

## 1: Faculty | UCSF Helen Diller Family Comprehensive Cancer Center

*The poor also include the social justice activists who earn next to nothing in San Francisco's community mental health and social service agencies, teachers, and the colorful and eccentric artists who came to the city for the inspiration to create.*

Officially, Chinatown is located in downtown San Francisco, covers 24 square blocks, [13] and overlaps five postal ZIP codes , , , , and . It is within an area of roughly a half mile long by a half mile wide with the current boundaries being, approximately, Kearny Street in the east, Broadway in the north, Powell in the west, and Bush Street in the south. Sun Yat-Sen by Benjamin Bufano ; [13] a war memorial to Chinese war veterans; and stores, restaurants and mini-malls that cater mainly to tourists. It is dominated by mixed-use buildings that are three to four stories high, with shops on the ground floor and residential apartments upstairs.

Demographics[ edit ] According to the San Francisco Planning Department , Chinatown is "the most densely populated urban area west of Manhattan ", with 34, residents living in 20 square blocks. The median age was 50 years, the oldest of any neighborhood. Working-class Hong Kong Chinese immigrants began arriving in large numbers in the s. Despite their status and professional qualifications in Hong Kong, many took low-paying employment in restaurants and garment factories in Chinatown because of limited English. An increase in Cantonese -speaking immigrants from Hong Kong and Mainland China has gradually led to the replacement in Chinatown of the Taishanese dialect by the standard Cantonese dialect. Due to such overcrowding and poverty, other Chinese areas have been established within the city of San Francisco proper, including one in its Richmond and three more in its Sunset districts, as well as a recently established one in the Visitacion Valley neighborhood. These outer neighborhoods have been settled largely by Chinese from Southeast Asia. Despite these developments, many continue to commute in from these outer neighborhoods and cities to shop in Chinatown, causing gridlock on roads and delays in public transit, especially on weekends.

Origins[ edit ] Official Map of Chinatown July Map is oriented with north on the right side. Dupont now Grant is the prominent street running north-south along the middle of the map. Special attention is paid to vices: The majority of these Chinese shopkeepers, restaurant owners, and hired workers in San Francisco Chinatown were predominantly Hoisanese and male. Many Chinese found jobs working for large companies seeking a source of labor, most famously as part of the Central Pacific [13] on the Transcontinental Railroad. Other early immigrants worked as mine workers or independent prospectors hoping to strike it rich during the Gold Rush. The population of Chinatown was predominantly male because U. During the late period of the California Gold Rush , a few Chinese female prostitutes began their sexual businesses in Chinatown. In addition, the major prostitution enterprises had been raised by criminal gang group "Tong", importing unmarried Chinese women to San Francisco. Consequently, hundreds of Chinese prostitutes were expelled to side streets and alleys hidden from public traffic. In , the U. Hugh Huger Toland , a member of the San Francisco Board of Health, reported that white boys and men contracted diseases when they visited "Chinese houses of prostitution" in Chinatown, in order to warn white citizens to stay away. Here it may truly be said that human beings exist under conditions as regards their mode of life and the air they breathe scarcely one degree above those under which the rats of our water-front and other vermin live, breathe and have their being. And this order of things seems inseparable from the very nature of the race, and probably must be accepted and borne withâ€”must be endured, if it cannot be curedâ€”restricted and looked after, so far as possible, with unceasing vigilance, so that, whatever of benefit, "of degree," even, that may be derived from such modification of the evil of their presence among us, may at least be attained, not daring to hope that there can be any radical remedy for the great, overshadowing evil which Chinese immigration has inflicted upon this people. Ah Toy Ah Toy c. Noticing the looks she drew from the men in her new town, she figured they would pay for a closer look. Her peep shows became quite successful, and she eventually became a high-priced prostitute. In , Toy opened a chain of brothels at 34 and 36 Waverly Place [36] then called Pike Street , importing girls from China as young as eleven years old to work in them. Towards the end of her life Ah Toy supposedly returned to China a wealthy woman to live the rest of her days in comfort, [37] but came

back to California not long afterward. From until her death in , she lived a quiet life in Santa Clara County , returning to public attention only upon dying three months short of her hundredth birthday in San Jose. Fears began to arise among non-Chinese workers that they could be replaced, and resentment towards Chinese immigrants rose. In response to the violence, the Chinese Consolidated Benevolent Association , also known as the Chinese Six Companies , which evolved out of the labor recruiting organizations for different areas of Guangdong, was created to provide the community with a unified voice. The heads of these companies advocated for the Chinese community to the wider business community as a whole and to the city government. Officers of the Chinese Six Companies

The state legislature of California passed several measures to restrict the rights of Chinese immigrants, but these were largely superseded by the terms of the Burlingame Treaty of Anti-immigrant sentiment became federal law once the United States Government passed the Chinese Exclusion Act of This law, along with other immigration restriction laws such as the Geary Act , greatly reduced the numbers of Chinese allowed into the country and the city, and in theory limited Chinese immigration to single males only. Exceptions were in fact granted to the wives and minor children of wealthy merchants; immigrants would purchase or partner in businesses to declare themselves merchants in order to bring their families to America. Alternatively, prospective immigrants could become " paper sons " by purchasing the identity of Americans whose citizenship had been established by birthright. Unlike Ellis Island on the east coast where prospective European immigrants might be held for up to a week, Angel Island typically detained Chinese immigrants for months while they were interrogated closely to validate their papers. The detention facility was renovated in and under a federal grant.

