



SAN FRANCISCO PLANNING DEPARTMENT

Landmark Designation Case Report

Hearing Date: September 5, 2018
Case No.: 2017-001773DES
Project Address: 524 Union Street (Paper Doll)
Zoning: NCD – North Beach Neighborhood Commercial
Block/Lot: 0103/009
Property Owner: 524 Union Street/Beverly Smucha
76 Brentwood Avenue
San Francisco, CA 94127
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PROPERTY DESCRIPTION & SURROUNDING LAND USE AND DEVELOPMENT

Located in the North Beach neighborhood, 524 Union Street (Paper Doll, subject property) was originally constructed in 1846 and reconstructed following the 1906 earthquake and fire. Alterations to the building were made in 1975-1978, including seismic strengthening, replacing the main corner entrance to the bar located at Union Street and Cadell Place with the current storefront windows, and moving the main entrance to its current location on Cadell Place.

524 Union is a mixed use commercial building. The two-story plus basement, wood framed building is clad in rustic redwood siding and features pilasters with simple capitals that break the facades into bays. It is capped by a dentil cornice and flat roof. The façade facing Union Street is two bays wide. The west bay has a pass-through opening and pedestrian entrance to the second floor. The east bay has fixed, wood sash windows at the basement level topped by wood storefront windows with a transom. The west bay of the second floor features two punched openings with flat wood surrounds filled with double-hung, wood sash windows. The east bay has a wood door with wood balconette. The first story of the Cadell Place façade features three similar storefront windows and a pair of wood doors that lead to the bar/restaurant. The second floor features four similar punched openings with flat wood surrounds filled with double-hung, wood sash windows. The middle portion of the building, likely a very early addition, is also two stories with the second story set back to create a roof deck. This first level of this facade features several windows and two doors that lead to the kitchen and rear dining room. The rear portion of the building, also likely a very early addition, is two stories and is accessed by a wood stair.

North Beach is a mixed commercial and residential neighborhood consisting predominantly of small retail shops and restaurants and flats and medium sized apartment buildings with portions rebuilt after the earthquake and fire. Union Street slopes gently uphill from Stockton Street to Grant Avenue and is

defined on both sides by two- to four-story apartment buildings with commercial buildings clustered at Stockton Street and Grant Avenue.

PROJECT DESCRIPTION

The case before the Historic Preservation Commission is the consideration of the initiation of a community sponsored landmark designation application for 524 Union Street (Paper Doll) as a San Francisco landmark under Article 10 of the Planning Code, Section 1004.1, and recommending the Board of Supervisors approve such designation.

ENVIRONMENTAL REVIEW STATUS

The Planning Department has determined that actions by regulatory agencies for protection of the environment (specifically in this case, landmark designation) are exempt from environmental review, pursuant to CEQA Guidelines Section 15308 (Class Eight - Categorical).

GENERAL PLAN POLICIES

The Urban Design Element of the San Francisco General Plan contains the following relevant objectives and policies:

- OBJECTIVE 2: Conservation of Resources that provide a sense of nature, continuity with the past, and freedom from overcrowding.
- POLICY 4: Preserve notable landmarks and areas of historic, architectural or aesthetic value, and promote the preservation of other buildings and features that provide continuity with past development.

Designating significant historic resources as local landmarks will further continuity with the past because the buildings will be preserved for the benefit of future generations. Landmark designation will require that the Planning Department and the Historic Preservation Commission review proposed work that may have an impact on character-defining features. Both entities will utilize the *Secretary of Interior's Standards for the Treatment of Historic Properties* in their review to ensure that only appropriate, compatible alterations are made.

SAN FRANCISCO PLANNING CODE SECTION 101.1 – GENERAL PLAN CONSISTENCY AND IMPLEMENTATION

Planning Code Section 101.1 – Eight Priority Policies establishes and requires review of permits for consistency with said policies. On balance, the proposed designation is consistent with the priority policies in that:

- a. The proposed designation will further Priority Policy No. 7, that landmarks and historic buildings be preserved. Landmark designation of 524 Union Street (Paper Doll) will help to preserve an important historical resource that is significant as one of the earliest lesbian bars associated with development of LGBTQ communities in San Francisco; and is also significant for its association with owner Dante Benedetti who became one of the people on the front lines in the fight for LGBTQ civil rights in San Francisco in the 1950s.

BACKGROUND / PREVIOUS ACTIONS

524 Union Street (Paper Doll) is currently listed as an A-Historic Resource building. The *Citywide Historic Context Statement for LGBTQ History in San Francisco*, by Donna Graves and Shayne E. Watson (Context Statement), identified the Paper Doll as potentially significant for its association with the development of LGBTQ communities in San Francisco.

The landmark designation nomination was submitted by the property owner, Beverly Smucha. A final draft of the report was submitted to the Department on June 14, 2018. Department staff conducted site visit on June 28, 2018.

OTHER ACTIONS REQUIRED

If the Historic Preservation Commission adopts a resolution to initiate designation of the subject property as an Article 10 landmark at its September 5, 2018 hearing and directs staff to finalize the landmark designation report, a second Historic Preservation Commission hearing will be scheduled for the Commission's recommendation of approval of the designation. At the second hearing, if the Historic Preservation Commission recommends approval of the designation, its recommendation will be sent by the Department to the Board of Supervisors. The nomination would then be considered at a future Board of Supervisors hearing for formal Article 10 landmark designation.

APPLICABLE PRESERVATION STANDARDS

ARTICLE 10

Section 1004 of the Planning Code authorizes the landmark designation of an individual structure or other feature or an integrated group of structures and features on a single lot or site, having special character or special historical, architectural or aesthetic interest or value, as a landmark. Section 1004.1 also outlines that landmark designation may be initiated by the Board of Supervisors or the Historic Preservation Commission and the initiation shall include findings in support. Section 1004.2 states that once initiated, the proposed designation is referred to the Historic Preservation Commission for a report and recommendation to the Board of Supervisors to approve, disapprove or modify the proposal.

Pursuant to Section 1004.3 of the Planning Code, if the Historic Preservation Commission approves the designation, a copy of the resolution of approval is transmitted to the Board of Supervisors and without referral to the Planning Commission. The Board of Supervisors shall hold a public hearing on the designation and may approve, modify or disapprove the designation.

In the case of the initiation of a historic district, the Historic Preservation Commission shall refer its recommendation to the Planning Commission pursuant to Section 1004.2(c). The Planning Commission shall have 45 days to provide review and comment on the proposed designation and address the consistency of the proposed designation with the General Plan, Section 101.1 priority policies, the City's Regional Housing Needs Allocation, and the Sustainable Communities Strategy for the Bay Area. These comments shall be sent to the Board of Supervisors in the form of a resolution.

Section 1004(b) requires that the designating ordinance approved by the Board of Supervisors shall include the location and boundaries of the landmark site, a description of the characteristics of the

landmark which justify its designation, and a description of the particular features that should be preserved.

Section 1004.4 states that if the Historic Preservation Commission disapproves the proposed designation, such action shall be final, except upon the filing of a valid appeal to the Board of Supervisors within 30 days.

ARTICLE 10 LANDMARK CRITERIA

The Historic Preservation Commission on February 4, 2009, by Resolution No. 001, adopted the National Register Criteria as its methodology for recommending landmark designation of historic resources. Under the National Register Criteria, the quality of significance in American history, architecture, archaeology, engineering, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, feeling, materials, workmanship, and association, and that are associated with events that have made a significant contribution to the broad patterns of our history; or that are associated with the lives of persons significant in our past; or that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or represent a significant and distinguishable entity whose components may lack individual distinction; or properties that have yielded, or may likely yield, information important in prehistory or history.

PUBLIC / NEIGHBORHOOD INPUT

There is no known public or neighborhood opposition to designation of 524 Union Street (Paper Doll) as an Article 10 landmark. The Department received one letter of support from the community. The Department will provide any public correspondence received after the submittal of this report in the Historic Preservation Commission's correspondence folder.

PROPERTY OWNER INPUT

Property owner Beverly Smucha is supportive of landmark designation.

STAFF ANALYSIS

The case report and following analysis was prepared by Department staff. The Department has determined that the subject property meets the requirements for Article 10 eligibility as an individual landmark. The justification for its inclusion is outlined below under the Significance and Integrity sections of this case report.

The subject property appears to meet two the Historic Preservation Commission's priorities for designation which are:

1. *The designation of underrepresented Landmark property types including landscapes*
There are currently only three landmark buildings associated with LGBTQ cultural heritage: Castro Camera and Harvey Milk Residence (573 Castro Street, LM #227); Twin Peaks Tavern (401

Castro Street, LM#264); and the Jose Theater/Names Project Building (2362 Market Street, LM #241).

2. *The designation of buildings of Modern design*
The subject property is not a Modern style building.
3. *The designation of buildings located in geographically underrepresented areas*
There are currently only three individual landmark buildings located in the nearby vicinity: Washington Square (LM #226); Old Spaghetti Factory (478 Green Street, LM #127); and St. Francis of Assisi Church (620 Vallejo Street, LM #5).
4. *The designation of properties with strong cultural or ethnic associations.*
The subject property has specific cultural associations with LGBTQ heritage.

SIGNIFICANCE

Significant events

Opened in 1949, the Paper Doll is significant as one of the earliest lesbian bars associated with the development of LGBTQ communities in San Francisco. The Paper Doll is located in North Beach, which became known as San Francisco's first bar-based LGBTQ Community. North Beach had an international, working-class feel, with a thriving Bohemian scene of artists and writers taking advantage of cheap rents. It was described as an exciting, vital neighborhood that was more accepting and tolerant of LGBTQ people. This atmosphere drew more queer men and women to the neighborhood, creating the city's first queer residential enclave and establishing the roots of San Francisco's LGBTQ communities. Bars were an important early gathering place for queer people. Bars in North Beach like the Paper Doll were able to create discrete spaces where LGBTQ people felt safe to congregate in public. The Paper Doll and these other bars provided the protection needed to establish and nurture the LGBTQ community.

The clientele of the Paper Doll were a mix of men and women, but it was mostly frequented by women because it was located away from the touristy Broadway Street. Bars that welcomed lesbians were few in number because most bars catered to white, gay men. The LGBTQ Context Statement notes that, "special consideration should be given to places associated with particularly underrepresented communities including people of color, lesbians, and people who identify as transgender or bisexual."

The Paper Doll was unique because it was one of the first restaurants catering to the queer community in San Francisco – if not the first – and because it provided a public alternative to nightclubs and bars. The Paper Doll operated through 1961. Because it was a restaurant, it was able to avoid policing by agencies such as the Alcoholic Beverage Control Board (ABC), because these agencies were more tolerant of bars with restaurants. Therefore it remained open for longer than most queer spaces.

Significant Persons

Dante Benedetti, as the owner of the Paper Doll, became one of the people on the front lines in the fight for LGBTQ civil rights in San Francisco in the late 1950s. Prior to 1955, serving alcohol to 'known homosexuals' was not illegal, although homosexual acts were still banned. Queer people could legally assemble in bars, but touching, nonnormative gender attire, or mannerisms that signified homosexual

status could be construed as an illegal act. A number of bars were closed based on charges related to homosexuality. This had a devastating effect on gay and lesbian bar owners.

Benedetti bought the Paper Doll in 1954. On August 20, 1956, the Department of Alcoholic Beverage Control filed an accusation against Benedetti and the Paper Doll, charging violations of keeping of a disorderly house, alleging disturbance of the neighborhood, injury to the public welfare and morals, and the keeping of a resort for sexual perverts. On May 16, 1957, the Department of Alcoholic Beverage Control revoked Benedetti's liquor license because it deemed that its continuance would be contrary to public welfare and morals. Although Benedetti would concede during the trial that the Paper Doll had a gay and lesbian clientele, an admission that made headlines in San Francisco newspapers, he claimed that he "never had any idea whatsoever that there was anything wrong with operating a gay bar." Benedetti would explain to anyone who asked, that he never made assumptions about the gender, or sexuality of his clientele at Paper Doll. Benedetti battled the Department of Alcoholic Beverage Control between 1956-1961 arguing that gays and lesbians had the right to assemble in bars and restaurants. In 1961, Benedetti sold his license to Don Farber, a journeyman baseball player who spent time with the Pacific Coast League's Oakland Oaks, who renamed the bar Cadell Place.

PERIOD OF SIGNIFICANCE

524 Union Street (Paper Doll) has a period of significance of 1949-1961, beginning with the year it opened and ending when Benedetti sold his liquor license.

INTEGRITY

As noted in the Context Statement, "very few sites important to LGBTQ history in San Francisco will express their historic associations solely through their physical fabric, so integrity of design, workmanship, and materials are not generally critical when evaluating a property. Instead, the important aspects of integrity for most LGBTQ resources are location, feeling, and association"

524 Union Street (Paper Doll) was altered circa 1975 to 1978. Moulton & Clark, Inc. served as architects of the alterations. The most substantial exterior change that occurred at this time was the corner entrance to the bar (see page 18 of the attached landmark nomination report) was removed and replaced with the current storefront windows. The main entrance to the bar was moved to Cadell Place where the wood double doors are currently located. Commercial entrances and storefronts are commonly reconfigured, so this does not detract from its integrity.

524 Union Street retains integrity of location and setting. The building in which the Paper Doll operated during the period of significance has not been moved and the surrounding neighborhood appears much the same as it did after reconstruction following the 1906 fire.

The interior of 524 Union Street retains integrity of design, materials and feeling. The interior especially relates to the feeling of a bar/restaurant, including the long bar and back bar prominently located on the west side of the front dining room, and the restaurant configuration consisting of a front and rear dining room separated by the kitchen and bathrooms.

524 Union Street retains association as it provides a direct link between Dante Benedetti and his battle with the Department of Alcoholic Beverage Control between 1956-1961 arguing that gays and lesbians had the right to assemble in bars and restaurants. The interior of 524 Union is sufficiently intact to convey that relationship.

CHARACTER-DEFINING FEATURES

Whenever a building, site, object, or landscape is under consideration for Article 10 landmark designation, the Historic Preservation Commission is required to identify character-defining features of the property. This is done to enable owners and the public to understand which elements are considered most important to preserve the historical and architectural character of the proposed landmark.

As described in the Landmark Designation Report, the following is a list of exterior character defining features of the Paper Doll:

The character-defining exterior features of the Paper Doll include the overall form, structure, height, massing, materials, and ornamentation of the house, carriage house and garden setting, specifically:

1. Exterior

- a. Two story height
- b. Low, boxy massing
- c. Flat roof
- d. Redwood channel rustic horizontal wood siding
- e. Regularly spaced punched window openings with simple, flat wood surrounds and wood sills
- f. Double-hung, wood sash windows at second floor
- g. Prominent corner siting at Union Street and Cadell Place
- h. Two entries and stair to second floor located on Cadell Place.

2. Interior

- a. A front dining room, an L-shaped rear dining room with raised area, and kitchen and bathrooms located between the front and rear dining rooms.
- b. Heavy timber support posts running north-south in both front dining room and back dining room
- c. Bar configuration and back bar with oak wood coolers located at the west wall of the front dining room
- d. Fireplace in rear dining room

INTERIOR LANDMARK DESIGNATION

According to Article 10, Section 1004(c) of the Planning Code, only those interiors that were historically publicly accessible are eligible for listing in Article 10. Article 10, Section 1004(c) of the Planning Code states,

(c) The property included in any such designation shall upon designation be subject to the controls and standards set forth in this Article 10. In addition, the said property shall be subject to the following further controls and standards if imposed by the designating ordinance:

- (1) For a publicly-owned landmark, review of proposed changes to significant interior architectural features.

- (2) For a privately-owned landmark, review of proposed changes requiring a permit to significant interior architectural features in those areas of the landmark that are or historically have been accessible to members of the public. The designating ordinance must clearly describe each significant interior architectural feature subject to this restriction.

As a bar and restaurant, the interior of 524 Union Street has been historically accessible to the public.

BOUNDARIES OF THE LANDMARK SITE

The boundaries of the landmark site encompass all of and are limited to Assessor's Parcel Block No. 0103, Lot No. 009.

PLANNING DEPARTMENT RECOMMENDATION

Based on the Department's analysis, 524 Union Street (Paper Doll) is individually eligible for Article 10 Landmark designation as it is associated with significant events and persons. The subject property is significant as one of the earliest lesbian bars associated with the development of LGBTQ communities in San Francisco. It is also significant for Dante Benedetti; as the owner of the Paper Doll he became one of the people on the front lines in the fight for LGBTQ civil rights in San Francisco in the late 1950s. Designation of 524 Union Street (Paper Doll) also appears to meet three of four of the Historic Preservation Commission's priorities for designation. Staff recommends approval of the proposed landmark designation of 524 Union Street (Paper Doll).

The Historic Preservation Commission may recommend approval, disapproval, or approval with modifications of the proposed designation of 524 Union Street (Paper Doll) as a San Francisco landmark under Article 10 of the Planning Code to the Board of Supervisors pursuant to Planning Code Section 1004.1. If the Historic Preservation Commission approves the designation, a copy of the motion of approval is transmitted to the Board of Supervisors, which holds a public hearing on the designation and may approve, modify or disapprove the designation (Section 1004.4). If the Historic Preservation Commission disapproves the proposed designation, such action shall be final, except upon the filing of a valid appeal to the Board of Supervisors within 30 days (Section 1004.5).

ATTACHMENTS

- A. Draft Landmark Designation Fact Sheet
- B. Draft Motion initiating designation
- C. Draft Ordinance
- D. Landmark Nomination
- E. Letter of Support



SAN FRANCISCO PLANNING DEPARTMENT

Landmark No. XXX Community-Sponsored Article 10 Landmark Designation

INITIATED BY THE HISTORIC PRESERVATION COMMISSION: XXX, X, 2018
APPROVED BY THE BOARD OF SUPERVISORS: XXX, X, 2018
SIGNED BY MAYOR: XXX, X, 2018

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<i>Historic Name:</i>	Paper Doll
<i>Address:</i>	524 Union Street
<i>Block/Lot:</i>	0103/009
<i>Zoning:</i>	NCD – North Beach Neighborhood Commercial
<i>Height & Bulk</i>	40-X

<i>Year Built:</i>	1908
<i>Architect:</i>	Unknown
<i>Applicant:</i>	Bev Smucha
<i>Prior Historic Studies:</i>	Identified in the LGBTQ Historic Context Statement for its association with the development of LGBTQ communities in San Francisco
<i>Prior HPC Actions:</i>	None

<i>Significance Criteria</i>	<ul style="list-style-type: none"> ▪ <u>Events</u>: Associated with events that have made a significant contribution to the broad patterns of our history. ▪ <u>Persons</u>: Associated with the lives of significant persons in our past.
<i>Statement of Significance:</i>	<p><i>Events: Associated with events that have made a significant contribution to the broad patterns of our history.</i></p> <p>According to the <i>Citywide Historic Context Statement for LGBTQ History in San Francisco</i>, the Paper Doll “was one of the earliest spaces in San Francisco that functioned as an informal community center where ‘gay, lesbian, and transgendered people could make friends, find lovers, get information, or plan activities.’”¹</p> <p>The Paper Doll is located in North Beach, which became known as San Francisco’s first bar-based LGBTQ Community. North Beach had an international, working-class feel, with a thriving Bohemian scene of artists and writers taking advantage of cheap rents. It was described as an exciting, vital neighborhood that was more accepting and tolerant of LGBTQ people. This atmosphere drew more queer men and women to the neighborhood, “creating the city’s first queer residential enclave and establishing the roots of San Francisco’s LGBTQ communities.”²</p> <p>Bar owners were able to create discrete spaces where LGBTQ people felt safe to congregate in public. These bars provided the protection needed to establish and nurture the LGBTQ community. Because any display or form of nonnormative sexuality was criminal forcing LGBTQ people to hide from the law, public spaces like the Paper Doll served as community centers for a disconnected and disparate population to coalesce.³</p> <p>Opened in 1949 by Tom Arbulich, the Paper Doll had a long bar with 30</p>

¹ Donna Graves and Shayne E. Watson, *Citywide Historic Context Statement for LGBTQ History in San Francisco*, March 2016, 78.

