Cole Valley neighborhood for the Legacy Business Registry Program. After over 25 years of serving the neighborhood, it is time that *Zazie*, and its current owner Jennifer Bennett Piallat be recognized for the significant contributions she and her team have made to strengthening the fabric of Cole Valley. *Zazie's* innovative contributions have helped move the needle on the benefits and protections enjoyed by San Francisco's restaurant workers and have provided a framework for other restaurants to become more sustainable for both owners and workers.

Since 1992, *Zazie* has been a leading example of how restaurants in San Francisco can contribute to both our city's identity and to the livelihood of our neighborhoods. At the leadership of Jennifer Bennett Piallat, *Zazie* employees enjoy highly competitive benefits (*including* a 401(k) plan, fully funded health and dental insurance, and paid leave) and a wage that is free from the uncertainty and sexism of the traditional tip model. These benefits ensure that *Zazie* employees are well taken care of and paid a living wage — two goals that are central to San Francisco's mission of protecting workers. The majority of *Zazie's* staff have been employed in the restaurant for over a decade, making them a vital part of the Cole Valley Community. *Zazie* is one of Cole Valley's most visited restaurants because of its delicious food *and* it is one of the best places to work for all the above reasons.

Zazie's commitment to serving its patrons, employees, and the District 5 Community for over 25 years should be commended. It is for these reasons that I am proud to nominate *Zazie* to the Legacy Business Registry. If you have questions related to this nomination, I can be reached by phone at: (415) 554-7630 or by email at: brownstaff@sfgov.org.

Sincerely,

A handwritten signature in black ink that reads "Vallie Brown".

Supervisor Vallie Brown

District 5
City and County of San Francisco

Section One:

Business / Applicant Information. Provide the following information:

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

NAME OF BUSINESS:		
Zazie Restaurant		
BUSINESS OWNER(S) (identify the person(s) with the highest ownership stake in the business)		
Jennifer Bennett Piallat		
CURRENT BUSINESS ADDRESS:		TELEPHONE:
941 Cole Street San Francisco, CA 94117		((415) 564-5332
		EMAIL:
		[REDACTED]
WEBSITE:	FACEBOOK PAGE:	YELP PAGE
www.ZazieSF.com	@zaziesf	Zazie

APPLICANT'S NAME	
	<input checked="" type="checkbox"/> Same as Business
APPLICANT'S TITLE	
APPLICANT'S ADDRESS:	TELEPHONE:
	()
	EMAIL:

SAN FRANCISCO BUSINESS ACCOUNT NUMBER:	SECRETARY OF STATE ENTITY NUMBER (if applicable):
0382487	8737927

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

Section Two:

Business Location(s).

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

ORIGINAL SAN FRANCISCO ADDRESS:	ZIP CODE:	START DATE OF BUSINESS
941 Cole Street	94117	04/01/1992
IS THIS LOCATION THE FOUNDING LOCATION OF THE BUSINESS?	DATES OF OPERATION AT THIS LOCATON	
<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes		

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

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

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

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

Section Three:

Disclosure Statement.

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

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

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

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

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

Jennifer Bennett Piallat 10/08/2019

Name (Print):

Date:

Signature:



ZAZIE RESTAURANT

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.

After closing her original restaurant, Eglantine, at 941 Cole Street on a quiet residential street in Cole Valley, Catherine Opoix opened Zazie in April 1992. Catherine named the bistro after the Louis Malle film *Zazie dans le Metro*. Specializing in American style brunches and Provençal dinners, Zazie quickly became popular, gaining a reputation as a locals' favorite for brunch and dinner, serving meals seven days a week. The beautiful building has a pre-1906 brick wall and soaring 20-foot ceilings with original skylights, as well as a garden patio out back.

Jennifer Bennett Piallat joined Catherine's team as General Manager in April 2000, and then purchased Zazie from Catherine in February 2005. Since her first job in her stepmother's restaurant in Nashville in 1989, Jennifer has worked every position in the restaurant industry from dishwasher to pastry chef, learning in that time the value of treating employees with the respect and appreciation that is too often lacking in the industry. When she became the owner of Zazie, the restaurant was a thriving brunch business supporting a weak dinner business, with all of the problems that San Francisco restaurants often encounter – staffing was difficult, consistency was irregular and business was fickle.

Jennifer took over ownership with a unique mindset, determined to make the staff part of the family of Zazie and part of the community of Cole Valley. Within the first year, Zazie established a 401(k) with 4% employer match, which was unheard of in non-union restaurants. Over the next few years, Zazie introduced fully-funded health and dental insurance to all its employees who worked even one day per week. Paid parental/vacation/sick leave were also incorporated into Zazie's business model. The investment in Zazie's employees began to pay off, as people were more committed and stayed longer. Presently, over half of Zazie's employees have worked at the restaurant for a decade or more, and the 37 employees have amassed almost two million dollars in retirement funds.

Once consistency with the staff was achieved, Zazie worked towards becoming the neighborhood's most reliable, dependable restaurant. Serving breakfast, lunch and dinner every day except Christmas, Zazie quickly became a staple in the Cole Valley scene. With the growth of the Internet, tourists and visitors also found the little restaurant in the little neighborhood.

Today, Zazie serves approximately 160,000 people a year in a dining room that seats 70 with a tiny kitchen that is only 13' x 6' (smaller than most walk in closets).

Zazie is not yet 30 years old, but is eligible for listing on the Legacy Business Registry. The business has operated in San Francisco for more than 20 years, has significantly contributed to the history and identity of Cole Valley and, if not included on the Registry, faces a significant risk of displacement. Zazie's rent doubled on their last lease renewal in 2012, and it goes up 3-6% every year. Their lease is up for renewal again in 2022. If their rent doubled again, they would be pushed out of business. Zazie's inclusion on the Legacy Business Registry would solidify its standing in Cole Valley and protect its position as a dedicated San Francisco employer moving forward during these uncertain times.

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

Zazie Restaurant has not ceased operations since it opened in April 1992.

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

The business is technically not a family-owned business, defined here as any business in which two or more family members are involved and the majority of ownership or control lies within a family. The restaurant is solely owned by Jennifer Bennett Piallat.

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

The ownership history of Zazie Restaurant is as follows:

1992 to 2005:	Catherine Opoix
2005 to Present:	Jennifer Bennett Piallat

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

Documentation of the existence of the business since 1992 is provided in this Legacy Business Registry application.