Tong wars[ edit ] As in much of San Francisco, a period of criminality existed during the late 19th century; many tongs arose, trafficking in smuggling, gambling and prostitution. From the mids, turf battles sprang up over competing criminal enterprises. By the early s, the term Tong war was being popularly used to describe these periods of violence in Chinatown. At their height in the s and s, twenty to thirty tongs ran highly profitable gambling houses, brothels, opium dens, and slave trade enterprises in Chinatown. Overcrowding, segregation, graft, and the lack of governmental control contributed to conditions that sustained the criminal tongs until the early s. The San Francisco Police Department established its so-called Chinatown Squad in the s, consisting of six patrolmen led by a sergeant. However, the Squad was ineffective largely by design. An investigation published in by the California state legislature found that Mayor James D. Phelan and Police Chief William P. Biggy , who said 30 "earnestly directed" policemen would suffice. San Francisco plague of " Chinatown, as it is at present, cannot be rendered sanitary except by total obliteration. It should be depopulated, its buildings leveled by fire and its tunnels and cellars laid bare. Its occupants should be colonized on some distant portion of the peninsula, where every building should be constructed under strict municipal regulation and where every violation of the sanitary laws could be at once detected. The day has passed when a progressive city like San Francisco should feel compelled to tolerate in its midst a foreign community, perpetuated in filth, for the curiosity of tourists, the cupidity of lawyers and the adoration of artists. Williamson, Annual Report to the Board of Health quoted in [45] In March , a Chinese-born man who was a long-time resident of Chinatown was found dead of bubonic plague. The next morning, all of Chinatown was quarantined, with policemen preventing "Asiatics" people of Asian heritage from either entering or leaving. The San Francisco Board of Health began looking for more cases of plague and began burning personal property and sanitizing buildings, streets and sewers within Chinatown. The quarantine was lifted but the burning and fumigating continued. A federal court ruled that public health officials could not close off Chinatown without any proof that Chinese Americans were any more susceptible to plague than Anglo Americans. The distinctive pagoda-topped roofs of the Sing Fat and Sing Chong buildings are on the left side of each picture. The Chinatown neighborhood was completely destroyed in the earthquake that leveled most of the city. Relocation and rebuilding[ edit ] Plans to relocate Chinatown dated back to the years preceding the earthquake. Sbarboro called Chinatown "synonymous with disease, dirt and unlawful deeds" that "give[s] us nothing but evil habits and noxious stenches". Abe Ruef , the political boss widely considered to be the power behind Mayor Eugene Schmitz , invited himself to become part of the Committee of Fifty and formed an additional Subcommittee on Relocating the Chinese, because he felt the land was too valuable for Chinese. By then, 5, residents had

returned, of the estimated 30, that lived in Chinatown prior to the quake. Criminal tongs continued on until the s, but after the earthquake legitimate Chinese merchants and a more capable Chinatown Squad under Sgt. Jack Manion gained the upper hand. Manion was appointed leader of the Squad in and served for two decades. Stiffer legislation against prostitution and drugs ended the tongs. Chinatown facing north from just south of the corner of Grant and Commercial in Prominently lit buildings on the left west side of Grant include the Ying On closer to camera and Soo Yuen in background ; the Eastern Bakery sign is lit on the east side of Grant. During the Great Depression, many nightclubs and cocktail bars were started in Chinatown. It was advertised in a tourism guide book as a "jovial and informal Chinatown cocktail lounge" where one could find "love, passion, and nighttime". The repeal of the Exclusion Act and other immigration restriction laws, in conjunction with passage of the War Brides Act , allowed Chinese-American veterans to bring their families outside of national quotas and led to a major population boom in the area during the s. However, tight quotas on new immigration from China still applied until the Immigration and Nationality Act of was passed. Frank Wong dioramas[ edit ] San Francisco artist Frank Wong created miniature dioramas that depict Chinatown during the s and s. During the same decade, many stores moved from Grant Avenue to Stockton Street, drawn by lower rents and the better transportation enabled by the Stockton Muni trolleybus line. There were areas where many Chinese in Northern California living outside of San Francisco Chinatown could maintain small communities or individual businesses. Nonetheless, the historic rights of property owners to deed or sell their property to whomever they pleased was exercised enough to keep the Chinese community from spreading. However, in *Shelley v. Kraemer* , the Supreme Court had ruled it unconstitutional for property owners to exclude certain groups when deeding their rights. This ruling allowed the enlargement of Chinatown and an increase in the Chinese population of the city. At the same time, the declining white population of the city as a result of White Flight combined to change the demographics of the city. Neighborhoods that were once predominately white, such as Richmond District and Sunset District and in other suburbs across the San Francisco Bay Area became centers of new Chinese immigrant communities. This included new immigrant groups such as Mandarin-speaking immigrants from Taiwan who have tended to settle in suburban Millbrae , Cupertino , Milpitas , and Mountain View – avoiding San Francisco as well as Oakland entirely. Five people were killed and eleven wounded, none of whom were gang members. The incident has become infamously known as the Golden Dragon massacre. Five perpetrators, who were members of the Joe Boys gang, were convicted of murder and assault charges and were sentenced to prison. A year-old boy was arrested for the shooting, which was believed to be gang-related. It has spawned lodges in other Chinatowns in the late 19th and early 20th centuries, including Chinatown, Los Angeles and Chinatown, Portland. The Center promotes exhibitions about Chinese life in the United States and organizes tours of the area. Selected locations in Chinatown, San Francisco No.

### 2: Social Work < San Francisco State University

*In San Francisco, a workshop in the South of Market Area Cultural Center, led by Bill Roarty, produced many designs from [55], and is developing a major screenprinting facility to serve artists and groups throughout the city.*

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### 3: SF GLENS EVOLUTION - San Francisco Glens Evolution Soccer Club

*SF Glens Evolution, San Francisco, California. likes. The mission of San Francisco Glens Evolution is to be the premier destination Soccer Club in.*

Product and Service Changes As Uber has grown, the company has adapted and enhanced its mobile application and service offerings over time based on input from users, key learnings, and technological advancements. Specific adaptations have been required in order to support international growth, a priority for Uber. When Uber first launched, it was available exclusively on the iPhone. Four months later, Uber launched an Android application and in September, Uber officially launched its first native BlackBerry app Mina. Many countries in Asia, a market in which Uber hopes to expand, have lower numbers of smartphones in circulation. In response, Uber adapted their business model to allow SMS messaging as a way to use their services, but hesitates to invest significant resources to expand this as the use of an app is preferred. This is likely to become less of a problem in the future as smartphone usage continues to grow at a fast rate.

Milian. Cultural Adaptations - Localization: Expanding internationally has involved a series of changes to the mobile application and business model in order to localize it to the market and culture. Most obviously, Uber has had to make changes to accommodate different languages, currencies, and distance measures. International expansion requires much more than this however. Each city is unique in its transportation pain points, its density, its transportation alternatives, regulation, even its transportation culture. The company hired Ed Baker, the head of international growth at Facebook. In addition to bringing in experienced talent from the tech sector, Uber has hired locals in each market it expands to in order to help them adapt their product and service offerings to meet the needs of each market. When Uber launched, one of its appeals involved the cash free transaction, which required users to setup a credit card on their account. In some countries however, such as Germany, credit-card adoption is much lower than it is in the United States. In response to this, Uber announced a deal in November with PayPal, the online payment service. The deal will allow Uber to offer an alternative payment option to users in select countries, thereby continuing to broaden its base of potential users and enhancing its ability to expand internationally. In some cities, mobile connectivity has proven to be less reliable than in others. The feature allowed users to save pickup locations after requesting a ride, so that when connectivity problems cause delays in loading of maps, users can simply select from their location from a pre-saved list and proceed with requesting a ride.

