

NEIGHBORHOOD NEWS <i>Hospital plans go to City Hall</i> PAGE 3	FOOD & WINE <i>Farmers market back on Fillmore</i> PAGE 10	 GOOD WORKS <i>60 years of Pets Unlimited</i> PAGE 14
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# New FILLMORE

SAN FRANCISCO ■ MAY 2007



## Birthplace of a movement

Photograph by  
JIM KARAGEORGE

The Swedenborgian Church, at Washington and Lyon Streets, presents a modest face to the neighborhood, its charms hidden behind a rustic retaining wall and trees that have been growing since the church opened in 1895. Behind its arches is an oasis of simplicity and peace — and one of the most influential buildings in the country. This was the birthplace of the Arts & Crafts movement in America, which led a retreat from the ornamentation of the Victorian era to simpler designs built in harmony with nature. **PAGES 7-9**



## 3 NEW SHOPS

Fitness, fashion and design from around the world.

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# 38-Story Oval Condo Tower Unveiled

Skidmore design would add 300 units facing St. Mary's on Cathedral Hill

A 38-STORY oval-shaped tower with 300 market rate condominiums is being planned on Geary Boulevard across from St. Mary's Cathedral. The proposed tower is a glass-walled, slender oval, angled so that its axis points toward the front doors of the cathedral. It would sit between the Cathedral Hill Plaza apartments and the Sequoias, where the Cathedral Hill Plaza Athletic Club swimming pool and tennis courts are now located. The tower was designed by Skidmore, Owings and Merrill, the global architectural firm that designed the international

terminal at the San Francisco airport and many high-rise office buildings here and around the world. The ADCO Group already owns the Cathedral Hill Plaza apartments at 1333 Gough Street, on the block bounded by Post, Gough, Geary and what used to be Octavia Street. ADCO also owns the 1200 Gough Street tower, Normandy Apartments at 1155 Ellis and other residential and commercial buildings in the city. Architect Craig Hartman said at last month's meeting of the Cathedral Hill Neighbors Association that the goal was an elegant building that would honor

the cathedral. He said it is important the building be striking because it will be visible from all over the city. The slender oval would not be a visual barrier, he said, and would not exacerbate wind problems, as a rectangular building could. The tower will be set back about 75 feet from the Sequoias. Residents of surrounding buildings protested the tower could ruin views for which they had paid dearly. But the sponsors noted that there are limited sites for infill projects in an urban setting, and city policy permits putting a tall building on a hill.

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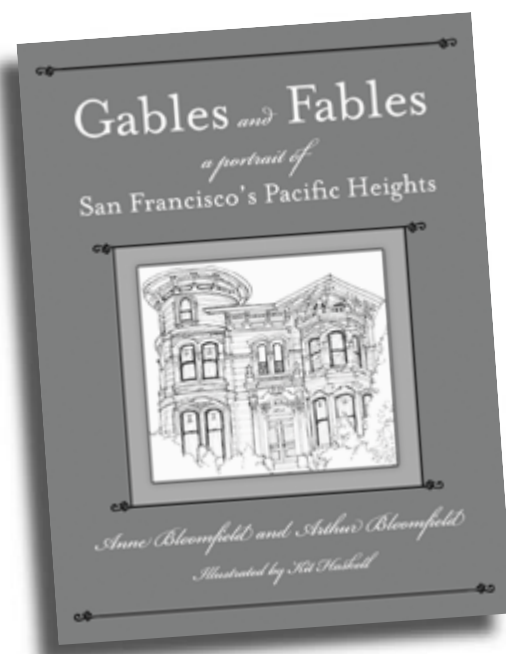
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# This Month

IN & OF THE NEIGHBORHOOD



### IT'S HERE!

The long-awaited book of Anne Bloomfield's articles on the great old houses of Pacific Heights and the people who lived in them has now been published by Heyday Books and is available at Browser Books at 2195 Fillmore. Celebrate with Anne's husband and co-author, the music critic Arthur Bloomfield, who after her death took on the project of turning 110 columns originally published in the *New Fillmore* into a fetching book.

**Booksigning and reception:** Sunday, May 20, from 3 to 5 p.m.  
Thomas Reynolds Gallery, 2291 Pine Street (at Fillmore)  
More information: 441-4093

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More information: 640-2484

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**SHOP NIGHT FOR AIDS**  
Wednesday, May 23, 4 to 7 p.m.  
Simon Pearce, 2223 Fillmore Street  
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More information: 409-3700

### ■ FAVORITE SPOTS

I have a favorite spot for walking among birds, trees, mellow breezes; it's safe to walk alone and there's a place to stop for tea. But it'll have to remain a secret, or everyone on Fillmore Street will be there. But I'll share a second favorite place. It is a secluded picnic table with an ocean view. I suggest bringing the take-out of your choice, some linens and a carafe of wine. Shhh ... it's lunchtime at Baker Beach on a weekday.

— KEI YAMAGAMI

**GOT A** favorite local spot? Tell us: [editors@newfillmore.com](mailto:editors@newfillmore.com)

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# Future of Japantown Starts Now

Planning Department begins a new initiative

By Don Langley

SAN FRANCISCO'S Planning Department has embarked on a year-long effort to create a plan for the future of Japantown, launching the initiative with a community meeting held on March 28.

In a presentation at the Japanese Cultural and Community Center of Northern California, planners admitted they don't yet fully know the key issues confronting the area. But they suggested several possibilities, including the future of Japan Center, the proposed Geary Bus Rapid Transit program, economic development to strengthen Japanese-oriented shops and services, and keeping the overall character of Japantown.

Some speakers at the meeting suggested that the new rapid bus system could be designed in a way that would help reduce the physical and symbolic division between Japantown and the Fillmore District created by Geary Boulevard.

Local residents added several more issues to the planners' list of concerns: the need for more recreation for children, affordable housing for families and seniors, the number of liquor licenses in the area and protecting existing merchants.

The Planning Department schedule calls for "getting to know the community" during the spring and "figuring out the issues and potential solutions" during the summer. The plan will be written and refined in fall and winter.

So far, there is no consensus about the boundaries of the plan. However, city planners expect that the urban design and physical improvements will be in the area of Fillmore to Laguna and from just above Bush to the south side of Geary.

Among the topics the plan will cover are what can be built where and how the buildings will look. It will also consider how to create open space, how to move people in and out of Japantown and how to provide housing for people of all income levels.

City planners are working with the Japantown Task Force and the Japanese Cultural and Community Center of Northern California. Rosemary Dudley of the planning staff said there has also been interest from a number of other neighborhood associations, merchants and property owners.

The process will result in an area plan that will be incorporated into the city's general plan. It will outline a vision for the future of the community and a program to implement the vision — potentially including new zoning and other regulations as well as a public improvements program.



"Entrance," a 1959 photograph by Ruth Bernhard

## *'To fly with the angels'*

LEGENDARY PHOTOGRAPHER Ruth Bernhard, who lived up a narrow stair in a Victorian flat on Clay Street from 1953 until she died in December at age 101, was released to "fly with the angels" — her term for death — at a memorial service March 31 at Calvary Presbyterian Church.

Bernhard was remembered by scores of friends, former students and admirers as far more than one of the greatest photographers of all time.

She was a magical person, "like the Dalai Lama with a camera, spreading enlightenment," said Los Angeles gallerist Peter Fetterman. He brought words of praise from director Steven Spielberg, who said he and his wife have Bernhard's photographs in their bedroom, "so we sleep with her every night."

Noted photographer Michael Kenna, one of Bernhard's proteges, recalled working with her in the darkroom just off her kitchen, where they would sometimes stop to search for sustenance and drink plum wine and strong coffee. "Then, slightly intoxicated, jittery from caffeine, we'd go into the darkroom to make magic," he said.

Joining her photographic family at the memorial was her brother, Alexander, who came from London. "Ruth was very, very happy to live in San Francisco and loved this place," he said.

A friend remembered having sushi with her on Fillmore — "she favored Ten-Ichi" — and discussing other great photographers, including Berneice Abbott, who also lived long. "She's too mean to die," he recalled Bernhard saying.

No one felt that way about Ruth Bernhard. Many spoke to say she had opened their eyes and changed their lives.

"She may have lived long," said another friend, "but she died young."

# Hospital Says It Will Scale Back Expansion

Neighbors are skeptical and unions are critical

By Don Langley

AN OVERFLOW AUDIENCE heard California Pacific Medical Center's leaders retreat a bit from their ambitious building plans at a City Hall hearing April 23 organized by Supervisor Michela Alioto-Pier.

But the hospital was nonetheless roundly criticized by an unlikely alliance of neighbors and union representatives, some of whom also lamented the lack of a city-wide health plan.

The hospital will not proceed with a 90-foot research building it had proposed to build on what is now a vacant lot at Buchanan and Clay Streets, said CEO Martin Brotman. He also said the designs for proposed buildings on the north side of Clay Street are being modified to reduce their scale and mass, but provided no specifics.