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

The historic resource status of the building at 941 Cole Street is classified by the Planning Department as Category A, Historic Resource Present, with regard to the California Environmental Quality Act. The building is located in the Eligible Cole Valley Historic District and is potentially historic due to its association with Rikki Streicher, one of San Francisco's most

influential businesswomen. The space was the location of Maud's, a lesbian bar from 1966 to 1989. Rikki Streicher was a San Francisco lesbian and gay rights activist who would later go on to open another women's bar, Amelia's, and become a co-founder of the Gay Games. The bar was originally called "The Study," and later "Maud's Study." As women were not allowed to be employed as bartenders in California until 1971, Streicher hired male bartenders and tended bar herself. Streicher stated about the creation of Maud's, "I've always felt that bars were the most honest, open, free place that women could go," and that she founded Maud's with a "no labels" policy, welcoming women who did not fit the butch/fem dress and manners code preferred by some other lesbian bars. At the time of the bar's closing in 1989, which was captured in the film Last Call at Maud's, it was claimed to be the oldest lesbian bar in the United States. Its history, documented in the film and other media, spanned almost a quarter century of LGBT events.¹

CRITERION 2

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

Zazie is one of Cole Valley's most reliable, dependable restaurants. Zazie serves breakfast, lunch and dinner every day except Christmas and is a staple in the Cole Valley scene.

Cole Valley has always been a Francophile neighborhood, with the Lycée Français just around the corner. Zazie offers a French Speaking Night the first Sunday of every month, which is a great opportunity for French neighbors and locals who want to practice their language skills to meet and exchange ideas. On Monday nights, dog owners of Cole Valley gather on the heated patio. Grattan Elementary School families are among the strongest regulars. There are at least three children named Zazie whom the restaurant staff have watched grow up over the years.

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

Zazie spearheaded the Tip Free movement, taking tips (and their related sexual harassment and racism concerns) out of the equation in favor of living wages and revenue shares for everyone. Twenty-five percent of every menu item at Zazie is paid out directly to the staff as revenue share.

In 2010, Zazie Restaurant filed an amicus brief with the U.S. Supreme Court supporting "Healthy San Francisco" against a suit filed by the Golden Gate Restaurant Association. San Francisco City Attorney Dennis Herrera credited the amicus brief as instrumental in the Court's refusal to hear the GGRA's petition.

In 2014, Jennifer Bennett Piallat was invited to be a speaker at the White House Summit on Working Families, hosted by President Barack Obama and First Lady Michelle Obama. After the

¹ [https://en.wikipedia.org/wiki/Maud%27s_\(bar\)](https://en.wikipedia.org/wiki/Maud%27s_(bar))

Summit, Valerie Jarrett (Senior Advisor to the President) and Tina Tchen (Chief of Staff to the First Lady) invited Jennifer to the West Wing to discuss her “best practices” workplace model.

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

Zazie has over 4,300 reviews on Yelp, with a four star rating. In 2010, Zazie was featured on “Check, Please Bay Area” and received three thumbs up, a rare case for restaurants reviewed on the KQED show.

Over the years, Jennifer Bennett Piallat set an example for San Francisco’s (and the country’s) small business owners, showing them how lucrative and effective “high road/golden rule” ownership can be. Jennifer was recognized with the “Woman Entrepreneur of the Year – San Francisco” award in 2010 by the Women’s Initiative and received letters of commendation from then-California Majority Whip and now California State Treasurer Fiona Ma.

Articles About Tip Free Businesses

The SF Chronicle

“It’s time for tips to go” by Michael Bauer

February 17, 2015

<https://www.sfgate.com/restaurants/diningout/article/Michael-Bauer-It-s-time-for-tips-to-go-6086267.php>

Eater San Francisco:

“How San Francisco Is Pioneering the Tip-Free Model” by Daisy Barringer

October 16, 2015

<https://sf.eater.com/2015/10/16/9557877/tipping-restaurants-san-francisco>)

The National Culinary Review

“take the no-tipping plunge” by Jody Shee

May 2016

https://www.zaziesf.com/uploads/7/9/8/6/79862748/may16_ncr_no_tipping_final.pdf

Articles About Zazie's Employee Benefits Program

San Francisco Chronicle

“Not all restaurants back suit over Healthy S.F.” by Heather Knight

March 22, 2009

<https://www.sfgate.com/restaurants/article/Not-all-restaurants-back-suit-over-Healthy-S-F-3247441.php>

KALW Public Radio

“A restaurant owner who thinks differently” by Ben Trefny & Todd Whitney

March 10, 2015

<https://www.kalw.org/post/restaurant-owner-who-thinks-differently#stream/0>

Hoodline

“10 Years In, Zazie Owner Jennifer Piallat Still Puts Employees First” by Fernando Pujals
May 29, 2015

<https://hoodline.com/2015/05/10-years-in-zazie-owner-jennifer-piallat-still-puts-employees-first>

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

Zazie is happy to include among their patrons Jony Ive (former chief design officer of Apple); the musicians Adele, Tracy Chapman and Tom Waits; the actors Benjamin Bratt, Danny Glover, Sharon Stone and Robyn Williams; the sports players Olympian ice skater Brian Boitano and Giants pitcher Barry Zito; and the politicians Mayor London Breed and Congresswoman Nancy Pelosi.

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

Zazie is part of the Tip Free movement, taking tips out of the equation in favor of living wages and revenue shares for all employees. Twenty-five percent of every menu item at Zazie paid directly to the staff as revenue share. In 2018, the staff averaged \$43 per hour plus fully-funded health and dental insurance and a 401(k) with 4 percent employer match, two weeks paid leave and six weeks parental leave. Zazie also funded interest free loans for car purchases, rental deposits, rehabilitation treatment, medical bills and other personal needs for its staff. The restaurant pays all of the employees' insurance copayments for doctor visits and hospital stays as well, so their health care is truly cost-free to them.

Zazie is also proud to feature set schedules, which allow the staff to plan for their lives, including college classes, child care, doctors appointments, vacations and other jobs. Employees have full control over their schedule and can pick up and give away shifts at will. Knowing when they will work every week not only gives staff the ability to plan their lives, it also gives them the security of knowing how much their income will be in advance.

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

Zazie's guests are mostly locals of Cole Valley, with many guests patronizing the restaurant for 20+ years. The local French American school students, parents and teachers come to Zazie often.

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

The interior brick wall is original to the pre-1906 schoolhouse that used to be in the building. Skylights are original to the 1940s. The 15' x 7' mural depicting a fictional French countryside bistro named “Bistro Piallat” on the dining room wall was painted by local artist Leif Wold in 2004. The garden patio in back is a favorite outdoor dining spot for San Franciscans as well.

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

If Zazie closed down, 38 employees would lose their income along with fully funded benefits and retirement plans. Hundreds of thousands of guests, both locals and tourists, would be without their favorite benedicts. When Zazie closed for repairs for six weeks in 2008, neighbors left hundreds of Post-It notes crying out at their low hollandaise blood levels and lost hopes of birthday/celebratory brunches and dinners at the restaurant. Cole Valley has many restaurants, but Zazie is the linchpin of the culinary scene in the neighborhood.

CRITERION 3

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

Zazie gets more French as the day goes on. Breakfast is a traditional, hearty American breakfast. Lunch is Nicoise salads and roasted trout. Dinner is full-on Provencal cuisine with lots of slowly braised dishes and comfort food.

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

The business is committed to maintaining its historical tradition as a small, local restaurant with exceptional employee benefits.

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.).

Zazie is committed to maintaining the historic brick wall, skylights, garden patio, and murals.

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.

Documentation that demonstrates the business has been a restaurant since 1992 is included in this Legacy Business Registry application.



