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A different group of working mothers

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Fair and St. Vincent arrived a century ago

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# THE NEW FILLMORE

SAN FRANCISCO ■ MAY 2015



The historic Shumate house and garden at 1901 Scott.

## NEW LIFE FOR AN OLD GARDEN

By JOAN HOCKADAY

**T**HE COW IS GONE, the windmill torn down, the pharmacy delivery trucks missing from the garage behind the house. The gas pump and the water well no longer pump at all. But some reminders of the storied past of the historic Shumate house and garden at the corner of Pine and Scott remain — including the cobblestones.

Unearthing hidden cobblestones in any San Francisco garden is an instant reminder of the city's Gold Rush days, when ships with cobblestones used as ballast sat in the harbor after sailors rushed for the gold fields. The heavy stones weighted down the ships during long voyages west, but after 1849 the ships — and the wood and the cobbles — were there for the taking.

After the city took its share to pave dusty or muddy streets, the abandoned stones were commandeered by treasure hunters of a different sort — and now adorn gardens around San Francisco, a link to the early days of the rush to gold.

One of the city's oldest and largest gardens harbored just such a stash of stones when new owners purchased 1901 Scott Street in 1999. Fifteen years after moving in, they have kept the cobbles and the best of the old while adding modern essentials — and opening the house to the south-facing garden.

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The house and garden circa 1880.

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## FURTHERMORE



Lisa and Carlo Middione were honored at an all-Vivande tribute dinner on April 16.

## BLESSED & TOUCHED

THAT WAS A remarkable article ["Carlo's Way," April 2015] about me and beautiful Lisa written by one of the most talented chefs I have ever worked with, Mark Fantino. Besides having impeccable technique, Mark has an impeccable palate, and his writing talent is just about equal to his cooking — both on a sky-high level. When Mark opens his desired food emporium I hope I am alive and well enough to help in any way I can.

I have been blessed with having talented and loyal colleagues such as Mark and Joy Graham, my ex-student and opening chef at Vivande Porta Via on Fillmore, who set the incredibly high standard we followed for decades. They were all distinguished

cooks in the true sense of the word.

With no prejudice, nor rancor, I have often said: "If you want to feed 2,000 people at a banquet, call a chef; if you want to feed 30 for a memorable meal, call a cook." Chefs are just that: chiefs. The misused name chef says nothing of the sensibility, the talent and respect for food of the holder of that title. Give me a cook any day, every day. I have always been surrounded by cooks.

I am touched by Mark's article and I bow to him in respect and as a man, as a cook, certainly as a writer, and very much so as a stalwart, loyal friend. I hope that he will always write, no matter what other careers he might enjoy.

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■ STREET TALK

### A new incarnation at Octavia and Bush

An elegant new dining option arrived in the neighborhood April 16 when **OCTAVIA** opened at the corner of Octavia and Bush, previously home of Baker & Banker, Quince, Meetinghouse and others. Under chef-owner Melissa Perello — much lauded for her cooking at Frances in the Castro — the dining room is lighter and more minimal and the menu simplified and seasonal. Octavia is open for dinner nightly and a private dining room is coming in the former downstairs bakery.

Still to come: **B. ON THE GO** from b. patisserie's Belinda Leong is already looking stylish and nearly ready for its unveiling at the corner of California and Divisadero. . . . **BLACK BARK**, the new barbecue joint from the 1300 on Fillmore masterminds, will soon be smoking at 1325 Fillmore in the Jazz District.

■ **BLUE TARTINE:** The news that Blue Bottle Coffee is pursuing a shop at Fillmore and Jackson got even more tantalizing when the **BLUE BOTTLE-TARTINE BAKERY** merger was announced April 20. Most of the focus has been on the duo's plans to expand into Tokyo, New York and Los Angeles. But it could bring a new gathering place to the top of Fillmore Street, too. "We're very excited about the prospect of joining this lovely neighborhood," said Blue Bottle boss James Freeman. It's a smaller deal, but an even more exciting prospect, than the earlier coupling when Starbucks paid \$100 million for Fillmore's La Boulange.