The hospital's proposal last summer to build several new buildings near the hospital, including an 11-story parking garage at Webster and Clay Streets, caused an uproar among neighbors.

Because of neighborhood opposition and escalating costs, plans to build a new hospital on Van Ness Avenue are also being scaled back, according to Chris Willrich, the hospital's vice president for strategic planning. Willrich said the plan to build a new facility with 620 acute care beds was being reduced to something in the range of 455 to 545 beds.

However, he also said the hospital is now seeking a site for a second medical office building in that vicinity to accommodate 300 doctors, rather than the 200 originally envisioned. Willrich said "high end specialists, such as cardiac surgeons" want to be nearby, and he touted the hospital as an economic stimulant for the neighborhood.

Brotman provided a lengthy list of the hospital's community outreach programs and extolled the quality of care provided by its specialists.

MUCH OF THE HEARING focused on the hospital's labor relations. Representatives of United HealthCare West criticized the hospital's dealings with the union.

Supervisor Jake McGoldrick had already brushed aside comments about the size of the buildings and the attendant traffic and pollution problems by saying the hospital issue was "51 percent labor, 49 percent buildings."

The hospital has had a contentious relationship with its labor unions and was accused of not living up to its current contract. While some neighbors were pleased that union representatives challenged the hospital, others expressed concern afterward that the supervisors' support of the unions could lead to more noisy and disruptive labor actions. With a staff of 6,600, California Pacific is the second largest employer in the city.

Neighbors repeated their complaints that parking and traffic problems are

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# Friends of Alta Plaza Plan First Workday on May 12

IN RECENT YEARS the Friends of Alta Plaza Park have made major improvements to the park, including a new playground and new athletic courts, primarily by working their checkbooks.

Now they are rolling up their sleeves and breaking out the gardening tools. The first volunteer cleanup day in the park is sched-

uled for May 12 from 9 a.m. to noon — or perhaps longer, if people wish to stay.

Volunteers will meet at the playground. Work will concentrate on revitalizing the existing hedges on the south side of the park, as well as weeding the flower beds on the corners and at park entrances.

Organizer Laurie Hall asks those plan-

ning to participate to notify her via email at [altaplazavolunteers@yahoo.com](mailto:altaplazavolunteers@yahoo.com).

The cleanup is part of the final phase of the park's renovation, which focuses on the grounds and horticulture. Friends of Alta Plaza has already created the outline of a landscape plan and has raised some of the funds needed to implement it.



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An overflow crowd at City Hall hears California Pacific Medical Center’s plans.

# Hospital’s Ambitions Probed

► FROM PAGE 3

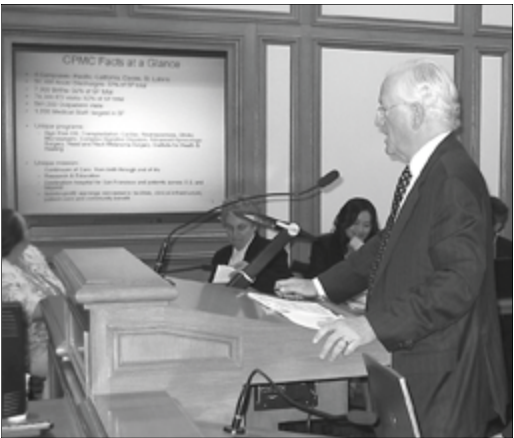
already acute around both the existing hospital and the proposed new facilities on Cathedral Hill.

Alioto-Pier expressed concern that traffic problems in the immediate neighborhood will grow worse as the existing hospital is transformed for ambulatory care.

Some neighbors said afterward they took hope from the meeting because it showed the hospital’s expansion plans now have the attention of the Board of Supervisors.

“It was a triumph,” proclaimed Bertie Campbell-Ward, president of the Cathedral Hill Neighbors Association.

Some neighbors remained skeptical the Planning Commission will adequately address the traffic, parking, pollution, noise, wind and shadow issues likely to be created



California Pacific CEO Martin Brotman

by the hospital’s expansion, although Zoning Administrator Larry Badiner testified there will be at least 10 hearings on aspects of the plan as it proceeds through the permitting process.



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New Asian Style's window fountain.

#### ■ RETAIL REPORT

## 3 New Stores Open

Independent shops bring more international flavor

**T**HREE NEW SHOPS — offering fashion from Down Under, fitness and Asian home design — opened in the neighborhood during the last month.

Fillmore Street's newest women's boutique is **ELIZABETH CHARLES**, purveying cutting-edge creations from top Australian and New Zealand designers.

The shop's decor is an eclectic mix of concrete flooring and steely display racks contrasted with curvaceous antique chairs and mirrors. The featured designers include Lover, Camilla and Marc, Karen Walker, Zimmermann and Zambesi.

"You won't see them anywhere else," says Charles. "My customer is a sophisticated shopper who has her own style and isn't led by the latest trends."

Charles selects the designers and searches out business opportunities with advice



from friend Rebecca Weinberg, who was a stylist for the "Sex and the City" series.

Charles, an Aussie from Melbourne and a former Wall Street business consultant, opened her first U.S. shop in New York's Meatpacking District four years ago.

"That area has a similar vibe to Fillmore Street," says Charles. "When we wanted to open another store, we knew Fillmore was the perfect spot because the people who live and shop here are sophisticated and independent and stylish."

The shop, at 2056 Fillmore, opened April 21. It replaces a GNC store.

While working as manager and buyer of the athletic shoe store Arch Rival for the last two years, Nancy Block-Bannister, better known as Nell, came up with the vision for **NOMADIC OUTFITTERS**, which she opened April 6 at Arch Rival's former location at

2426 California Street, just off Fillmore.

Block-Bannister says she had fallen in love with the unique space and its garden and the idea of a creating a community focused on lifestyle, fitness and yoga.

As a start, the shop features unique workout wear such as Tyoga by local designer Elisabetta Rogiani and Masai Barefoot Technology, or MBTs, the rocker-shaped shoes heralded to cure everything from lower back pain to cellulite. MBT owners and those with shoes of the regular sort are invited to take them for a spin at the monthly Walk 'N Roll Club outing.

This summer, the second phase expansion will begin, with construction of an indoor-outdoor studio for fitness and yoga practitioners. The space will also serve as private and public studios for the 10 eclectic practitioners joining Nomadic this summer. All disciplines of yoga will be of-



LEFT: Nell Block-Bannister is creating an indoor-outdoor yoga studio at Nomadic Outfitters. ABOVE: Elizabeth Charles offers women's fashions from Australian and New Zealand designers.

fered both inside and outside in the unique setting of a heated Zen garden.

**NEW ASIAN STYLE** opened April 25 at 1906 Fillmore, offering contemporary home accessories from all across Asia.

"People assume old when they hear Asian," says owner Motoki Fukui. "But I'm bringing in a contemporary collection."

The shop is stocked with hand-made bags, wine holders, lamps, trays and an assortment of other stylish items. But what everybody's asking about is the fountain in the front window.

"It's only for display," says Fukui, "but so many people are asking, 'How much?'"

Now that he and his wife Sachiko have opened their store, they're hoping to move to the neighborhood.

"This is my dream," he says. "Fillmore is the best place."

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# Soaring Tower Proposed for Cathedral Hill

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As presented, the tower would soar over 400 feet, about 170 feet above current height limits for the site.

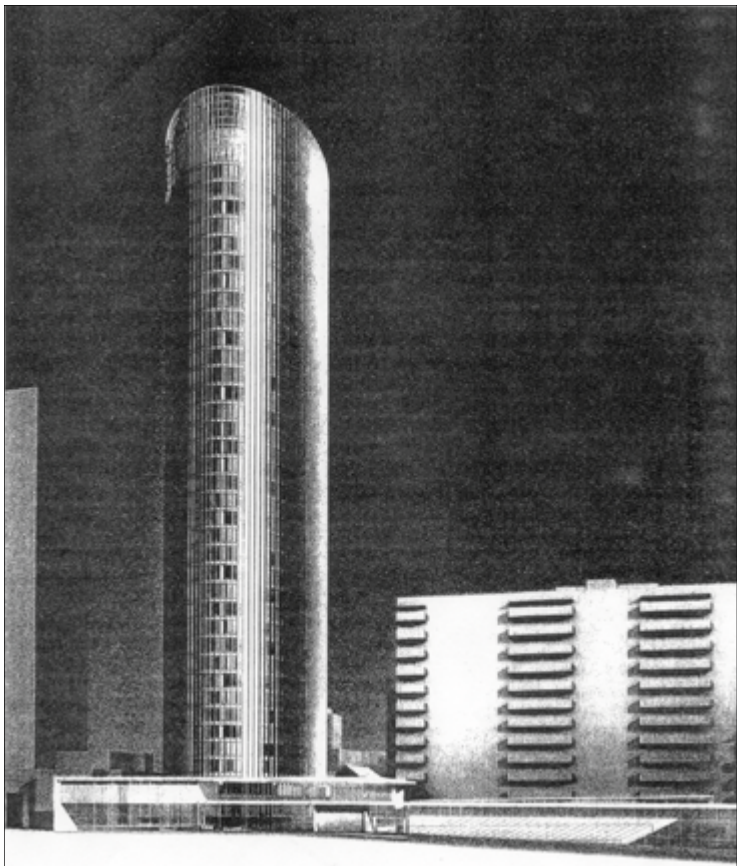
In the new plan, the lobby of the existing apartment building would be reoriented to face Post Street, rather than Gough, as would the lobby of the new tower. Driveways to the buildings would also be from Post; the service entrance would be on Geary, with an exit on Post.

