



THE OLIVE PRESS

BY RHODA GOLDMAN PLAZA

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Creativity & Art

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Art, Creativity, & Community

Art moves us. So deeply, in fact, that when we move, we bring beloved art with us. This edition of the Olive Press coincides with the opening of *Art That Made the Cut*—works of art that residents brought with them. Residents who spent a lifetime of collecting and appreciating art, have graciously agreed to share their art for this show. Included with the art, residents will explain why the memory of a piece of art is not enough—we must have this art with us.

Creativity and Art examines creativity in its many forms at RGP. We are very lucky to work and live in a creative organization where experimentation and collaboration are in the air we breathe and expressed in the art surrounding us.

Even though we do not see creativity (an abstract noun), we see it expressed in the product and through relationships—and would suggest, creative, is a way of being.

This edition highlights the community of people who do art, people who encourage it, and people who love it.

April Birthdays

Patricia Mednick	3
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Bernice Rabin	19
Sarah Shilgi	20
Samuel Sonnenblick	22
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Resident of the Month—Carol John



“Art for me is my daily routine; I get up, get dressed, drink coffee, and paint. Almost every day. Even when I had four children, I managed to squeeze in time for art,” Carol John explained.

“People tell me that I had a sketchbook

when I was five years old, although I don’t remember it. I seem to have been interested in art from childhood and didn’t need to be encouraged. When I was in high school, I attended Saturday art classes at the Parsons School of Design and won a scholarship in the second year. The second year class turned out to be figure drawing, an utterly new and somewhat shocking experience. My father encouraged me and we would visit museums in NYC together. After graduating from Williamsport Dickinson preparatory school, my father helped me assemble a portfolio and submit it to Syracuse University where I won a half-tuition scholarship in the Art Department. After graduating, with a BFA in Art from Syracuse University, I attended Mills College in Oakland, California as a teaching assistant. After the first year at Mills, I transferred to UC Berkeley and graduated with an MA in Art. I met other artists there who influenced my work. There was a group of older “GI artists”, very talented people—Paul Warner, Bill Brown, and others. Paul shared a studio with Diebenkorn and I remembered the thrill of visiting them. We ate our bag lunches in the Art Department, painted on brown paper on the floor, enjoyed visiting artists from the East Coast (Abstract Expressionist was the rage) and painted to jazz. I had a wonderful time there.”

I married soon after graduation; my husband Walter’s first teaching position was in Illinois. After a three-year sojourn in Illinois, we returned to the Bay Area. Walter began working at the Lawrence Livermore Laboratory, so

we settled in the East Bay. Although I was busy raising our four children, I found time to continue art. After they grew up and went away to college, I decided, upon recommendations from a friend, to study graphic art at Laney College. I really enjoyed myself and got my first job freelancing in graphic design even before graduating. I started my own graphic art company, Geranium Graphics, in 1981. Even though I was involved with graphic art, I never left fine art and was involved with the Oakland Center for Visual Arts, and other artist groups, and participated in open house art events. After retiring in 1999, I moved all my art supplies and equipment to my home and continued working and exhibiting in Walnut Creek and the Bay Area. Now at RGP, I continue drawing, mainly pastels. Because space is limited, I can’t create large format work, and to be honest, when you pass the ninety-year mark, you have to be somewhat limited as to size and medium. Luckily, I have graphic art capabilities on the computer....and RGP is a wonderful place that encourages artistic talent.

I would have to say that art is a part of me. I see something—a scene, an image, get an idea, and want to put what I see onto paper. I want to record the things that seem wonderful in their own way. Coming from New York many years ago, I was amazed at the California flora and thrilled seeing an acacia tree in bloom. The first time I saw a palm tree, I was fascinated...! love the colors of wild mustard...