■ **POPPING UP AGAIN:** While the casual Italian shoe brand **SUPERGA** pursues its permits to move into 2326 Fillmore, women's eco-fashion retailer **AMOUR VERT** has popped up again in the space. Amour Vert had a temporary pop-up in the former Jurlique space at 2136 Fillmore during the holiday season.

NEIGHBORHOOD NEWS



## Smitten Set to Open This Month

**C**ONSTRUCTION has been underway for weeks, and at the end of April a new red awning and a sign for Smitten Ice Cream went up proclaiming: right here super soon.

Within a few weeks, the neighborhood's new gourmet ice cream shop will be scooping up made-to-order frozen treats at 2404 California Street, formerly the longtime home of Copy.net.

This will be Smitten's fifth location and its second in San Francisco, after its original shop in a shipping crate on the green in Hayes Valley.

Founder Robyn Sue Fisher says the new location is a dream come true.

"I had been staring at this spot for years thinking it would be the perfect home for Smitten," she says. "It is in between two great pizza joints (Delfina and Dino's) just off Fillmore Street."

As Fisher tells the story: "One day I decided to just walk in and talk to the owner of the current business. After five minutes, she told me she had been operating her business at the location for 20 years and just a few hours ago had called the landlord to tell him she was relocating."

"Crazy," Fisher says. "It's meant to be."

Smitten will be hosting a series of opening events, including a family ice cream social, an evening beer ice cream tasting and other neighborhood pop-up parties.

In addition to its remodeled shop with an open kitchen, Smitten will also sport a new outside courtyard.

*"It's meant to be."*

— ROBYN SUE FISHER  
founder, Smitten Ice Cream, on her new location

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## CRIME WATCH

### Shoplifting

#### Webster and O'Farrell Streets

March 14, 10:15 a.m.

A woman entered the Safeway store and took several items from the shelves, then walked past the registers and left the store. Security officers grabbed the bag the woman was carrying, trying to stop her. After a struggle, they yanked it free and recovered the stolen items. The suspect fled on foot. The security officers called the police. While police were gathering information, the woman returned to the store. Officers detained the woman, then cited and released her.

### Theft

#### Fillmore and O'Farrell Streets

March 15, 10:07 a.m.

A man walked into a Starbucks, took a container of orange juice and left without paying. An employee followed the man outside and told him to give back the juice. He refused, then threw the juice at the employee and kicked her in the leg. She struggled with the suspect for a time while shouting to co-workers to call the police. Officers arrived and detained the man. They learned there was an outstanding felony warrant for his arrest and transported him to county jail.

### Indecent Exposure

#### Laguna and Post Streets

March 17, 6:19 p.m.

Police received a call from dispatch concerning a man sitting in a doorway exposing his genitals and touching himself. When the officers met with the woman who called the police, she told them the man often wanders about the neighborhood and that she wanted him arrested. The officers located the suspect two blocks away and transported him to Northern Station where he was cited and released.

### Shoplifting

#### Fillmore and Pine Streets

March 18, 5:15 p.m.

A store employee saw a man enter the store, take a coat from the rack and leave without paying for it. The employee called the police. Within minutes, officers spotted a man who matched the description and detained him. A computer check revealed the suspect was on probation for assault.

When the officers searched the man, they found the coat behind his back, tucked into his waistband; the store's tags were still attached to the garment. The employee identified the man and the officers took him to Northern Station, where he was cited and released.

### Forcible Entry

#### Green and Gough Streets

March 19, 2:21 a.m.

A woman was in bed asleep when she heard noises. She saw a man standing on her balcony and screamed. He grabbed her door and worked it back and forth, trying to get inside. The woman ran from her room and called 911.

Other building residents heard her screaming and also called the police. One resident looked into his living room and saw that his balcony door, which he always closes at night, was open, and noted damage to the door. Officers found the suspect on the building's roof and booked him on burglary charges.

### Burglary of a Vehicle

#### Laguna Street and Geary Boulevard

March 19, 9:36 p.m.

A witness on the street saw a male break the window of a car, then reach inside and remove several items. He called 911. When officers arrived, the witness gave them a

description and the suspect's direction of travel. They located the man two blocks away. Officers contacted the owner of the vehicle and searched the area for the stolen property, but were unable to locate it. The suspect was taken to county jail.