The developer plans five floors of underground parking, with one space for each residential unit and 90 spaces for guests and the small commercial businesses to be included on the Geary side. That would eliminate the surface level parking structure that encircles the existing building.

With parking underground, a Japanese garden would be added on Post Street between the driveways. An education center available for community use would be erected at the corner of Gough and Geary, and the owners will seek a nonprofit group to operate it.

Next to the education center, facing the cathedral, would be spaces for small neighborhood businesses such as a coffee shop or dry cleaner, designed to serve the residents and bring pedestrian life to the street. One neighbor applauded the addition of businesses that would make Geary friendlier to pedestrians.

The low buildings along Geary would be topped with a landscaped green roof garden accessible to those on the garden



The proposed 38-story tower would stand between the Sequoias (left) and the revamped Cathedral Hill Plaza apartments (right).

level and visible to the residences above.

The existing 60-foot swimming pool now on the site would be replaced by a 75-foot underground pool and fitness facility. Membership will be limited, but there will be a spa open to the public. The tennis courts will not be replaced.

About half of the 300 condominiums will be studios or have one bedroom. The other half will have two or more bedrooms. All will be sold at market rates, but the company is working to find a site within one mile to build 60 moderately priced units, as required by the city.

The planning and permitting process is expected to take a year. Construction will take 24 months. A contractor has not been selected.

In addition to questions about the height and the blockage of views, neighbors expressed concern about wind and shadows. Others raised questions about the additional traffic likely to result from 300 new units.

Linda Corso, general manager of Cathedral Hill Plaza apartments and project manager for the site, said all these issues and ways to mitigate potential problems would be addressed by the environmental impact report the developer must prepare as the first step of the permitting process.

One resident said the building would set a bad precedent for Japantown, a couple of blocks away. Corso said a presentation is scheduled for the May meeting of the Japantown Task Force.

# Volunteers Plan for Disaster in the Neighborhood

Volunteers are being sought to help prepare for an earthquake or other potential catastrophe in Pacific Heights.

The Pacific Heights Residents Association has formed a committee to focus on disaster planning. Taking a suggestion from Captain Kevin Dillon, head of the Police Department's Northern Station, the committee wants to set up a group of block captains who would gather information about their neighbors, such as how many people live in each house on the block, what relevant skills they might have and whether there are children, elderly or disabled people on the block.

So far, the corps of block captains has been slow to develop. Anyone interested in participating should contact Judy Maxwell at 346-3912 or drjudymax@sbcglobal.net, or Kathy Florio at 409-6555 or kcflorio@sbcglobal.net.

The committee also recommends that all residents prepare for their own safety by taking the Fire Department's Neighborhood Emergency Response Team training course. More information about the training is available by calling 970-2024 or visiting [www.sfgov.org/sffdnet](http://www.sfgov.org/sffdnet).

## Ouch!

Warning: We have had a number of walkouts due to the violence in this movie. *The Wind That Shakes the Barley* contains a graphic torture scene where someone's fingernails are pulled out.

— sign in the Clay Theater box office

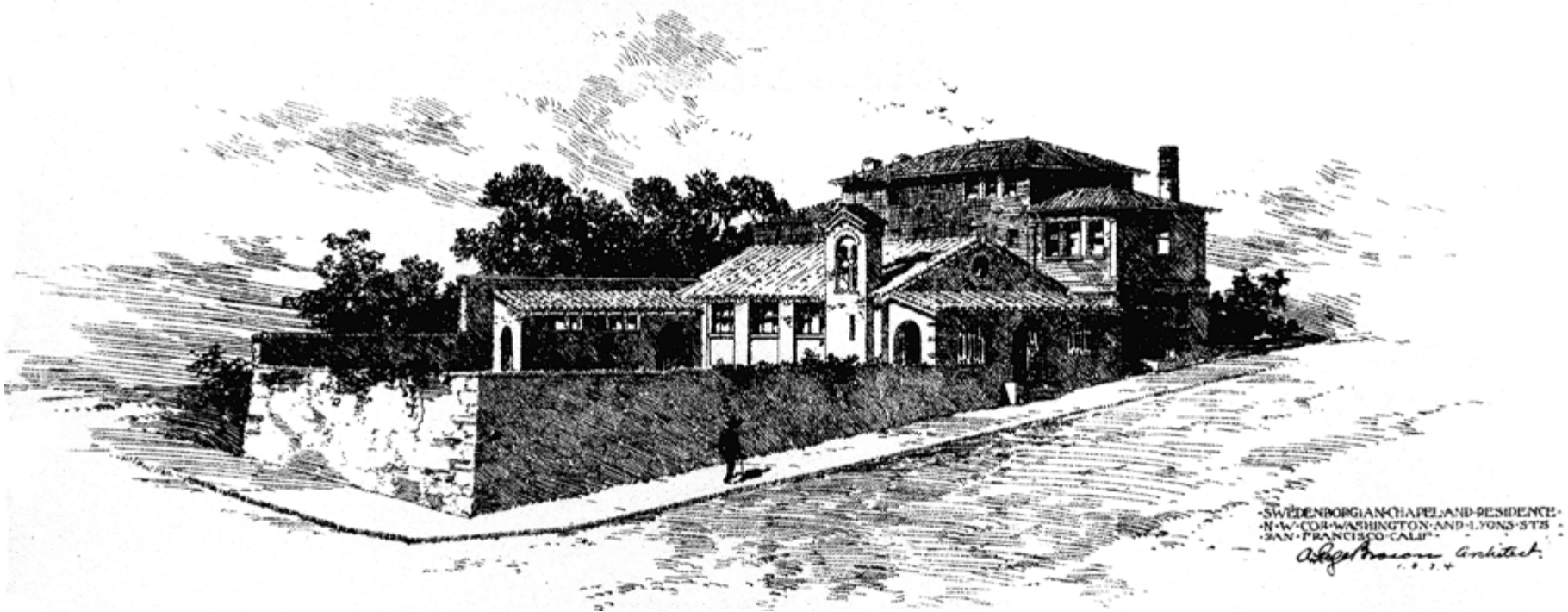


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# An Icon of Simplicity

*The American Arts & Crafts Movement started at the Swedenborgian Church*

BY LESLIE M. FREUDENHEIM

FROM 1876 to 1910, a group of creative and pioneering men and women in Northern California sought an architectural expression appropriate to the region. They rejected Victorian excess, preferring simple homes of natural materials. Their aspirations went beyond architecture to advocate a sensibility and a way of life.

The cradle of the movement was the Swedenborgian Church, at Washington and Lyon Streets in San Francisco. Its leader was the modest but charismatic Swedenborgian minister, Joseph Worcester, a serious student of architecture who inspired a quiet revolution as he turned Californians, and eventually Americans, toward the ideals of the Arts & Crafts movement and encouraged a return to a simpler life in harmony with nature.