The challenge and joy of painting is working with composition with color, space, form, and line. I am thinking about all of those elements while working out the image/idea possibilities for expression which a scene has inspired. One of the benefits of being a mature painter is that by middle age, you have seen enough art, have a better sense of what you are doing and what you are. But I have to admit that I don’t know where art comes from, but it is an accumulation of the books you have read, being in love, music, experiences, the landscapes... all those things together....



Corey Weiner,
Director of Food and Beverage

Food and Art

There was a time...wasn't there? There in fact was a time when a painting was a painting, you remember—paint on a two-dimensional surface, usually canvas? That was when sculpture was, you know, kind of sculpted, volume in space. That was when meatloaf was just what it sounds like and the local diner served the classic three-point plate, meatloaf front and center, ice cream scoop of mashed potatoes to the upper right and over-cooked green beans upper left. There was a dent in the potatoes that was overfilled with the gravy that brought everything together, perfect. That was the good old days before media and tech blurred all lines and distinctions. The painting had a frame and was on the wall, sculpture was on a pedestal, and meatloaf was on a plate with that all important sprig of parsley.



Now it's hard to say what is what—restaurants serve exquisitely plated foods that are almost too beautiful to eat. Don't forget your wallet or you will be washing dishes for years. At the French Laundry you can get your Wednesday evening meal indoors for about \$850.00—just you, not your wife.

Artists make incredible performance art of and about food with real existential questions. What is Claus Oldenburg's soft sculpture of a giant apple core trying to tell us? It's at the SFMOMA so we know it's art; we know not to eat it, let alone touch it. There is Judy Chicago's dinner *Party* which has plenty to say. Back in the day I made a few macaroni pictures, thought about chopped liver and halvah sculptures, dabbled in butter and chocolate sculptures as well. Artists needed to earn a living so they entered the kitchen and plates became their canvases. They played with our food, I confess I did it too. Oooh! Jackson Pollack saucing, how pretty!

He threw, dropped, and splattered paint; I did the same with sauce. Thiebaud and his food art, I'm sure he laid the paint on with a cake spatula.

The tools of so many trades have merged. Chefs get their tools at hardware stores; artists get them there too. I have been known to haunt the cosmetic aisles at Walgreens and used many a comb to good effect in some paintings. Spatulas for both chefs and painters, palette knife vs offset spatula, pastry brushes, paint brushes and cosmetic brushes, just wash between uses...! Modern chefs make dots, dribbles and splatters with overpriced mini ketchup squirt bottles; artists do too. They even sell paint in squirt bottles now; I used to have to stuff it in myself. I read an article recently that referred to it as "The Pox" of dots. You can't go anywhere in the world without finding saucy dots on your plate anymore. Pointillism for dessert anyone?

Needing to find a way to earn a living, I diverted my path in art school to cooking school. No time to paint for twenty-five years; so sorry guys, your plates were my canvas. It was very satisfying to create beautiful plates and have them consumed. No one ever said my plates were dull—garish maybe—but not dull! The Plaza gave me time and space to be creative, earn a living, and when I went back to painting, The Plaza came with me in a variety of pairings. Not wine pairings, but I painted portraits of residents and staff. I got my art school students to paint resident portraits and we had shows and parties six years in a row.

Now I have a studio and I paint on my days off. I still can't quit my day job, so eat to your heart's content.