Uber iPhone App Update 1. More Vehicle Options and Price Points: When the Uber concept originated, Garrett Camp envisioned providing users with access to drivers of luxury vehicles and limousines. Over time, Uber has made changes to provide users with more options in terms of vehicle and price. Most notably was the recent introduction of UberX, a lower priced option that involves less luxurious vehicles. By offering a variety of options, Uber has been able to broaden the range of customers to whom it appeals. The company has battled against regulatory powers in many cities. In the same year, Uber was served with a cease and desist letter by the city of Boston. Uber has had similar challenges in San Francisco and several other cities. In many instances, the company has come out successful. Vancouver and British Columbia set minimum fares or setting limitations for how frequently patrons can use the application. Uber responded in true start-up tech firm form using social media such as twitter, to leverage popular opinion to change government regulation. Uber has also faced a number of legal actions against them not only from external figures, but also from within the industry. Internally cab drivers say they are cheated out of taxes which Uber claims are already included in the fare. Uber considers itself a technology platform, not a taxi company. Uber only provides the branding and platform for independent people create a small business using the technology. This absolves Uber of requiring them to pay anything as each individual cab driver sets their own wages.

Streitfeld. Currently, Uber is classified as a taxi company not a technology platform, a ruling which Uber has appealed. What is Next for Uber? It has created a platform that has generated envy that displays itself in copycat competition and worried taxi companies trying to create regulation to shut them down. Uber is not a cab company, of merely an application that marries other popular technology apps and creations together. Uber iPhone App Update 1.

### 4: Digital Marketing Agency & SEO Company In San Francisco- SocialPulsar

*UC San Francisco researchers have identified the sequence of genetic changes that transform benign moles into malignant skin cancer and have used CRISPR gene editing to re-create the steps of melanoma evolution one by one in normal human skin cells in the lab.*

This web essay was produced by Michael Rossman in . Although he has passed away, his poster archive continues to be processed and developed by Lincoln Cushing. You Have the Tools! This presentation presently includes thumbnails of 18 of the 61 designs in the exhibition. Italic numbers in brackets refer to designs in the exhibition, listed below in an appendix. Bold-faced numbers in parentheses indicate designs reproduced in my "Poster Poster" from Mother Jones magazine . In the subsequent ferment, poster-making quickly became a prominent and universal activity among progressives -- amounting to a minor movement in itself, of social art, sprung from and serving a many-branched, evolving Movement for political and social justice. By , this poster movement had produced over , designs nationally, a flood of images illuminating every activity of the complex social movement underlying it. This collective work is unique, in being the product of a populist movement without State support; and in the radical decentralization and diversity of its sources, influences, and directions. The poster movement has flourished most vigorously in the San Francisco Bay Area, where more than 25, designs appeared during its first two decades. Silkscreened work accounted for one design in three, in part for technical reasons. Serigraphy enables anyone to produce vividly-colored, large posters in modest quantities, anywhere, quickly and relatively cheaply, with little equipment and training; yet it is suited also to the serious development of craft and art. These qualities matched the needs of a myriad of small organizations and artists involved in crisis politics and ongoing work -- particularly in low-income and working-class communities with little access to mass media -- and serigraphy became a major public medium. Silkscreened work records the most ephemeral, most local, most urgent activities of the underlying social movement, and includes many of its most powerful graphic expressions. In this sense, the medium displays the heart of the political poster renaissance. Yet the practice of social serigraphy has developed not only for such technical reasons. Its evolution has had a social root and form, most fully developed in the Bay Area. This local history makes vivid many themes of the national renaissance, and accounts for the content, styles, and technical means of the serigraphy evolving here. Though Frank Rowe, Irving Frohmer, and Richard Correll [53] produced serigraphs sporadically into the s, by the time the New Left was well-begun their successors had reshaped GAW to emphasize craft rather than social commitment, and it played no part in the renaissance that followed. Independent artists, like Lewis Suzuki [1], continued to do political silkscreens, but their work too was scattered and isolated, and without influence. When the poster movement finally developed, it arose spontaneously in a new generation. The Berkeley Free Speech Movement of late lasted three months and involved 10, students, but produced not a single poster image. The first design of the new era appeared in May , to announce the Berkeley teach-in that generated the first mass organization of the emerging anti-war movement. But as poster-making spread throughout the broader Movement, scattered silkscreens began to appear. A Civil Rights support group hosts the leader of the emerging Chicano movement [2]; a medic corps, formed under police attack in the streets, reorganizes itself as a community clinic [3 4 ]. Such pieces were rudimentary in technique, using the simplest applications of hand-cut stencils and blocking media; and crude in execution. Their images and artists were naive and spontaneous -- and often very effective. More consciously "artistic" work soon appeared, as the Movement and its artists explored new expressive modes and revitalized old ones. Serigraphs for a new electoral party adapted the graphic typography [4] and Art Deco style [5 6 ] of the rock-dance posters. Subsequent work quoted Goya [16 5 ] and Sappho [33 13 ] and mimicked medieval manuscripts [39], testifying to a movement of young intellectuals with all history as their resource. By , even their immediate political-art sources were wildly eclectic, as the distinctive designs of the Chinese and Cuban revolutions and the French student revolt became widely known. As influences multiplied, technical sophistication increased: By then, student activism had made every campus in the Bay Area not only a base for the anti-war movement, but an arena in itself. Within these struggles, the