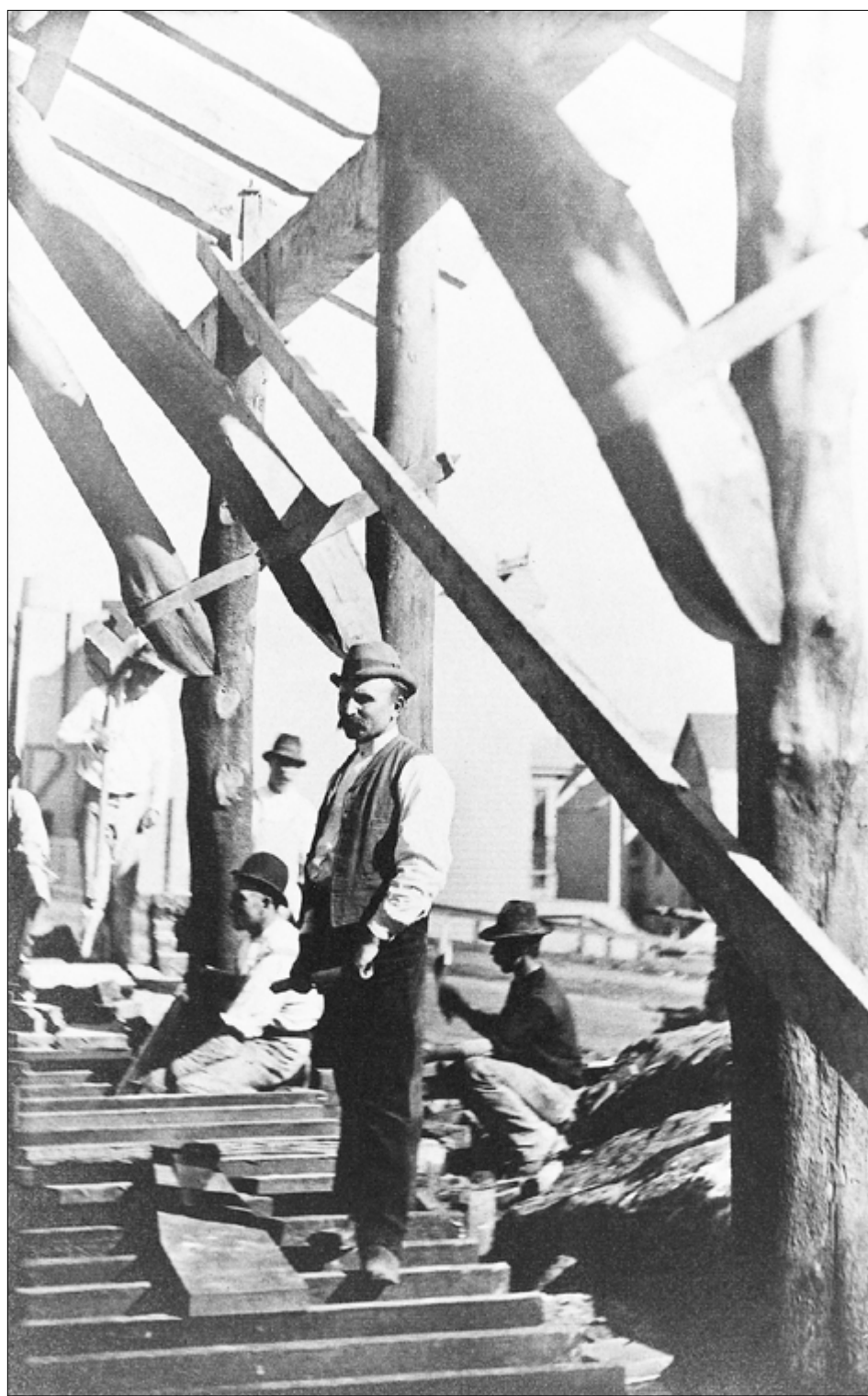
JOSEPH WORCESTER arrived in San Francisco in 1864, bringing with him a Harvard education, deep personal belief in the Swedenborgian religion, extensive knowledge of architecture and a firm desire to put into practice the idea that a well-designed home could inspire and enhance one's life.

Among those who came into Worcester's ambit were the leading architects of their time: A. Page Brown, Bernard Maybeck, Ernest Coxhead, Willis Polk, Julia Morgan, John Galen Howard and others. Worcester's friends included pioneering environmentalists John Muir and Frederick Law Olmsted, as well as William Keith, the great California landscape painter.

Worcester's circle of friends was exceedingly well informed, well traveled, and made up of intellectually curious and knowledgeable individuals who were up to date on what was happening architecturally in Europe and on the East Coast. The California Shingle and Mission Style houses and churches they favored were grounded in the Arts & Crafts philosophy: They were rooted in local traditions, did not spoil the landscape, reflected honest work and handcraft, uplifted the soul and inspired the mind.

Worcester and his circle were among the first American architects — and perhaps the very first — actually to deliver Arts & Crafts ideals translated into simple, affordable houses and other structures designed with nature, art, craft and spirit in mind.

IT ALL BEGAN when Worcester designed and built his ideal home in 1876. He chose an isolated East Bay knoll in the Piedmont hills, which afforded magnificent views of the bay and beyond. There he created a simple shingled bungalow — prob-



Architect A. Page Brown supervises construction of the church in 1894.

ably the first house intentionally designed as a bungalow in the United States — with an interior of redwood, unpainted inside and out.

Worcester's Piedmont house, although unpretentious, was extremely influential. William Keith painted it at least five times and Jack London later lived there when he wrote his most famous book, *Call of the Wild*. Upon first seeing Worcester's wood-shingled bungalow, Willis Polk called it a "revelation."

A clue to the house and the architecture it spawned in Northern California lies in Worcester's view of nature, which grew

out of his religious training in the Swedenborgian Church, a Christian sect based on the Bible as interpreted by Emanuel Swedenborg. As a Swedenborgian, Worcester believed that specific things in nature — trees, birds and flowers — were worldly manifestations of aspects of God. The most beautiful styles of art and architecture, he believed, were those that most closely resembled the forms of nature.

Worcester moved across the bay to San Francisco in 1887 to resume the leadership of the Swedenborgian Church. Using his Piedmont house as a model, he urged parishioners to build three large houses he

*Rev. Joseph Worcester was in the Santa Cruz mountains, and he selected the lusty young madrones for the pillars of the temple. He told the young mountaineer on whose wood-lot they grew the purpose for which they were destined.*

*The mountaineer was a practical young fellow to whom the tree meant nothing more than its market price. But as he cut the trees he grew thoughtful.*

*One day he said to the clergyman: "No hands but mine have touched those trees, and I can't bear to think of them being handled as freight. If you will let me carry them to the city in my wagon, it shall not cost you any more than by train." So the mountaineer harnessed his horse to his heavy wagon and took the trees.*

*At last the jingling team drew up in front of the unfinished church, and the trees were put into place — still by the same hands that cut them.*

FROM A 1901 ARTICLE IN  
HOUSE BEAUTIFUL MAGAZINE

designed on land they owned at the top of Russian Hill. Next door, at 1030 Vallejo, he designed a smaller house expressly for himself. The four houses, all covered with natural wood shingles, fulfilled Worcester's desire to create a visible rustic city neighborhood with simple, affordable houses, intentionally unassuming, and designed with nature in mind.

IN THE EARLY 1890s Worcester turned his attention from building homes to building the Church of the New Jerusalem for his Swedenborgian congregation.

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# A Place That Exudes Peace

By ANNE BLOOMFIELD  
AND ARTHUR BLOOMFIELD

VERY PROBABLY the greatest work of art among all the buildings in the neighborhood is the Church of the New Jerusalem, the Swedenborgian Church at the corner of Washington and Lyon — as if one could say it has a location, this church behind a retaining wall and grove of trees. It retreats so from the distractions of the city, physically and spiritually, that it seems in this lyrical process to almost melt, as it were, back into nature.

And all this aura of pastoral self-effacement behind a picturesque but almost crouching entrance is consistent with the personality of the church's first clergyman, Joseph Worcester, a very special guru who inspired a number of cutting-edge architects to collaborate harmoniously on a project blending numerous arts.

You enter the slightly stunted archway on Lyon Street, turn left into a roughly stuccoed passageway, expecting perhaps to see an operatic monk or two, then come onto a gentle lawn enclosed by trees and bushes, with an antique mission cross and some stepping stones. You have to turn about-face to find the church itself, and then you must cross to the lawn's far corner and duck under another archway.

The place exudes peace, and with mind at rest you enter the church to discover nature is indoors as well as out, propelling your meditation. There's a brick fireplace nearby, and benches next to it where you enter at the rear of the hall. A short, unthreatening aisle leads between rows of starkly simple handmade maple chairs with rush seats. And on the left wall: glorious paintings of the seasons! The feeling is more meetinghouse than church.

The wall opposite is a series of metal windows admitting light, often strong, from the garden. Madrone trees with the bark on are the raw material for pillars and braces strapped together to hold up the two-sloped ceiling — the trees were specially chosen from a farm in the Santa Cruz mountains and personally brought to the church by the farm's owner. And notice two bits of stained glass, one a dove of peace, just enough to hint at traditional church architecture.

No, the Swedenborgian is not tradi-



*You enter the church to discover nature is indoors as well as out.*

tional. But neither is it revolutionary, in the way, say, of St. Mary's Cathedral on Cathedral Hill. The architecture is unique, but it employs familiar imagery from California missions and Italian country churches.

The Swedenborgian came to be through a combination of talents, no one of whom ever took credit for the whole.

I think we will never have just one name. I think all these competitive egos were able to subdue themselves for this one project, and the reason for their cooperation was the inspiration of Joseph Worcester.

This gentle, unassuming clergyman whose sermons were abstract and almost inaudible and who attracted a highly intellectual congregation and inspired people to great works of charity was an amazing person. Son of a Swedenborgian minister in New England, he espoused a

religion in which nature shows the path to God. Utterly selfless, he struck at least one of his students as the closest man to Jesus Christ on earth.

Worcester had considered architecture as a profession and he remained an amateur architect—he kept an excellent library filled with scrapbooks on design. When Brown, Polk, Coxhead and other budding architectural giants came to San Francisco, Worcester stood back and pushed them forward. The mentor extraordinaire, he conducted a virtual salon where the young men discussed the philosophy, the mission of their work.

They idolized him, and only such a man could have inspired such a great work of art as the Church of the New Jerusalem.