Emma Davis
Director of Programming and Counseling

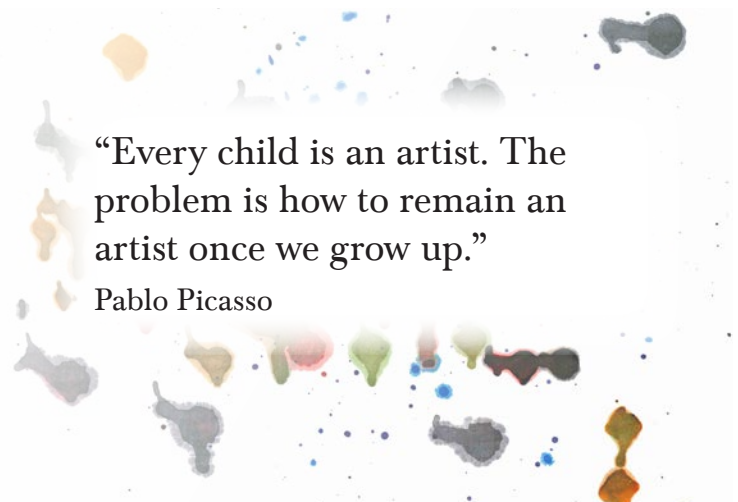
Art as Process

There is a misconception that to be an artist, you have to produce a masterpiece worthy of being in the Louvre. This idea could not be further from the truth. Art doesn't have to be about the final product, rather art is about the process of creation. It was Henri Matisse who said, "Creativity takes courage". It takes courage to express yourself through art; it takes courage to show up to that painting class. It takes courage to pick up that paint brush or clay and start to create something. What you create—that's up to you. And it is also for you. When you make art, it doesn't have to be for anyone but yourself. You don't have to show it to anyone, or put it on the wall for display. It can be just for you.

Art is a process. It takes time. The process is as much about the experience of making the art as it is about the final product. What is it like to express yourself through another medium? What can a piece of art say about you that words cannot?

In a place like RGP, where art classes are a social experience, residents have the chance to engage with their fellow artists while creating. In the art room, I have heard conversations about everything from memories of Lowell High School to learning how to ride a bike. Furthermore, there is the chance to collaborate with others. A big part of art on Memory Care is collaboration—working together to create something. Creating becomes a shared experience of supporting and encouraging each other through expression.

I cannot tell you how many times I have had someone tell me "My mom/dad/wife/husband has never been interested in doing art. He/she won't come to the art classes." Imagine their surprise when their loved one starts painting or drawing or sculpting! In creating and sharing this new art with their family, residents open new pathways of connection. Recently the wife of a Memory Care resident exclaimed "We been married for fifty years and I never knew you had this artistic side!" A resident said to me just the other day, "I spent my entire life focused on science and I'm just now discovering this whole other world that I never knew about! To think I could have missed out on all of this!" Have you heard that saying You can't teach an old dog new tricks? I beg to differ! It's never too late to create!



Celebrating and fostering a creative community

Ira Kurtz, ED

I did not plan to develop a creative community. When I arrived here six years ago, I wanted to develop a management team which provided compassionate, efficient, and top-level care for our residents. Never a fan of top-down management, I introduced a collaborative management style and encouraged managers to take the initiative in managing their departments. I do not micro-manage; I trust managers to make their own decisions. Luckily I have a unique group of competent, well-educated, capable, compassionate, and generous managers who do a wonderful job. Managers take the initiative, discuss among themselves ways to address upcoming problems, and collaboratively devise solutions. Although I didn't hire people for their creativity, offering new ideas and ways to implement them is part of everyone's job.

COVID is a case in point. It was a totally new situation that demanded creative problem-solving and there were no textbook solutions. All the managers worked together to develop plans and processes to protect residents and staff, to find solutions to the unfamiliar challenges of COVID. I think, because all staff worked together, we were able to combat COVID as successfully as we did.

We collaborate with residents, interacting more as friends and neighbors. It's true "we're like family". And residents, too, on their own initiative, have volunteered to lead art, exercise, and writing classes, and offer suggestions about a variety of topics.

It seems that creativity and initiative often go together so when both staff and residents have ideas, we truly are a work-in-progress, a creative community.

Melanie Miguel, Health Services Manager

I view creativity as a way of living, a way of seeing, responding. Being creative is how I approach life. I see what is, and how things are being done. If I think changing something, tweaking it, will improve things, then that's what I do. I have been told that for a creative artist I'm amazingly organized and efficient. I suppose that's true. Rhoda Goldman Plaza is always looking for creative ways to engage residents and increase their connection to the pleasures of life. This year with COVID, every department has had to be creative, to find new ways to do things. Having the freedom/creativity to expand my role at RGP has allowed me to connect with residents and often fill in any gaps I see in their needs. It's a very rewarding way of working.