² *Ibid.*, p. 59.

³ *Ibid.*, 54-55

stools off to the left. Tables and booths were to the right. Two banquet rooms were located in the back that could seat over 100 people. It was decorated by members of the North Beach artists' community, with murals on the walls painted by Emmy Lou Packard, a friend of Diego Rivera and Frida Kahlo, and had a "collage window" designed by Rita Covelick.⁴ The murals and collage window are no longer extant.

Mona Sargent, who had previously opened three other lesbian nightclubs, served as the Paper Doll's hostess for the first few years that it was open and was responsible for making it into a gay bar. Clientele were a mix of men and women, but it was mostly frequented by women because it was located away from the touristy Broadway Street.⁵ Bars that welcomed women, as well as people of color, and those who identified as bisexual or transgender, were few in number as most bars catered to white, gay men.

The Paper Doll was unique because it was one of the first restaurants catering to the queer community in San Francisco – if not the first – and because it provided a public alternative to nightclubs and bars.⁶ The Paper Doll operated through 1961. Because it was a restaurant, it was able to avoid policing by agencies such as the Alcoholic Beverage Control Board (ABC), because these agencies were more tolerant of bars with restaurants.⁷ Therefore it remained open for longer than most queer spaces.

Persons: Associated with the lives of significant persons in our past.

Dante Benedetti, as the owner of the Paper Doll, became one of the people on the front lines in the fight for LBGQT civil rights in San Francisco in the 1950s. Benedetti was born in North Beach, attended Saint Ignatius High School, and was a three-sport letter winner in football, boxing and baseball at USF from 1937-1940. After college, he served in the Coast Guard and Marine Corps during World War II and then ran the New Pisa restaurant with his father after the war. Benedetti was well known for coaching and sponsoring Little League and American Legion teams in San Francisco. In 1962-1980 he served as USF's head baseball coach.

Benedetti bought the Paper Doll in 1954. During his ownership, Benedetti claimed that it was the most popular place in North Beach, serving steaks and roast beef for \$1.65 a dinner. The restaurant brought in all kinds of

⁴ Ibid., 76

⁵ Ibid., 78.

⁶ Ibid., 76.

⁷ Ibid., 78.

people and was filled with businessmen, artists, and Italians in the neighborhood. Benedetti noted, "I was doing a tremendous food business up there when they closed me down you know, how come there's just men in here? And they started to bring charges against me of what kind of place I was operating."⁸

Prior to 1955, "serving alcohol to 'known homosexuals' was not illegal – although homosexual acts were still banned. Queer people could legally assemble in bars, but touching, nonnormative gender attire, or mannerisms that signified homosexual status could be construed as an illegal act. In 1955 California's alcohol control legislation was changed with the creation of the ABC. In the same year the California Business and Professional code was amended to allow the ABC the authority to investigate "resorts for sexual perverts." The ABC began policing of queer bars, relying on entrapment and scare tactics. Undercover agents seduced patrons and police cars were parked outside bars as a deterrent. Bar owners reported that their bars were consistently harassed and monitored by undercover ABC officers looking for morals violations. A number of bars were closed based on charges related to homosexuality. This had a devastating effect on gay and lesbian bar owners.⁹

On August 20, 1956, the Department of Alcoholic Beverage Control filed an accusation against Benedetti and the Paper Doll, charging violations of keeping of a disorderly house, alleging disturbance of the neighborhood, injury to the public welfare and morals, and the keeping of a resort for sexual perverts.¹⁰

At the trial, state investigators testified that "indecent proposals were made to them by patrons of the Paper Doll."¹¹ On May 16, 1957, the Department of Alcoholic Beverage Control revoked Benedetti's liquor license because it deemed that its continuance would be contrary to public welfare and morals.

Although Benedetti would concede during the trial that the Paper Doll had a gay and lesbian clientele, an admission that made headlines in San

⁸ Dante Benedetti, interviewed by Nan Alamilla Boyd, July 10, 1992, *The Gay, Lesbian, Bisexual, Transgender Historical Society*.

⁹ Donna Graves and Shayne E. Watson, *Citywide Historic Context Statement for LGBTQ History in San Francisco*, March 2016, 114-116.

¹⁰ District Court of Appeal, First District, Division 2, California. Dante BENEDETTI, Petitioner and Appellant, v. DEPARTMENT OF ALCOHOLIC BEVERAGE CONTROL et al., Respondents. Civ. 19205. Decided: December 08, 1960. <https://caselaw.findlaw.com/ca-court-of-appeal/1811608.html>. Accessed June 25, 2018

¹¹ San Francisco Examiner, December 4, 1956.

	<p>Francisco newspapers, he claimed that he “never had any idea whatsoever that there was anything wrong with operating a gay bar”. Adding that “No one ever told me. It cleared the license, and I thought that’s all that was necessary.” Benedetti would explain to anyone who asked, that he never made assumptions about the gender, or sexuality of his clientele at Paper Doll saying, “Gay people are no different than a human – you know, a person that’s normal. You give a little acceptance to a normal person and he reacts to it. You know, and I think gay people did the same thing. That’s why they came to San Francisco.”¹²</p> <p>Benedetti battled the Department of Alcoholic Beverage Control between 1956-1961 arguing that gays and lesbians had the right to assemble in bars and restaurants. Benedetti describes years in the courts, saying “in those days, they had what you call a - a court within the Alcoholic Beverage Control Board. It has nothing to do with the civil court. And I fought it all through those, and then I went into the civil court. And the first civil court I went into, they denied me the right to go ahead and fight it any further than that. [..] It was expensive, but I just thought I was right. I wasn’t doing anything wrong.”¹³</p> <p>In 1961, Benedetti sold his license to Don Farber, a journeyman baseball player who spent time with the Pacific Coast League’s Oakland Oaks, who renamed the bar Cadell Place.</p>
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<p><i>Character-Defining Features</i></p>	<p>List of Character-Defining Features:</p> <p><i>Exterior</i></p> <ul style="list-style-type: none"> ▪ Two story height ▪ Low, boxy massing ▪ Flat roof ▪ Redwood channel rustic horizontal wood siding ▪ Regularly spaced punched window openings with simple, flat wood surrounds and wood sills ▪ Double-hung, wood sash windows at second floor
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¹² Dante Benedetti, interviewed by Nan Alamilla Boyd, July 10, 1992, The Gay, Lesbian, Bisexual, Transgender Historical Society.

¹³ Ibid.

	<ul style="list-style-type: none">▪ Prominent corner siting at Union Street and Cadell Place▪ Two entries and stair to second floor located on Cadell Place. <p><i>Interior</i></p> <ul style="list-style-type: none">▪ A front dining room and a rear dining room with raised area separated by kitchen and bathrooms▪ Heavy timber support posts running north-south in both front dining room and back dining room▪ Bar configuration and back bar with oak wood coolers located at the west wall of the front dining room▪ Fireplace in rear dining room
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Additional Photos



Primary façade facing Union Street, view west.



Secondary façade facing Cadell Place, view northwest.



Front dining room, view south.



Front dining room, view east. Note heavy timber framing at left.



Bar and back bar configuration located at the west wall of the front dining room, view southwest.



Corridor leading to kitchen and bathrooms between front dining room and rear dining room, view north.



Rear dining room, view north.

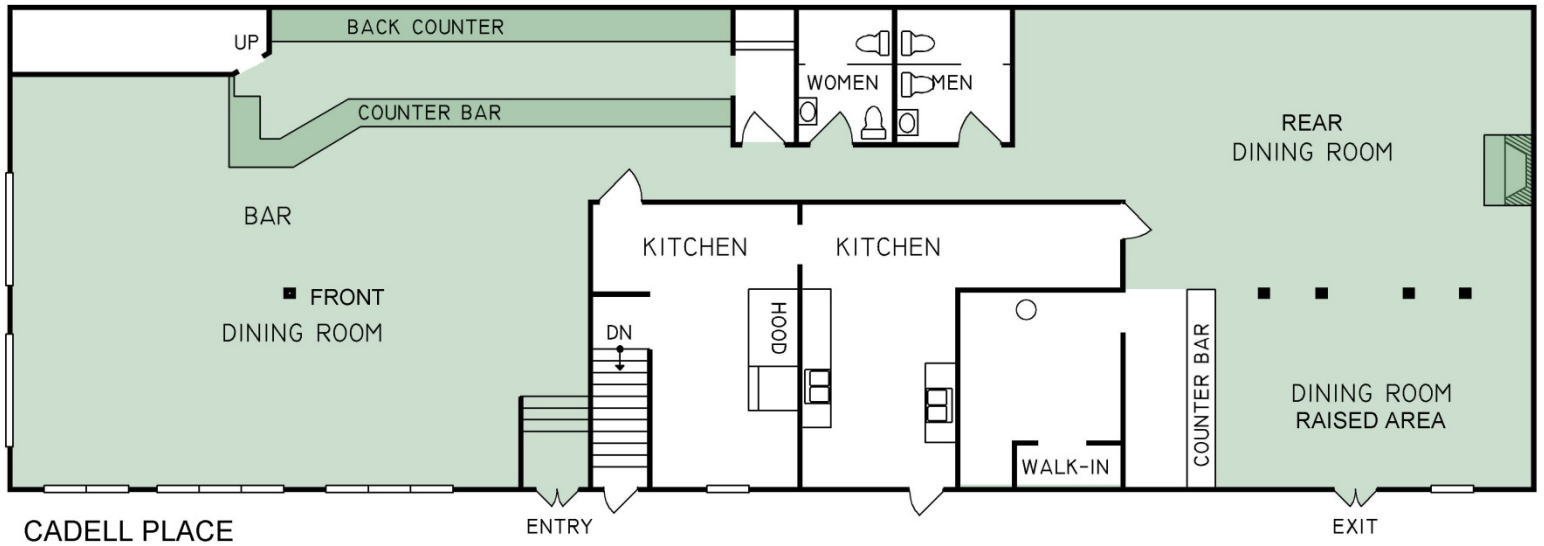


Detail of fireplace in rear dining room, view north.

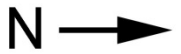


Raised area in rear dining room, view southeast. Not heavy timber framing at left and right.

Interior Character Defining Features



Shading represents character defining interior spaces and features.



Parcel Map



SUBJECT PROPERTY



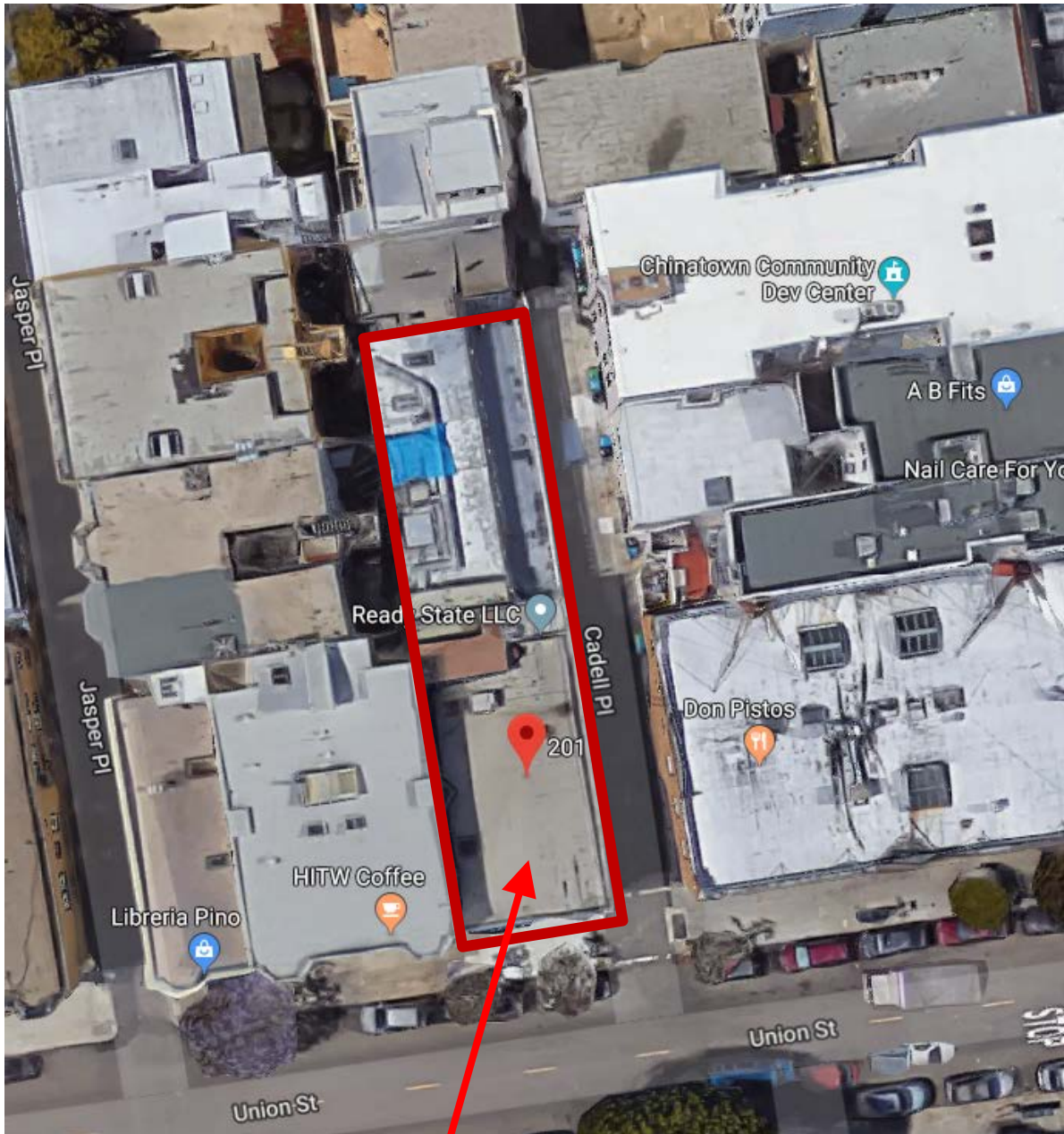
Zoning Map



SUBJECT PROPERTY



Aerial Photo

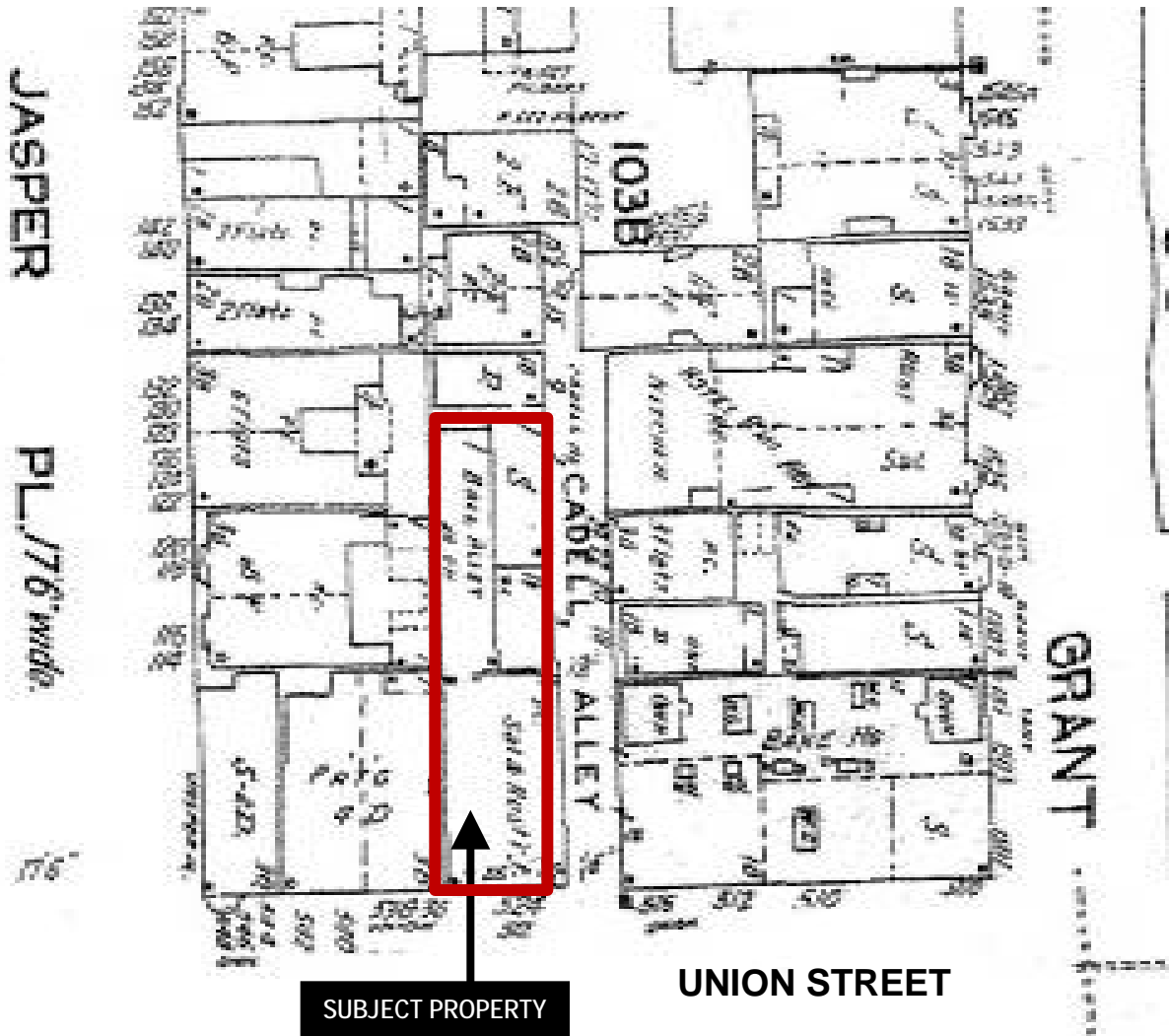


SUBJECT PROPERTY



Article 10 Landmark Designation
2017-001773DES
524 Union Street (Paper Doll)

Sanborn Map*



*The Sanborn Maps in San Francisco have not been updated since 1998, and this map may not accurately reflect existing conditions.



Article 10 Landmark Designation
2017-001773DES
524 Union Street (Paper Doll)

Site Photo



Article 10 Landmark Designation
2017-001773DES
524 Union Street (Paper Doll)



SAN FRANCISCO PLANNING DEPARTMENT

Historic Preservation Commission Resolution No. XXX

HEARING DATE: SEPTEMBER 5, 2018

Case No. 2017-001773DES
Project: 524 Union Street (aka Paper Doll)
Re: Initiate Article 10 Landmark Designation
Staff Contact: Shannon Ferguson (415) 575-9074
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RESOLUTION TO INITIATE DESIGNATION OF 524 UNION STREET (AKA PAPER DOLL), ASSESSOR'S PARCEL BLOCK NO. 0103, LOT NO. 009, AS AN ARTICLE 10 LANDMARK.