first autonomous poster workshops condensed from the vitalized atmosphere, each involving an artist of singular talent and energy -- Malaquias Montoya at Berkeley [38 23 , 44, 45] and Rupert Garcia at S. In these workshops, each worked with a small group that involved other young artists and even some faculty, but mostly untrained student volunteers, who helped with printing and attempted their own first designs. Their strongest posters echoed the recent French student work, yet went beyond it, not being bound to illustrate slogans chosen by committees, with taut, brutal images that explained themselves -- the upraised fist surmounting the ivory tower [8 3 ], the club dripping blood spelling "education" [9]. Forced off-campus by official harassment, the SFS workshop persisted for two years, turning also to civic concerns; its younger members went on to found the first Asian-American community workshop. Malaquias Montoya, its key organizer, was also active in the small, short-lived, seminal Mexican- American Liberation Art Front. In fall another, nameless workshop formed in Berkeley. Its dozen young artists produced some twenty designs collectively by the following spring. The poster workshop led there by Luis Valdez produced perhaps designs from , firmly establishing serigraphy as the chosen medium of Hispanic postermakers, and postermaking itself as a medium of cultural activism. In this instant of national trauma, the seeds of political serigraphy already sown flowered in an explosion of spontaneous workshops at colleges and art schools around the Bay. The largest was at Berkeley, where the Art Gallery and Environmental Design buildings hosted an anarchy of production, open to anyone and supported by hundreds of volunteers, that went on for a month and printed some designs, most on recycled computer paper [16 5 ][]. In the Bay Area alone, the output of such transient workshops rivaled the legendary designs of the French student revolt. Their national production was much greater, an unrivaled outpouring of graphic passion. This untutored, desperate plea for resistance and peace recorded the collective anguish vividly. Its stronger designs stand with the best serigraphy of political crisis. Though the political poster movement was already well begun, this prolific spasm accelerated it sharply, particularly in serigraphy. From the May workshop at the California College of Arts and Crafts, Bruce Kaiper and Gary Lapow organized the Media Project, a multi-media collective in Berkeley that produced some designs over the next two years [23]. Malaquias Montoya was hired in fall at U. Berkeley to teach poster-making. His workshop-class continued until , involving students and producing over designs [24]; most circulated in the community, for Montoya emphasized service for local groups. His students soon formed the East Bay Media workshop off-campus, and produced dozens of notable designs from [26 10 , 27]. From another workshop, untraceable now, also flourished in Berkeley, producing designs remembered as outstanding [24]. LRSC was the prototype Third World serigraphic workshop, serving a densely-concentrated, pan-Hispanic community with a multi-faceted activism -- and a strong graphic tradition, reborn through a generation of activist artists whose public murals were just then beginning to glorify the district. Its designs were influenced by the Galeria de la Raza artists, and directly by Cuban and Mexican sources. But LRSC was distinguished more for becoming the first workshop to support itself, through its work and grant funding; and for its open service to the community. It produced posters for hundreds of groups and causes [47 19 , 51], ranging far beyond the Hispanic community, often involving their people in design and printing. Between this practice and ongoing classes, LRSC had taught silkscreen techniques to over people by the time it reorganized in . By then it had produced over designs. An ethic of anonymity in social art, born in the anti-authoritarian heats of the s, dominated the poster movement until the late s, and through the mids many designs remained unsigned. The Kearny Street Workshop included writers and film-makers, and taught photography, ceramics, and sewing. But its core work was serigraphic. This fluid and generous interplay among postermakers and workshops has been a central feature of the local serigraphic movement. In sharing technical expertise, production facilities, and visions of social art, Bay Area postermakers have constituted themselves as a true community of purpose, while supporting their individual development as committed artists. Inspired by the Cuban artist Mederos, they undertook the multi-color runs and richer hue-play that have since characterized the work of local Asian-American artists. Such Hispanic influences have scarcely affected their imagery, which draws deeply on Asian graphic traditions. Their better work is unrivaled in its delicacy and craft. KSW produced over designs before being evicted in [37]. Over the next decade, JAM worked with hundreds of groups, and produced over designs [46]. Besides teaching classes, as KSW had, JAM required a few people

from each non-profit group it served to help with printing and often with design. Another 2, were taught by the various Hispanic workshops. Through this teaching, the community workshops have developed and liberated serigraphy as a social tool, placing it literally "in the hands of the people. JAM has since depended on undependable help from local and national foundations, while developing itself as a "for-profit" production shop, at the cost of de-emphasizing non-profit services. This summary reflects the experience of every community workshop. Social serigraphic service cannot support itself through work alone, even by producing decorative "art" prints as a sideline. Its flourishing here has been vitally dependent on support from philanthropic and governmental agencies. Parsimonious at best, this funding peaked in the late s, dropped sharply during the Reagan era, and probably did not exceed one million dollars for all local postermaking combined from through Such a pittance has underwritten the development not only of a vital community service, but of a culture of committed art, its production a modest glory of our region and our time. The community workshops themselves were a concrete expression of this move. Through them, in effect, the practice of political serigraphy was transformed into the broader practice of social serigraphy. An Oakland workshop begun in by Malaquias Montoya evolved into the community workshop Taller de Artes Graficas, a major multi-media center that produced some designs by , many by Montoya [38 23 , 44, 45]. When funding ceased, MCC Graphics collapsed. KSW and JAM had been displaced by urban "renewal" -- the former never to regather fully as a workshop, the latter to languish in a token room without production facilities, won reluctantly from Japantown cultural authorities unable to recognize the treasure at their feet. Besides such difficulties, growing concern for the health dangers in working with oil-based media led many printmakers to reduce their production runs which had often reached prints, and at times even , or to shift to other media. By , such factors led LRSC itself to reorganize its external operation to emphasize offset lithography. But by then, a second generation of activist postermakers, nurtured in the workshops of the first, was rising. After directing LRSC for four years, Herbert Siguenza [49] moved on to advise La Guacamaya [58], a small workshop of Salvadoran exiles begun in and concentrating on Central American solidarity work. JAM kept producing through other facilities, and developed its own second generation, including Richard Tokeshi and Wes Senzaki [57]. Mission Grafica filled this niche admirably, producing some posters by , for regional and distant groups. Their finer work [59] integrates elements from many graphic streams, and reflects the rich diversity of the multi-ethnic community served by the social serigraphy movement. Indeed, the workshop is an epitome of the social serigraphy movement itself, which has been dedicated to the most local service, yet internationalist in perspective; intensely ethnic in focus, yet inter-racial in cooperation. These qualities are embodied in Mission Grafica -- run by Sances, of Sicilian descent, and Castro, a Chilean refugee, serving a pan-Hispanic community, and now printing the work of Asian-American artists. In Richmond, Doug Minkler began designing political serigraphs in , with jagged, energetic imagery based often in paper collage [56 20 ]. Such individuals were joined in by Fireworks, a multi-media collective in San Francisco that produced about forty-five silkscreened designs in its first five years. Held together by ideological bonds and perspectives of purpose, the group has provided an alternate model to the community workshop and the individual artist, for how political serigraphy can be sustained. By they had produced over posters for community and international causes, printing many of their bold designs from linoleum-blocks before reprinting them in offset editions. For white progressives too had immediate communities to relate to, concentrated in neighborhoods and alive with as many groups and causes, needing as many posters, as the Third World communities. That no major community-service workshop developed around a white core-group may have been due in part to early development of the Third World workshops, which somewhat preempted the territory; and also to differences of attitude, about how to put art in service.