Peggy O'Brien, Safety Manager

I think here we are co-creative. Everybody bounces ideas off each other to problem-solve. These conversations make RGP a place where innovation is the norm. These interactions are what I call an upward creative spiral. We elicit creative ideas while developing our own.

Karen Baksi, Dining Room Manager

Art is what led me to Rhoda Goldman Plaza. Corey Weiner and I were classmates at the Jean Henry School and the first time I heard about her place of work was through the Rhoda Goldman Portrait Show. Knowing Corey, I had some expectation of Art to be present at RGP, but I was blown away with the many mediums of art in the building. From the beautiful quilt, the sculptural ceramics in the dining lobby, to the paintings of the Golden Gate Bridge, art plays an integral role at RGP. As an artist, being able to see the creativity that the residents, staff, and management bring to this place, motivates me to contribute to a creative community.

Carl Kerwick, Resident

When I moved to Rhoda Goldman Plaza in the fall of 2017 it was a pleasant surprise to learn about the various art classes that are offered each week. I immediately immersed myself in the painting and ceramics classes. Getting to know another part of the community, what interests them, and how they express their creativity is quite meaningful and endearing. I like to express my creativity by using a little extra splash of color, adding a bit more detail, and am willing to go outside the lines and norms.

Art has always been part of my life. I find the expression of who I am and how I see the world and community comes through in the art I create. There is also the therapeutic aspect of being creative that helped me recover from some of the darkest times in my life by doing something as simple as coloring in a coloring book to designing and painting a blank piece of canvas. Being creative has been a part of the therapy that has allowed me to be who I am today. Art is part of my heart. Go be creative however that may be for you.

Freda Reider, Resident

CREATIVITY

Creative forms rise from many sources for me. When sink water flows out of my sink moving with wet fingers toward the drain, my interest might be fired up having noticed the forms left behind. "PAINT IT" my inner voice might whisper.

Dorothy Auerbach, Resident

Ever since sixth grade, when I at last had a painting of mine posted on my elementary school wall, I have wanted to paint, but never had the opportunity. I am so grateful to Rhoda Goldman Plaza for, after seventy years, finally giving me that opportunity. Creativity keeps us all young in heart, and it is enabled, encouraged, and nurtured here.

Carol Pearlman

Fifty words about art; I'll start with my favorite artist, right now. Dr. Seuss, especially OH, THE PLACES YOU'LL GO. Next, I love Rimbaud but can't forgive him for giving up too soon, so I choose Dante, whose INFERNO is a masterpiece. Also Bach, Bob Dylan, and many TV shows.





Candiece Milford,
Managing Director of Marketing

Creativity Is in Full Bloom



From its inception, Rhoda Goldman Plaza has reflected an appreciation of original art in a well-furnished and well-designed building. When Ira Kurtz became the Executive Director six years ago, he brought creative inspiration for staff morale and retention, promoted residents to share their talents and interests with the community, and encouraged operational problem solving. It is unique to discover a business that is so committed at its core to embrace this philosophy and a true joy to work within it.

I am particularly enamored of this viewpoint given that I see the world through an artist's eye—I studied sculpture at UCLA, although I haven't practiced it for many years. Surprisingly, I accidentally discovered a new form of creative expression that I share weekly with everyone—flower arrangements.

I think I have Corey to blame or bless (really, it is a blessing!) as she asked me over a year ago if I would help arrange flowers for the lobby from time to time. I had already been making arrangements for the pleasure of residents and guests which is how she probably surmised I had promise. What she did not know is that as a child of eight years, I spent hours in our large backyard proliferating with flowers, an arbor with sweetheart roses pouring over it, and a fishpond complete with lilies. That was my happy place and

I always felt peaceful while trying to make perfume from the flowers or drawing them. In fact, I decided that my future career would be as an illustrator of flowers. Clearly THAT didn't happen!