Heated Garden Patio

Zazie

www.ZazieSF.com

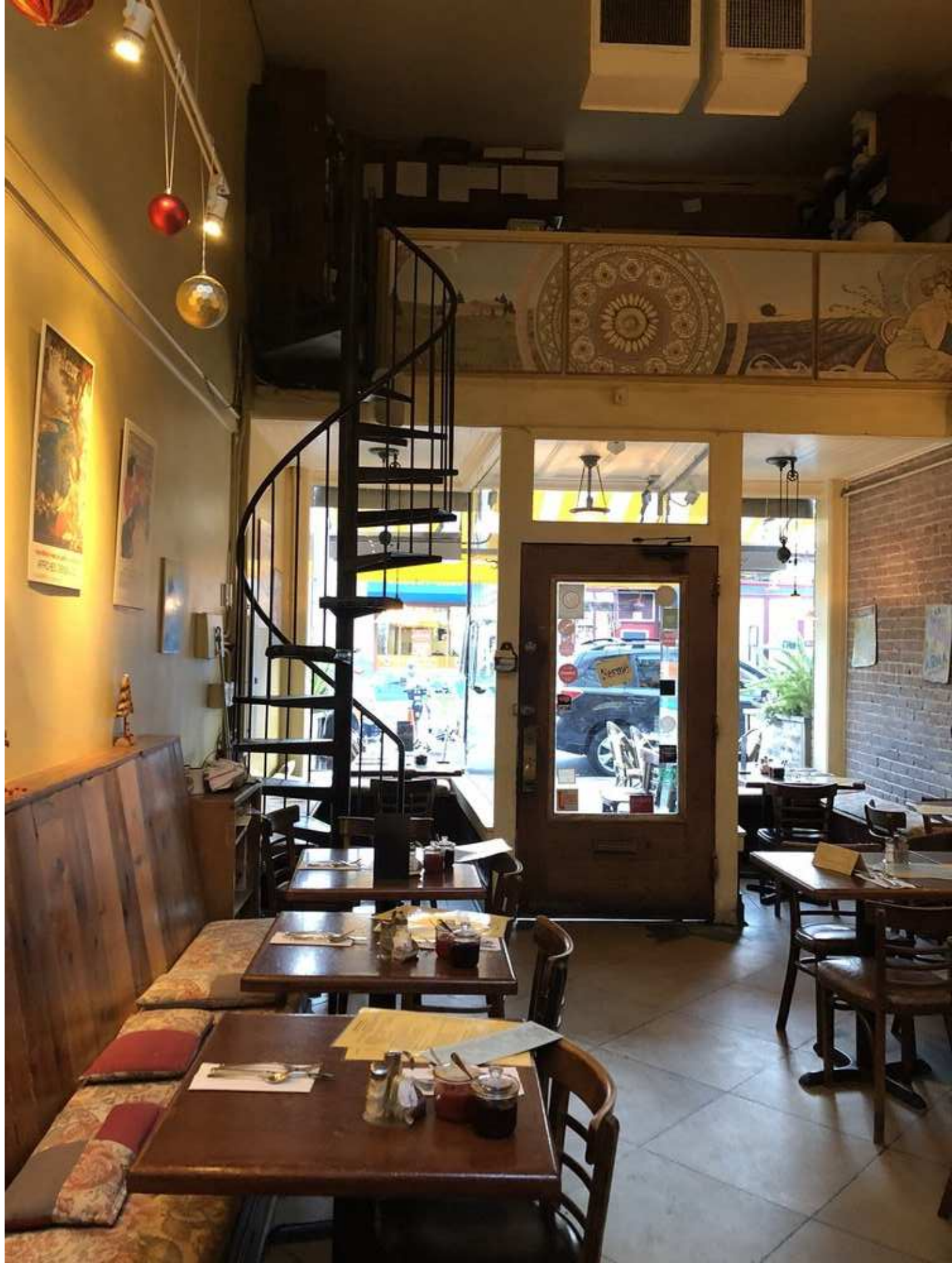
941

**SUNDAY
WATCH
FOOTBALL
GAMES!**
OPEN AT
10:00AM
PLEASANT FREE FROM
**BACON
BACON**



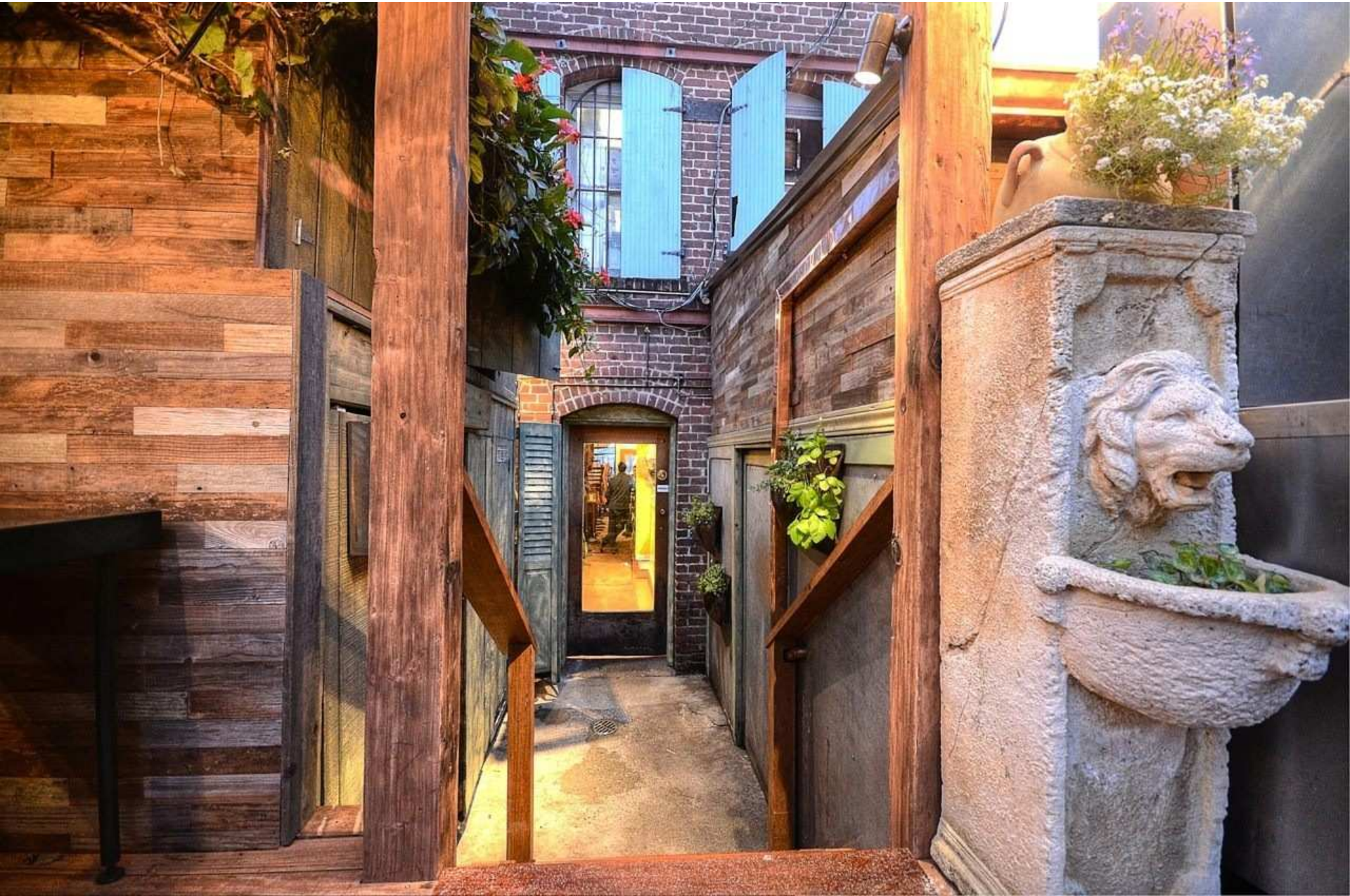












FOOD

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Eliminating tips brings unintended consequences in Bay Area

Jonathan Kauffman | Jan. 4, 2016 | Updated: Jan. 4, 2016 12:22 p.m.



Justin Lovell waits on guests at Sous Beurre Kitchen, which opened in February under a tipless model but abandoned it in October when it proved too costly.

Photo: Jason Henry, Special To The Chronicle

Michael Mauschbaugh, chef-owner of Sous Beurre Kitchen, has long despised tipping. The standard service model, he said, creates huge discrepancies between the wages that servers and cooks make, for one. “Customers feel like they have a right to reward or discipline my employee,” he added. “That should be my job.”

So when Sous Beurre Kitchen opened in the Mission in February, Mauschbaugh followed the example of five Bay Area restaurants that abandoned tipping in late 2014. He printed all-inclusive prices on his menu, which allowed him to pay his kitchen staff well above minimum wage and offer health insurance.

More Food & Home



MICHAEL BAUER

More Bay Area restaurants go



BY JONATHAN KAUFFMAN

Bay Area's food-delivery

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This October, though, Mauschbaugh abandoned the tipless model and issued pay cuts. “We got overrun with taxes, and it became unsustainable,” he said.

Whether or not to accept tips has become a discussion point for restaurateurs all over the Bay Area and, increasingly, the country. Spurred by voter-driven minimum wage increases and the difficulty of finding qualified staff, growing numbers of local restaurants are opting for all-inclusive prices or fixed service charges. In the process, these early adopters have encountered a host of unintended consequences. Some restaurants have adjusted with small tweaks. Others — including two of the original five — have given up the tipless experiment.

Other cities try policy

The conversation has taken on national dimensions. Major New York restaurateurs such as Danny Meyer and Andrew Tarlow have announced that their restaurants will go tipless by the end of 2016. High-profile chef Andy Ricker introduced, and just dropped, a fixed-service charge at his Pok Pok Los Angeles. Joe’s Crab Shack, which has 130 locations, is testing tipless policies in 18 of its restaurants.

The move toward tipless dining is sparked by rising labor costs, which have restaurant owners scrambling to figure out how much they can absorb and how much diners will cover. Restaurant insiders readily acknowledge that “front of house” staff (servers, bussers and bartenders) make much more — sometimes three or four times more — than “back of house” staff such as cooks and dishwashers. The new minimum wage laws passed in 2014 did nothing to resolve this discrepancy. Waiters at higher-end restaurants see the same increase in their base wages as, say, dishwashers, but receive \$20 to \$50 or more an hour above that in tips. Labor laws can make it tricky for employers to institute tip pooling, distributing tipped income among the entire staff.

So when Jennifer Piallat, owner of Zazie in Cole Valley, moved to all-inclusive pricing six months ago, she raised everyone’s base wage to \$15 an hour. Above that, she allocates a certain percentage of each shift’s revenue to all staff, making sure waiters receive enough incentive to keep sales high.