1. WHEREAS, a community-sponsored Landmark Designation Application for Article 10 Landmark Designation for 524 Union Street was submitted to the Planning Department by property owner Beverly Smucha; and
2. WHEREAS, Department Staff Shannon Ferguson, who meets the Secretary of Interior's Professional Qualification Standards, reviewed the Landmark Nomination for 524 Union Street for accuracy and conformance with the purposes and standards of Article 10; and
3. WHEREAS, the Historic Preservation Commission, at its regular meeting of September 5, 2018, reviewed Department staff's analysis of 524 Union Street's historical significance per Article 10 as part of the Landmark Designation Case Report dated September 5, 2018; and
4. WHEREAS, the Historic Preservation Commission finds that 524 Union Street nomination is in the form prescribed by the Historic Preservation Commission and contains supporting historic, architectural, and/or cultural documentation; and

THEREFORE BE IT RESOLVED, that the Historic Preservation Commission hereby initiates designation of 524 Union Street (aka Paper Doll), Assessor's Parcel Block No. 0103, Lot No. 009, as a Landmark pursuant to Article 10 of the Planning Code.

I hereby certify that the foregoing Resolution was adopted by the Historic Preservation Commission at its meeting on September 5, 2018.

Jonas P. Ionin
Commission Secretary

AYES:

NAYS:

ABSENT:

ADOPTED: September 5, 2018

1 [Planning Code - Landmark Designation - 524 Union Street (aka Paper Doll)]

2

3 **Ordinance amending the Planning Code to designate 524 Union Street (aka Paper Doll),**
4 **Assessor’s Parcel Block No. 0103, Lot No. 009, as a Landmark under Article 10 of the**
5 **Planning Code; affirming the Planning Department’s determination under the California**
6 **Environmental Quality Act; and making public necessity, convenience, and welfare**
7 **findings under Planning Code, Section 302, and findings of consistency with the**
8 **General Plan and the eight priority policies of Planning Code, Section 101.1.**

9 **NOTE:** **Unchanged Code text and uncodified text** are in plain Arial font.
10 **Additions to Codes** are in *single-underline italics Times New Roman font*.
11 **Deletions to Codes** are in ~~*strikethrough italics Times New Roman font*~~.
12 **Board amendment additions** are in double-underlined Arial font.
13 **Board amendment deletions** are in ~~strikethrough Arial font~~.
14 **Asterisks (* * * *)** indicate the omission of unchanged Code
15 subsections or parts of tables.

16 Be it ordained by the People of the City and County of San Francisco:

17 Section 1. Findings.

18 (a) CEQA and Land Use Findings.

19 (1) The Planning Department has determined that the proposed Planning Code
20 amendment is subject to a Categorical Exemption from the California Environmental Quality
21 Act (California Public Resources Code Sections 21000 et seq., "CEQA") pursuant to Section
22 15308 of the Guidelines for Implementation of the statute for actions by regulatory agencies
23 for protection of the environment (in this case, landmark designation). Said determination is
24 on file with the Clerk of the Board of Supervisors in File No. _____ and is
25 incorporated herein by reference. The Board of Supervisors affirms this determination.

1 (2) Pursuant to Planning Code Section 302, the Board of Supervisors finds that
2 the proposed landmark designation of 524 Union Street (aka Paper Doll), Assessor's Parcel
3 Block No. 0103, Lot No. 009 ("Paper Doll"), will serve the public necessity, convenience, and
4 welfare for the reasons set forth in Historic Preservation Commission Resolution No.
5 _____, recommending approval of the proposed designation, which is incorporated
6 herein by reference. Said resolution is on file with the Clerk of the Board of Supervisors in
7 File No. _____.

8 (3) The Board of Supervisors further finds that the proposed landmark
9 designation of the Paper Doll is consistent with the San Francisco General Plan and with
10 Planning Code Section 101.1(b) for the reasons set forth in Historic Preservation Commission
11 Resolution No. _____, recommending approval of the proposed designation, which is
12 incorporated herein by reference.

13 (b) General Findings.

14 (1) Pursuant to Section 4.135 of the Charter, the Historic Preservation
15 Commission has authority "to recommend approval, disapproval, or modification of landmark
16 designations and historic district designations under the Planning Code to the Board of
17 Supervisors."

18 (2) The Landmark Designation Fact Sheet was prepared by Planning
19 Department Preservation staff. All preparers meet the Secretary of the Interior's Professional
20 Qualification Standards for historic preservation program staff, as set forth in Code of Federal
21 Regulations Title 36, Part 61, Appendix A. Planning Department Preservation staff reviewed
22 the report for accuracy and conformance with the purposes and standards of Article 10 of the
23 Planning Code.

1 (3) The Historic Preservation Commission, at its regular meeting of September
2 5, 2018, reviewed staff's analysis of the historical significance of the Paper Doll pursuant to
3 Article 10 as part of the Landmark Designation Case Report dated September 5, 2018.

4 (4) On _____, the Historic Preservation Commission passed Resolution
5 No. _____, initiating designation of the Paper Doll as a San Francisco Landmark
6 pursuant to Section 1004.1 of the Planning Code. Said resolution is on file with the Clerk of
7 the Board of Supervisors in File No. _____ and is incorporated herein by reference.

8 (5) On _____, after holding a public hearing on the proposed
9 designation and having considered the specialized analyses prepared by Planning
10 Department Preservation staff and the Landmark Designation Fact Sheet, the Historic
11 Preservation Commission recommended approval of the proposed landmark designation of
12 the Paper Doll by Resolution No. _____. Said resolution is on file with the Clerk of the
13 Board in File No. _____.

14 (6) The Board of Supervisors hereby finds that the Paper Doll has a special
15 character and special historical, architectural, and aesthetic interest and value, and that its
16 designation as a Landmark will further the purposes of and conform to the standards set forth
17 in Article 10 of the Planning Code. In doing so, the Board hereby incorporates by reference
18 the findings of the Landmark Designation Report.

19
20 Section 2. Designation.

21 Pursuant to Section 1004 of the Planning Code, 524 Union Street (aka Paper Doll),
22 Assessor's Parcel Block No. 0103, Lot No. 009, is hereby designated as a San Francisco
23 Landmark under Article 10 of the Planning Code. Appendix A to Article 10 of the Planning
24 Code is hereby amended to include this property.

1 Section 3. Required Data.

2 (a) The description, location, and boundary of the Landmark site consists of the City
3 parcel located at 524 Union Street (aka Paper Doll), Assessor's Parcel Block No. 0103, Lot
4 No. 009, in San Francisco's North Beach neighborhood.

5 (b) The characteristics of the Landmark that justify its designation are described and
6 shown in the Landmark Designation Report and other supporting materials contained in
7 Planning Department Case Docket No. 2017-001773DES. In brief, the Paper Doll is eligible
8 for local designation as it is significant as one of the earliest bars associated with the
9 development of LGBTQ communities in San Francisco, and is also significant for its
10 association with owner Dante Benedetti, who was on the front lines in the fight for LBGTQ civil
11 rights in San Francisco in the 1950s.

12 (c) The particular features that shall be preserved, or replaced in-kind as determined
13 necessary, are those generally shown in photographs and described in the Landmark
14 Designation Report, which can be found in Planning Department Docket No. 2017-
15 001773DES, and which are incorporated in this designation by reference as though fully set
16 forth. Specifically, the following features shall be preserved or replaced in kind:

- 17 (1) The following character-defining exterior features: overall form, structure,
18 height, massing, materials, and architectural ornamentation, including
- 19 (A) Two story height;
 - 20 (B) Low, boxy massing;
 - 21 (C) Flat roof;
 - 22 (D) Redwood channel rustic horizontal wood siding;
 - 23 (E) Regularly spaced punched window openings with simple, flat wood
24 surrounds and wood sills;
 - 25 (F) Double-hung, wood sash windows at second floor;

1 (G) Prominent corner siting at Union Street and Cadell Place; and

2 (H) Two entries and stairways to second floor located on Cadell Place.

3 (2) The following character-defining interior features of the building, which are
4 associated with areas that have historically been accessible to the public, including

5 (A) A front dining room and a rear dining room with raised area
6 separated by kitchen and bathrooms;

7 (B) Heavy timber support posts running north-south in both front dining
8 room and back dining room;

9 (C) Bar configuration and back bar with oak wood coolers located at the
10 west wall of the front dining room; and

11 (D) Fireplace in rear dining room.

12
13 Section 4. Effective Date. This ordinance shall become effective 30 days after
14 enactment. Enactment occurs when the Mayor signs the ordinance, the Mayor returns the
15 ordinance unsigned or does not sign the ordinance within ten days of receiving it, or the Board
16 of Supervisors overrides the Mayor's veto of the ordinance.

17
18 APPROVED AS TO FORM:
19 DENNIS J. HERRERA, City Attorney

20 By:


21 VICTORIA WONG
22 Deputy City Attorney

23 n:\vegana\as2018\1800206\01300761.docx

**The Paper Doll
Restaurant & Bar**

524 Union Street, San Francisco, CA.





The Paper Doll at 524 Union Street

Overview

“The City’s first Gay restaurant” according to Bay Area Reporter founding publisher, Bob Ross.

The Paper Doll Club was a pre-Castro social institution of profound importance as a center of San Francisco Lesbian and Gay life¹ for over thirty years. With lineage dating back to the Barbary Coast era, 524 Union Street was an anchor for the converging communities of North Beach, a crossroads for those who would go on to become influential catalysts of San Francisco’s LGBTQ movements, and Women’s post-War cultural movements renowned worldwide. As a Restaurant, Bar, and Jazz venue, 524 Union Street’s extraordinary San Francisco history centered around Bohemian culture, civic action, resistance, innovation, feminism and Gay liberation as a location that uniquely bridged generations and movements.

The Paper Doll set the blueprint for greater acceptance of Gays and Lesbians, offering not just a refuge for a marginalized hidden community, but a model where people of all walks of life, and mixed sexuality intermingled; where for the span of a meal or a drink, the imposed closet of the era faded away for a predominantly LGBTQ clientele. The Paper Doll foreshadowed the ideals that personify values of an open San Francisco and functioned as a springboard for Gay and Lesbian entrepreneurs². As Grandmother to many of the most important LGBTQ bars, businesses and newspapers, it was one of the foundational sites where the LGBTQ’s key figures unified, built community, met life long friends, lovers, surrogate families, and found political allies, giving roots to political and social liberation movements which followed.



Construction and Occupant History

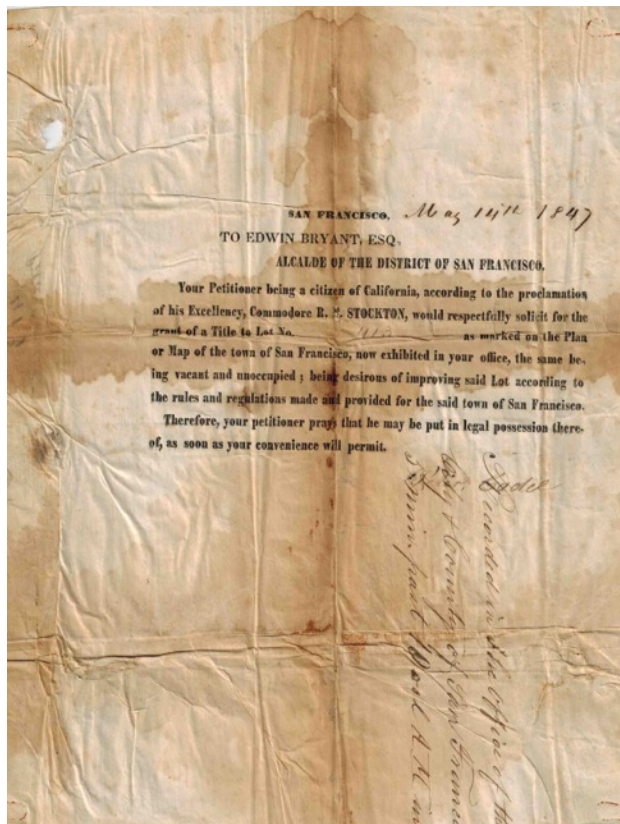
Construction:

Built circa 1846, Rebuilt 1906

Alterations: 1975-1978 Moulton & Clark, Inc. Architecture & Planning

Building Description:

524 Union Street; assessors Lot 009, Block 0103, (previously known as 512 Union Street, and several Cadell addresses), is a two story mixed use Commercial building with finished basement, with ground floor retail restaurant and bar space and rear and second floor offices; fronting on Union Street and Cadell Place; a private passageway and alley with windows and accesses on Union Street and extending along and on Cadell Place.



Original Deed, circa 1847

Located in the heart of North Beach, within the North Beach Triangle above Washington Square Park, along the Barbary Coast Trail, Peter Cadell (also known as Kadell, and Cadell), a German immigrant and pioneer who started the first commercial brewery in Sacramento, requested purchase of the land from the City on May 14, 1847³ to develop and reside on the property. In 1875 there was a brick house and undeveloped lot on Cadell and Union, which he sold.

FOR SALE--A NICE GOTHIC GOT-
 tage on Fifteenth street, west of Mar-
 Lot, in fine order; is neat and convenient, and has
 all the modern improvements; gas, bath, hot and
 cold water, abundance of flowers and shrubbery;
 contains seven rooms; lot, 25x125; will sell at a
 bargain; title perfect. Apply to J. H. JEN-
 NINGS, 410 Market street. Jan 9-76

IMHAUS & CO., 609 SACRAMENTO
 street, offer for sale:

Lot on Foll street, near Van Ness avenue, 22.11x120.....	\$3,000
Lot and two houses on Chestnut st., 35x10...	9,000
Lot on Mason st., near Chestnut, 45x103.9 ...	5,000
Lot cor. Jones and Pleasant streets, 23x75.	2,000
House and lot on Bryant, near Third street, No. 447, 24x30.....	6,000
House and lot on Mason street.....	2,200
Three houses on Mason street, 45x63.7.....	9,200
Brick house and lot on Cadell and Union, near Montgomery avenue, 30x137.5.....	12,000
House and lot, 1104 Taylor street, between Sacramento and Clay, 23x30, six rooms, with bath and garden.....	4,500
In Oakland, lot in Linden Tract, on Old Telegraph road, 53x115.....	

For sale advertisement San Francisco Chronicle, January 1875.

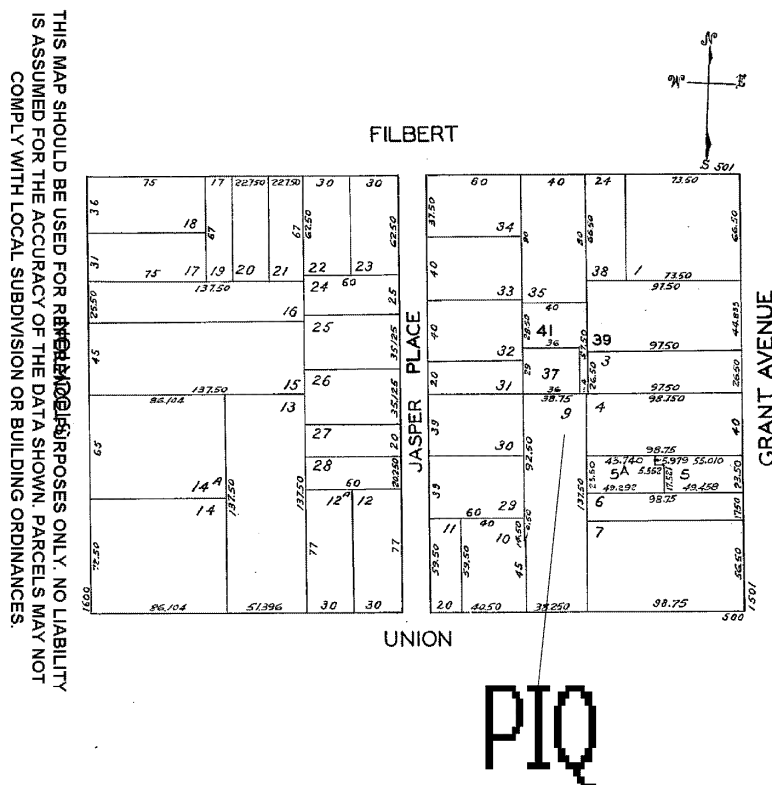
In 1878, a portion of 524 Union Street was leased to house the second location of the groundbreaking Golden Gate Kindergarten Association, inspired by visits from leading Suffragettes and founded by Female philanthropists, the public Hearst Free Kindergartens occupied the property to serve the Barbary Coast⁴.

In 1904-05 as indicated on the the Sanborn Map the property was occupied as a Saloon and Restaurant with a Bocci Ball Court.

Interior Description

The building was renovated and expanded in 1975 to 1978 by Moulton & Clark, Inc., Architecture & Planning. At the end of Cadell Place; a stairway led to the caretakers unit on the second floor; a walking deck with offices was constructed; two subterranean shops were constructed with a exterior public stairway, and the main entry to the restaurant and bar was removed and the secondary entry on Cadell Place became the main entry. In 1978, the restaurant and bar took over the use of the basement, and restored and extended the floor area of the bar over the stairway to the shops, and enclosed with a front window and returned it back to the original floor space with the second stage.

The configuration of the interior restaurant and bar has been preserved with two separate dining rooms, and the original long bar and other details. The windows in the dining room were enhanced during 1975 renovation with Victorian detail windows and stain glass over the front entry and in the back dining room. The back dining room provides the original brick fireplace; updated to gas, and wood paneling reclaimed from the original carriage house. The raised stage in the back dining room still has a trap door from the prohibition era or wine manufacturing. The windows on the second floor offices remain the same size and location.





Paper Doll signage, circa 1945, facing Union and upper Grant Ave, photographer unknown, OpenSFHistory Lee collection/wnp33.00983

Neighborhood Context - Bohemian North Beach

As a cultural institution, 524 Union Street was one of the most prominent locations that served North Beach's role as a Bohemian and intellectual nexus. As a mainstay of Queer culture before The Castro, North Beach's cheap attracted artists, the would-be artists, poets, and writers, while catering to the remnants of Barbary Coast bohemians, and the infancy of the Beat generation, prototype Hippiies, and other counterculture. An enclave formed alongside working class, waterfront laborers, and neighboring high society, including a Gay high society residing on Telegraph Hill, all within a colony of mostly accepting European Italian and Spanish immigrants. It was a place for outsiders and everyday San Franciscans alike. More importantly playing the role of a cultural stop gap, providing a place to go with a sense of humanity at a time when Lesbians and Gays could not readily identify themselves in public without fear of repercussions.

Historically, San Francisco has been a primary catalyst of change, and tolerance sparking national and worldwide discussions. As a precursor to a recognized community of Gays, Lesbians, Bisexual, Transgender the North Beach bars were the country clubs of the marginalized, where the social codes were created that shaped a cultural and political identity.