*Excerpted from Gables & Fables: A Portrait of San Francisco's Pacific Heights.*

## LOCAL LANDMARK

### First Mission chair was created here

In 1894, A. J. Forbes began making the chairs for the San Francisco Swedenborgian Church. The simple maple chairs, handmade without nails, with rush seats and flared feet, were the prototype for all Mission style furniture that would follow, including the well-known designs of Gustav Stickley and many others.

In a proposal dated November 1, 1894, Forbes offered to make the chairs and their rush seats for \$4.50 each. Swedenborgian minister Joseph Worcester had fixed his mind on old-fashioned seats woven of tule rush from the Sacramento delta. "I haven't made a rush seat for 35 years," Forbes said, "but I think I can remember how to make these and I will teach others."

As with the design of the church itself, the chair appears to have been a collaborative effort.

After seeing a sketch of himself working on the chairs, Forbes wrote to Worcester that he was "worried that people might think he was influenced to do this work by religious feeling," but that he "wanted it understood that all religious feeling had been driven out of him by the churches!"


### First Arts & Crafts society started here

Approximately one month before the Mission style chairs were being made for the Swedenborgian Church, and while the building was under construction, the earliest American Arts & Crafts society was formed — not in the East, not in Chicago, but in San Francisco.

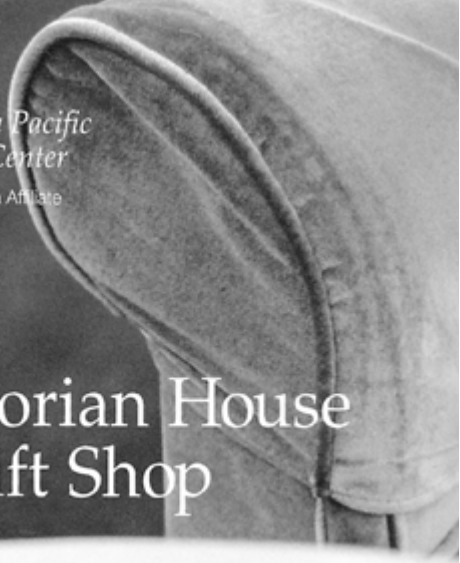
In September 1894, six years after the English Arts and Crafts Exhibition Society gave its name to the movement, Rev. Joseph Worcester's friends established the Guild of Arts and Crafts of San Francisco. Arts and Crafts groups in Boston and Chicago would not hold their first meetings until three years later.

The San Francisco guild survived for only a few years, dying sometime after April 1897 as a result of squabbling among its members. But it had been publicized to a wide audience in California and beyond, reaching many who became sympathetic to the ideas and style of the Arts & Crafts movement.

— LESLIE FREUDENHEIM



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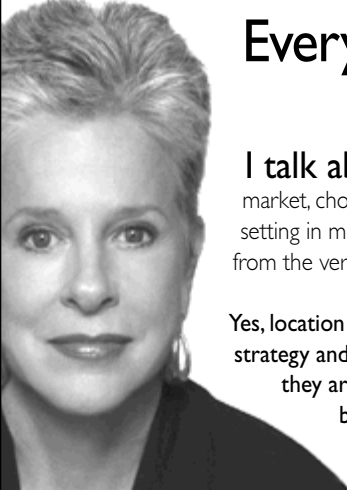
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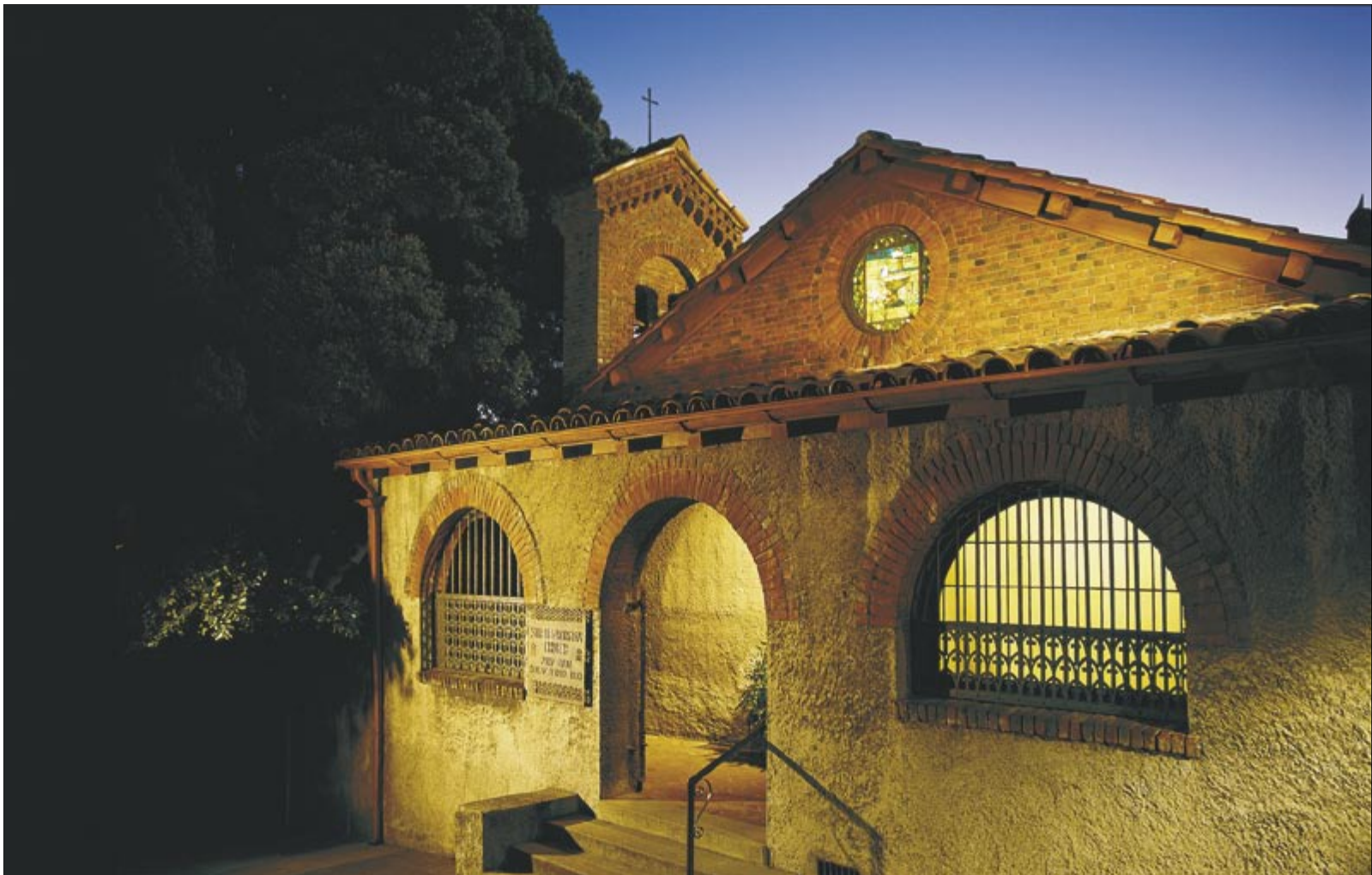
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*At first view, the church is modest. But it has had a major influence in the Bay Area and far beyond.*

PHOTOGRAPHS BY  
JIM KARAGEORGE

► FROM PAGE 7

He began raising funds to build the church in 1892 using a drawing by Maybeck. In 1893, a lot on Russian Hill at Taylor and Jackson Streets was surveyed as a potential home. The church rejected that site and chose a lot at Lyon and Washington Streets, which was surveyed in August 1894.

“I hope our plan will not be too aesthetic,” Worcester wrote, “but my artist friends are much bent on making it so. They want to build a little church, but a pretty church I do not think I could stand; I prefer the little congregation in the bare hall.”

Scholars have pointed out that it was not a matter of forcing an aesthetic to fit Swedenborgian thought, but of recognizing the convergence between the two. Worcester consciously wanted to convey his Swedenborgian theology connecting art and morality through the design of the building.

The architect Worcester commissioned to design the Swedenborgian Church was A. Page Brown, who also designed the Ferry Building and many other respected San Francisco buildings. Worcester, an architect by avocation, worked closely with Brown.

“I could have done nothing without the architect but he was very patient with my suggestions,” Worcester said. “Sometimes he said that an idea of mine was not good architecture. I answered him that I cared nothing for the canons of architecture — the building must teach its lessons.”

Brown assigned Bernard Maybeck, who

would later design the Palace of Fine Arts but then worked in Brown’s office, to serve as draftsman for the project. Maybeck may well have influenced its conception — as well as being influenced by it — but Brown was the architect of record.

Worcester’s group of artist friends helped decorate the interior of the church. William Keith created four pastoral paintings that were set into the walls as windows onto nature. Worcester, Brown and Maybeck designed the chairs. Worcester asked artist Bruce Porter to create the stained-glass windows. The architects and artists, in an Arts & Crafts collaboration, developed a total decorative scheme, with paintings, windows and furniture all designed expressly for the building.