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Sous Beurre Kitchen chef-owner Michael Mauschbaugh says he was getting doubly taxed on his payroll when the Mission restaurant used a tipless model.

Photo: Jason Henry, Special To The Chronicle

Piallat was surprised and pleased to see the relationship between managers and waiters change. “They become your employees, not the employees of your customers,” she said. Service has improved. Waiters treat their tables more equally, instead of spending more time with customers whom they assume will tip more. Another surprise: Few diners have complained about the all-inclusive model.

Jon Pira, who has waited tables at Zazie for two years, was so worried about the transition that he took a second job. Last month, confident that his wages weren’t dropping, he gave it up. “One thing I enjoy about (the model) is you know what you’re going to make.” His wages are based on overall sales, not individual customer decisions, and he doesn’t lose money by tipping out his support staff when a diner stiffes him.

‘A better team’

Allison Hopelain, who owns Camino in Oakland with her husband, Russell Moore, was one of the first to switch to all-inclusive pricing. Starting in October 2014, Camino has paid everyone on staff a fixed hourly wage. Diners may raise their eyebrows when they first look over the menu and see a \$14 radish salad or \$37 duck breast. But some tell her that when the check comes they realize it’s comparable to what they spend at similar restaurants. The staff pools any cash tips that diners may leave on the table to throw parties or help a colleague out in an emergency.

The shift has required more communication between managers, staff and diners. But, Hopelain said, “the restaurant feels totally different. It feels like a better team.”





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The restaurant abandoned the tipless model in October after the owner said it proved unsustainable.

Photo: Jason Henry, Special To The Chronicle

But as many other Bay Area restaurants have learned, eliminating tips isn't a matter of raising prices 20 percent or adding a service charge to the check.

Taxes and hidden costs go up — significantly. Restaurants pay sales tax based on gross receipts, and the city and state do not recognize the difference between an 18 percent service charge and an extra dessert. As Mauschbaugh explained, he was getting doubly taxed on his payroll. When he switched to the conventional tipping model, he said his taxes dropped 35 percent.

Piallat agrees that the sales-tax boost has been tricky to absorb. Added to it was a 25 percent spike in her workers' comp insurance, which is pegged to payroll costs. After arguing with her payroll company and changing the language she used to describe Zazie's revenue-sharing plan, she was able to get the amount reduced. None of her peers have had the same luck.

Keeping good help

Taxes aren't the reason that other restaurants have abandoned tipless models.

Thad Vogler, owner of Bar Agricole and Trou Normand, had joined Camino in switching his restaurants over to all-inclusive prices in October 2014. One year later, both of Vogler's restaurants returned to tipping because they kept shedding front-of-house staff. "We kept taking on younger waiters with less experience, teaching them to serve, and then after a few months they'd move to another house where they'd make more money," he said.

Jason Fox, chef-owner of Oro, had the same experience. Oro opened in downtown San Francisco in September with all-inclusive prices, but gave them up after only two months in business. Fox says he was having a hard time finding qualified servers. "I think they were getting a living wage, but it wasn't enough money for them," he said.