### 5: History of San Francisco - Wikipedia

*The Evolution of the Social Serigraphy Movement In the San Francisco Bay Area, [Note: This web essay was produced by Michael Rossman in Although he has passed away, his poster archive continues to be processed and developed by Lincoln Cushing.]*

Chinatown was centrally located on valuable real estate, a fact that contributed to many efforts to relocate the community or eradicate it all together. However, the community remained at its original site, expanding its borders in all directions. After earthquake and fire reduced Chinatown to smoldering ashes, there was a movement by the Reconstruction Committee to move the Chinese to the outer reaches of the Richmond district. The results were the familiar curved eaves, colorful street lanterns, recessed balconies, and gilded facades that we associate with Chinatown. Chinese San Francisco during the late 19th century was contained within a dozen or so square blocks. A self-sufficient and insulated community, with its own unique government and politics, early Chinatown was almost a separate city within San Francisco. Chinese who came from the same regions in China formed district benevolent associations when they arrived in the United States. The associations served as social and welfare institutions where immigrants could locate people from their native districts, socialize, receive monetary aid, and express opinions in community affairs. There were also family benevolent associations for people with the same surnames. A resident of Chinatown oftentimes belonged to benevolent associations for both his district and his extended family. Its Board of Directors and Board of Presidents consisted overwhelmingly of wealthy merchants who translated their economic good fortune into political power. The Six Companies dealt with city, state, and national governments regarding issues of immigration and persecution, always retaining a Caucasian attorney to be its spokesman and correspondent with the world at large. Return to top of page Community - A World Apart: Chinatown was a tight-knit community whose residents were familiar with one another. Parents allowed their children, who were highly cherished, to roam the streets without supervision during the day. However, the day was not filled only by play. Their textbooks covered mathematics, grammar, and social studies along with many among other topics. Separated families and friends kept up correspondence. Chinese-language newspapers provided another means of communication. A number of dailies competed for the Chinese reading public, but the Chung Sai Yat Po was the oldest and most prominent. The use of print media was not restricted to newspapers. Theatres printed programs of nightly offerings, with photographs accompanying descriptions of plays and actors. The Chinese attended many cultural activities including theatrical performances literary societies, poetry clubs, and art collectives. Return to top of page Outsiders Looking In: The exotic sights, smells, and customs of San Francisco Chinatown drew visitors even before its reconstruction after the Earthquake and Fire. Personal accounts, pamphlets and books, along with thousands of photographs reveal a fascination with the neighborhood and its people. Among the greatest attractions for visitors to Chinatown was its "underworld," consisting of highbinders, opium dens, and prostitution. Restaurants and merchant establishments offered visitors more conventional destinations. Those who wanted to experience Chinese culture and religious practices headed to the theatres and the joss houses. Well-known photographers Carleton Watkins, I. Other visitors, however, had ulterior motives for exploring Chinatown. City leaders, union organizers, journalists, and authors used "first-hand" descriptions of the enclave for their own purposes, whether it be to drum up political support or sell copy. Most of the time, this involved portraying the Chinese quarter in an unflattering, oftentimes derogatory light. Municipal reports, political pamphlets, and other printed literature reflect the widespread negativity regarding Chinatown that proved so useful in garnering votes or capturing imagination about urban imagination.

## 6: Uber's Evolution: From San Francisco to International Disruption

*Doolling is a native San Franciscan who earned his undergraduate degree from the University of San Francisco, where he was the recipient of a four-year Harney Foundation Scholarship.*

You Have the Tools! Italic numbers in brackets refer to designs in the exhibition. Bold-faced numbers in parentheses indicate designs reproduced in "Poster Poster" from Mother Jones magazine. A Social History The domestic political poster renaissance began in from several roots, as the emerging counterculture cross-fertilized the New Left, already seven years old, and the Farmworkers struggle developed. In the subsequent ferment, poster-making quickly became a prominent and universal activity among progressives — amounting to a minor movement in itself, of social art, sprung from and serving a many-branched, evolving Movement for political and social justice. By , this poster movement had produced over , designs nationally, a flood of images illuminating every activity of the complex social movement underlying it. This collective work is unique, in being the product of a populist movement without State support; and in the radical decentralization and diversity of its sources, influences, and directions. The poster movement has flourished most vigorously in the San Francisco Bay Area, where more than 25, designs appeared during its first two decades. Silkscreened work accounted for one design in three, in part for technical reasons. Serigraphy enables anyone to produce vividly-colored, large posters in modest quantities, anywhere, quickly and relatively cheaply, with little equipment and training; yet it is suited also to the serious development of craft and art. These qualities matched the needs of a myriad of small organizations and artists involved in crisis politics and ongoing work — particularly in low-income and working-class communities with little access to mass media — and serigraphy became a major public medium. Silkscreened work records the most ephemeral, most local, most urgent activities of the underlying social movement, and includes many of its most powerful graphic expressions. In this sense, the medium displays the heart of the political poster renaissance. Yet the practice of social serigraphy has developed not only for such technical reasons. Its evolution has had a social root and form, most fully developed in the Bay Area. This local history makes vivid many themes of the national renaissance, and accounts for the content, styles, and technical means of the serigraphy evolving here. Though Frank Rowe, Irving Frohmer, and Richard Correll [53] produced serigraphs sporadically into the s, by the time the New Left was well-begun their successors had reshaped GAW to emphasize craft rather than social commitment, and it played no part in the renaissance that followed. Independent artists, like Lewis Suzuki [1], continued to do political silkscreens, but their work too was scattered and isolated, and without influence. When the poster movement finally developed, it arose spontaneously in a new generation. The Berkeley Free Speech Movement of late lasted three months and involved 10, students, but produced not a single poster image. The first design of the new era appeared in May , to announce the Berkeley teach-in that generated the first mass organization of the emerging anti-war movement. But as poster-making spread throughout the broader Movement, scattered silkscreens began to appear. A Civil Rights support group hosts the leader of the emerging Chicano movement [2]; a medic corps, formed under police attack in the streets, reorganizes itself as a community clinic [3 4 ]. Such pieces were rudimentary in technique, using the simplest applications of hand-cut stencils and blocking media; and crude in execution. Their images and artists were naive and spontaneous -- and often very effective. More consciously "artistic" work soon appeared, as the Movement and its artists explored new expressive modes and revitalized old ones. Serigraphs for a new electoral party adapted the graphic typography [4] and Art Deco style [5 6 ] of the rock-dance posters. Subsequent work quoted Goya [16 5 ] and Sappho [33 13 ] and mimicked medieval manuscripts [39], testifying to a movement of young intellectuals with all history as their resource. By , even their immediate political-art sources were wildly eclectic, as the distinctive designs of the Chinese and Cuban revolutions and the French student revolt became widely known. As influences multiplied, technical sophistication increased: The First Workshops Form in Campus Struggles Such work was a prelude to the fuller social development of the silkscreen poster movement, which began in earnest in in the crucible of campus struggles. By then, student activism had made every campus in the Bay Area not only a base for the anti-war movement, but an