**A**T FIRST VIEW, the church is modest. This is not a grand cathedral, nor is it a bright white wooden church with a soaring spire such as Worcester would have known from his New England upbringing. The door of the church is revealed only after passing through a quiet garden. Nor does the church really feel as though it is in the city. It is barely visible from the street, its sanctuary framed by a tranquil, wall-enclosed garden. It is quite small. It takes a moment to realize that this is a legendary church listed on the National Register of Historic Places.

Inside the church, the sense of intimacy is astonishing. The interior suggests a living room. The nave, lacking side aisles, ter-

minates at the east in an altar placed off-center and at the west in a large fireplace flanked by built-in benches. The fireplace is also off-center, its tall chimney meeting the roof just to one side of the ridge. The chandelier at the east end is not hung from the center line but rather slightly to the right of the altar. The asymmetry of the focal points suggests the imperfections in vernacular architecture, where a building’s forms reflect the hand of the individual craftsman rather than the finish of an architectural plan.

The Church of the New Jerusalem, like his Piedmont and Russian Hill homes, demonstrated Worcester’s preference for simple forms and natural materials. The interior decoration of the church was decidedly domestic rather than ecclesiastical. There was a fireplace and no fixed pews; instead, each parishioner drew up a chair.

Wooden wainscoting and ceilings in the church echo Worcester’s houses and were left as natural as possible. The madrone tree trunks that support the ceiling were left gnarled with their bark on. They arch gently upward and inward just as they did in the forest where Worcester found them.

On September 20, 1894, Joseph Worcester recorded in his diary: “Mr. & Mrs. Martin came with trees from the mountains, arriving in evening.” By January 11, 1895, the roof of the Swedenborgian Church had been constructed and a bill for \$680 had been sent.

The special meaning and expressive-

ness of the weathered tree trunks and the drama they lent the sanctuary was a motif that was definitely not suggested by the architect. Brown, who was accustomed to more conventional architectural solutions, opposed the use of the trees. But Worcester suggested that Brown came to accept them. “Yes,” Worcester said, “he knew it was not architecture but more: It is the poetry of architecture.”

**A**LL OF THE available evidence clearly makes the design of the Swedenborgian Church a group effort, with Joseph Worcester very much in control. A. Page Brown, the architect of record, died in 1896 about a year after the Swedenborgian Church opened to great acclaim and publicity. He never took credit as designer of the church, and neither did Maybeck. Perhaps Worcester convinced his circle to believe, like Swedenborg, that “the art of architecture comes from heaven.”

The Swedenborgian Church is an icon of the American Arts & Crafts movement, and it continues to cast its spell on all who enter. The Worcester group and their California shingle homes, Mission style furniture — and especially their church — had a lasting effect that can still be seen today throughout the Bay Area and far beyond.

*Leslie M. Freudenheim is the author of Building With Nature: Inspiration for the Arts & Crafts Home, from which this article is adapted.*

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# To Know Scotch, Know Merchant Bottlers

By MARK J. MITCHELL

**I**N ANCIENT TIMES, the Bi-Rite liquor store stood on the corner of Fillmore and California, where the Royal Ground coffee shop now holds court. I worked there, and we offered a modest but choice selection of single malt Scotch whisky — nothing compared to what D&M carries now, but still pretty good.

I remember the day a co-worker showed me a bottle he had ordered for the store: stubby with a black label and white lettering. It was a Mortlach 17-year-old, bottled at cask strength by a firm called William Cadenhead and Sons. This was my first encounter with a merchant bottling — and it was delicious.

People interested in single malts need to know the merchant bottlers. While there are roughly 120 different single malt distilleries in Scotland, only 40 or 50 of them bottle what they distill. Most of what they make goes into the various blended whiskies on the market: your Johnnie Walkers, Dewars, Cutty Sark, Teachers, that sort of thing. That's because most distilleries are owned by larger parent corporations, for which the blends are bread and butter.

However, there is a large trade in casks of single malts. Distilleries sell them off and different bottlers buy them, trade them and bottle them. There are different schools of thought as to why distilleries sell off casks. Some of the casks, no doubt, are just overstock that can be quickly

turned into cash. Sometimes the cask is atypical of a distillery's production and, in the interests of a consistent whisky profile, it disposes of the odd cask. Some are just unsuitable for blends. Whatever the reason, we can become beneficiaries of this largess, because we get to try malts that otherwise would not reach our shores.

The big players in the independent, or merchant, bottling industry are Cadenhead — although it no longer has

a richer whisky, with more of the flavor components present.

One thing to understand is that each cask is unique. If you have a Signatory bottling of Clynelish, say, distilled in 1984 and bottled in 2006, it may be different from another bottle, distilled a month later and bottled a month earlier. Not just a bit different, but completely different. I once tasted samples from two barrels of Glenlivet with Lorne MacKillop of MacKillop's Choice. The two barrels were distilled on the same day, aged in the same warehouse just a few feet from one another, and drawn from the cask on the same day. They were two completely different whiskies.

So when you're looking for a single malt, you may be offered a bewildering array of bottlers, ages and strengths. That's when you have to rely on the person waiting on you — who, one hopes, will have some familiarity with the whiskies on the shelves.

Of course, since many of these independent bottlings will be from distilleries you haven't heard of, you might just take a chance. Reputedly, it was Mae West who said, "When choosing between two evils, I opt for the one I haven't tried before."

Take a chance. It can be worth it.

*Mark J. Mitchell is the manager of D&M Fine Wines and Spirits on Fillmore Street. This article continues his series on single malt Scotch.*

*There are 120 single malt distilleries in Scotland, but only 40 or 50 of them bottle what they distill.*

an American importer — Gordon and MacPhail, Signatory, Duncan Taylor, Dewar Rattray, Murray McDavid, Black Adder and MacKillop's Choice. All of these firms buy casks and bottle them one at a time. Many of these bottlers put everything into the bottle at cask strength.

Depending on the age of the whisky, this can be ferocious — up to 120 U.S. proof, or 60 percent alcohol by volume. Obviously, it is wise to cut these whiskies with water. Still others bottle at 92 U.S. proof, which means the whisky doesn't have to be chill-filtered, and this produces



## Farmers market opens new season

Many familiar faces — and a few new ones — will be on hand as the Fillmore Farmers Market kicks off its fifth year on Saturday, April 28, from 9 a.m. to 1 p.m.

"It looks like a really good year for fruit if the weather holds," says market boss Tom Nichols. There will be asparagus (above) and strawberries for opening day, and perhaps cherries. "We're waiting on the earth," Nichols says.

In addition to new farmers, the market this year will add smoked fish products and Filipino food. Nicholas also hopes to spur more involvement by community groups as the season builds.

The market — with live jazz, too — will continue on Saturday mornings at Fillmore and O'Farrell Streets through November.



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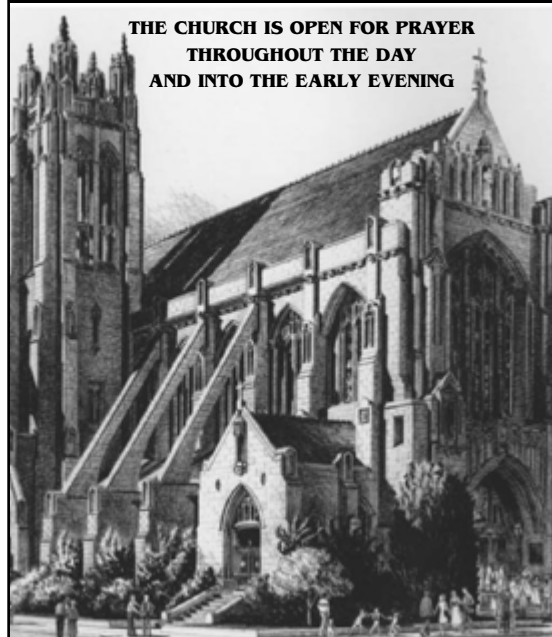
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1:30, 5:30 & 9:00 pm

#### WEEKDAYS

6:30 & 8:00 am & 5:30 pm

#### SATURDAY

### PRAYERS & SACRAMENTS

7:40 am Rosary, 8:00 am Mass

#### Liturgy of the Hours (Daily)

**Morning Prayer** 7:15 am/Sat 8:00 am

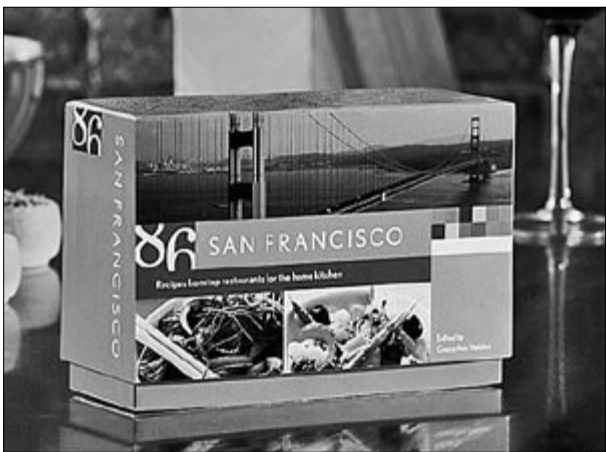
**Evening Prayer** 5:00 pm

**Reconciliation** Sat 5:00 pm,  
Sun 7:00, 9:00 & 11:00 am, 5:00 pm

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# A Recipe Box Not at All Like Mom's

“86” IS RESTAURANT LINGO for a dish that's sold out. Now welcome “86 San Francisco,” a box of 86 recipes from 86 area restaurants that will never be unavailable again.