I've noticed, too, that these flower arrangements have been particularly cherished over the last year because residents didn't leave the building much and missed nature. I brought the seasons in flowers to our residents as reflected in the bouquets.

Corey recently gave me a promotion to making the tiny floral arrangements on the dining room tables, as well. It gives me great joy to share my delight with flowers with everyone. Thank you for this splendid opportunity to keep on "sculpting."



Employee of the Month—Sabrina Fernandez

Sabrina Fernandez, Assistant Activities Coordinator, leads *Painting With Sabrina*,

a socially-distanced creative art activity. Connecting people with their creative impulses has been very gratifying, said Sabrina. “Before coming to RGP, I used to organize Wine and Design

events where I would lead art classes for groups. We set up events where people would drink wine and paint. I was able to meet a lot of interesting people—in tech or corporations who were very scientific, number-people, and quota-driven. It was nice to see their creative, spontaneous, and playful side emerge as they painted. An empty canvas made them nervous—it makes me nervous too. Some of them hadn’t painted since grade school....and thought that their work had to be perfect. It was my job to guide them and ease them into it. I would advise them to ‘let the brush guide you, trust your brush. There is no perfect painting.’ Once they start to loosen up, their self-confidence was raised and I think that allowed their creativity to flow.

I have been drawing since I was a child and have been involved with various aspects of art and art galleries since I was in high school. For me, art has been an invaluable counterpoint to my professional training in psychology. My parents wanted me to become a doctor, but since I have a phobia of needles, I chose a less medical profession. I attended the University of Santo Tomas in Manila, well-known as a research university,



also the best school in the Philippines for psychology. I graduated with a Bachelor in Science with a major in psychology. We learned scientific methodology and spent many hours developing and carrying out research projects and clinical trials.

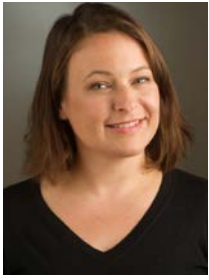
While at the university,

I was part of (helped organize) our department’s art exhibit, called The Artist Within the Scientist. Although science and art seemed so disparate, they actually complement each other. The scientist must be creative, must keep an open mind to develop new possibilities. And the artist develops her own techniques through experimentation.

Since childhood, I have been interested in animation because I liked it as a means to tell my own story. I was dissatisfied with a lot of film conclusions and wanted to rewrite them to reflect the way I wanted the film to end. Art is a means of expressing myself, a way of releasing stress, an opportunity to escape, for example, the stress of COVID.

RGP residents seem to enjoy my class *Painting With Sabrina*; the goal is always to have fun. Many of our residents have painted before and are self-confident. Some use the traced image as a starting point and then add their own flair to it, which is what I always encourage.

I know that for myself, I cannot live without art, and I doubt that any society could live without it. Today, for us millennials, art in various media—music, film, photography—connects people. Sharing feelings about art, singing, and dancing—these activities make us more human.”



Health Notes

Adrienne Fair, MSN, RN,
Assistant Executive Director

Art is Good for You

There is a lot of research on art and health—and all signs point to YES, art is good for you!

A 2017 study followed close to 2000 people aged over seventy for four years. The people who engaged in hands-on art activities developed less MCI (mild cognitive impairment). Notably, this study found that making art was even more beneficial for maintaining good cognition than reading. This was also true for participants who had the APOE-e4 gene—the gene which predisposes for Alzheimer’s disease.¹

Did you know that making art will also lower your stress level? Regardless of whether or not you are a master portrait artist (like Corey) or a sharp-eyed photographer (like Kathryn), the process of making art is engaging and relaxing. It is important not to worry too much about the finished product, but to enjoy the process. A Drexel University study measured cortisol levels of thirty-nine participants before and after making art for forty-five minutes. Their cortisol levels were approximately fourteen percent lower on average after creating art.²



Art is also great to have around in your environment. Aesthetics can aid with healing, mood, and positive outlook, not only for residents, but also for staff. A Finnish study in a hospital ward found that art programs helped improve nurses’ well-being and general mood as well as bolstering engagement and patient-nurse relationships.³

OLIVE PRESS

4



In a residential environment like RGP, we all (staff and residents alike) get to appreciate art every

day: the original artwork curated in every hallway, the wonderful rotating art shows near the lobby, and all the new works each week from our art classes in both Assisted Living and Memory Care.