Maya Oldson, a waiter at Trou Normand, stuck around because she believed in the model, but admits that by the time the changeover happened, she was

putting out feelers for new jobs. Not only did the biweekly profit-sharing bonus add up to a maximum of \$200 above her hourly wages, she wasn't guaranteed a 40-hour workweek. Since the transition back to tipping, she makes two to three times more money. "I can save some money and feel a little more secure," she said.

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Given the high cost of living in the Bay Area, no one blames waiters for wanting more money. But some do attribute waiter skittishness to psychology. Servers are used to walking out of the door with cash in hand. Quite a few under-report their tips, too, to avoid paying taxes on all that ready money. (Zazie's Pierrat said that she refused to hear complaints on this topic. "I pay 50 percent taxes on my income," she would tell waiters.)



Jake Bisson serves dinner at Sous Beurre Kitchen.
Photo: Jason Henry, Special To The Chronicle

Andrew Hoffman, co-owner of Comal and the Advocate, said his Berkeley restaurants ended up needing to raise prices slightly more than expected to cover the additional taxes, pay cooks more and keep front-of-house staff from seeing pay cuts. Both Sous Beurre Kitchen and Bar Agricole admit that they could have kept their all-inclusive prices if they had raised prices even higher, but feared alienating diners.

"It's death to be thought of as an expensive restaurant," agreed Paul Canales of Duende, who was planning on joining the group of five in October 2014 but backed away at the last minute, giving his kitchen staff raises instead.

Fears of price perception led some restaurants, such as Sessions in the Presidio, to opt for a fixed service charge over inclusive prices. Ippuku's Christian Geideman said his restaurant's service charge has probably pushed casual diners away, though they were replaced by ones willing to spend more on dinner.

Returning to tipping

Some of the brand-new restaurants that opened with tipless models have returned to tipping or adjusted their strategy as part of their initial price adjustments as they figure out how to become profitable. After two months in business, Cala adjusted its prices by adding a fixed 20 percent service charge to what had been considered all-inclusive prices before; general manager Emma Rosenbush said the main complaint she receives is from diners who would like to see an additional tip line on the credit-card statement so they can increase the percentage.

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Lord Stanley on Russian Hill retreated altogether. “We didn’t want to come across as an expensive restaurant, but we’re not really able to make (all-inclusive pricing) work without a dramatic increase in prices,” chef-owner Rupert Blease said.

Meanwhile, the rest of the country is watching.

“You’re three years ahead of us,” said Sabato Sagaria, chief restaurant officer at Danny Meyer’s Union Square Hospitality Group, which owns 13 high-profile restaurants in New York.

Sagaria, who discussed tipping with Vogler and Hopelain on a public panel last year, said his group has applied lessons it has learned from the Bay Area as it has considered how to rejigger staffing levels, where to raise prices and how to talk about the change with staff and guests. The Union Square Hospitality Group’s first restaurant made the switch in November, and the group will roll out the policy across the other 12 over the course of the year.

Uniting industry

One of the unexpected benefits that have come from discussing these changes, Sagaria said, is that it is bringing normally competitive industry players together. “We’re talking openly about these challenges,” he said. “It’s not happening in isolation.”

Other restaurateurs take a darker view of all-inclusive prices, particularly when large chains embrace the idea. The Joe’s Crab Shack announcement prompted Jay Porter, formerly the operator of a tipless restaurant and current owner of Salsipuedes in Oakland, to write an essay predicting how big business may use the tipless model in ways that do not benefit employees: “The principal change here is to eliminate all transparency, so that neither the diner nor the server has any insight into how the money is being distributed.”

Vogler and Mauschbaugh would like to find a way to return to all-inclusive pricing — which may happen, they said, only after a critical mass of restaurants like theirs make the switch.

Meanwhile, restaurants like Comal, Camino, Sessions and Zazie are staying the course. “It can be expensive, but the benefits totally outweigh the challenges,”

Hopelain said. "My end goal is to change the industry, not to make the most money that I can."

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Jonathan Kauffman is a San Francisco Chronicle staff writer. E-mail: jkauffman@sfchronicle.com Tipping: @jonkauffman

Tipping policies

Restaurants with service-inclusive prices

Camino

Homestead

Old Bus Tavern

Manos Nouveau

Petit Crenn

French Laundry

Mr. Tipple's

Zazie

Restaurants with

a service charge

The Advocate (20%)

Chez Panisse and Chez Panisse Cafe (17%)

Lazy Bear (20%)

Cala (20%)

Coi (20%)

Sessions (20%)

Californios (18%)

Comal (20%)

Toast (Oakland) 17%

Restaurants with

a table charge

Ippuku (\$7 per person)

Formerly tipless

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Aster

Dopo

Oro

Trou Normand

Bar Agricole

Lord Stanley

Sous Beurre Kitchen

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<https://hoodline.com/2017/07/cole-valley-standby-zazie-celebrates-25-years>



San Francisco

Cole Valley Standby 'Zazie' Celebrates 25 Years



Photos: Walter Thompson/Hoodline

by Walter Thompson
July 16, 2017

Locals and tourists alike have been lining up to eat at Cole Valley mainstay [Zazie](#) for a quarter of a century. From 2000 to 2005, Jennifer Bennett Piallat was the bistro's manager, but 12 years ago, she bought the place.

Since then, she's adapted its business model in response to—and in some ways, in spite of—San Francisco's competitive restaurant scene. For years, staff have had access to health insurance and an employer-matched 401k.



Owner Jennifer Bennett Piallat.

In 2015, [she went tip-free](#) and offered her staff expense-free vacations and cruises, policies that may have helped her retain workers longer than many restaurants have been in business.

Thanks in part to its veteran personnel, Zazie produces a consistent dining experience that attracts familiar faces from the neighborhood, a steady stream of visitors directed by guidebooks, and even [celebrities like Adele](#).

In 2015, [Piallat told NBC News](#) that her profits are 4 times higher than other successful San Francisco restaurants.



When she took over, the restaurant had 24 workers; today, Zazie employs 38, including Miguel, a dishwasher who's been there since 1992.

In 2015, "I wanted to do something special for the staff and particularly for people who'd been with me for 10 years," Piallat told Hoodline.

"Every Christmas, we do this big party where I buy all the gifts," like flat screen TVs, iPads and cases of wine. Decade club employees, however, "picked gifts from a different pile."

Those workers were offered expense-free vacations anywhere in the world, Piallat said. "A trip to Paris, a cruise to Alaska, Costa Rica, all these different places. Or they could spin a wheel for the money and get the money instead."



French onion soup.

Piallat spent her teenage years shucking oysters in a family restaurant, and worked as a host and manager after arriving in the Bay Area 20 years ago. Her experience in different positions sharpened her focus regarding taking care of her employees, she said.

In June 2015, Zazie was one of the first restaurants in the city to go tip-free.

“Doing it was a very delicate thing,” she said. “We really had to have an open-door policy and listen to our servers.” But unlike other restaurants that eliminated gratuities, “we didn’t lose a single server by going tip-free,” said Piallat.