Once known as the Latin Quarter, the repeal of Prohibition made the North Beach area a bustling hub of activity and a huge draw for locals and tourists, while retaining the international feel of an old world village. Community historian Roberta Bobba said the cheap rents, the weather, and the bohemians, who were always “more accepting,” drew her to the neighborhood.⁵

Between 1933 and 1965, over twenty nightclubs, bars, and restaurants catering to gay, lesbian, and transgender people opened in North Beach⁶ at the base of Telegraph Hill. more men and women moved to the neighborhood, creating the city’s first queer residential enclave and establishing the roots of San Francisco’s LGBTQ communities. As North Beach resident Charlotte Coleman said “All the gays lived on Telegraph Hill.”⁷

Another community figurehead, Reba Hudson, who arrived in the neighborhood in the 1940s and stayed there for the rest of her life, said North Beach “was the most exciting, vital neighborhood in the City. But there was still the old Italians, the old Spaniards that settled in. Boy, you could smell the wine fermenting in the Spring. It was the absolute first working example of Democracy I’ve ever seen. It wasn’t lip service, everyone was living side by side.... no prejudice, no nothing, and [people] could embrace other people’s lifestyles. Truly European. [People] didn’t care if you were gay or not ... [People] just gravitated to [North Beach] and were accepted in [North Beach]. It was the only place they were accepted. North Beach has always had that reputation”. adding that “It didn’t matter if they were gay places or not, we all hung out around the same places. North Beach is just full of outlaws of one stripe or another, and there were just a lot of unconventional people. That’s why we all like it here. Everybody is just on their own personal merits”, “The bohemians” said Reba Hudson, “were always very tolerant of anyone and everyone.”⁸ and “It was long before the Beat kids arrived. A lot of intellectuals, not only writers and painters, and poets, just a lot of truly intellectuals. And a lot of the artists, and a lot of the political people. It was an interesting, marvelous neighborhood”.

Numerous famed bars of North Beach, like Mona’s, The Black Cat, Finnochio’s and the Beige Room, were gaining notoriety for a scene of LGBT identifying patrons, gender bending performances, eventually hosting early prototypes of Gay Parades with drag artists, and floats, traveling a single block. This was the public manifestation of a subculture for many.

The Paper Doll was one of the earliest Queer spaces in San Francisco that functioned as an informal community center, and social clubs, where Gay, Lesbian, and Transgendered people could make friends, find lovers, get information, or plan activities.⁹

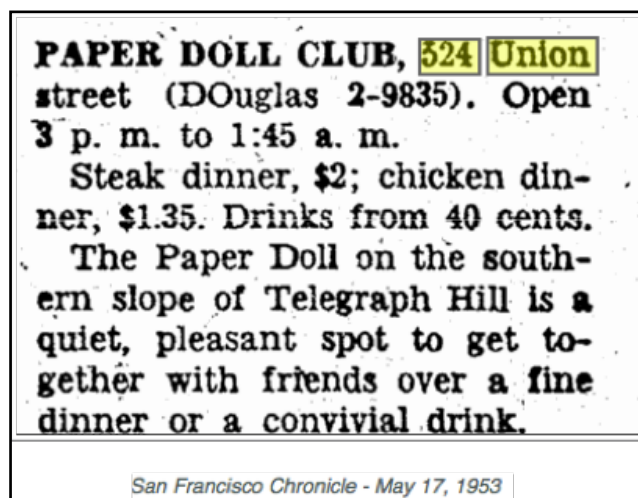
LGBTQ Historical Context and history of The Paper Doll

As a lost Queer space, the Paper Doll Club's forgotten history was brought back to light by historians, principally Author, Nan Alamilla Boyd (Wide Open Town), who described 524 Union Street as "a bit off the beaten path. It was far enough away from the commercial strip that it was much more of a cultural enclave. It was a Queer bar for Queer people first rather than a Queer bar for tourists first. Alongside the tourist culture were these more community based spaces like Paper Doll through which a cultural community evolved and eventually solidified. The Paper Doll was unique because it was one of the first restaurants catering to the Queer community in San Francisco—if not the first—and because it provided a public alternative to night-clubs and bars"¹⁰.

524 Union Street spanned generations of struggles and pride, offering rare continuity to the Gay Liberation era as it emerged, back to the Barbary Coast influenced era of bars closed long before their arrival to San Francisco. Where vital organizations such as Daughters of Bilitis, The Mattachine Society, Imperial Council, The Tavern Guild, gathered. Where the most important businesses owners and bar owners of San Francisco got their start. They all came out of the Paper Doll. Before the term Gay, and at a time when Lesbians and Homosexuals were associated with mental illness, and getting caught could land you in jail, the Paper Doll existed as a place primarily for camaraderie.

Offering multi-course dinners at egalitarian prices, the Paper Doll encouraged an environment where patronage of mixed sexualities and identities converged, playing a role in acceptance of LGBTQ people through demonstration.

Food with drink allowed the Paper Doll to strip away some of the phobias and stigmas connected to other Gay bars of the time. Even so the Paper Doll also became one of the unintentional front lines in the fight for LGBTQ civil rights, and a site of resistance. Listed on the Federal Bureau of Investigation's 1959 report of establishments patronized "exclusively" by "Homosexuals and sex deviates", and the Armed Forces Disciplinary Control Board's list of forbidden establishments as late as 1968, 524 Union Street was targeted by the State Board of Equalization under the California Department of Alcohol Beverage Control vice squad raids. The effects of the morality crusades by special Police commissions, and vigilantes against the vice, prostitution, and so called deviant behavior of the previous Barbary Coast era also persisted.



The famed Paper Doll Restaurant and Bar opened in 1944.

The Paper Doll's first manager and owner was Tom Arbulich, a longtime North Beach restaurateur and family of future San Francisco District 7 Supervisor, Sean Elsbernd. He owned the business until 1956 and acquired the property through an estate transaction, involving a court ordered guardianship sale of the 524 Union Street property.

The building itself, high profile on a corner, long and L shaped down Cadell Alley, offered discretion with several entrances. As customary of establishments serving Gays and Lesbians at the time, windows were obscured. The interior was composed of a long bar on the left and booths and tables on the right. There were two banquet rooms at the back that could seat over 100 people, with a dining room converted from an old interior bocce ball court, and the original prohibition trap doors still intact in a raised area used for additional dining, or live performances.



Film Still from "The Sniper", view of Cadell Place and Union Street

Bobba remembers going to the Paper Doll in 1946 saying it was a sailor bar at first, but was then taken over as a Woman's bar. By 1947, the Bon Vivant Mona Sargent, once dubbed "the Queen of Telegraph Hill", known for San Francisco's foundational Lesbian bar, Mona's 440 club (440 Broadway) in North Beach, recalled she "got a call from Tom Arbulich asking me to buy or be his partner". Shortly after selling her interest in the original Mona's 440 club, parting ways with partner Charlie Murray, she was recruited to work her magic at 524 Union Street. "I didn't like Charlie and promised myself, 'No more partners,' but I hadn't signed any contract" said Mona about her noncommittal affiliation.¹¹ "So I made over the Paper Doll on Union and took my name with me".

According to a former patron, “She just sort of turned it on as a gay bar. Everybody liked her.”¹² Sargent’s first bar, located just a block up the hill, at 451 Union had relocated after only two years, driven out by neighbors, and although Mona’s time at the The Paper Doll was equally as short lived, she redesigned the interior, and her clientele

followed her. A self-titled bohemian, Mona Sargent said “We’re not offended at how the other fellow lives”.



“She was straight, but she was really good.” remembered former waitress Charlotte Coleman. “If any police came in, she would do anything for you — she would stop them at the door and “You don’t touch my women”. She was really sweet, but also tough when it came to us. She wouldn’t let anybody bother anybody.”

Mona Sargent, "Queen of Telegraph Hill", jailed for a “disorderly house”, Courtesy San Francisco History Center, SFPL, 1937

Del Martin describes the original Mona’s as “really a tourist trap. They used to let us in for free because we were part of the attraction. We were part of the side show. That was about the only way you had of meeting anybody - would be to go to a bar”¹³

Phyllis Lyon recalls the radically important benefits of a place to go, noting the subtle benefits at a time when Women were expected to wear skirts in bars, saying “we got into pants as often as possible”, adding that “Because up in North Beach early on, Lesbians were part of the floor show, in a sense. They wanted you to ‘look at the Queer”. The Paper Doll was one bar that offered sanctuary from the tourism which had grown to include Grayline tour stops, that other establishments were attracting, providing a budding community an alternative where they could eat, talk, and gather.

MONA invites you to
Grand Opening of the
PAPER DOLL
Restaurant and Bar
SATURDAY EVENING, MAY 3rd
Designed and Decorated by the
BAY AREA ARTISTS GROUP
524 Union Street **between Stockton & Grant**

San Francisco Chronicle 1947

Mona advertised the grand opening opening; Designed and Decorated by the Bay Area Artists Group. The project was led by Emmy Lou Packard; also known as Betty Lou Packard (1914–1998) the Californian post-war artist was known for painting, printmaking and murals, and previously acted in the role of chief assistant to Diego

Rivera, and a confidante of Frida Kahlo, during Rivera’s Bay Area period creating WPA murals. The Paper Doll interior included a two dimensional window of vinyl cut outs depicting San Francisco landmarks, by utilizing a technique which Packard dubbed “edgelighting” using new colored plastic materials, two 4 x 6 x 1/4” sheets and concealed fluorescent tube lighting on the top and bottom, affixed side wall. A candy stripe canopy was suspended above the back bar, and celebrated abstract artist Robert McChesney created murals on the mirrors. Circus themed cut outs, in collage evoked Dadaist imagery, and Balinese shadow puppets. The local North Beach artist colony assisted, painting murals on the interior walls. Community historian Joseph St. Amand recalls the artist Rita Covelick, from the neighborhood’s creative colony, also designed “collage window.”¹⁴



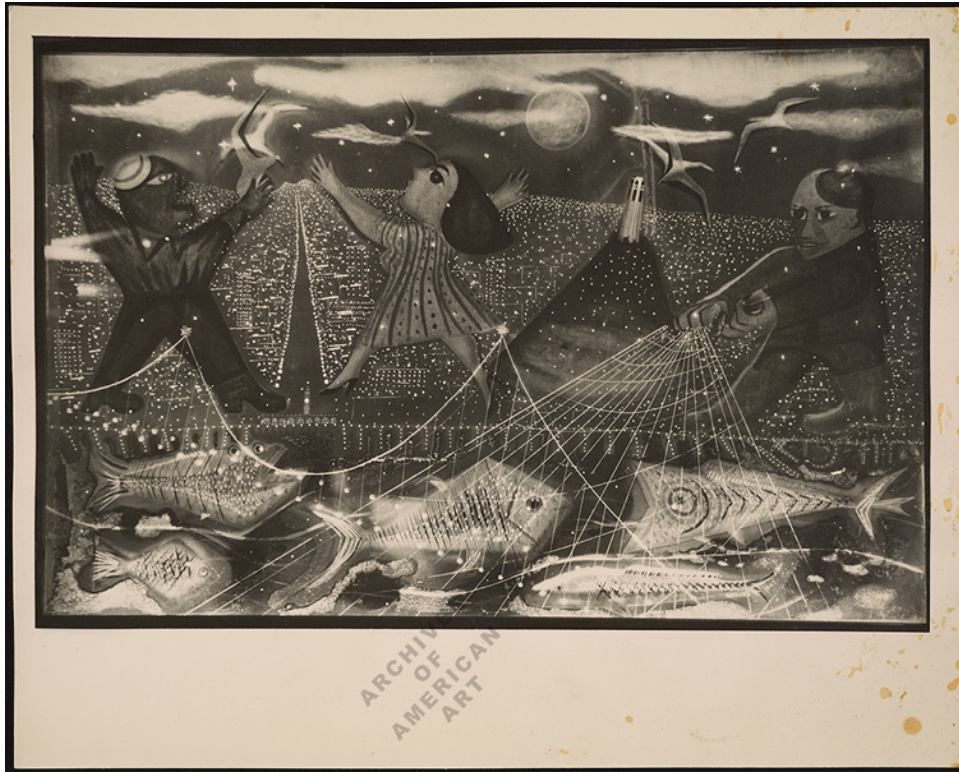
Frida Kahlo with Emmy Lou Packard



Here's the bar I decorated -
the "Paper Doll" - The window
is edge lighted plastic -

ABOVE: Artist photo documenting murals, Paper Doll, 1947, Smithsonian Archives of American Art, Mary Lou Packard: Paper Doll Club Murals Project.

LEFT: Hand written Emmy Lou Packard note.



Paper Doll Club Murals Project, Smithsonian Archives of American Art



Unusual for any restaurant, 524 Union Street contained an artist studio where WPA certified mixed media artists worked, right behind The Paper Doll, in close confines; a rare blend of Bohemianism with everyday people. Prior to establishing the famed Vesuvio Cafe, artist agent, and promoter of the Beatnik image, Henri Lenoir, used the Paper Doll as one of his makeshift galleries, capitalizing on a non-traditional curatorial setting to sell works of his Bay Area Artis Group roster. The backdrop was set for all walks of life to commingle in a uniquely San Francisco space.

ART WITH YOUR FOOD
Paintings of Spain and South America by Jose Ramis, until June 15. Twelve Adler Place.
Paintings by Melvin Fowler, through June. The Paper Doll, 524 Union street.

Paper Doll ad, San Francisco Chronicle, June 12, 1949



Back Dining Room, The Paper Doll, photo by Marshall Douglas, Opera & Concert, July 1947

Of Mona's opening party, Pat Healy said "Yeah. That was - that was The Big Night. The best food in San Francisco. And I'm sure if you talk to anybody, they would back me up on that. I haven't had a prime rib dinner since — Oh, the old prime rib" ¹⁵. Openly Lesbian actor Pat Bond said "When the Paper Doll was going full blast, they served great meals for about a buck--buck and a half--so you had a lot of straight people coming into the Paper Doll." ¹⁶

"I lived around the corner on Grant and ate there frequently" confirmed Dick Boyd, a North Beach bar owner, and historian that frequented the Lesbian clubs. "The food was excellent. You could get a steak with all the trimmings for \$1.65. I could even afford to tip at those prices." ¹⁷

Mona Sargent set the formula that would make the Paper Doll so renowned, with an identity that would last decades, but she quickly moved on to other projects, saying "These partners couldn't stand that I got all the attention, and I realized it was a big mistake. [...] I stayed [at the Paper Doll] about a year".

Susan Sontag, the celebrated social critic, activist and writer, recounted formative visits in her diaries; closing out the Paper Doll as a teenager, witnessing bad lounge performances, and "several attractive women who served drinks - all in men's clothes, as at Mona's"¹⁸.

The Paper Doll was mentioned in the 1948 version of "Where to Sin in San Francisco" by Lord & Shaw with the caption "very confusing". The 1955 book "Bohemian San Francisco" mentions "Another Queer place, which can't make up its mind whether it wants to be strictly pansy or strictly Lesbian is the Paper Doll." but contrasted with other bars hyped as "beehives of perversion", the Paper Doll was described as "a very dull joint at best". ¹⁹

Gay author, tattoo artist, and Kinsey Institute collaborator Samuel Steward cruised the Paper Doll noting in his journal, that by the early 1950's it was "so packed they were drinking outside on the steps." ²⁰ Bobba says women went to the Paper Doll for an elegant dinner.²¹ Gerald Fabian, who described the Paper Doll as mostly Lesbian, said it was always packed—"one of the places on the circuit that you went to." ²²

Longtime bar owner, and founding Tavern Guild member, Charlotte Coleman called the Paper Doll her "favorite bar forever...the best one ever happened...the number one place that we went every Friday and Saturday night. Many of my years I spent in that bar" saying it was "where we all met and grew up."²³ Coleman liked the Paper Doll because it was located away from the more touristy Broadway Street, explaining that "Women used to pick bars that were tucked away, quiet little areas and districts and what not, and the Paper Doll, at that time, was"²⁴. Roberta Bobba recalled that gay men sat at the bar and Lesbians squeezed into the large booths:

“The waitress would say, ‘Well ... can we seat two more people with you?’ So they’d sit down next to you. And then a little while later it’d get real busy and they’d stick in two more. So there you were, every time you went, you met some new people ... you got to know all the ladies in town”²⁵.

“I don’t think there was any class division. We didn’t even have that many places to go — and everybody went.” explained Charlotte Coleman.

“It was the typical sort of young white collar kind of people. Fuzzy sweater, plaid jacket” according to Joe “Baron” Nimidoff, “The places that had restaurants seemed to, you know, they had a different atmosphere”²⁶.

Reba Hudson reminisced that “it was exciting, we’d sit around shining our shoes, pressing our shirts, waiting for Friday nights. Lots of good times. People were open then”.²⁷

Dick Boyd offered context observing “the preponderance of bars were Lesbian. Why? Fewer doors were open through normal channels (work, clubs, organizations) for women to meet other women of a like mind.”²⁸

Radical Lesbian rights activist, Elaine Mikels, the founder of Conard House, San Francisco’s first halfway house, recalls in her memoir how the Paper Doll offered her refuge. She connected with an artist colony, found a job, met an older Gay man who took her in with lodging, and portrayed it as the first place she experienced mature heterosexual Women befriend younger Gay Males:

“Settling in San Francisco, Women similar to those I had met in Southern Italy. It was exciting to think that San Francisco would be offering the same colorful experiences that I had enjoyed during my travels. I returned to the Paper Doll dressed in my slacks, turtleneck polo shirt, and corduroy jacket, the Lesbian-identified costume that I had worn when I went to bars in Greenwich Village. Coming into this bar, (Paper Doll) I felt more at ease than I felt the first time at Mona’s in the Village two years ago, where I sat in the corner hugging a coke. The group here seem different, evenly divided between Lesbians, and Gay men, all appearing middle class in their dress and manner.” [...] “Dressed up in our best slacks and jackets and have dinner at the Paper Doll on Upper Grant Ave. The crowd was quite different from what I had experienced at Mona’s; they were middle class Lesbians and Gay men. Eva would order us martinis, a drink I have never had which became my favorite from then on. She would go to the juke box and play our favorite tune, one whose name escapes me but when I hear it now it brings back those lovely candlelight evenings that we spent together at the Paper Doll”.²⁹



LEFT: Elaine Mikels with mentor, from memoir

North Beach was drawing nationally known top entertainment talent, and as a super club, the Paper Doll Club was beloved by San Franciscans in the know. In 1949, the respected Ragtime revivalist Paul Curtis Lingle, believed to have backed Al Jolson in films “The Singing Fool”, and “Mammy”, held a residency as the Paper Doll house entertainment, where it’s said boasted that he performed for “All three sexes”³⁰. In the last Sixties, Ann Weldon, and her sister, recording artist, Maxine Weldon appeared regularly to standing room only crowds. Carmen McRae, a Grammy, and NAACP Image Award winner was also a headliner.

**PAPER
DOLL**

**MAXINE
WELDON**

WEDNESDAY THRU SUNDAY

•

FEATURING PRIME RIB
NIGHTLY

FROM 6 to 11

THE PAPER DOLL
524 UNION STREET
SAN FRANCISCO
421-5765

In 1952, the exterior and likeness of the interior of the Paper Doll Club was featured in the film noir cult classic, *The Sniper*, produced by Stanley Kramer (*High Noon*, *It's a Mad, Mad, World*, *Guess Who's coming to Dinner*).



Still Photos from The Sniper



At any given time, era and incarnation, the usual suspects of the North Beach art and poetry scene, a cross section of San Francisco's life, and someone visiting their first Gay bar.

Poet, Artist Weldon Kees might be performing ragtime or dining with shipping magnet and gubernatorial candidate Bill Roth, and his wife Jane Grab Horn, talking about publishing Jane Austen through their imprint Colt Press or the creation of the ACLU, Poet Thom Gunn might be pretending not to recognize closeted students, William Ball, founder of the American Conservatory Theater, might be discovering new talent, and the Ernst Tie Company might be creating their Fall line at a booth across from San Francisco Renaissance poet Jack Spicer.