The collection includes recipes from some of the best new restaurants in town — including Quince's bean salad, reprinted above — as well as some old favorites, including the Swan Oyster Depot, Gary Danko and Zuni Cafe.

The project was pulled together by GraceAnn

Walden, the food writer who for more than 15 years wrote the weekly “Inside Scoop” column for the *Chronicle's* food section.

“I tried to pick the most interesting places,” says Walden, “not just the most highly rated or expensive. The founders came to me because I knew everyone in the biz.”

They've already launched “86 New York,” and “86 New Orleans” is scheduled for release this summer. More information is available at [www.86recipes.com](http://www.86recipes.com).

QUINCE

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Zolfino Beans, Tomato and Celery Salad

Chef/Owner Michael Tusk | Quince

4 Servings

45 Mins

Vegetarian

Small Plate

Italian

SALAD

1 Place beans, bay, cayenne, onion, garlic and carrot in a 2-qt saucepot and bring to boil.

2 Skim and cook until tender, removing any scum that comes to surface.

3 When tender, cool in the refrigerator or bring to room temp.

4 Peel the celery lengthwise with peeler and place peelings in ice water to crisp and curl.

5 Drain the beans and place in a mixing bowl, extra-virgin olive oil, sea salt, parsley and lemon to taste.

PRESENTATION

1 Slice the dry farm tomatoes and place on 4 plates.

2 Spoon bean mix over tomatoes and add celery on top. Spoon over any remaining bean vinaigrette.

3 Shave a good amount of bottarga over the plate or sprinkle grated bottarga (jarred).

4 Serve immediately with crusty bread.

Ingredients

SALAD

1 cup fresh Zolfino or coco blanco, or cannellini beans

1 bay leaf

1 fresh cayenne pepper or 1/8 tsp dry

1 1/2 yellow onion

1 clove skin-on garlic, smashed with back of knife

(1) 1-inch pc carrot, peeled

2 stalks celery

Dry farm tomatoes (if available)

4 Tbsp extra-virgin olive oil, Laudemio or Cappezzano or California

2 Tbsp minced Italian parsley

Sea salt

1 lemon, cut in half, squeezed

2 oz bottarga di tonno or muggine — whole, not grated

Crusty bread

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May 2007 NEW FILLMORE 11

# Growing Roses in the Fog of the Fillmore

By Susan Meyers

Growing roses in the neighborhood — especially on traffic-filled, sometimes windy and often foggy Pine Street — can be challenging. But talking with people and sharing rose growing strategies over our Victorian era fence makes the effort worthwhile.

If growing roses in the neighborhood is your aspiration, here are a few die-hard, disease resistant choices:

- Iceberg, a tree-climber or bush (white)
- Easy Livin' and Easy Goin', a tree or a bush (yellow peach)
- Sally Holmes, a single petal climber (whitish pink)
- Cecile Bruner, a climber (small pink blossoms)
- Altissimo, a single petal climber (red)
- Chinensis Mutablis, a single petal climber (deep to light pink), and
- The Perfect Moment, a bush that provides the longest lasting cut flowers (red and yellow).

Many suggestions from rose lovers have come over the fence in conversations with neighbors and passersby. Here are some of them:

- Roses love potassium, so recycle your banana peels by digging in one per plant about an inch under the soil.
- Mixing ordinary Epsom salts (2 ta-



A rose grows on Pine Street.

blespoons), alfalfa meal (2 cups) and bone meal (1/2 cup) into the soil does wonders.

■ A recent new discovery is a great, all-purpose fertilizer that helps provide beautiful blooms. It's called Romeo Plant Food and can be obtained from Half Moon Bay Nursery. Or use one cup per plant of any 12-12-12 fertilizer. Roses love variety, so fish emulsion is a good alternative now and then.

■ Deadhead spent blossoms often and spray with Safer garden fungicide and Bayer rose and flower insect protector, both available at Fillmore Hardware.

■ Start fertilizing in late February and continue through August. This will ensure spectacular fall blooms.

The Fillmore is a beautiful, caring neighborhood filled with a diversity of people, homes and businesses that is truly unique. It provides an inspiring haven for city dwellers to take the time to smell the roses — and to care for them, too.

Happy spring gardening!

## NEIGHBORHOOD HOME SALES

Single Family Homes	BR	BA	PK	Sq Ft	Date	Asking \$	Sale \$
3157 Steiner St	2	1	3	1137	Mar 30	1,448,000	1,350,000
2948 Bush St	3	3.5	2	2800	Mar 30	1,725,000	1,850,000
2752 Filbert St	4	3.5	1	3030	Apr 13	3,385,000	3,490,000
2775 Union St	4	4.5	2	4138	Apr 12	4,095,000	4,600,000
2786 Broadway	4	4	2	7355	Mar 29	9,500,000	9,500,000

Condo / Coop / TIC / Lofts	BR	BA	PK	Sq Ft	Date	Asking \$	Sale \$
1701 Jackson St #105	1	1	1		Mar 30	259,699	259,699
2263 Clay St	0	1	0	434	Mar 28	459,000	506,000
2640 Post St #1	1	1	1	850	Apr 6	499,000	554,000
1719 Baker St	1	1	1	2890	Mar 30	599,000	575,000
2295 Vallejo St #103	1	1	1		Mar 30	725,000	725,000
2878 Sacramento St #4	1	1	1	800	Apr 11	699,000	730,000
2075 Sutter St #501	2	2	1	1120	Apr 12	749,000	785,000
1880 Steiner St #407	2	2	1	983	Apr 13	765,000	802,000
1820 Webster St #1820	2	1	1	1047	Apr 10	799,000	825,000
1835 Franklin St #1003	2	2	1		Apr 16	849,000	839,000
2299 Sacramento St #9	2	1	0	1270	Mar 30	829,000	842,000
1895 Pacific Ave #206	1	1	1	1165	Apr 17	849,000	850,000
2286 Filbert St	2	1.5	0	1150	Apr 20	850,000	855,000
1721 Baker St	2	2	1	2890	Mar 30	899,000	899,000
2261 Bush St #2	3	2.5	1	1674	Apr 13	980,000	990,000
1837 Webster St	3	2	1		Apr 5	995,000	1,035,000
1950 Gough St #201	2	1.5	1	1210	Apr 5	899,000	1,053,000
1919 Broderick St	2	2	1	1367	Mar 30	1,150,000	1,100,000
3318 California St #1	2	2	1	1180	Apr 12	995,000	1,105,000
1839 Webster St	3	2	1		Apr 5	1,095,000	1,125,000
1841 Webster St	3	2	1		Apr 5	1,195,000	1,225,000
339 Presidio Ave	2	1	2	1472	Apr 12	1,095,000	1,250,000
2016 Pacific Ave #205	2	2.5	1	1434	Apr 6	1,250,000	1,300,000
1969 Clay St	3	2	1	1852	Mar 27	1,349,000	1,326,700
3469 Jackson St	3	2	0		Mar 30	1,795,000	1,950,000
3701 Clay St #4	3	2	1		Mar 27	1,795,000	1,975,000
2204 Green St	3	2	1	2173	Mar 29	1,795,000	2,005,000
3271 Jackson St	3	2	1	2629	Apr 12	1,995,000	2,230,000

ACTIVITY in the neighborhood continues to pick up as we build into the busier spring season. However, we are still in a position where demand is outstripping supply. Those properties that show well and are well priced continue to receive multiple offers. Such was the case with the home at 2775 Union Street, which received several offers and sold for more than 12 percent over the asking price. Now that tax day has come and gone, it will be interesting to track whether inventory picks up and we see a move toward a more balanced market.

— Data provided by JOHN FITZGERALD, an agent with Pacific Union. Contact him at [jfitzgerald@pacunion.com](mailto:jfitzgerald@pacunion.com).