On behalf of RGP staff to RGP residents, THANK YOU for sharing your beautiful works of art with us. To work in a harmonious, aesthetic environment surrounded by artwork is really a pleasure.

- (1) Krell-Roesch J, Vemuri P, Pink A, et al. (2017) Association between mentally stimulating activities in late life and the outcome of incident mild cognitive impairment, with an analysis of the APOE -4 genotype. JAMA Neurol. 2017;74(3):332–338.
- (2) Kaimal G, Ray K, & Muniz J (2016) Reduction of cortisol levels and participants’ responses following art making. Art Therapy: Journal of the American Art Therapy Association. 33. 74-80.
- (3) Wikström, B, Westerlund, E & Erkkilä J (2012). The healthcare environment—the importance of aesthetic surroundings: Health professionals’ experiences from a surgical ward in Finland. Open Journal of Nursing. 02. 188-195.
- (4) Art by RGP Terrace Residents

Let's Get Out and About Again!

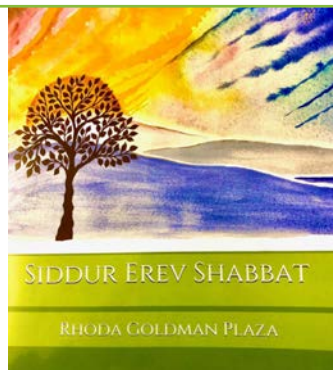
It's Spring and we are vaccinated!

We encourage residents to get fresh air outdoors and to participate in dining and activities. Although residents currently can eat dinner in the dining room once a week, few take advantage of this opportunity. It's a great chance to meet new residents and friends!

We hope that family members will encourage residents to join in meals and activities. If family members would like to get the activity calendar emailed monthly, please email Emma Davis at emmad@rgplaza.org.

Participation in dining and programming is a first step in overcoming the effects of COVID-induced isolation and an important tool in improving the mental, physical, and emotional health of the entire RGP community.

In-person Shabbat Services will begin on Friday, **March 26th**, at 4:00pm in the Olive Room. Thanks to a donation from former RGP resident Blossom Levin, a new Erev Shabbat Siddur, developed and illustrated by Rabbi Me'irah Iliinsky, will be used for RGP services.



Art That Made The Cut

Art Opening Approximately April 5th

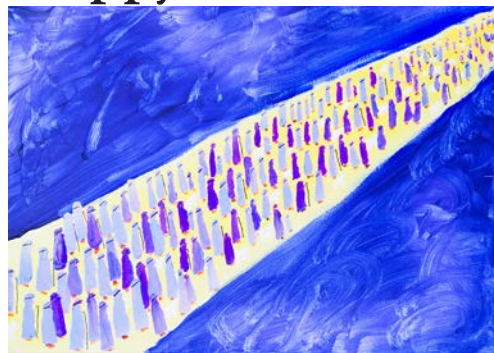


Alternatively, *What We Couldn't Leave Behind*, is comprised of works of art owned by RGP residents. The show is not so much an Art Show, i.e. all about Art, as a reflection of the tastes of multi-faceted

personalities who live at RGP. The collection brings to light hidden, otherwise unknown aspects of residents' travels, knowledge, their inner affinity to art and artists, a collection of experiences. A short discussion of why this work "made the cut" is included with the picture. While most of the pieces are photographs of the painting, a few original works are included.

Works ranging from the 16th to the 21st century make the show eclectic—much like RGP residents who constitute our community.