By 1954, The Paper Doll was sold to the legendary owner of New Pisa, restaurateur Dante Benedetti, a native son of North Beach born in nearby Jasper Alley. Benedetti, a childhood friend of all the famous San Francisco baseball players, including Joe DiMaggio was a three sport letterman himself at USF, where he went on to coach baseball for \$1.00 a year. His life's passion was acting as a philanthropist of youth sports, and today his efforts are recognized by a foundation, and youth baseball tournament in his name. In 2006 after his passing, having touched so many lives, the San Francisco Giants honored him at AT&T Park.³¹ His family business was classic family style Italian restaurants.

Dante Benedetti and The Paper Doll's impact on LGBTQ civil rights

Dante Benedetti, the owner of 524 Union Street for over 20 years, was one of the first, if not the first merchant in San Francisco to openly and unapologetically declare he ran a business for homosexuals. Under his ownership, The Paper Doll would find itself on the front lines of a precursory fight for LGBTQ civil rights.

Dante was a veteran of the US Marines, and US Coast Guard during World War II, and upon returning home, he rejoined the family restaurant business, and began to purchase neighborhood properties. He wasn't a Bohemian, or associated with artist hangouts, but after a quick glance at the Paper Doll books, he took over the operation.
[24]

Rebba Hudson said "He was a hell of a guy, all the gay people worked for. Treated people very well. He also had a great sense of right or wrong, and his clientele from New Pisa went down there."

"It was the most popular place in North Beach" claimed Benedetti. "There was the Black Cat, and the Paper Doll. [...] And then I made a restaurant and you know, I put food in there, and by the time when they took my license from me, that was a really popular restaurant. You know, serving steaks and roast beef, all for \$1.65 dinner, you know. And I brought in all kinds of people. The place was packed all the time".

Dante's daughter Sandy Luna explains that "Those were the days when businessmen took three-hour lunches in North Beach. Our Restaurant was filled with those businessmen, artists and Italians in the neighborhood"³²

Of the interior, Dante recounted that "On the inside there was a big long bar, I'd say about 30 stools as you went into the left. And then on the ride side were tables and booths for food. And then you went through the corridor where there was a lady and men's room in the middle. And then in the back there was another room, like a banquet room. There was two banquet rooms, actually. They went on an L shape. It was jammed

at the time. All the time.” Appellate court records referred to photographs depicting the front bar “raised and the tops of the stools well below the level of the bar”³³.

The campaign of harassment against the bars on Broadway, resulted in a landmark 1951 ruling in favor of the Black Cat Cafe’s defense of serving an increasingly Gay clientele. The courts had previously declared that absent “illegal or immoral conduct,” Gays were entitled to gather in public places — the first time this right had been affirmed in California, but the Black Cat Cafe hearings in Stoumen vs. Reilly opened the door to a new set of policing strategies — in particular, the use of undercover police

The Paper Doll Loses License

Examiner Capitol Bureau
SACRAMENTO, March
16.—The State Department
of Alcoholic Beverage Control today closed a long-standing case by notifying a San Francisco liquor licensee that he is out of business. **MAR 17 1961**

Dante Benedetti, owner of the Paper Doll, 524 Union St., was informed his license had been revoked for running a disorderly house, which became a resort for sexual perverts. He had fought the case for five years.

Owner Says Paper Doll 'Gay' Joint

A former University of San Francisco football player who owns the Paper Doll Club, 524 Union street, was quoted yesterday as saying his place is patronized exclusively by homosexuals.

The development came at the opening session of a Department of Alcoholic Beverage Control hearing to decide whether the tavern's liquor license should be revoked. An accusation charges the Paper Doll is a rendezvous for homosexuals and a “disorderly establishment.”

Ronald K. Harris, 28, an undercover liquor officer testified Dante Benedetti, 38, owner of the Paper Doll and a guard on the USF football team from 1936 to 1940, told him the club catered to homosexuals whom he called a “gay” clientele.

The hearing was continued at the end of yesterday's session and will be scheduled.

It is one of four attempts to revoke liquor licenses of San Francisco taverns on grounds they are hangouts for homosexuals.

Other taverns are the Black Cat, at 710 Montgomery street; the Copper Lantern, 1335 Grant avenue; and the Cross Roads, 109 Steuart street.

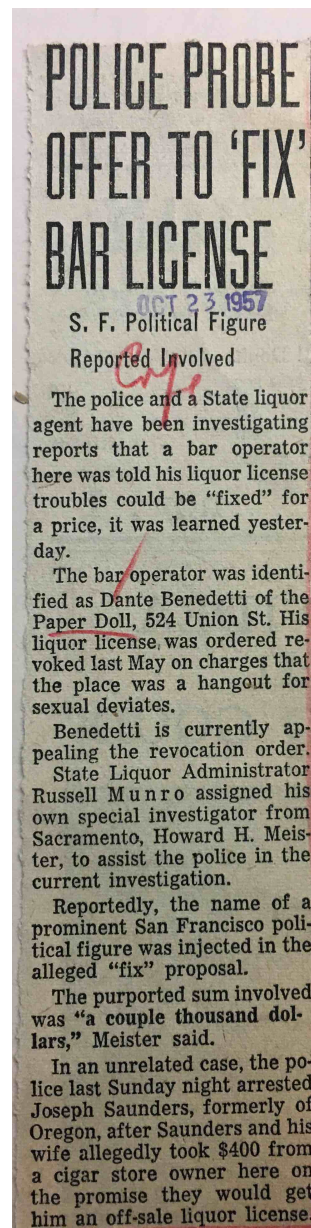
Only the charges against the Black Cat have been heard.

to entrap patrons, and provided language that “immoral” behavior was still grounds for legal action against LGBTQ bars. In 1955 the California State Assembly passed a law authorizing powers to ABC to close any “resort [for] sexual perverts”. The legislation was challenged but eventually resulted in the permanent closure of The Black Cat Club and put venues like The Paper Doll at increased risk.

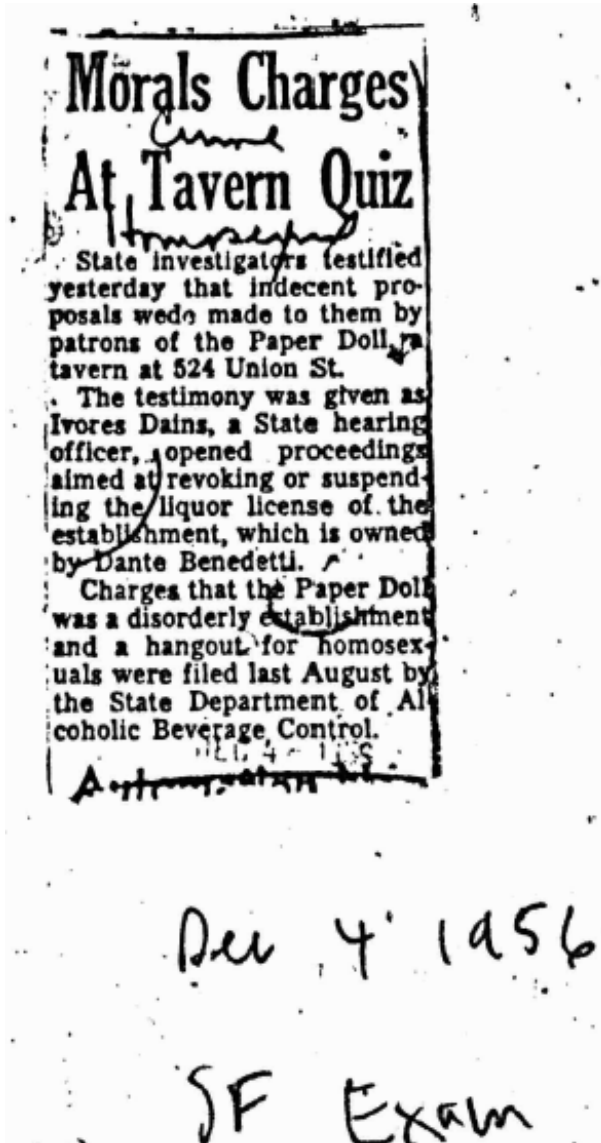
Rikki Streicher, a founding board member of The Tavern Guild, recounted one story: “At the Paper Doll where I lived, I lived above it, [in the caretakers unit] and was a cocktail waitress in it. One night they got word that they were going to raid the place, because they used to raid places at the drop of a hat. So I told everybody, we were going to be raided, so if they wanted to go home and whatnot - Well I was the only one left.”³⁴

Pat Healy experienced raids at various bars, throughout the 50’s saying “Well, ostensibly it was a vagrant check. But it was a way of harassing Gay people. They could hold them for 72 hours, and then they had to turn ‘em loose. [...] I don’t know what they did with vagrants in those days, run ‘em out of town or something, but it was - they had to verify your employment with your employer. Well, that was horrifying, humiliating thing and probably would cost you your job”.³⁵

Said Dante, “I was doing a tremendous food business up there when they closed me down, you know “How come there’s just men in here?”. And they started to bring charges against me, of what kind of place I was operating. So, it was very successful when they closed me down”.³⁶



Keeping a dress code, and a formal Maitre D', Benedetti proudly insisted he ran a clean house, describing "two girls on the door. I had one girl on the door that was good...Her name was Dotty" On Dotty, Reba Hudson said "She was not a real nice person. [...] Boy, I mean she did keep things in control [...] She was real overbearing, she was perfect for her job, She loved her job". Dante adds that "She was about 40 years old and she was married. She was a tough lady [...] And she could spot 'em and she'd keep trouble out before it started". [...] "She knew how to handle people, all different kind of people. She was the best I ever had. And she was the one that kept peace on the floor". Dotty's sister Linda was also a Paper Doll cocktail waitress. ³⁷



By 1956 Bar raids and harassment resulted in Liquor license suspensions for the Paper Doll Club, alongside the raids that shut down the famed Black Cat Club, including

Ethel's, Crossroads, Copper Lantern plus a full license revocation at Miss Smith's Tea Room.³⁸ Accusations made during undercover stings on August 20, 1956, in a packed house of 175 patrons designated the bars as disorderly houses and hangouts for sexual deviants. There were subsequent hearings on December 3, 1956, April 10 and 11, 1957 and February 15, 1957 and appeals in 1960.

One patron, Vaughn [last name unknown] explained the gossip around the sting at the Paper Doll: "Well, Leo Whitney, Leo was a bartender at the Paper Doll. His wife was the hostess. He was a little guy; he would camp and carry on, and he was pawing someone's arm or something...they arrested him for it".³⁹

Benedetti claimed he "never had any idea whatsoever that there was anything wrong with operating a Gay bar". Adding that "No one ever told me. It cleared the license, and I thought that's all that was necessary". Benedetti would explain to anyone who asked, that he never made assumptions about gender, or sexuality of his clientele at Paper Doll saying "Gay people are no different than a human — you know, a person that's normal. You show a little acceptance to a normal person and he reacts to it. You know, and I think Gay people did the same thing. That's why they came to San Francisco. They never arrested them. They never, you know, beat 'em up" [...] "That means employment, that means a lot of things. You earn a living".⁴⁰

Benedetti, who wasn't very big on accounting, and was known to carry large rolls of cash for paying bills to beer suppliers, and meat purveyors ⁴¹, refused to speculate on the possibility he had inadvertently reneged on agreements made by previous owner Arbulich during the time of the "Gayola" scandals where local authorities were found to be extorting Gay bars. Dante still preferred to believe the shut down had more to do with not following unspoken rules for keeping Gay bars open, perhaps hoping to downplay the prejudices themselves out of embarrassment for having witnessed such intolerance. Mona Sargent's bars were never raided, for example, as she proudly stated the police "knew me. I'd lived on [Telegraph] Hill before that [...] and just knew cops".⁴²

In reaction, bars began self policing. One patron, Joe Nimidoff, remembers making a sexual joke that got him bounced from the Paper Doll, and "never allowed in there again", illustrating how tense the climate was. He added that "[they] said there were too many liquor licenses issued in San Francisco, and they were trying to cancel some of them [...] just listening for any kind of information that would give them grounds to revoke a license". ⁴³ As Dante proudly stated: "They had no other evidence whatsoever. It'd be — they had a testimony of an inspector saying that one guy was groping the other guy, but nobody ever made an arrest in the place. There'd never been an arrest in the Paper Doll".⁴⁴

Regarding the Paper Doll losing its license, Reba Hudson says "They had something like 28 or 29 counts against him, believe it or not. And I say, they came in there with cameras and everything. Well, that was the most openly Gay place." [...] "For Christ sakes, Dante was born and raised in North Beach [...] He's probably the stablest guy in this whole world. He's also a man of great integrity and of great honor and he didn't think he was doing anything that wrong. And that's why he fought it all the way to the Supreme Court. [...] I really respected him for that...He was as straightest Italian in this Beach. But he's a hell of a guy... He just became a [scape] goat, you know, they needed a goat at the time. And this being, you know, flagrant at that time, or considered so at that time, you know. He became the goat."⁴⁵

After being cited for running a unclean house, with deviant behavior, Benedetti battled the Department of Alcoholic Beverage Control between 1956-1961 arguing that Lesbians and Gays had the right to assemble in bars and restaurants.

Pioneering activist Del Martin explained “they were being constantly raided, you never knew when the paddy wagon was going to show up, officers come in and load you all in, and the charges were absurd like visiting a house of ill repute.”⁴⁶ Martin who had begun to organize and educate around that time remembers “That was the beginning of some knowledge of the rights that we had, and most Gays initially didn’t understand it. That it wasn’t against the law to be Gay, that certain displays and acts were”.⁴⁷

Benedetti spent years and countless expenses battling to find due process, recounting that “in those days, they had what you call a - a court within the Alcoholic Beverage Control Board. It has nothing to do with the civil court. And I fought it all through those, and then I went into the civil court. And the first civil court I went into, they denied me the right to go ahead and fight it any further than that”. [...] “It was expensive, but I just thought I was right. I wasn’t doing anything wrong”.

Although Benedetti openly admitted The Paper Doll had a Gay and Lesbian patronage, an admission that made headlines in San Francisco newspapers, Dante proudly stated “Nobody ever made an arrest in the place.” [...] “In fact, in my remarks in the transcripts, is “Well, if you’re going to take away the Paper Doll, which is run better than the New Pisa”, I said “you might as well take New Pisa too”, putting his families business opened in 1919, on the line. Ultimately the threat against his family business forced his hand.⁴⁸

Don Farber who eventually took over the business alleviates any ambiguity. “Dante wouldn’t pay off” he explained. “He didn’t think he was doing anything wrong even though he knew it was a different type of business. Where he had sisters, and ex Baseball players at New Pisa, a big family thing, this was the complete opposite”.

The original Paper Doll remained in operation through 1961. Charlotte Coleman said LGBTQ places such as the Paper Doll stayed open longer than most spaces because they doubled as restaurants, and according to Coleman policing agencies were normally more tolerant of bars with restaurants.⁴⁹

Farber recalled that “Dante had a legion of police officers who he fed in the back room on the meat block. They’d tell him “this guy’s coming, be careful”, but that one police sergeant in particular targeted the Paper Doll routinely. Farber added, “To keep the business going, Dante tried selling Near Beer, practically giving steaks away. Dante, he gave everything away. He was a kind man”.



San Francisco POLICE

OFFICIAL PUBLICATION SAN FRANCISCO POLICE OFFICERS' ASSOCIATION

VOLUME 4 — NUMBER 7

SEPTEMBER, 1960

R. I. P.



DINE OUT WITH YOUR FAMILY AT THE
NEW PISA RESTAURANT

1268 Grant Avenue Telephone: DOuglas 2-4726

Dante Benedetti, Proprietor

Everyone Enjoys Our

SPECIAL STEAK DINNERS

at the

PAPER DOLL RESTAURANT

524 Union Street Telephone: DOuglas 2-9835



San Francisco POLICE

OFFICIAL PUBLICATION SAN FRANCISCO POLICE OFFICERS' ASSOCIATION

VOLUME 5 — NUMBER 2

MARCH - APRIL, 1961



DINE OUT WITH YOUR FAMILY AT THE
New Pisa Restaurant

1268 Grant Avenue Telephone: DOuglas 2-4726

Dante Benedetti, Proprietor

Everyone Enjoys Our

SPECIAL STEAK DINNERS

at the

Paper Doll Restaurant

524 Union Street Telephone: DOuglas 2-9835

TOP LEFT: San Francisco Police Newsletter, Paper Doll advertising, 1960

TOP RIGHT: San Francisco Police Newsletter, Paper Doll Advertising, 1961

At the same time, The Paper Doll Restaurant advertised dinners in the San Francisco Official Police Association Publications from 1959-63.



Dante at New Pisa

“It was important for me.” Dante would say about the Paper Doll episodes. “Not for anything else. Just for my own conscience.” he’d say, “I still to this day — I don’t think there was anything wrong. No way”.⁵⁰



AP / Ben Margot, File

The California Department of Alcohol Beverage Control gave Dante a chance to sell The Paper Doll to Don Farber in 1961. Farber had been a journeyman pro ballplayer with Pacific Coast League teams like the Oakland Oaks, and the Solons in Sacramento where he made a connection with a "remote friend" within the agency who proved helpful. Farber recalled "The only stipulation was I had to change the name" to satisfy the ABC, saying "from the time I took over to the time I left, it was the same people working there. Same cooks, same employees". The Paper Doll remained renamed as Cadell Place.

"So when my playing days were over, Dante asked me if I wanted to learn the business" Farber explained, "He was tickled to death to get out of there".



"One day I went into work and everything was gone", according to Farber, elaborating on how Dante had "60, 70 counts against him, he had the best attorneys, and got it down to the 1. He had the best attorneys, they got him on just the one count".

"When I first started", said Farber, "it was during a holiday, when Dante was worried the police were coming. I'd never seen anything like it, they were sardines in there." but despite ongoing popularity "Dante distanced himself when things got sticky. After it opened for the day, Dante never spent much time in there."

"When it opened up, it was a straight crowd that came in. Then it was kind of like an Etch o' Sketch to a different crowd", Farber said, adding "Guys would come in Brooks Brothers suits one day, then come back in on Friday in leather".

The Paper Doll was doing 280 dinners a day, and Farber immersed himself in the business, working side hours learning the ropes at other classic San Francisco establishments including Fisherman's Grotto #9. At the Paper Doll, he recalls a Chinese cook teaching him how to butcher meat, and teaching him recipes for the house made salad dressings.



“There was never any trouble” to Farber’s memory. “The booths were nothing spectacular, nor the plumping” he said, but for what had become a predominantly Male group that visited the newly named Cadell Place, he recognizes in retrospect “the infancy of it all, before the bathhouses, the parade, there weren’t many other places to go”. Like Benedetti, Farber was a family man, and in his case, he grew tired of the grind. He turned his focus to another business in South San Francisco’s Golden Gate produce terminal, at the site of television production for The Green Grocer. Farber would eventually work in racetrack management services for the DeBartolo family, noted for their high profile ownership of the San Francisco 49’ers NFL football team.