She noted that other San Francisco restaurants have experimented with getting rid of tips, “but not in a very effective manner.”



Coquille St. Jacques, Bastille Day 2016.

Restaurateur Thad Vogler’s eateries Trio Normand and Bar Agricole also went tip-free in 2015, raising prices by 20% to shrink the pay gap between servers and kitchen staff, [CNN reported](#). Vogler said he lost 70% of his formerly tipped workers, which led him to revoke the policy.

“A lot of places lost all their good staff,” said Piallat. “I think you really had to be a lot more compassionate and pay more attention than a lot of restaurant owners are willing to do.”

All Zazie workers—kitchen and front of house—can opt into a 401k with employer-matched contributions, as well as an insurance plan that predates [Healthy San Francisco](#), the city’s health access program.

“We’ve always done significantly more than Healthy SF requires, so I don’t even bother looking at it,” she said.

Life at Zazie wasn’t always as savory as its gingerbread pancakes.

“When I first got here, it was a real panic scene,” she recalled. “There were only two waiters on at brunch—one waiter with 12 or 14 tables, no bussers, and it was just constantly trying to put out fires.”

“Now, it’s such a well-run machine that’s steadily busy all the time, so we can really staff it properly,” she said. “We’ve become a much more mature restaurant—more organized, more professional.”



La tarte tatin maison, Bastille Day 2016.

Piallat said she wants to do more special events like dinner parties, wine dinners and movie screenings, but the bistro’s popularity makes that a challenge, since “we’re constantly just keeping up with what we’re doing.”

Today, the restaurant closes from 2–5pm to give staff a chance to recharge and prepare for the dinner rush. Trying to stay open all day was “one of the biggest mistakes I made,” said Piallat. “We need that break mentally, as much as physically.”

On most weekends, evenings and afternoons, a 20- to 30-minute wait for a table is part of the Zazie dining experience. Piallat said the average customer spends about 40 minutes in the restaurant, and that’s reasonable.

“What is happening at brunch on a Sunday that you don’t have 30 minutes to talk to whomever you came to brunch with?” she asked, noting that many regularly spend their wait time sipping bloody Marys and playing table tennis at [next door bar Finnegans Wake](#).

“You’re not just coming here to put food in your face, swallow and be full,” said Piallat. “You’re coming to spend time with people, to get off your phone and off technology, and have some face to face time with people for a few minutes.”

Given the persistent sidewalk crowds, Piallat said she “would love to have a parklet,” but despite five years of effort, it hasn’t come to fruition.



Photo: Calistoga Kitchen/[Yelp](#)

A Cole Valley resident, the restaurateur also has a house in Napa, where she recently purchased a sister restaurant, [Calistoga Kitchen](#), with three other partners.

The official takeover happens on August 1; Piallat said the venture will feature a dish or two that’s familiar to Zazie customers. On September 10, the restaurant will [preview its menu concept at Calistoga Harvest Table](#), a food festival.

“Every place I know that opens a second place, the first one goes downhill,” said Piallat. “I’ve never seen it not be true.”

To buck that trend, she said she’ll continue to work closely with her staff. “When you open two or three other restaurants, you’re turning all of that over to someone else,” she said.

Besides buying part of a Napa restaurant, she said she's also putting the finishing touches on Zazie's first cookbook. Piallat considered publishing it herself, but "I got the sample and it looked so novice and silly that I think I'm going to have to find someone to help me with it," she said.

"I'm shopping it around to actual publishers to turn it into something decent," said Piallat. "Right now, it looks straight out of a church bake sale."

Zazie (415-564-5332) serves weekday brunch from 8-2 and is open for dinner every night at 5pm. On weekends and holidays, the restaurant is open from 9-3.

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Honoring outstanding dedication to the struggle of the individual dignity and respect deserved by all men and woman who work within the food industry, as well as fighting for the equitable standards which help to build and maintain a strong community. You have demonstrated the unique ability to be of service to your workers, thereby benefit all the people of the City & County of San Francisco and the State of California.



Assemblywoman

Fiona Ma

Majority Whip

Presented on February 11, 2010



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August 10, 2011

Jen Piallat
Zazie
941 Cole Street
San Francisco, CA 94117

Dear Ms. Piallat,

Congratulations on being selected by *The San Francisco Bay Guardian* as the Best Brunch in San Francisco for 2011! I commend you for your outstanding work and I am delighted that your excellence has been recognized. I look forward to hearing of your future successes.

If I can ever be of assistance, please do not hesitate to contact our San Francisco office at 415-557-1300, our San Rafael office at 415-479-6612, or via our website at www.sen.ca.gov/leno.

Sincerely,

A large, stylized handwritten signature in black ink, appearing to read "Mark Leno".

MARK LENO
Senator, 3rd District

ML:rw

THE WHITE HOUSE
WASHINGTON

June 25, 2014

Jennifer Piallat
Zazie
941 Cole Street
San Francisco, CA 94117

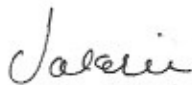
Dear Jennifer,

We are so grateful that you took the time to participate in Monday's White House Summit on Working Families. Your perspective added great texture to our conversation, and the President appreciated you being there.

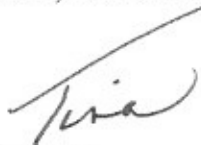
Our hope is to see this summit serve as a catalyzing moment and an important milestone in our ongoing effort to change how this country thinks about women, our workplaces, and our families. And what became even clearer throughout the day is that the changes we need to make as a society will be championed by leaders like you. Watching you and your peers engaging with advocates and emerging leaders at the summit gave us great hope for the future.

Monday would not have been the success it was without your presence and participation. We truly can't thank you enough for coming and sharing your best practices.

Warmest regards,



Valerie B. Jarrett
Senior Advisor to the President
Chair, White House Council on Women and Girls



Tina Tchen
Chief of Staff to the First Lady
Executive Director, White House Council on Women and Girls

Letters of Support Zazie Restaurant

Emma Esrock
[REDACTED]

Zazie is the heartbeat of Cole Valley. It has been a destination for city dwellers for decades, and for me for the past 10+ years. I typically don't have the patience to wait in line for breakfast; Zazie is the exception.

Zazie's exceptionalism is due to a few fundamental values: 1) Amazing people - Jen steers with the ship with people like Mario and Adam seamlessly guiding the ship to port. 2) Quality food - there is no better place for breakfast, lunch or dinner. The menus balance the steadfast classics with the rotating seasonal options - all made with love using the finest ingredients. 3) Unparalleled ambiance and service - it's a treat to be there, and you get a feeling everyone else (staff and guests alike) shares that same belief.

I've mourned and celebrated at Zazie. I've shared meals with relatives, friends who should be relatives, colleagues, boyfriends, my friend's hyperactive golden retriever. It is my home away from home - and the perfect encapsulation of our lovely Cole Valley enclave. I can think of no finer institution, or leader, to be considered a legacy, and recognized as THE foundational pillar of our neighborhood.