Happy Passover



Exodus, by Dorothy Auerbach

There will be a prerecorded Passover Seder on Channel 994 and on YouTube (<https://youtu.be/QGOFvcR0BUE>).

Unfortunately RGP will not be able to host Seders this year. However, for residents who celebrate Passover, a Seder Plate for one or both nights is available. Please call or email Dining at 415-345-5086 or email coreyw@rgplaza.com or karenb@rgplaza.com. Please contact Emma at 415-345-5098 or Activities (activities@rgplaza.org) for assistance connecting you to Seders.

Street Scenes Part 2

by Jeanne Halpern, Resident

A year after she last visited my apartment, my close friend Jennifer dropped by on Sunday and asked what I was up to. I showed her the first draft of the column you're about to read right now. While I was making tea and putting some Milano cookies on a plate, she breezed through the draft and called from the couch, "You're certainly bringing a microscope to this neighborhood. What's up?"

"Truth is," I said. "In all those years I led hikes around town, I never explored this area. Not sure why. But the more I look, the more hidden gems I find—it's fantastic."

"And of course," she continued in her oh-so-Jennifer way. "It's Spring, glorious Spring! And you're all vaccinated!"



Anybody who wants to take a walk finally CAN! Or at least enjoy your "paper walk." That's what she called this column, my "paper walk!"

And so, fellow residents, you're now invited to Street Scenes, Part 2, a.k.a. my "paper walk," where you'll discover a mix of everyday sites we sometimes take for granted, plus some history, art, nature, and commerce, all within an hour or two from where we live. Although I've arranged the sites as though we're actually taking a walk together, you can choose any of them as a one-site destination. Or just enjoy them at home, like my father used to enjoy *National Geographic* every month, though he only left New York State once—on a trip to Florida.

Since Sutter is one of my favorite streets, we'll start our walk at the bus stop at the corner of Sutter and Scott and make a circuit, ending at our front door. The thing about taking a leisurely walk is looking closely at things we usually hurry by, for instance bay windows. Look across the street from the bus stop and you see only a few kinds, but bay windows have more variations than fruit salad: They're rectangular, triangular, rounded, arched, flat,

prominent, decorated, or plain. As we stroll down Sutter and cross Pierce, notice how skillfully or foolishly bay windows are used.

The Knights Templar Building: About halfway between Pierce and Steiner Streets, at 2135 Sutter, you can't help noticing a huge brick-covered building with superb cream-color terra cotta trim. The terra cotta above the doorway arch announces that this prominent structure (SF Landmark #202) was originally the Golden Gate Commandery #16 of the Knights Templar. Designed by Matthew O'Brien and Carl Werner in a medieval style and constructed in 1905, it was apparently reconstructed in 1906-07, after the earthquake, with reinforced steel and brick exterior walls.

The Knights Templar, a Christian Masonic order prominent here at the turn of the 20th century for its philanthropic work, chose a name for their order dating back to shortly after the First Crusade. The word Templar refers to the Temple of Solomon, when French knights protected pilgrims seeking to visit the site, now known as the Temple Mount, in Jerusalem.

Carrying on its tradition as a Christian-oriented building, the Commandery was sold in 1950 to the Macedonia Missionary Baptist Church. Martin Luther King Jr., is said to have preached here in the late 1950s and early 1960s, making the Church significant in the American Civil Rights movement.

As we continue down Sutter toward Steiner and Fillmore Streets, be sure to notice the uptick in greenery: the block with flowering shrubbery, the shady fern garden at 2116, and the crescendo of trees as we approach Fillmore. I lost my heart to these trees on a scorching hot day last September when they saved me from withering in the sun.