LEFT: Cadell Place neon signage visible, Union Street looking towards Columbus. (OpenSFhistory/wnp25/4762)

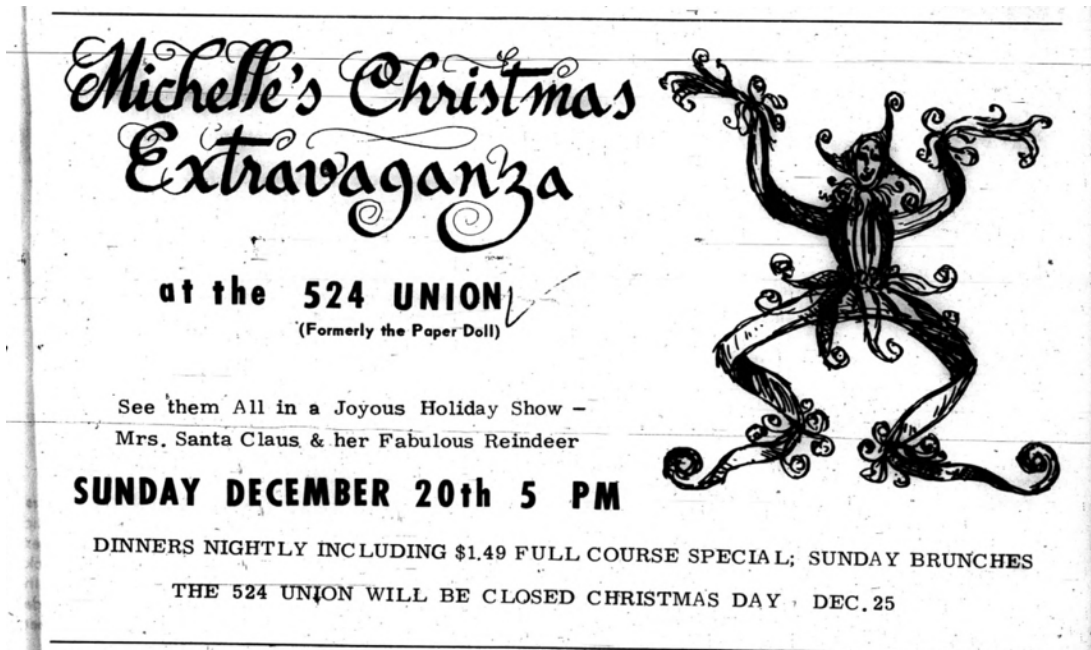
Still essentially the Paper Doll, rebranded with chef/operator Bob Ross, as the 524 Club, and for a short period Noah’s Ark in 1964-65, patrons like Jim Ivory confirm a more male clientele and remembers learning how to disco “by watching the go-go boys”.

Ross proudly recounted that “People would line up all the way down the block and get in for 15 cent brunch”, wait listing for a bare bones breakfast. “The bar would take in between 11:00 and 2:30, almost \$2,000. Now in those days, that’s a lot of money, because the drinks were all under a dollar” remembered Ross, citing brunches as their most profitable day⁵¹. Write ups at the time still described a place where you could take out of town guests for abalone and a “quiet dining room that was ideal for a conversation that kept apace for a couple of hours over wine and coffee”⁵².

On special Sundays, the Polk Street Queer boutique Town Squire used The 524 Club to stage flamboyant fashion shows, featuring “well known young men as models”, with running commentary hosted by celebrated Drag Queen Michelle. The Mattachine

Society, one of the first Gay rights organizations, who had previously included The Paper Doll on their bar map, sponsored a Sunday stop for the book promotion of "Mr. Madame" Ken Marlowe's unprecedented tell-all book.

524 Club continued a long tradition at the site, of advertising holiday dinners for Thanksgiving, with free turkey door prizes, and Christmas events highlighted by the Tavern Guild's slide shows narrated by Michelle which gave the community a place to gather amongst other strays and find an adopted family, at a time when many LGBTQ were estranged from their families.



Michelle's Christmas Extravaganza

at the **524 UNION**
(Formerly the Paper Doll)


See them All in a Joyous Holiday Show -
Mrs. Santa Claus & her Fabulous Reindeer

SUNDAY DECEMBER 20th 5 PM

DINNERS NIGHTLY INCLUDING \$1.49 FULL COURSE SPECIAL; SUNDAY BRUNCHES

THE 524 UNION WILL BE CLOSED CHRISTMAS DAY · DEC. 25

As a member of the Tavern Guild, 524 Union hosted charity auctions for the organization, and hosted their meeting in 1966.



TAVERN GUILD
OF SAN FRANCISCO, INC.

693 MISSION STREET, SUITE 311, SAN FRANCISCO, CALIF. 94105. Telephone 397-0773
SEP - 6 1966

New Address- 83 Sixth St Sutter 1-1571

Dear Members and Friends; September 2, 1966

The FANTASY was host at our last meeting, turnout was excellent, keep up the good work. Many thanks to Poppa and the gang for a nice buffet.

Thom O'Malley with his crew will again be out and around doing the voter registration. We sincerely urge all to help them out any way they can. VOTING IS IMPORTANT - MAKE SURE YOU VOTE..

DR. ERWIN BRAFF was the principal speaker of the day. He discussed the new "massage parlor ordinance." The topic brought forth a lively and wholesome discussion. Several points remain as yet unclear and open, Dr. Braff will check into these and report back at a future date. The good doctor was well recieved and anyone not hearing him should make it a point to attend the next time he reports on his findings.

STATE FAIR - the writ has been denied for a booth as of this morning. We will bring you further news about this at the next meeting.

TREASURER - Dick Petroff has announced his resignation, we are sorry to lose him but he just dosent have the time. We will hold nominations and elect a new Treasurer at our next meeting.

INSURANCE premiums are due, please pay Bob Ross at the next meeting.

CHECK 33 posters are out, and if you as yet do not have one, call the office and we will deliver one to you.

TGSF PICNIC was an outstandig success. Sincerest thanks to all who helped make it so. Please bring all tickets and monies to the next meeting if they have not yet been collected, many thanks.

Our next meeting will be at THE 524 - 524 Union St. Tuesday September 6th at 2:00 pm. Please plan on attending. Our program should be interesting.

Sincerely,
Bob Ross



524 UNION 421-5765

\$2.95 Complete Dinner \$2.95

HALLOWEEN SATURDAY OCT. 31
FROM 9:00
MAYIS WILL M.C. THE
COSTUME PARADE
IN THE SHOWROOM

Soup du jour
or
Tossed Green Salad
With Choice of Dressing
Baked Potato or Rice Pilaf
Vegetable and Beverage

HALLOWEEN SATURDAY OCT. 31
FROM 9:00
EMPRESS SHIRLEY III
DE SAN FRANCISCO
IN THE
BAR AND DINING ROOM

Choice Prime Rib of Beef

Top Sirloin Steak

Medallion of Beef

Tenderloin Brochette, Rice Pilaf

Sauted Sweet Breads

Veal Parmigian

Broiled Lobster Tail

BRUNCH SERVED SUNDAY, 12 to 4

In league with grand Halloween festivities in North Beach at other legendary establishments like The Black Cat, Dick Boyd, author of "Broadway North Beach: The Golden Years", details that "In the late 1950's and early 60's the Paper Doll held Halloween parties overflowing down Union and up to Grant. There was a contest held for the best costume and drag queens came from as far away as New York to compete for the crown".⁵³

Bob Ross described Halloween spectacles drawing parade buses full of drag queens coordinated by theme.

Bob Ross: "We had an alleyway next to us, Cadell Place, and we used to park cars in there . [...] But on Halloween we parked no cars in there and we'd run a big red carpet down the alleyway and put overhead lights and, you know, spotlights and stuff like that....[...] all these beautifully attired queens would come out of [a big bus] and walk down the alley on the red carpet, into the packed house on the stage. [...] So they were all trying to get the prize money and also to get the biggest crowds. [...] The 524 has

a side entrance, and we were able to get them in the side entrance, and they could leave by the back kitchen entrance. So they could sort of pivot down the stage, do their schtick, circle out and go back out and go back out to their buses. And the straight people on the street were just ecstatic". [...] It lasted probably not quite to the 70's when some of the rowdies started coming in and throwing eggs at people and Christian crazies started coming in doing schticks on peoples heads. And at that time, a drag used to have to wear a button that said "I'm a boy" or "I'm a man". That was part of the law too at that time. And if you didn't have that, they'd lay you off to the jail".⁵⁴

The US Military continued to list The 524 Club amongst 23 "off limits" San Francisco destinations in 1968, earning it's inclusion in the San Francisco Examiner's own "sin city" list.⁵⁵

In a later incarnation, Arlene Arbuckle, owner of several watering holes, including nearby upper Grant Avenue bar The Anxious Asp would take over, and restore the Paper Doll name again in 1968 as Arlene Arbuckle's Paper Doll Tavern.

The Paper Doll went strong well into 1969 when former chef Wanda Burriesci says they still had that one consistent detail, "lines of people going down Union Street and up around Stockton Street waiting to eat" and fans of the food still included the local Police who would routinely visit the kitchen for a meal, and check to see if "everything was o.k."

Re-dubbed Noah's Ark for a period of 1971, serving teriyaki steaks and signature brunches, with entertainment⁵⁶, it appears Bob Ross returned to operations while sitting as the Tavern Guild's President.



By 1972, the Paper Doll transitioned to the short lived Rolando's, this time under the ownership of Leo Rossi, a legendary local boy who owned the butcher at Grant & Union, and then The Godfather. Both maintained the same crowd before shifting back to a Lesbian focused establishment.

The Paper Doll and subsequent incarnations became the only establishment catering to an LGBTQ crowd to survive the undercover busts and bridge the gap into the post-Stonewall Gay Pride era, offering a sense of continuity.

Paper Doll Reborn

by Julius



If you can't wait until the LOFT ROOM of the SPEAKEASY is ready to serve dinners nightly, perhaps you might dine at San Francisco's oldest bar and restaurant, the PAPER DOLL, serving dinners in a completely redecorated dining room. Second only to the once famous BLACK CAT, and perhaps the forerunner of most every other dinner house in the Bay Area, THE PAPER DOLL has become a tradition and still caters to the discriminating tastes of the Bay Area's select clientele.

We'd like to tell you about the early days at the PAPER DOLL, when Mona's CANDLE LIGHT, Charlotte's FRONT, and KENO's were packing 'em in nightly, but we're saving that for our book which we hope to finish some day. We can tell you that there was no finer restaurant anywhere, at any price, than the original PAPER DOLL. It was from here that Gordon, enjoying the epitome of success as its first chef, branched out

As we were saying before we were so militantly interrupted, dining out in those special restaurants which cater to our own community is still the best bargain around.

We've just returned from the east — New York City to be specific — and we were amazed at the high prices in those few restaurants which cater to the gay community. We were further amazed at the poor selection of entrees and the shoddy atmosphere and manner in which food is served.

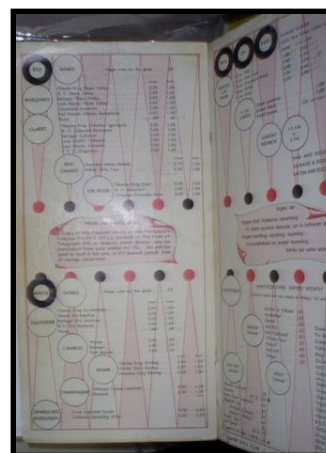
We realize that it is not fair to compare New York City with San Francisco and we are making no attempt to do so in this article, except to say to our readers: save your money while in New York for their many excellent stage shows, and enjoy dining out while you are in San Francisco where every restaurant competes with every other restaurant to offer the finest menu possible at the most reasonable prices.

for himself and started a restaurant under his own name.

We are surprised that there are not worn marks in the streets between the RED LIZARD, THE BLACK CAT, GORDON'S, and the famed original PAPER DOLL. On Sunday nights the thick pink slices of luscious Prime rib of roasts drew the crowds like a magnet, sharing them only with GORDON'S. They both competed to win the largest volume of hungry and thirsty customers whom they

— Continued on Page 36

Vector, August 1969.



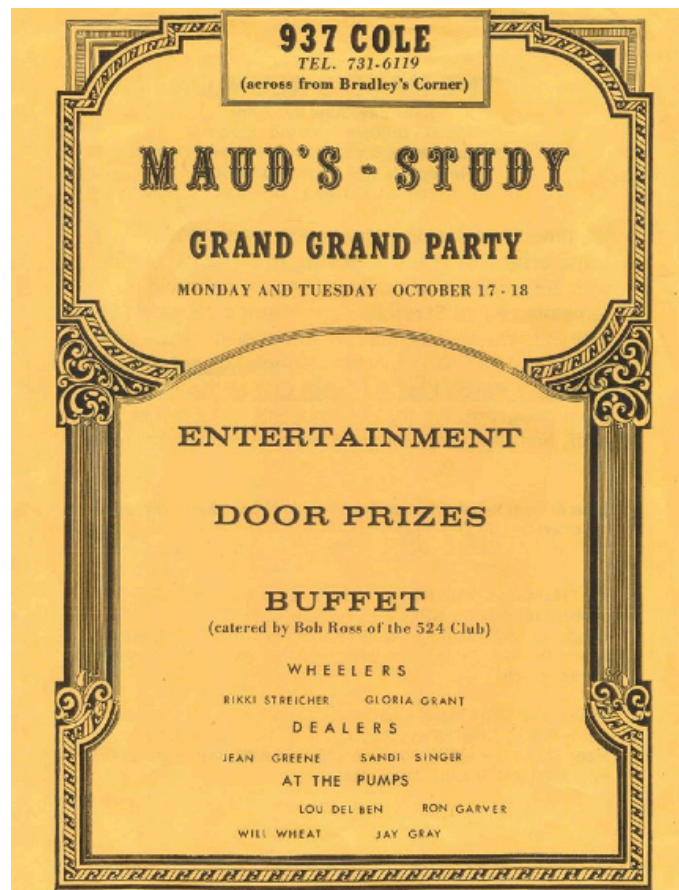
Paper Doll Menu

Legacy of the Paper Doll, notable affiliations and alumni

Bob Ross, a pioneering publisher, and activist, was Chef/Operator of the 524 Club, and it's incarnation as Noah's Ark, while sitting as Secretary, and later President of the Tavern Guild. While at 524 Union Street, he began publishing what would become the longest running Gay newspaper, Bay Area Reporter. The first issue of the publication featured a prominent reference to the Paper Doll's brunches, and gossiping about who slept with who, in the second paragraph of the first column⁵⁷.

As an alternative to the gossip sheets found in bars, the groundbreaking publication transformed LBGQTQ communities; and publication was integral to the Gay Pride movements, and early AIDS reporting, unifying the idea of a Gay vote. Recognized by future judges, Mayors, and Supervisors, such as Harvey Milk, who looked to Ross' endorsement. Bob Ross was said to have been at the top of the shortlist as Milk's successor. Ross also was named the 1978-1979 Emperor of San Francisco, by the Imperial Council, a counterpart to the symbolic drag queen title of Empress of San Francisco, and served on the board of trustees for the San Francisco Ballet. The Bob A. Ross Foundation was established to continue philanthropy in his name.

Another Paper Doll bartender, Richard "Sweet Lips" Walters, went on to prominence as Bay Area Reporter's version of Herb Caen.



Maud's Study opening party flyer, with catering by Bob Ross of the 524 Club, circa 1966.

Rikki Streicher, a Paper Doll server and resident of the caretaker's unit at 524 Union, would go on to open Maud's Study in the Haight, the longest running Lesbian bar in the City, if not the world, plus Amelia's, which doubled as a community center in a Feminist Consciousness enclave which existed in the Valencia Corridor of the Mission. Streicher, one of the most important activist figureheads within the community, went on to co-found a Women's Softball League, later earning her a park named in her honor, and also co-founded the Gay Games, which would grow into a worldwide, annual event. Opening night at Maud's carried on the lineage of The Paper Doll, advertising the event's food "catered by Bob Ross of the 524 Club".

Gordon Jones, a chef, and William L. Bowman, worked together at the Paper Doll prior to opening Gordon's⁵⁸ describe at the time by one Gay guidebook as the "most elegant of San Francisco's gay spots [...] The clientele is mainly a lot of older gentleman in business suits".⁵⁹ Jones and Bowman were two of the first Gay men to own a Gay establishment in San Francisco. Gordon's transcended barriers and was highly regarded throughout San Francisco, with good food that borrowed heavily from the Paper Doll approach⁶⁰, thanks to chef Fred Lavre poached from 524 Union, to providing a fine dining setting for all.

The Paper Doll also gave birth to the Copper Lantern (1335 Grant Ave.), one of the bars raided alongside it. Opened by two former waitresses, and a bartender, they faked a heterosexual marriage to gain ABC licensing.

Charlotte Coleman, a former server and patron of The Paper Doll opened The Front (600 Front Street at Jackson), plus an unparalleled list of Queer institutions, including the Golden Cask, and The Mint. Coleman was active in Society of Individual Rights, Operation Concern, The Tavern Guild, and the first financial institution established by an LGBT partnership, Atlas Savings and Loan.

Sam Hall, a cook at the Paper Doll, opened the trendsetting Toad Hall in 1971, credited as the introduction of Discos to The Castro.

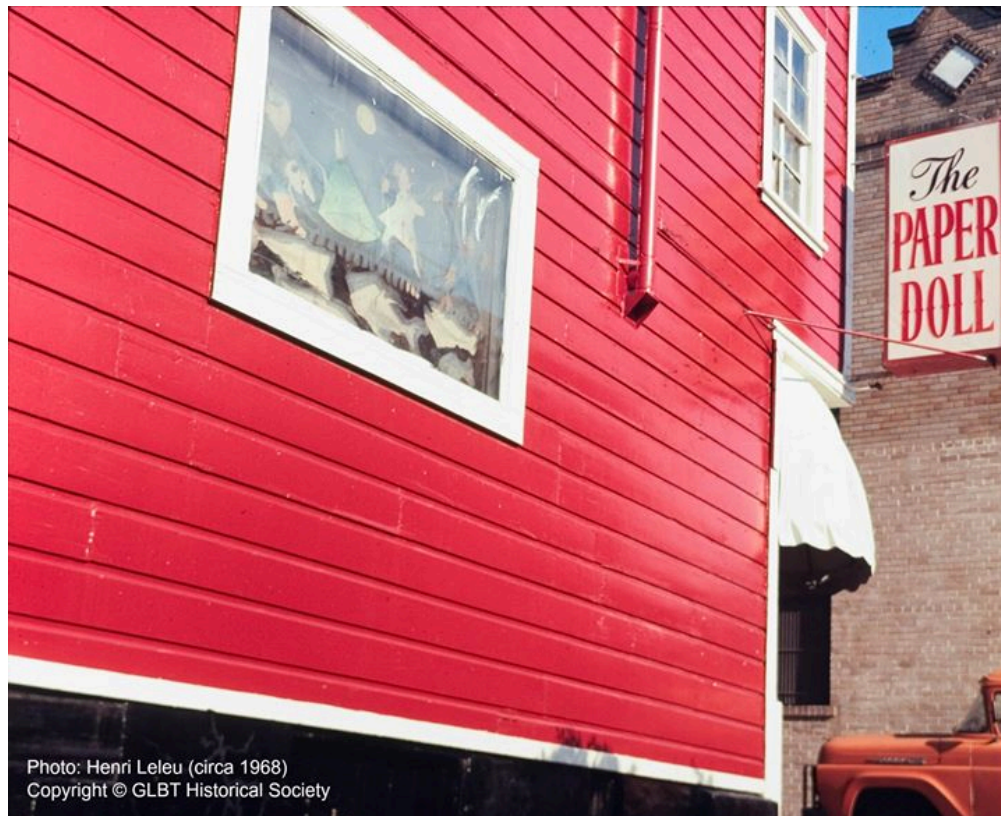
Amongst Paper Doll's influential patrons the legendary Lesbian and Women's rights pioneers, Del Martin, and Phyllis Lyon co-founded The Daughters of Bilitis in 1955 and later included 524 Union Street as one of their approved convention stops. Much to the ridicule of San Francisco Chronicle Columnist Herb Caen, the focus of their 1st Convention in 1960, one of the largest LGBT convention of it's kind at that point, was in large part a reaction to the struggles of gathering places like The Paper Doll. Forming relationships with legal representation, knowing their rights, and the technicalities of the bar raids, they staged a debate with an ABC representative. While speaking warmly of their time spent at the Paper Doll, the organization's founders actually sought to provide public gathering alternatives to the dangers of the bar scene that had been so fundamental in the formative years of many Lesbians, but detrimental to others. Gay Liberation organizations were at times virulently opposed to the idea of LGBT life centering around bars.