arena in itself. Within these struggles, the first autonomous poster workshops condensed from the vitalized atmosphere, each involving an artist of singular talent and energy -- Malaquias Montoya at Berkeley [38 23 , 44, 45] and Rupert Garcia at S. In these workshops, each worked with a small group that involved other young artists and even some faculty, but mostly untrained student volunteers, who helped with printing and attempted their own first designs. Their strongest posters echoed the recent French student work, yet went beyond it, not being bound to illustrate slogans chosen by committees, with taut, brutal images that explained themselves -- the upraised fist surmounting the ivory tower [8 3 ], the club dripping blood spelling "education" [9]. Forced off-campus by official harrassment, the SFS workshop persisted for two years, turning also to civic concerns; its younger members went on to found the first Asian-American community workshop. Malaquias Montoya, its key organizer, was also active in the small, short-lived, seminal Mexican- American Liberation Art Front. In fall another, nameless workshop formed in Berkeley. Its dozen young artists produced some twenty designs collectively by the following spring. The poster workshop led there by Luis Valdez produced perhaps designs from , firmly establishing serigraphy as the chosen medium of Hispanic postermakers, and postermaking itself as a medium of cultural activism. The Spontaneous Workshops of May This tentative rooting of workshops in the community was overshadowed by their next, prodigious development on campus. In this instant of national trauma, the seeds of political serigraphy already sown flowered in an explosion of spontaneous workshops at colleges and art schools around the Bay. The largest was at Berkeley, where the Art Gallery and Environmental Design buildings hosted an anarchy of production, open to anyone and supported by hundreds of volunteers, that went on for a month and printed some designs, most on recycled computer paper [16 5 ][]. In the Bay Area alone, the output of such transient workshops rivaled the legendary designs of the French student revolt. Their national production was much greater, an unrivaled outpouring of graphic passion. This untutored, desperate plea for resistance and peace recorded the collective anguish vividly. Its stronger designs stand with the best serigraphy of political crisis. Though the political poster movement was already well begun, this prolific spasm accelerated it sharply, particularly in serigraphy. The Workshops Take Root in the Community After this, the development of ongoing silkscreen workshops began in earnest, as young activists moved on from campus into the community. From the May workshop at the California College of Arts and Crafts, Bruce Kaiper and Gary Lapow organized the Media Project, a multi-media collective in Berkeley that produced some designs over the next two years [23]. Malaquias Montoya was hired in fall at U. Berkeley to teach poster-making. His workshop-class continued until , involving students and producing over designs [24]; most circulated in the community, for Montoya emphasized service for local groups. His students soon formed the East Bay Media workshop off-campus, and produced dozens of notable designs from [26 10 , 27]. From another workshop, untraceable now, also flourished in Berkeley, producing designs remembered as outstanding [24]. LRSC was the prototype Third World serigraphic workshop, serving a densely-concentrated, pan-Hispanic community with a multi-faceted activism -- and a strong graphic tradition, reborn through a generation of activist artists whose public murals were just then beginning to glorify the district. Its designs were influenced by the Galeria de la Raza artists, and directly by Cuban and Mexican sources. But LRSC was distinguished more for becoming the first workshop to support itself, through its work and grant funding; and for its open service to the community. It produced posters for hundreds of groups and causes [47 19 , 51], ranging far beyond the Hispanic community, often involving their people in design and printing. Between this practice and ongoing classes, LRSC had taught silkscreen techniques to over people by the time it reorganized in By then it had produced over designs. An ethic of anonymity in social art, born in the anti-authoritarian heats of the s, dominated the poster movement until the late s, and through the mids many designs remained unsigned. The Kearny Street Workshop included writers and film-makers, and taught photography, ceramics, and sewing. But its core work was serigraphic. This fluid and generous interplay among postermakers and workshops has been a central feature of the local serigraphic movement. In sharing technical expertise, production facilities, and visions of social art, Bay Area postermakers have constituted themselves as a true community of purpose, while supporting their individual development as committed artists. Inspired by the Cuban artist Mederos, they undertook the multi-color runs and richer hue-play that have since characterized the work of local Asian-American artists. Such Hispanic influences have scarcely affected

their imagery, which draws deeply on Asian graphic traditions. Their better work is unrivaled in its delicacy and craft. KSW produced over designs before being evicted in [37]. Over the next decade, JAM worked with hundreds of groups, and produced over designs [46]. Besides teaching classes, as KSW had, JAM required a few people from each non-profit group it served to help with printing and often with design. Another 2, were taught by the various Hispanic workshops. Through this teaching, the community workshops have developed and liberated serigraphy as a social tool, placing it literally "in the hands of the people. Economic Realities In its fiscal heyday, JAM had up to five serigraphers on full-time low pay; and was able to help a connected group of East Bay artists begin a multi-media workshop in Oakland in JAM has since depended on undependable help from local and national foundations, while developing itself as a "for-profit" production shop, at the cost of de-emphasizing non-profit services. This summary reflects the experience of every community workshop. Social serigraphic service cannot support itself through work alone, even by producing decorative "art" prints as a sideline. Its flourishing here has been vitally dependent on support from philanthropic and governmental agencies. Parsimonious at best, this funding peaked in the late s, dropped sharply during the Reagan era, and probably did not exceed one million dollars for all local postermaking combined from through Such a pittance has underwritten the development not only of a vital community service, but of a culture of committed art, its production a modest glory of our region and our time. The Workshops Keep Emerging During the early s, the broad, many-stranded social Movement moved on from its early emphasis on protest to develop institutional alternatives, seeking ways to root progressive changes in the community. The community workshops themselves were a concrete expression of this move. Through them, in effect, the practice of political serigraphy was transformed into the broader practice of social serigraphy. An Oakland workshop begun in by Malaquias Montoya evolved into the community workshop Taller de Artes Graficas, a major multi-media center that produced some designs by , many by Montoya [38 23 , 44, 45]. When funding ceased, MCC Graphics collapsed. KSW and JAM had been displaced by urban "renewal" -- the former never to regather fully as a workshop, the latter to languish in a token room without production facilities, won reluctantly from Japantown cultural authorities unable to recognize the treasure at their feet. Besides such difficulties, growing concern for the health dangers in working with oil-based media led many printmakers to reduce their production runs which had often reached prints, and at times even , or to shift to other media. By , such factors led LRSC itself to reorganize its external operation to emphasize offset lithography. But by then, a second generation of activist postermakers, nurtured in the workshops of the first, was rising. After directing LRSC for four years, Herbert Siguenza [49] moved on to advise La Guacamaya [58], a small workshop of Salvadoran exiles begun in and concentrating on Central American solidarity work. JAM kept producing through other facilities, and developed its own second generation, including Richard Tokeshi and Wes Senzaki [57]. Mission Grafica filled this niche admirably, producing some posters by , for regional and distant groups. Their finer work [59] integrates elements from many graphic streams, and reflects the rich diversity of the multi-ethnic community served by the social serigraphy movement. Indeed, the workshop is an epitome of the social serigraphy movement itself, which has been dedicated to the most local service, yet internationalist in perspective; intensely ethnic in focus, yet inter-racial in cooperation. These qualities are embodied in Mission Grafica -- run by Sances, of Sicilian descent, and Castro, a Chilean refugee, serving a pan-Hispanic community, and now printing the work of Asian-American artists. White Postermakers White postermakers have been involved in this movement from the first, notably in the May campus workshops. In Richmond, Doug Minkler began designing political serigraphs in , with jagged, energetic imagery based often in paper collage [56 20 ]. Such individuals were joined in by Fireworks, a multi-media collective in San Francisco that produced about forty-five silkscreened designs in its first five years.