Japantown's Issei Garden, Ruth Asawa's Fountains, the Pagoda, and the Fan: About half a block after Fillmore on Sutter, you'll find the lovely Issei Garden on Cottage Row, listed in the National Registry of Historic Places. I remember this garden before its renovation last year as handsome,



Street Scenes Part 2

but not especially distinguishable from an English garden. Since its redesign in 2020 as a colorful rock garden, however, it projects a decidedly Japanese feeling. What hasn't changed is the brick walkway that runs from Sutter to Bush Street and the well-cared-for homes. The original six trim Victorians in the middle of Cottage Row were constructed from 1870 to 1885 to emulate English mews. Originally rental homes for the Japanese community, these renters were displaced during World War II. Since the late 1950s and early 1960s, the units have been sold as two-bedroom homes at market prices, currently over \$1.5 million each.

The most important change in the new Issei Garden is the fine historical plaque in front honoring the Issei, the first generation of Japanese in America. They began arriving in San Francisco in the late 1880's and, despite their expulsion from 1942-1946, grew into the oldest and largest Japanese community in the United States. But now, as we continue up Sutter Street, we see how this community has restored itself.

At Buchanan Street, the handsome mall on the right features not only good stores (including The Grove, known for its used books) and restaurants, but also two fountains (not turned on but impressive anyway) by renowned San Francisco sculptor Ruth



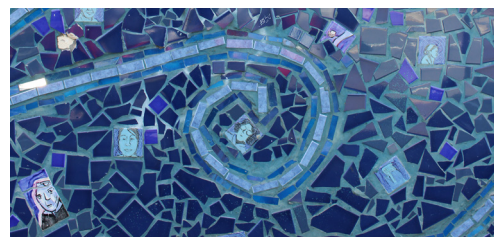
Asawa. Her crooked metal artwork hangs near the elevators at the DeYoung Museum and was featured last year by the U. S. Postal Service in a special edition of Forever stamps. As you head through the mall and cross Post Street, you can't miss the large Pagoda sculpture facing you.

Turn right on Post and continue to Webster, where, under the bridge between two sections of the Japanese Center, you'll find the large, beautifully painted metal Fan, to me the quintessential marker of San Francisco's Japantown. Continue down Post to Fillmore, turn left, cross Geary and turn right, past the Post Office.

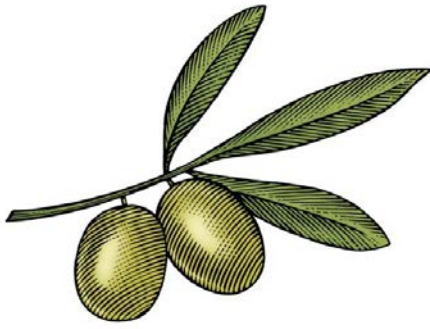
The Mosaics at Gateway High School: On Geary between Steiner and Scott Streets, next to lovely Kendall Playground and Park, you'll find six wall-high mosaic murals that won a San Francisco



Beautiful Award in 2008. The first and largest mural (closest to Steiner) is named *A Sign of Hope*. Prompted by the killing of a teenager near the school entrance, the mosaic was created by ninth-grade students under the supervision of Kid Serve. If you look closely at the Hope mosaic, you'll find tiles on which the students painted images they felt defined their generation, including the Twin Towers. The other five mosaics are called the Urban Portrait Project. For these creations, students took photo portraits of one another and voted on which five they'd transform into murals. Though the mosaics can feel hard to see when you can't back away without almost falling into Geary, they're truly worth a few visits to understand how hard the students worked to make them worthy of a S. F. Beautiful Award. And by the way, about the time these murals were created, Newsweek named Gateway "one of America's Top Ten Public High Schools." And FYI, Gateway, in 2006-2008 when the murals were created, offered a college-prep, liberal arts curriculum and required its students to take two years of art.



By the time you've had a look at these beautiful mosaics, you're probably ready to stroll half a block to Scott Street, cross Geary and Post and ring the bell at 2180. I hope you've enjoyed this "paper walk" (or a real one) through our fascinating neighborhood and that you'll introduce it to others.



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*Founded by Jewish Family and Children's
Services and Mount Zion Health Fund*

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