On the 35th anniversary for the Daughters of Bilitis publication *The Ladder*, their biographer Marcia M. Gallo painted a picture of the times:

“Spring, 1957. San Franco. You’re a lesbian in your late twenties and you’ve lived in the Bay Area for a few years. You work in an insurance office and rent a small apartment in North Beach. It’s a Thursday night around 8, and you’re feeling lonely.

You decide to take yourself to the Paper Doll for a drink despite your worries about police raids — it’s the only place you know of to be around other lesbians. Maybe tonight you’ll meet someone new. Sitting at the bar alone, you overhear a couple talking about a new group they’ve just heard about.... a social club for women. The Daughters of something...

When they get up to leave, you notice the little mimeographed magazine they left face down on the table.”⁶¹



The Paper Doll continued until 1972 with the same mixture of Gays, Lesbians, friends; and allies, still known for their great food, and entertainment. Despite numerous owners and name changes, the much storied location remained a Queer space at least until 1975, and continued to garner listings in LGBTQ guide books long after.

Former Paper Doll server Reba Hudson reminisced about 524 Union during the 1980's noting "It hasn't changed so much physically, it's always had the same amount of space, and the dining room's in the back, right, and the entrances have changed and this or that" but the spirit remained⁶².

As a cultural monument the Paper Doll space remains configured as it has been for over a Century of use as a bar and restaurant.

Additional History of 524 Union Street

The San Carlo Inn (1904-1935)

The San Carlo Inn was a Barbary Coast era Restaurant and Saloon, established pre-earthquake and existing for thirty four years. Directories show trade and boarding accommodations as well. Little is known other than the destination's land owner and proprietor; was founded by the liquor, and wine merchant, Lorenzo Bacigalupi. The Sane Carlo operated for another 8 years after his death in 1927, and was in operation before and after Prohibition.



Exterior Photo, view of Union and Cadell, San Carlo Hotel/Restaurant/Saloon: Open SF History org. circa 1915 Photographer Unknown.

During Prohibition; the Volstead Act allowed families exemptions to produce and purchase 200 gallons of wine annually, but according to Dante Benedetti “they all cheated”. Speaking of the adjacent alley to Cadell Place, Benedetti said “they used to call Jasper Alley “Wine Alley” in those days”.⁶³ The San Carlo’s prohibition years are a mystery, although during a 1923 Prohibition seizure of Tequila smuggled on a Mexican steamer ship named “Chihuahua”, the Cadell Alley was raided.⁶⁴ The San Carlo was the subject of other prohibition raids⁶⁵ and would close a couple years after the repeal.

Mexican Liquor Was Seized on Vessel

Two hundred and fifty bottles of tequila were found yesterday by customs inspectors in various parts of the Mexican steamer Chihuahua. The liquor, worth about \$6 a bottle, had been concealed in double walls, under lifeboats and other hiding places. The freighter Jephtha contained five bottles of narcotics.

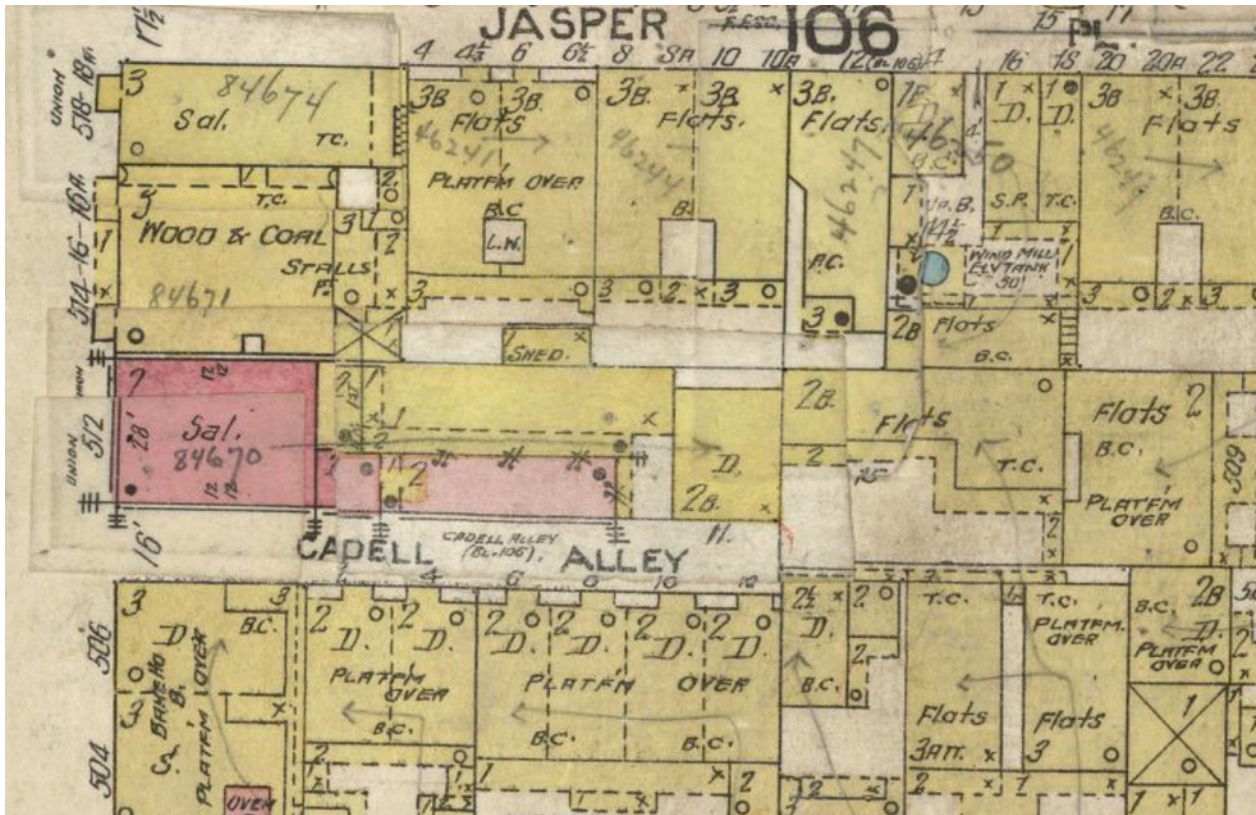
Prohibition raids reported yesterday included: V. Bernardino, 524 Union street; R. A. Madero and Milton Boyd, 18 Larkin street; R. Colegari, 453 Union street; Eddie Hanlon, 728 Taylor street; T. J. Turney and George Heath, 2952 Sixteenth street.



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LEFT: San Carlo Drink Token courtesy: National Token Association, Auction House Moss Mine Token Catalog, Private collector, Cunningham, Paul A. Military Tokens of the United States.

The two lots which make up 524 Union (then 512 Union) stayed in the Bacigalupi family until the 1950's.



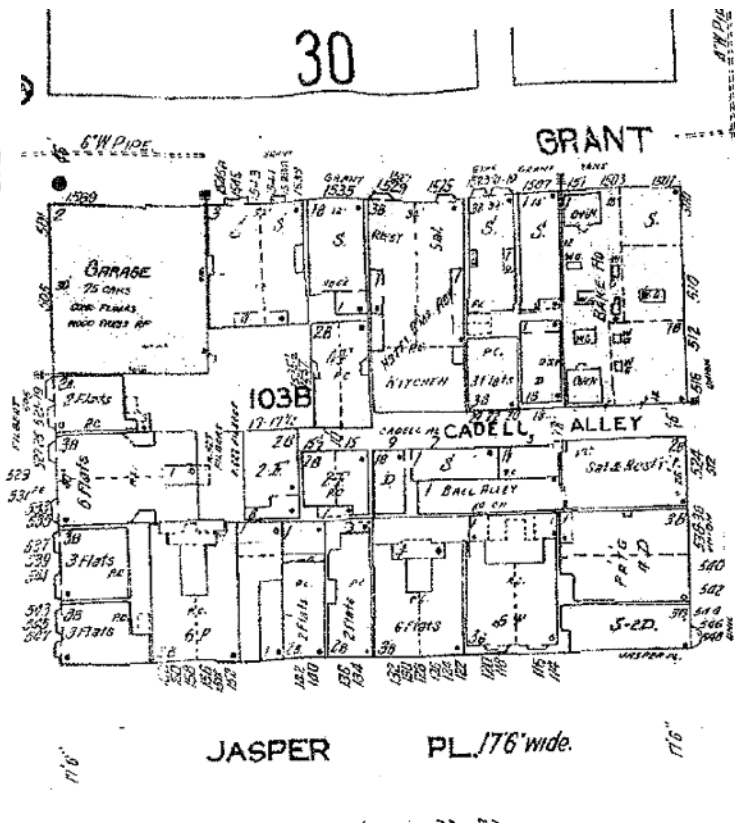
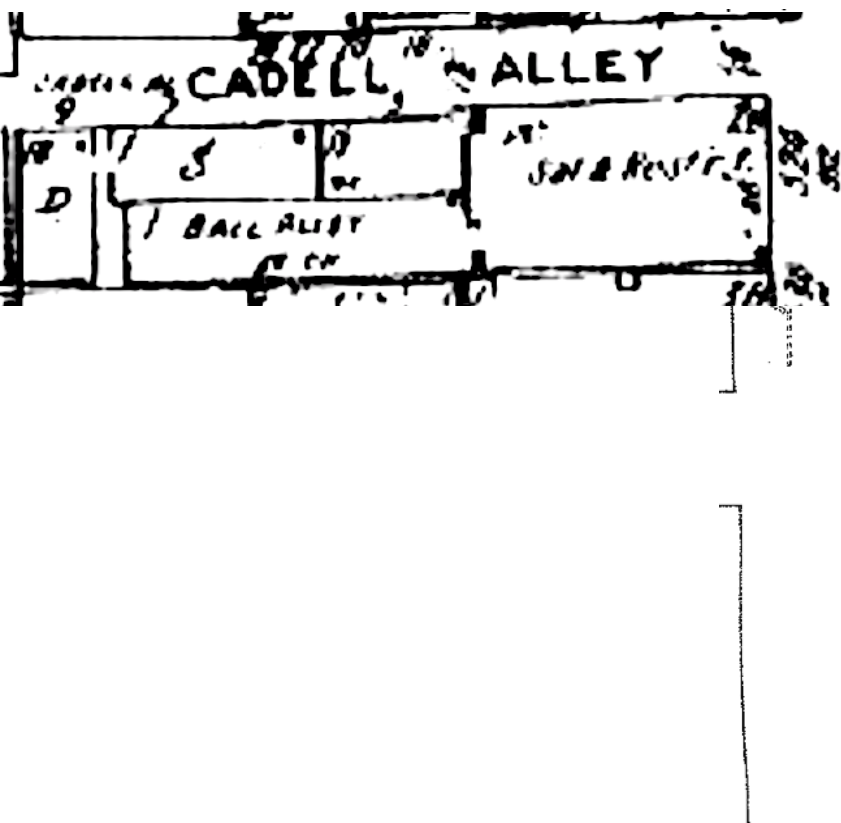
1905 Sanborn Map



RIGHT: Aerial photograph of Union and Cadell Alley circa 1938, Ryker, Harrison. David Rumsey Historical Map Collection.



.View of Union towards Grant, 1924, San Carlo on the left

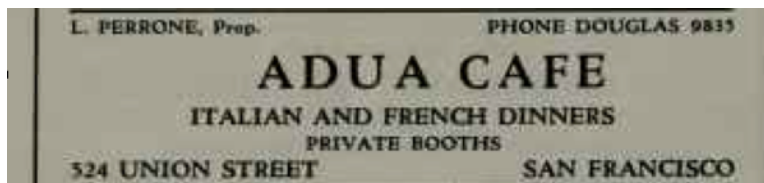


The Adua Cafe (1934-1944)

SF Call Bulletin said “The Adua Cafe is to Telegraph Hill what the St. Francis Hotel is to Union Square”⁶⁶.

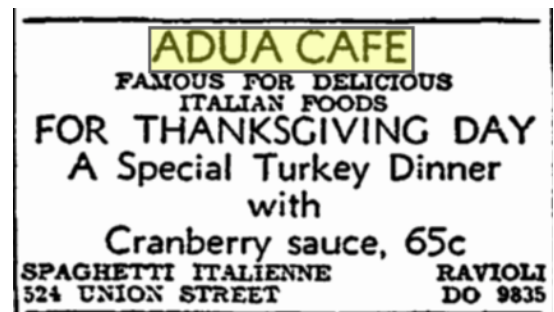
Opened shortly after the conclusion of Prohibition, by Italian immigrants from Milano and Genoa; Leo in 1907, and Elise in 1915, the Adua Cafe was described as “a popular meeting place for young newspaper men and women reporters. One goes there for a good Italian dinner and a game of bocce on the only indoor court in North Beach”⁶⁷

By the 1940’s Elise Perrone was a one Woman, sole proprietor with her own column in the San Francisco Chronicle, titled “In The Districts”, and affectionately known as “Elise Perrone, boss of North Beach, and the Queen”⁶⁸.



As a pioneering civic leader, Perrone founded The Adua Betterment Association, one of the first, if not the first community groups representing a Telegraph Hill/North Beach neighborhood now recognized for a long rich history of thriving influential community organizations. Perrone hosted meetings and events at 524 Union Street. As a celebrated community figurehead she was called to put her stamp of approval on the opening of the North Beach post office, and a brand new bus to Coit Tower which still passes 524 Union Street today. The “famed Adua Cafe” also hosted influential legislators, Civic Clubs and Boys Club events. During the wartime years, it became a meeting place for Government officials, maritime big wigs, and International diplomats acting as a virtual political back room. On the anniversary of US military action during WW2, Adua Cafe was listed as a “patriotic firm” sponsoring wartime Navy recruitment ads in the San Francisco Chronicle.

North Beach today views its new Telegraph Hill bus line. Yesterday **Elise Perrone** watched the first bus leave Columbus and Union and said, “Ver-ree pretty.”

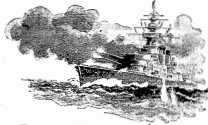




In One Year of War
36,908 MEN in this area
 Chose NAVAL Service

MORE THOUSANDS ARE NEEDED
 from the San Francisco-Northern California District

WHAT BETTER DAY THAN
DECEMBER 7
 the day the War Started... to
MAKE YOUR CHOICE OF SERVICE



Today, every true American is asking himself one question. It comes from the heart: "How can I help my country most?"
 Many of your friends have already answered your country's call to service. Here will be going. You, too, are ready, eager to do your part. But you want to serve, and rightly so, where America needs you most—where you can do the most for your country, and for yourself.

NOTICE!
 This is a notice to inform you that the United States Government is now accepting applications for the enlistment of men and women in the United States Navy. The enlistment of men and women in the United States Navy is now open to all citizens of the United States and to all persons who are citizens of the United States by birth or by naturalization. The enlistment of men and women in the United States Navy is now open to all persons who are citizens of the United States by birth or by naturalization. The enlistment of men and women in the United States Navy is now open to all persons who are citizens of the United States by birth or by naturalization.

Choose NOW

Make your decision carefully. Choose a service that will give you action, thrills, adventure, reward, a service where you'll live a rugged, healthy, outdoor life that will build you up physically, a service that will make you an expert in a skilled trade, fit you to do a better fighting job now, fit you to land a better peacetime job later on... Take a step you will be proud of all your life!

Volunteer NOW for the UNITED STATES NAVY

Get Complete Information at the nearest Navy Recruiting Station Today in San Francisco, Room 42, "Federal" Office Building in Oakland, Room 222, Post Office Building

Your Chance to Become a Well-Paid Expert

YOU DON'T NEED EXPERIENCE. If you show the right qualifications, the Navy is ready and willing to send you to a trade school and give you training worth \$1500—the first year alone—teaching you to be an expert in the trade for which you are qualified...helping you to develop all the skill and talent which you always knew you had.

If you're handy with tools... or if you like radio, photography, welding or any of nearly 50 other skilled occupations, here's your chance to get the finest training, to use the finest equipment the world has to offer. Costly metal lathes... marvelous telescopic cameras... vast power and tool plants—these're all part of Navy equipment, all part of the workaday you can call your own.

You draw pay while you learn. And you can win promotion rapidly—no fast on your own skill points. And remember—every promotion means a raise in your pay!

This Service Made Possible by the Following Patriotic Firms and Individuals:

- | | | | | | |
|---|--|---|---|---|---|
| FEDERMAN EQUIPMENT CO.
218 & Commercial St., San Francisco | CHAL A. YOUNG CO.
400 Market St., San Francisco | PETERSEN TRACOR & EQUIPMENT CO.
2000 Market St., San Francisco | REAL ICE ROBERT WELLS
1000 Market St., San Francisco | M & W TRUCK LINE
1000 Market St., San Francisco | ROBBE BATTERY CO.
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| METZ MACHINERY & CO., REALTORS
400 Pine St., San Francisco | BAILEY FORBES & MFG. CO.
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1000 Market St., San Francisco | OSLAND COPPER & BRASS
1000 Market St., San Francisco | THE INTERNATIONAL MFG. CENTER CO. 400 Pine St., San Francisco |
| C. HENRY DE VILLIERS
1000 Market St., San Francisco | UNION MACHINERY WORKS
1000 Market St., San Francisco | CHAS. C. DONNELLY
1000 Market St., San Francisco | F. E. PRINCE & CO.
1000 Market St., San Francisco | STAPLES & PRINCE
1000 Market St., San Francisco | CHRYSLER IN THE EASTERN DISTRICTS |
| BRITZLER TRACTOR SALES
1000 Market St., San Francisco | ARM. CASE
1000 Market St., San Francisco | PELLETTI MACHINERY
1000 Market St., San Francisco | 1000 Market St., San Francisco | 1000 Market St., San Francisco | 1000 Market St., San Francisco |
| 1000 Market St., San Francisco | 1000 Market St., San Francisco | 1000 Market St., San Francisco | 1000 Market St., San Francisco | 1000 Market St., San Francisco | 1000 Market St., San Francisco |

LEFT: Adua Cafe sponsored patriotic Naval recruitment ad, SF Chronicle.

In the Districts

Elise Perrone is Delighted With the Entire Prospect

AR-R-ROUND THE TOWN-N-N:

No, we aren't nervous—nothing like that . . . See, we're perfectly composed. See?—Isn't that hand steady? . . . Nothing to be nervous about. It's just that—well, this is all pretty different and everything . . . You know how it is. Sure . . . This is Friday the 13th, a very lucky day because it precedes an even luckier day . . . When we stop roaming around this town as a bachelor and start striding sedately about as a married man—well, what will happen then? . . . It isn't that we're trying to be incoherent, it's just that we are incoherent. But that's understandable . . . But we aren't nervous. Not a bit nervous.