## 7: A Brief History - SFCED | San Francisco Center for Economic Development

*A Brief History. San Francisco's strength as an international center for commerce and innovation is rooted in its dynamic, eclectic past. The City started life as several small villages for the Ohlone tribe.*

Early history[ edit ] The earliest evidence of human habitation in what is now the city of San Francisco dates to BC. Native Americans who settled in this region found the bay to be a resource for hunting and gathering, leading to the establishment of many small villages. Collectively, these early Native Americans are now known as the Ohlone , and the language they spoke belonged to the Miwok family. The Spanish recognized the location, with its large natural harbor, to be of great strategic significance. A subsequent expedition, led by Juan Bautista de Anza , selected sites for military and religious settlements in The first anchorage was established at a small inlet on the north-east end of the peninsula later filled: The original plaza of the Spanish settlement remains as Portsmouth Square. Precolonial history[ edit ] European visitors to the San Francisco Bay Area were preceded at least 8, years earlier by Native Americans. According to one anthropologist , the indigenous name for San Francisco was Ahwaste, meaning, "place at the bay". The Ohlone speakers are distinct from Pomo speakers north of the San Francisco Bay, and are part of the Miwok group of languages. Their traditional territory stretched from Big Sur to the San Francisco Bay , although their trading area was much larger. Miwok-speaking Indians also lived in Yosemite, and Ohlone-speakers intermarried with Chumash and Pomo speakers as well. Upon independence from Spain in , the area became part of Mexico. In , Englishman William Richardson erected the first significant homestead outside the immediate vicinity of the Mission Dolores, [12] near a boat anchorage around what is today Portsmouth Square. Together with Alcalde Francisco de Haro , he laid out a street plan for the expanded settlement, and the town, named Yerba Buena after the herb, which was named by the missionaries that found it abundant nearby, began to attract American settlers. In , Richardson petitioned and received a large land grant in Marin County and, in , he moved there to take up residence at Rancho Sausalito. Richardson Bay to the north bears his name. However little came of this, and San Francisco would become a prize of the United States rather than that of British naval power. Brannan, also a member of Church of Jesus Christ of Latter Day Saints , would later become well known for being the first publicist of the California Gold Rush of and the first millionaire resulting from it. Henry Bulls Watson was placed in command of the garrison there. In August , Lt. Bartlett was named alcalde of Yerba Buena. On January 30, , Lt. California was admitted to the U. At the time the county and city were not coterminous; the county contained modern-day northern San Mateo County. Situated at the tip of a windswept peninsula without water or firewood, San Francisco lacked most of the basic facilities for a 19th-century settlement. Much of the present downtown is built over the former Yerba Buena Cove, granted to the city by military governor Stephen Watts Kearny in During this time, the harbor would become so crowded that ships often had to wait days before unloading their passengers and goods. The California gold rush starting in led to a large boom in population, including considerable immigration. Between January and December , the population of San Francisco increased from 1, to 25, The rapid growth continued through the s and under the influence of the Comstock Lode silver discovery. This rapid growth complicated city planning efforts, leaving a legacy of narrow streets that continues to characterize the city to this day. The population boom included many workers from China who came to work in the gold mines and later on the Transcontinental Railroad. The Chinatown district of the city became and is still one of the largest in the country; today, as a result of that legacy, the city as a whole is roughly one-fifth Chinese , one of the largest concentrations outside of China. Many famous railroad, banking, and mining tycoons or " robber barons " such as Charles Crocker , Mark Hopkins , Collis P. Huntington , and Leland Stanford settled in the city in its Nob Hill neighborhood. Committees of Vigilance were formed in , and again in , in response to crime and government corruption. This popular militia movement lynched 12 people, kidnapped hundreds of Irishmen and government militia members, and forced several elected officials to resign. Until , the city limits extended west to Divisadero Street and Castro Street, and south to 20th Street. In response to the lawlessness and vigilantism that escalated rapidly between and , the California government decided to divide the county. Everything south of the line