Carolyn and Damon Krytzer

[REDACTED] San Francisco, CA 94117

I consider Zazie the heart of Cole Valley. It's our neighborhood restaurant that we share with the rest of the city. We always look forward to coming to Zazie - for the food, the ambience, and the array of phenomenal servers who have also become our friends. We know what's going on in their lives and they know what's going on in our lives - it's our quaint lil' community center and we love it!

My husband and I have lived in Cole Valley for 16 years and we've been enthusiastic fans of Zazie the entire time! Zazie is consistently extraordinary in every way, but especially in how it treats its employees. Many of them have been employees for as long as we've been customers - and that's a long time.

To me, Zazie is a great example of restaurant utopia. Under Jen's leadership, Zazie does what's right - for customers, employees and our neighborhood. Cole Valley wouldn't be the same without Zazie! It's the heart of our neighborhood

Wendy Beck

[REDACTED] San Francisco, CA 94117

I've been lucky enough to live in the Cole Valley neighborhood for 21 years now, and as long as I've been here, so has Zazie and its wonderful staff. Zazie is not only a neighborhood institution; it is a San Francisco tradition now, as all the lines will attest. People come from all over, ruining my chance be seated immediately, even with my hood credentials. It's OK. It's worth it.

I know how hard it is to run a small business in San Francisco. I know because I see the empty storefronts grow more legion by the day. What with minimum wage and other laws to comply with and ravenous

landlords who often don't understand that we're in new territory now with delivery services for everything, including lunch and dinner.

Jennifer Bennett and her team have kept Zazie priced so that I can afford to treat myself to one of their amazing brunch dishes now and then, and pop in for dinner with a neighborhood friend. Zazie is one of the first restaurants to introduce a no-tipping (or, tip included) policy and one of the few to have been successful with it. It's known nation-wide now for its policy and for being a place employees are fairly treated. I know I'm proud to have such a place in the neighborhood.

That is why I'm asking you to award Zazie legacy status in San Francisco. If anyplace deserves it, Zazie does. It represents San Francisco values at its best. And I'd say that even if they hadn't named a pasta dish after me on last year's menu! But they did!

William Simpson, Cole Valley Resident since 2000

San Francisco, Ca 94117

It is often said Zazie is a "destination point" in San Francisco and it is but it is so much more.

I have lived in Cole Valley for almost twenty years and Zazie and their staff have played a very important role not only for their wonderful meals and ambience but for its healing. There is minimal turnover and thus Zazie is part of our community. I have frequented Zazie all of these years but especially when I was diagnosed with kidney disease and the aftermath of my transplant. I needed to move into a different neighborhood for almost a year and after my transplant I had to come to UCSF on Parnassus for labs every day for a number of weeks. Every morning after my labs I would go to Zazie because it offered a deep sense of community and familiarity. It was here that I ordered the Un, Deux, Trois and did not need to be asked because the staff knew what I was having before I even asked. They also cared. It was here that I saw the familiar faces that I had known and it is here that I know each server by name, including the chefs and dishwashers...community. Food and atmosphere that heals. Zazie is a neighborhood and city landmark.

In 2013 I had a hiking accident and lost my right leg and was in a wheelchair for 1 1/2 years. Where did I go four of seven evenings a week for dinner? Zazie. It was here that I would be brought to my table, served with compassion because everyone knew my name and my story. Not only did they serve me my meals but made sure I got home safely, even having a server now and then accompanying me to be sure I was safe or because they saw how tired I was from wheeling myself in my wheelchair and insisted in helping. Where else do you get this? Zazie is a community and city landmark.

I have also had celebrations at Zazie, my 50th birthday, 60th birthday 65th birthday, quaint New Year's Eve dinners and toasts, toasts to friends to celebrate their accomplishments, marriages anniversaries, births of their children. , a promotion, a brave change in career. All of us celebrating together within our Cole Valley neighborhood and community with the staff right along side of us. A place of bonding, of love of support...That is Zazie! A neighborhood and city landmark.

I watched Jennifer Bennett the present proprietor rise in the ranks of Zazie, knowing every job, interacting with all who come in the door from whatever position she held with grace and warmth. She is a national example of fair wages, healthcare and a pioneer in the food industry with all of these things. In fact Congress interviewed her to speak to her regarding this because of her example. Zazie is a city and national landmark.

I ask that you make Zazie a City of San Francisco Landmark to exemplify what this city stands for; pioneers, equality, justice and a living wage.

Richard Ciccarone

[REDACTED]
San Francisco, CA 94117
[REDACTED]

I have been a resident of San Francisco since 1991 and of Cole Valley since 2007. I will spare you the tales of the vanishing San Francisco and all the changes I've seen throughout the years, most of which have been heartbreaking to witness and a result of poor protections for residents and small businesses alike.

It is for the latter that I am writing today. I have been a patron of Zazie (located at 941 Cole Street) for years, as have thousands of others as witnessed by their tremendous success and long lines every day. But it is more than a successful restaurant. It is a place where people in our neighborhood come to talk and share experiences. It does not merely serve food, it serves a purpose. It is not simply a place to eat, it is a hub of our community.

The owner, Jennifer Bennett, has created a welcoming institution that should not only be protected, but serve as a proud beacon of why neighborhoods are the lifeblood of our city. For isn't it the work of the City to protect what makes it unique? Shouldn't we promote the diversity of experiences and history that give us all pride to call ourselves San Franciscans? I ask that you please give Zazie landmark status to help save this small part of what it is that makes our neighborhood, and our City, the envy of so many around the world.

Christine and Mark Fisher

[REDACTED]
San Francisco, CA 94117
[REDACTED]

We moved to San Francisco from New York in 2005, and Zazie is one of the main reasons we bought a house in Cole Valley and have stayed here ever since! Of course the food is amazing, and the atmosphere makes you feel like you have been transported to a quaint café in Paris. But most of all, we love that the staff always make us feel at home.

Zazie is our go-to place for all important events in our lives... birthdays, holidays, book club meetings, and visits from out of town friends and family. Our kids have grown up in your dining room, and they love to practice their French with your staff (they are students at the French American school and International High School). We even had our 25th wedding anniversary here, which was an evening we will always remember.

Zazie is a place that is so unique and special, it is impossible to replace. It is what makes Cole Valley the place we love to call home. Please share this with the city, and I hope you are successful in your Legacy status application.

Jennifer Gilroy

[REDACTED]
I am sending this email all the way from Colorado to let you know how the heart of Zazie has touched my life. I first learned about Zazie on NBC Nightly News years ago when they ran a story featuring your

small bistro and your unique way of respecting and treating your employees like the valued assets and family members that they are by providing full benefits to all of your employees with a small surcharge on each meal served. It was a heartwarming story and I vowed at that time were I ever to be in San Francisco, I would eat at Zazie!

A few years later, my boyfriend and I traveled from Denver to Sacramento to attend a friend's wedding. When I calculated that San Francisco wasn't that far away, I decided we should drive into the city for the day and eat at Zazie. We did just that and had the meal of our lives. The restaurant was every bit as warm, inviting, and comforting as it appeared in the news story. And the food was amazing! (Yes, I had that delicious pork chop featured on the NBC news story!) Our server was delightful (and explained the source of the bistro's name--we later purchased the video Zazie). The evening turned memorably romantic when my boyfriend asked if I wanted to spend the rest of my life with him.