Let's be objective, like this: Harold Wollenberg, director of the Modern Talking Picture Service, talks on "Practical Americanism" at tonight's public forum in Marina Junior High, Fillmore and Chestnut. A colored sound film, "The Middleton Family," will be shown . . . If that isn't objectivity, pure and simple, then what is? . . . Another: Ernest Lloyd Harris talks on "The Riddle of Russia" at a public forum tonight in LeFayette School Annex.



ELISE PERRONE

"That make me very happy"

(Notice how cool we are writing about tomorrow night?

Starting this Sunday, "In the Districts" will be taken over by guest columnists for a week . . . We have a good series of stories here on the desk, all ready to be set in type . . . The first one, for Sunday, is by Ed Howden, executive secretary of the San Francisco Housing Association. . . . Then we will be back next week in time to get the following Sun-

Elise Perrone "In the Districts" news column, 1940

Paper Doll, Cadell Place, 524 Club, Noah's Ark, Rolando's, The Godfather Restaurant (1944-1972)

Manhattan Towers (1972-1975)

Owned by Katherine James, and leaning towards a “Lesbian pick-up place”⁶⁹, Manhattan Towers advertised Italian food, live entertainment, and New York style pizza, a rarity for San Francisco in that period.



Russo's, Cadell Place (1975-1981)

Lovingly restored back to its Victorian glory in 1975, by brothers Steve Russo and Dennis Russo, with a West Coast Craft interior utilizing carriage house wood reclaimed on-site, copied by many other San Francisco establishments. The corner entryway was moved at request of the city, to accommodate earthquake retrofitting, and sprinklers. Basement retail was added.



Melvin Belli interviewed outside Russo's circa 1976



Russo's was a favorite of food critic Patricia Unterman for its European/California cuisine. It was also a headline Jazz, and Rock venue. By this time, few remnants remained of the LGBTQ enclave in North Beach existed, aside from Steve Silver's Beach Blanket Babylon located nearby. With a return to Lesbian ownership with a silent partner, who happened to be a former nun; and her longtime partner as chef; 524 once again underwent another incarnation as Cadell Place for the second time, with food, drink, and entertainment, launching many careers including Bobby McFerrin's, with a weekly residency.



RUSSO'S

524 Union Street, San Francisco, CA 94133
Tel. (415) 391-4343

This restaurant and bar is located in one of the first North Beach buildings rebuilt after the 1906 earthquake. It was again restored in 1975, though still holding to the original tenor the restaurant has taken on the European flavor of its neighborhood. It tinges of a cachet of a Mediterranean Bistro. The small alley acts as a sidewalk cafe - with its plants and umbrellas. Here, weather permitting, brunch can be served as well as in the front dining area.

Russo's is opened from 11:00 A.M. till 2:00 A.M. From brunch to dinner Russo's offers specialties of fine cuisine, spirits, wine, Diekirch beer from The Grand Duchy of Luxembourg and ale, that speaks of Belgium, France, Italy and Spain.

Russo's dining room and bar can accommodate private parties for groups up to 100 people. Specialities from various countries can be ordered for special parties.

Product Agency
P.O. Box 2177 San Francisco, CA 94115

Wherever he's working is the place to be

McFerrin: 'Music Seems to Be the Scent of the Rose'

By Jay Davis

THE NAME of the place is the name of the Place.

In this instance, **Cadell Place**. On the one hand an alley off Union just east of Stockton; on the other a bar-restaurant which will be playing host this Saturday evening to the not inconsiderable talents assembled for the occasion by vocalist Bobby McFerrin. An instrumental trio will back him.

Begin with the voice.

"I've got one of those voices that . . . I don't want to 'study' with anybody. I don't think I should. My parents taught me that if you run across something and you can't figure out what it is . . . you knock down the wall, you find out for yourself.

"Of course, I've worked out exercises — or rather I haven't worked them out: I sing intervals; I like to do guttural



day. I made my debut on August 8, and it seems like from that point on I was singing the way I do now. Sort of . . . exploring . . . soaring."

Ponder the ambition.

"I want a studio — so I can do 32-track overdubs. One voice laid over the other; it would start with one voice. I'd love to build something like that on-stage. If I had one musical goal that I'd like to reach first it would be . . . a capella, choral improvisation, scatting, all over the wall sort of thing.

"And then for the second half of the concert . . ."

Well and good, but is anybody listening? They seem to be. Bobby McFerrin has been in town less than three months, yet already there seems to be an understanding among the local jazz cognoscenti that wherever he's working is the place to be.

Music and Food — An Age Old Combination

By Patricia Unterman

Cadell Place

524 Union Street, San Francisco. Serving dinner 6 to 11 p.m. every evening except Tuesday, and brunch on Sunday from 11 a.m. to 3 p.m. Full bar. Mastercharge and Visa. Reservations accepted. 391-4343.

MUSIC and food are an age old combination — the Myres and flutes of Homeric repasts, the string quartet in Don Giovanni's dining room, the supper clubs of the fifties — that sort of thing. Of late, due to specialization, styles and the economics of things, live music and food are seldom available together, outside of a few pricey hotel operations. Who would want to eat a punk rock meal, anyway? Our modern music goes better with drugs. However, there is a timeless little jazz club in North Beach called Cadell Place that offers food and music that are just right for each other. There's nothing trendy or chic about any of it, but Cadell Place is run by people who care about what they are doing.

I first went to Cadell Place to hear a solo jazz pianist, Jessica Williams, one night and noted that the club had an intimate, friendly feeling, casual but not tacky. Then I returned Sunday morning for brunch on the advice of someone who had eaten it and raved about it. In the day light Cadell Place was even better. Light streamed in from the two large corner windows. The cocktail tables that held drinks the night before were covered in white linen, the bar was blending gins fizzes and to top it off, a great jazz jukebox played in the background.

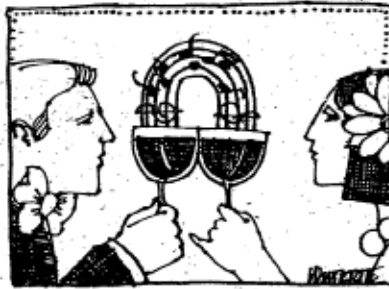
From a small brunch menu that includes mostly omelets and eggs, we chose Eggs Benedict, \$3.75, the test of any kitchen. They turned out to be the best I've had in a restaurant. The eggs were perfectly poached and drained so that there was no water to mar the light, lemony, just made hollandaise that covered them. The thick slice of honey cured Canadian bacon was tender and moist and amazingly enough, the English muffin beneath it all had been crisped on the grill. Each element of this oft abused dish had been carefully prepared.

We also liked Cadell Place's version of French toast, \$2.75, triangles of French bread spread with chestnut puree and deep fried. The excellent Canadian bacon came with it as well as a fresh fruit garnish. Coffee had been freshly made and our cups were constantly refilled. The only disappointment was not being able to order fresh orange juice.

I immediately made plans to return for dinner, checking first to see if the same chef would be in the kitchen. I was told that there were several.

Dinner is served in a pleasant backroom with a working fireplace, North Beachy oil paintings of San Francisco scenes on the walls, fresh flowers on the tables and candle light. The sounds from a jazz ensemble filtering in from the club, separated from the dining room by a hallway, were at just the right pitch — not so loud as to deter conversation but noticeably and enjoyably there.

We began with tomatoes with anchovies (\$2.25) merely slices of not quite ripe tomatoes with dryish anchovies laid over them and no dressing. Not great. French fried zucchini (\$2.50) would have been fine had they not been fried in old, strong tasting oil. They came



also a sauce that tasted of raw cooking sherry. A Plump South Carolina Quail (\$8.95) had been split and skillfully grilled but it was painted with a sweet and sour barbeque sauce that I felt didn't do it justice. The plates came with crisp slices of yellow and Italian squash tossed with butter and bits of red pepper and tender but not mushy boiled new potatoes. My general feeling was that the kitchen had down the basics and even some sophisticated dishes but they were screwing up on the frills.

So I came back for another dinner and ordered the simplest items on the menu. It worked.

We split a nightly special of linguine and clams (\$7.95) composed of al dente pasta, an unctuous cream and clam liquor sauce loaded with whole baby clams and garnished with fresh clams in the shell. The portions were huge but we finished them both.

A huge top sirloin steak (\$11.95) came rare as requested. It had been rubbed in herbs and olive oil. Whole fresh green beans were buttery, crunchy and sweet and the new potatoes, again, were firm but fork tender. My half chicken (\$7.95) also had been marinated with rosemary and thyme and cooked slowly on the grill until its skin was crisp and its meat succulent. We took most of our dinner home and they were just as good cold the next day.

From a small, carefully chosen California wine list we selected a Fetzer Zinfandel, 1978, \$7, round, full and smooth and were glad to see the likes of a Geyser Peak Chardonnay, \$7, Dry Creek Chenin Blanc, \$6.50 and Robert Mondavi Fume Blanc, \$10, all reasonably priced.

Other dishes likely to be as successful might be fresh snapper broiled and brushed with herb butter (\$7.95) or double cut pork chops (\$7.95) broiled and finished with an apricot and brandy glaze. Cadell's kitchen knows how to grill. They don't overcook their food and they use good ingredients.

Service is a bit amateurish, but everything will get to you eventually, especially with a little reminding.

After dinner you can have a drink in the club while you listen to the music. This arrangement makes for a nice evening out. You only need to park once and you don't pay a cover charge when you go for dinner.

Cadell Place is one of the few local places that's figured out how to offer both food and music and do it

Cadell Place

524 Union
North Beach
San Francisco
391-4343

Fireside Dining
Wednesday thru Sunday

6:00 — 11:00 P.M.

Sunday Brunch
11:00 A.M. — 3:00 P.M.

ABOVE: Chronicle review of Bobby McFerrin residency at Cadell Place

RIGHT: Advertisement in Plexus Bay Area, Women's newspaper, January 1980

LEFT: Patricia Unterman review, Cadell Place, circa 1980

Silhouette's, The Field of San Francisco, Le Bordeaux (1981-2012)

In subsequent years, 524 Union Street became a popular 50's themed restaurant and retro sock hop dance club with lines around the corner. It's local cultural influence could be seen on KOFY-TV 20's Fifties "Dance Party". The Field, Irish Restaurant and Bar, known for brunches, and a French bistro concept called Le Bordeaux that became a temporary home to the private collection of paintings once housed in the legendary Washington Square Bar & Grill & Moose's. All acted as a destination for private parties in the back room, a polling location for elections, hosted toy drives, wedding parties, holiday parties for SFFD, Telegraph Hill Dweller's Christmas parties, neighborhood meetings, and more special events.



Le Bordeaux, with oak coolers and original long bar.



Back Dining Room LeBordeaux with reclaimed and preserved carriage house wood paneling, circa 1880.



Commercial Offices

Used as a trades quarters, few details are known. The back carriage house space was the original location of the Emily Faithfull Kindergarten established under the inspiration and guidance of Women's rights activist, and Suffragette Emily Faithfull while on a rare visit to the United States, and a temporary site for philanthropist Phoebe A. Hearst's Golden Gate Kindergarten. The site also hosted the Union Street Experimental Kindergarten, The Helping Hand Free Kindergarten No.1 & No. 2, and Kahler Free Kindergarten; all pioneering institutions of the Golden Gate Kindergarten Association⁷⁰ founded by San Francisco Suffragette Sarah B. Cooper to serve the Barbary Coast⁷¹.



Sarah B. Cooper
Source: SF Public Library SF
HistoryDigital Archive

John Sweet was tasked to organize "a class of children between five and six years of age, in a vacant room, kept the school running for three months under the entire charge of pupils from the normal class, and finally, with Mrs. Cooper's assistance, succeeded in 1880 in making it a free public school under the name of the "Experimental Class." One year later a second class was opened in connection with Mrs. Cooper's kindergarten school on Union Street."

For many years the back carriage house space in the rear, behind the Restaurant and Bar, contained an interior Bocce Ball court.



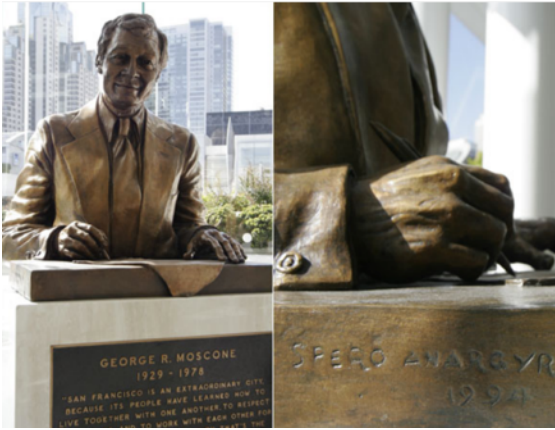
Contemporary with LGBT establishments at 524 Union in the early 50's, the ground floor served as studios for WPA Federal Art Project artists and other internationally showcased artists, including:

Sargent Claude Johnson, the first African American artist on the West Coast to achieve a national reputation⁷², considered one of the finest sculptors of the Harlem Renaissance, though he spent most of his life in the Bay Area⁷³ he has received multiple retrospectives at the San Francisco Museum of Modern Art. Notable work includes the exterior reliefs, and lobby mosaics at the San Francisco Maritime Museum/Aquatic Park Bathhouse building. Later work while at Cadell Place included African masks.



Architectural photographer William Abbenseth, acknowledged for documenting Northern California buildings for the WPA, was a member of photography collective Group f.64, credited for changing the course of art photography, alongside Ansel Adams, Imogen Cunningham and Edward Weston.





Spero Anargyros, a public works sculptor, creator of the bronze bust of George Moscone sitting in City Hall, a 21 ton seal of the City and County of San Francisco; his work sits atop the California State Capitol, amongst other high profile commissions commemorating Hawaii's statehood, Mount Rushmore, Yellowstone National Park, and the Alaska Centennial.



Gurdon Woods, a scultor who would go on to become President of the California School of fine Arts, now known as the San Francisco Art Institute and founded the art department at UC Santa Cruz. Abstract artist Charles Safford, John P. Waltz and Richard Van Wingerden, an expressionist artist who worked alongside WPA muralists, and for a time, as the Paper Doll janitor.

M. Sherman, known just as Sherman, was an abstract artist described a “the grand Dyke mentor of my youth” by Lydia Millett, the defining architect of second wave Feminism.⁷⁴ Sherman’s mid 70’s art studio was described as “condemned” by Millet, symbolizing an end of an era⁷⁵.

Frederic Hobb’s, an experimental b-movie filmmaker with cult acclaim, satirist and madman visual artist considered the father of the modern movement of “art car” parade sculptures now synonymous with Burning Man, purchased and renovated 524 Union, dubbing the building “Hobb’s Cottage Industries”, to rent short term commercial, artisan and retail, including a delicatessen on the deck level. He was known to let himself in to the former Paper Doll space and help himself and friends to a few rounds.



As a hub for small business, and creativity, tenants included Chronicle/Examiner columnist, and Rampart’s editor, Warren Hinckle with his Basset Hound. Additionally it was the home for the groundbreaking early personal computing microchip manufacturer, the one man tech operation of Micromation; Women run small press publishing houses, literary agencies, publicists, and gaming designers. 524 Union was also where award winning branding/packaging work for Apple, Napa’s burgeoning world class Wineries, and countless recognizable household products were created making it central to North Beach’s emerging graphic design district.

In addition, the basement level had two subterranean retail spaces accessible from the street, housing The North Beach Chess Club, and The Enchanted House, an Asian antique store which later relocated to Grant Avenue.

In more recent years, 524 has housed Immigrant Rights legal assistance, a socially conscious green Ad agency, tech strategy companies, web designers, film production development and co-working office space for small business and cottage industry startups.

The Kiosk

One of San Francisco's oldest European style kiosks, the space is rumored to have been the original marquee, or ticket window for the Paper Doll. Retail use, including flower stands, bakery, tea shops, chocolates, a locksmith, handmade jewelry, and currently Hole in the Wall Coffee.

Cadell Place Alley (aka Cadell Alley)

One of San Francisco's rare privately owned alleys, 524 Union Street extends most of it's length, sharing the alley with the back bakery doors to the wood burning ovens of the French Italian Bakery.



Cadell Alley, circa 1990



CADELL PLACE

Off Union between Grant and Stockton

Tightly clustered houses exist side by side with a Chinese fortune cookie factory (the door is usually open, and you can watch the cookies being stuffed) and an old time San Francisco real estate agency. The corner restaurant, named for the street, has had numerous owners and is currently for sale again. **Cadell** is a sometimes hangout for the Hell's Angels.



524 Union Street, illustration by Thompson Design, D. Thompson, circa early 1980's.

All research created under the guidance of Shayne E. Watson, and inspired by Citywide Historic Context Statement for LGBTQ History in San Francisco, Donna J. Graves & Shayne E. Watson, City and County of San Francisco, 2015

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858 291 8430
August 24, 2018

Andrew Wolfram, Commission President
Historic Preservation Committee
1650 Mission Street
San Francisco, CA 94104

Dear Commission President Wolfram,

I am writing in support of the nomination to have the site of the Paper Doll at 524 Union Street declared a San Francisco landmark. I lived in San Francisco from 1959 to 1962. Already in 1959, the Paper Doll was legendary and was recommended to me as a wonderful meeting place for “gay women” (as we called ourselves then).

I had several subsequent occasions to visit the Paper Doll. It was different from the lesbian bars I had frequented in that it was much more upscale—it even served dinners! It gave those of us who were its patrons a much-welcomed feeling (rare in gay and lesbian venues of that day) that here was a decent place in which to meet people and carry on a social life such as the external society wanted to deny us. That feeling was crucial to our well-being, and it would be difficult to exaggerate how rarely it was permitted to us elsewhere.

The Paper Doll has been recognized in recent years in the work of several LGBTQ historians. It surely deserves to be recognized as well by San Francisco’s Historic Preservation Committee as being a landmark of San Francisco’s LGBTQ history.

Sincerely,

Lillian Faderman, Ph.D.
Professor Emerita, California State University, Fresno

Author of *Odd Girls and Twilight Lovers*, *Gay L.A.*, *The Gay Revolution*, and *Harvey Milk: His Lives and Death*

Steven Wong
Ready State, LLC.
524 Union Street
San Francisco, CA 94133
Tel: 650.396.2557

August 27th, 2018

Andrew Wolfram, Commission President
Historic Preservation Commission
1650 Mission Street, Suite 400
San Francisco, CA 94104

Dear Mr. Wolfram,

I am the cofounder of Ready State, the business that currently operates out of 524 Union Street. I am writing to endorse the application for landmark status of this building to the Historic Preservation Commission.

As a content marketing agency, we naturally thought it appropriate to tell the story of this building, and were delighted by what we uncovered. From its origin as The Paper Doll Club, to serving as the studio for Harlem Renaissance sculptor, Sargent Claude Johnson, and housing the editorial team for Ramparts magazine, which was incidentally where Jan Werner interned before founding Rolling Stone magazine, this building is steeped in history and serves as an inspiration for us.

I believe that recognizing this building as a landmark will help preserve the San Francisco history it has housed, especially in this time of rapid change.

Sincerely,

A handwritten signature in black ink, appearing to be "SW", written in a cursive, stylized font.

Steven Wong
Co-founder, Ready State

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