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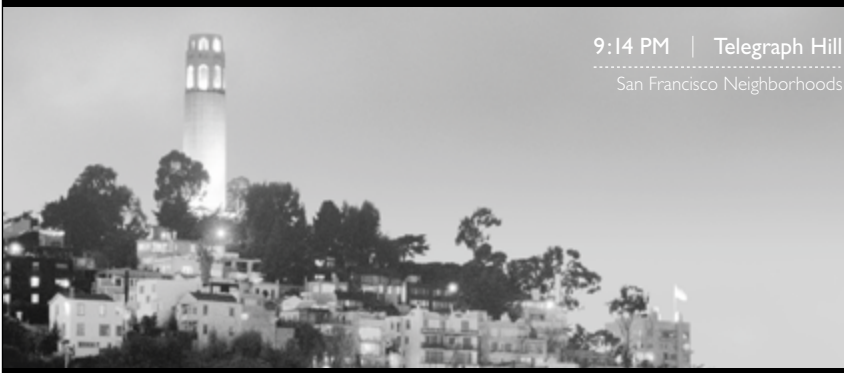
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# Pets Unlimited Celebrates 60 Years of Tail-Wagging Fun

ONE FATEFUL DAY in 1947, a scruffy dog wandered into the yard of a Pacific Heights home.

Mrs. Carter Downing took the dog to the city pound, where she learned his prospects for survival were slim. Wayward pets were put to sleep unless adopted quickly.

Horrified by the thought, she not only decided to take the dog back home with her, but she also adopted all the other dogs at the pound on the spot. Then she quickly began an impromptu adoption service.

Other animal lovers soon joined the cause, including her friend and Pacific Heights neighbor, Alice Coldwell, who quickly enlisted support from additional compassionate San Franciscans. Fueled by tenacity and gumption, they worked to raise awareness of the need for a haven in which dogs and cats could be cared for until placed into loving homes.

That stray scrapper unwittingly became the main catalyst in creating a San Francisco institution — Pets Unlimited at Fillmore and Washington — which is celebrating its 60th anniversary this month.

Pets Unlimited opened in 1947 at 530 Arguello Boulevard. It was the first shelter to operate under a no-kill policy, promising medical treatment and housing for all animals that enter its doors until they are adopted or live out their lives. More than 250,000 dogs and cats have been saved.

After just two years in operation, the shelter became so busy that a larger facility was needed, and a major fundraising drive ensued to secure a permanent shelter for the Pets Unlimited animals. It also became



## Hot dog! Bobby's better

Earlier this year, Pets Unlimited took in Bobby, a Jack Russell terrier who was rescued from a burning building. Suffering second and third degree burns, Bobby spent 36 days in rehabilitation until he was released to his owner Janette Gerl (left) in March. Pets Unlimited covered the cost of the medical care necessary to save Bobby's life and rehabilitate him. It was the only facility in San Francisco equipped to tend to his needs.

clear to the founders that it was essential to add a veterinary hospital to administer medical care to the animals, and so they purchased Dr. Thomas Creely's Dog and Cat Hospital at 3170 Sacramento Street.

In 1974, Pets Unlimited moved to its current location at 2343 Fillmore Street, creating a nonprofit shelter and a veterinary facility available to the public as well as to shelter animals.

The shelter pets are described as "special needs animals" — those with injuries or medical conditions that need attention. The shelter has room for up to 70 cats, most of which come to Pets Unlimited through local rescue groups, and for 20 dogs, most from suburban shelters so overrun with dogs they can handle only the healthy ones. Last year, 328 cats and 59 dogs were adopted into new homes through the adoption center after being cared for and

rehabilitated into good health.

The emergency care facility — the only one in the city with vets and staff on duty 24 hours a day, seven days a week — treats 50,000 animals annually. Last November, Pets Unlimited opened Winnie's Center for Holistic Veterinary Medicine, offering a holistic approach to veterinary care in conjunction with western medicine. At Winnie's Center, dogs and cats are treated with acupuncture and herbal medicine in a tranquil atmosphere.

"Pets Unlimited is all about honoring the profound human-animal bond," says Joe O'Hehir, the group's executive director. "With the help of our amazing doctors, staff, donors and volunteers, these animals get a second lease on life. We have thousands of success stories that make every day worthwhile."

For Linda Tamanaha, a volunteer since

November 2006, there are personal rewards, too.

"My favorite part is the joy and pride I feel being a part of the process to make an animal adoption-ready," she says. "Pets are simple, uncomplicated and have no agenda but to love and be loved."

Those who adopt from Pets Unlimited often become its biggest fans. Among them are David McGuire and Thomas Dennis, who in March took home Juna, a 13-month-old, German shepherd-lab mix the proud new fathers describe as "beautiful, with a wonderful and loving personality." Pets Unlimited had rescued her from a shelter where she was being abused by other dogs and suffering from both mange and kennel cough.


McGuire says he and Dennis first met with Daniel Corbett, the adoption coordinator, and told him what they were looking for in a dog. "He was extremely helpful and knowledgeable and recommended that we come in, meet Juna and take her for a walk. It was love at first sight, and after she received a clean bill of health, we welcomed her into our home to become spoiled rotten and greatly loved."

He adds: "When it's time for Juna to have a playmate — which will be sooner rather than later — Pets Unlimited will be the place we go."

Over the last 60 years, the support of the community has taken Pets Unlimited from a yard in Pacific Heights to a state of the art facility on Fillmore Street.

And to think it all began with one scruffy stray dog.

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As part of the 30th year celebration, Design Salon, an evening lecture series, will be presented at the Showcase house at 5:30 pm on Thursdays. The lecture is included with Thursday evening admission; reservations not necessary.

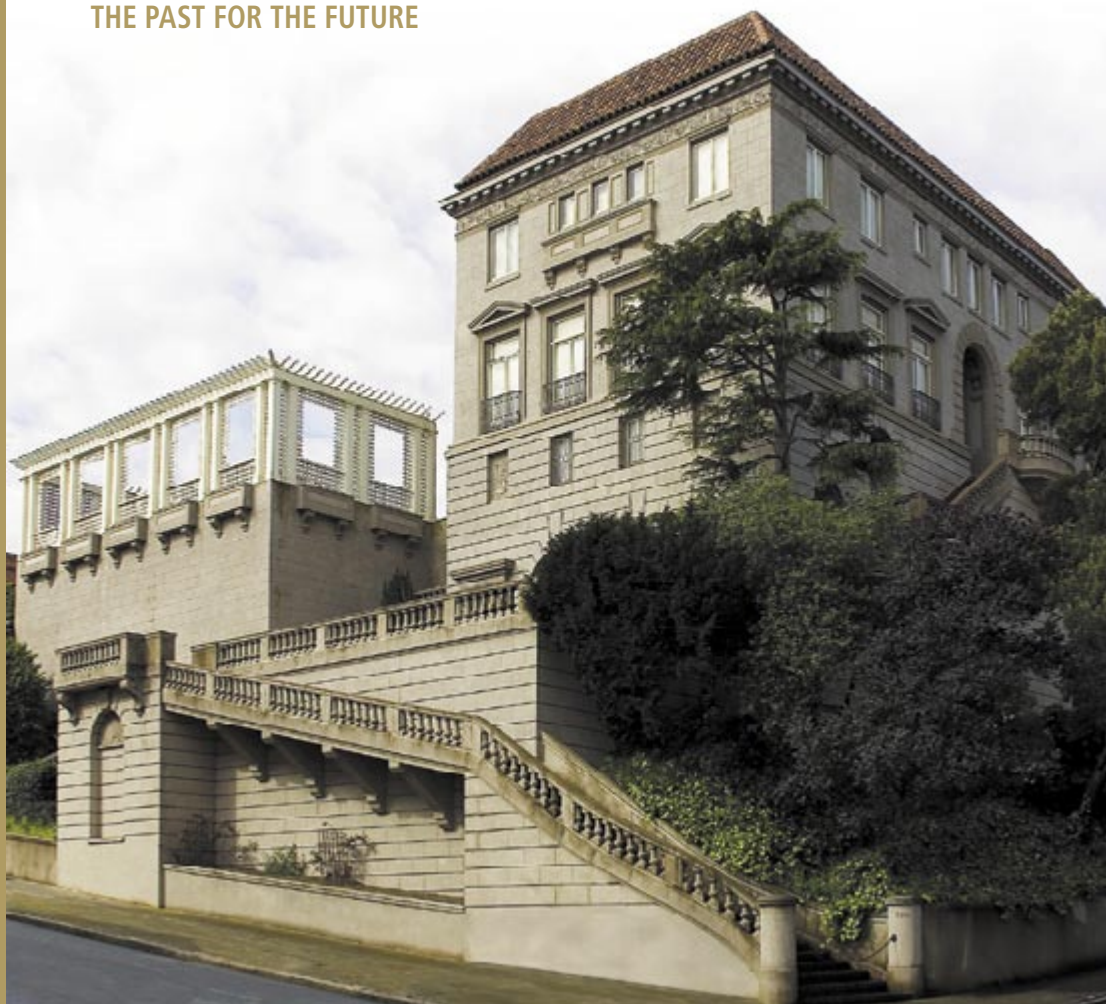
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Tuesday, Wednesday, Friday,  
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Thursday:  
10:00 am – 7:00 pm (last entry)  
Design Salon Lecture Series  
5:30 pm – 7:00 pm (Thursdays only)

Sunday and Memorial Day:  
11:00 am – 4:00 pm (last entry)

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