It was such a wonderful experience and we will return to Zazie's whenever our life path takes us to San Francisco. I hope it will always be there to return to.

Jean Sumner
Cole Valley, San Francisco

I feel myself stymied on what to write. Do I write about how my sister and I have pictures of us through the years dining at Zazie every time she visits? Do I write about Sunday brunch on the patio and that first bite of a miracle pancake? Do I write about loving Monday nights because of all the adorable dogs? When I walk through the door of Zazie I feel a profound sense of neighborhood and belonging. Zazie treats employees very well, serves delicious food, and does so much to make Cole Valley a neighborhood in the true sense. It's the center of our neighborhood. The glue that holds us together. I go out to dinner because I can walk to Zazie. I wouldn't go to another restaurant if Zazie weren't there. I just wouldn't go out as much. I cannot fathom our neighborhood without Zazie. I hope this letter helps. Happy to speak to anyone in person (hopefully I can find more words).

Allison Wachtel & Byron Smiley

San Francisco, CA 94117

We have lived in the Haight area for over a decade. In that time we have visited Zazie too many times to count.

We bring everyone here because it's such a PERFECT representation of a small, family owned, extraordinary prepared food that also brings the neighborhood together as well.

I have my favorite servers over the years and request them, and see regulars all the time.

Friends, family and business associates are always impressed and want to return on their next trip to San Francisco.

Zazie's is part of San Francisco, more importantly it's an integral part of the Haight / Cole area.

Stars like Adele come regularly when in town.

They are also most deserving because of the benefits they have for their employees.

No tips, it's included and the staff is treated really well. They stay for years.

Make Zazie's a Legacy Business please!

Amy Poli

Born and Raised San Franciscan, Lifetime Cole Valley Resident

[REDACTED] SF CA 94117

I am a native of San Francisco and a Native of Cole Valley (I grew up at Stanyan and 17th). I have been going to Zazie as long as I can remember as the restaurant came in to the neighborhood when I was 5 years old. I have so many beautiful memories of Zazie. Eating dinner there with my Great Uncle, an SF state graduate and Marine corp vet, where he told me and my brother about his fighting in Korea. Celebrating my best friends Bridal Shower at Brunch, full of smiles and good laughs. Having dinner with my great aunt and grandmother the last time they ever visited San Francisco. Every great friend I have, I take there for a wonderful meal and feeling like I am home. I have celebrated several anniversaries and Bastille days there with my husband, who is French and loves going for a small taste of home. I most recently went there to celebrate after passing my French Language exam.

Zazie's is an anchor in Cole Valley, it is a true piece of my childhood, adolescence and adulthood. I have magnets on my fridge from a valentines day give away they did. I love that they are trying to make our wonderful neighborhood and city better with excellent food, good times, and pushing to be more modern with no tipping and paying their serves a good wage. It is more than just a great place to eat. It is as much a part of the city as the Golden Gate Bridge in my opinion.

Mae Umbriac

[REDACTED] 94114

Just wanted to send along my family's support for Zazie getting Legacy Status. I can't imagine a more worthy place being qualified for this honor.

I moved to the outskirts of Cole Valley in 2004. Since then I've been coming to Zazie for its consistently delicious food, cozy and comfortable atmosphere and amazing and friendly staff. We are always so taken care of...by Mario, Megan, Suhail, Aidan, and others - it feels like coming to see family.

We entertain at Zazie with local friends and those visiting from afar. I've been to Zazie on dates with my then-boyfriend, now-husband, and we have graduated to come as a foursome with our kids.

I've celebrated so many wonderful times at Zazie - from Kate's 30th birthday buy-out in 2005 to my repeated 29th birthday just last week. Zazie is an integral part of my family's San Francisco experience.

Zazie is a top notch staple in our little neighborhood, it is one of the pieces that makes my home my home.

I hope that you and Zazie are around for my kids 29th birthdays too!

Steve Heilig

[REDACTED]
San Francisco, CA 94117
[REDACTED]

I write to briefly state my support for Zazie restaurant's bid for San Francisco.

I have been a customer of Zazie since it opened. It is an institution in Cole Valley, really the most renowned and respected eating establishment in the neighborhood - as evidenced by the long waits for tables at many times. Visitors from out of town ask to return there each time they revisit our city. The staff and menu evolve slowly and are an integral part of the eatery's appeal, image, and endurance. In short, in these regards it is like a relative handful of veteran San Francisco restaurants, widely known with a large and loyal clientele who return regularly.

I will only add that the proprietor was extremely helpful in supporting those of us who designed and advocated for Healthy San Francisco, a much-needed healthcare coverage program which is itself now part of our city's legacy. She thus earned my lasting loyalty - I'd eat there even if the food were not so good. But fortunately it is always superb!

Ryan Wiederkehr

[REDACTED]
SF, CA 94117
[REDACTED]

I'm happy to be able to write this letter!

I've been coming to Zazie for over twenty years, as long as I've lived in San Francisco! It's a great neighborhood anchor, and potentially the best-known Cole Valley institution for people who don't live in Cole Valley or know it very well. Often times people who don't know where Cole Valley is will say "Ohhhhhhhh" when I tell them it's the neighborhood where Zazie is located.

I fully support the legacy status for Zazie. I'm sure I'm not alone here!

Good luck and thanks for everything over the past twenty two years.

Ilana Minkoff

[REDACTED] San Francisco, CA 94117

To whom it may concern, I'm writing to you today to explain the significance of Zazie Restaurant to me and it's importance to Cole Valley. Personally, I've lived in Cole Valley for nearly 20 years and had visited the neighborhood for far longer than that before deciding to move here. Zazie has always been a regular part of my existence and I cannot imagine this neighborhood without it. I've had birthday parties, celebrated many Mother's days and Father's days there, I've had gatherings of friends, meetings for work and for nonprofits I've worked with, I've met friends for brunch and gone on dates there. I've met neighbors as a result of Zazie's various theme nights and made great friends that started as neighbors and over many years and glasses of wine have become the best of friends as we all spent time together on the patio out back and on the streetside tables.

It truly is an anchor for our community, but it's also more than that, it is really a community-gathering place. When I sit outside in front for dinner, there has never once been an evening that I haven't known at least a handful of passers by, many of whom will sit down and join for an impromptu glass of wine under the heat lamps.

As a REALTOR in the neighborhood, I always point out how special that little restaurant is to our neighborhood and frequently pop in with clients to take a break from touring property. That alone makes them decide the Cole Valley way of life is what they want. I even

had my client appreciation party there this year with 25 of my clients, and many moved to Cole Valley and have now raised their kids and had family events there, as well.

I would highly recommend Zazie to get legacy status. If neighborhood restaurants that are an essential part of our communities get priced out and go away, then the neighborhood will lose it's special feel and that would be tragic.