became San Mateo County while everything north of the line became the new consolidated City and County of San Francisco, to date the only consolidated city-county in California. Sam or the S. Carolina but primary documents indicate that the Carolina was involved in the epidemic of and the SS Uncle Sam in the epidemic of docked in San Francisco. By , the order opened St. Photo by Arnold Genthe It was during the s to the s when San Francisco began to transform into a major city, starting with massive expansion in all directions, creating new neighborhoods such as the Western Addition , the Haight-Ashbury , Eureka Valley , the Mission District , culminating in the construction of Golden Gate Park in . In Hugh H. Toland , a South Carolina surgeon who found great success and wealth after moving to San Francisco, founded the Toland Medical College, which became one of three Affiliated Colleges, which would later develop into the University of California, San Francisco. Initially, the Affiliated Colleges were located at different sites around San Francisco, but near the end of the 19th Century interest in bringing them together grew. The new site, overlooking Golden Gate Park , opened in the fall of , with the construction of the new Affiliated Colleges buildings. Adolph Sutro ran for mayor in under the auspices of the Populist Party and won handily without campaigning. Unfortunately, except for the Sutro Baths , Mayor Sutro substantially failed in his efforts to improve the city. Phelan elected in , was more successful, pushing through a new city charter that allowed for the ability to raise funds through bond issues. He was able to get bonds passed to construct a new sewer system, seventeen new schools, two parks, a hospital, and a main library. After leaving office in , Phelan became interested in remaking San Francisco into a grand and modern Paris of the West. Mistakenly believing that interred corpses contributed to the transmission of plague, and possibly also motivated by the opportunity for profitable land speculation, city leaders banned all burials within the city. Cemeteries moved to the undeveloped area just south of the city limit, now the town of Colma, California. A fifteen-block section of Chinatown was quarantined while city leaders squabbled over the proper course to take, but the outbreak was finally eradicated by . However, the problem of existing cemeteries and the shortage of land in the city remained. In with fights extending until , all remaining cemeteries in the city were evicted to Colma, where the dead now outnumber the living by more than a thousand to one. He and Ruef had been friends for 18 years. Heney eventually charged Ruef and Schmitz with numerous counts of bribery and brought them to trial. On June 13, , Mayor E. Schmitz was found guilty of extortion and the office of Mayor was declared vacant. He was sent to jail to await sentence. Shortly thereafter he was sentenced to five years at San Quentin State Prison , the maximum sentence the law allowed. Taylor, Dean of Hastings College , agreed to step in as interim mayor and was given power to appoint new supervisors to replace those who had resigned. In November , his conviction and sentence were finally upheld, and on March 1, , he entered prison. He was the only person in the entire investigation who went to prison. He was not allowed to return to his legal practice. The quake is estimated by the USGS to have had a magnitude of 7. Many residents were trapped between the water on three sides and the approaching fire, and a mass evacuation across the Bay saved thousands. Refugee camps were also set up in Golden Gate Park , Ocean Beach , and other undeveloped sections of the city. The initial low death toll was concocted by civic, state, and federal officials who felt that reporting the actual numbers would hurt rebuilding and redevelopment efforts, as well as city and national morale. Reconstruction[ edit ] By the time of this postcard circa s, San Francisco had been fully rebuilt. Almost immediately after the quake re-planning and reconstruction plans were hatched to quickly rebuild the city. One of the more famous and ambitious plans, proposed before the fire, came from famed urban planner, Daniel Burnham. His bold plan called for Haussmann style avenues, boulevards, and arterial thoroughfares that radiated across the city, a massive civic center complex with classical structures, what would have been the largest urban park in the world, stretching from Twin Peaks to Lake Merced with a large athenaeum at its peak, and various other proposals. This plan was dismissed by critics both at the time and now , as impractical and unrealistic to municipal supply and demand. Property owners and the Real Estate industry were against the idea as well due to the amounts of their land the city would have to purchase to realize such proposals. East Bay opposition defeated the San Francisco expansion plan in the California legislature , and later attempts at San Francisco Bay Area metropolitan area consolidation in , , and also failed to be implemented. Tower of Jewels in center. In , the city hosted the Panama-Pacific International Exposition , officially to celebrate the opening of the

Panama Canal , but also as a showcase of the vibrant completely rebuilt city less than a decade after the earthquake. After the exposition ended, all of its grand buildings were demolished except for the rebuilt Palace of Fine Arts which survives today in an abbreviated form, while the remainder of the fairgrounds were re-developed into the Marina District. Japantown residents form a line outside to appear for "processing" as required by Civilian Exclusion Order Number . The strike lasted eighty-three days and saw the deaths of two workers, but the result led to the unionization of all of the West Coast ports of the United States. It was in this period that the island of Alcatraz , a former military stockade, began its service as a federal maximum security prison, housing notorious inmates such as Al Capone , and Robert Franklin Stroud , The Birdman of Alcatraz. It also saw the largest and oldest enclave of Japanese outside of Japan, Japantown , completely empty out many of its residents as a result of Executive Order that forced all Japanese of birth or descent in the United States to be interned. By many large sections of the neighborhood remained vacant due to the forced internment. The void was quickly filled by thousands of African Americans who had left the South to find wartime industrial jobs in California as part of the Great Migration. Many African Americans also settled in the Fillmore District and most notably near the Bayview-Hunters Point shipyards, working in the dry-docks there. The same docks at Hunters Point would be used for loading the key fissile components of the first atomic bomb onto the USS Indianapolis in July for transfer to Tinian. Additionally the Treaty of San Francisco which formally ended war with Japan and established peaceful relations, was drafted and signed here six years later in . After World War II, many American military personnel, who fell in love with the city while leaving for or returning from the Pacific, settled in the city, prompting the creation of the Sunset District , Visitacion Valley , and the total build out of San Francisco. During this period, Caltrans commenced an aggressive freeway construction program in the Bay Area. Caltrans tried to minimize displacement and its land acquisition costs by building double-decker freeways, but the crude state of civil engineering at that time resulted in construction of some embarrassingly ugly freeways which ultimately turned out to be seismically unsafe. In , the Board of Supervisors voted to halt construction of any more freeways in the city, an event known as the Freeway Revolt. Their first stadium, Candlestick Park , was constructed in . Justin Herman to head the redevelopment agency for the city and county. Justin Herman began an aggressive campaign to tear down blighted areas of the city that were really working class, non-white neighborhoods.

### 8: Evolution of the Social Serigraphy Movement In the San Francisco Bay Area, - FoundSF

*(R)Evolution Marketing American Marketing Association San Francisco C-Level Panel Discussion (R)Evolution Marketing American Marketing Association San Francisco C-Level Tue, Oct 16, pm.*

### 9: San Francisco Chinatown: Chinese in California

*Right near the California Street cable car, the Hyatt Regency San Francisco is a 4-minute walk from the Ferry Plaza Building and mere steps from BART. VALET PARKING \$15 for 1st hour and then \$ for every 30 min after that with a maximum of \$70 for 24 hours, no in and out privileges.*

*Expert oracle goldengate Non-verbal vouching Giant Panda (Project Wildlife) The strong movement strong girl guides Modern practice in mining The Marriage Between Wit and Wisdom North America: statutory greenways and regional landscape svstems Nicholas A. Robinson Hereditary immunity to infections Compactifications of symmetric spaces The Rich Mans Virgin Dnd one shot level 6 Collection of dated Byzantine lead seals The Problem of Labour in Fourteenth-Century England Objectives of strategic human resource management Fabulous Life of Sarah Bernhardt I wish dreams and realities of parenting a special needs child Convention on the Elimination of All Forms of Discrimination against Women (Ex. R, 96-2) The Catholic Church in Utah The Poetry of George Borg Reaching into the culture Gynecological Tumors Sequential exposition Season Reflections Mario, the Magnificent Mario, el magnifico Hospital Nutrition and Food Service Forms, Checklists, and Guidelines Specialized Aircraft (The Worlds Greatest Aircraft) Treasures in the Museum of Art, Rhode Island School of Design. Capital Punishment (Current Controversies) The mystic Bible. Wimpy kid book hard luck An experiment in conservative revision of the New Testament Mankiw 8th edition macroeconomics Education in Tokugawa Japan Women do not have the right to be prostitutes Coalition Against Trafficking in Women Hardwick (93 BG Watton (25 BG[R]) The prayers of Erasmus Wrestling Legacy Data to the Web Beyond Krypton-85 in the atmosphere Coca cola annual report 2016 Where we are : a primer on postmodernity*