### Burglary of Vehicle

#### Bush and Fillmore Streets

March 27, 10:30 a.m.

A man flagged down officers, saying someone had broken into his car. He was a tourist visiting San Francisco with his family, and someone had taken his son's medication, his laptop and his phone. He stated that he was tracking the stolen phone with his own phone.

Officers found the suspect sitting in a doorway several blocks away. He told them where he had hidden the stolen property and everything was recovered. The man was then transported to Northern Station, where a computer check revealed he was on felony probation, with outstanding warrants for his arrest.

### False Fire Alarm

#### Divisadero and Sutter Streets

March 29, 3:13 a.m.

Five street-corner fire alarm boxes were pulled within one small area in a short time. As firefighters arrived, they spotted an individual running away from one of the boxes. They pursued him and detained him. When they asked the man why he did it, he responded that he was very drunk and thought it would be funny. He was cited for the false alarms.

### Vandalism to a Vehicle,

#### Assault With a Deadly Weapon

#### Pacific and Jackson Streets

April 7, 9:20 p.m.

Two people pulling into their driveway saw a man standing in front of their garage. He claimed they owed him money. They did not know him. He then pulled out a hammer that was concealed in his sleeve. He smashed the car's mirror and its door as the terrified occupants, including children, huddled inside the car. The assailant then ran off. The people who had been assaulted called the police. U.S. Park Police officers assisted in the search for the suspect and eventually located him on the grounds of the Presidio. He was carrying a hammer and a wooden club with a string tied through its handle. The man was detained and booked for assault with a deadly weapon.

### Theft From a Vehicle

#### California Street and Presidio Avenue

April 7, 7 p.m.

A woman left two purses on the front seat of her car. When she returned a short time later, her window had been smashed in and the purses were gone. They contained her passport, birth certificate, Social Security card, house keys, iPhone, jewelry and make-up. The total loss, including the broken window, was close to \$2,700. Police have no suspects at this time.

### Vehicle Theft, Unlicensed Driver

#### Presidio Avenue and California Street

April 14, 11:53 p.m.

An officer on patrol spotted a 1997 Honda Civic reported as stolen. The driver assured the officers he was borrowing the car from the owner, a man named "Twenty" who had a Mohawk hairdo. The actual owner is a woman who never met the driver. A computer check revealed the man has been arrested for auto theft eight times since 2012, and is currently on probation for auto theft. He was also driving without a license. The man was arrested and transported to Park Station.



## CLASSICS WITH A TWIST

New Shoe Boutique  
Offers Its Own Designs  
Crafted in Spain

ENTREPRENEURS and shoe designers Megan Papay and Cristina Palomo-Nelson say their lives and designs have been inspired by confident, commanding role models. Perhaps that's what helped them accomplish the near-impossible recently when relocating their flagship shop from Union Street to 2416 Fillmore: They did it a couple of weeks ahead of schedule.

"We moved from our former store one day — and opened up here the next," says Papay. "We just decided to do it."

Their boutique, Freda Salvador — the newest addition to Fillmore Street — offers flats, sandals, boots and heels for women. All feature signature artisan elements including luxurious leathers, studded soles, covered heels and straps that can be converted for different looks. The shop's exotic moniker is a play on Palomo-Nelson's roots in El Salvador, where her family ran a shoe-making business for 65 years, and their shared admiration for feisty artist Frida Kahlo.

"We both love her strong sense of being



*"She's just no-nonsense, urban, has a true sense of style."*

— MEGAN PAPAY  
on Freda Salvador's target customer

and her boldness," says Papay, who says she and Palomo-Nelson create their designs for their fictitious woman, Freda Salvador. "She's just no-nonsense, urban, has a true sense of style. And most of all, she needs a pair of shoes she can put on her feet from 7 in the morning and wear until 11 at night, without thinking about her feet hurting or needing to change."

The two shoe collaborators met while on the same design team at another footwear company, where they designed four collections together and discovered they

had a good synergy. They broke away and launched their first collection in 2012.

Freda Salvador offers footwear in prices ranging from \$350 to \$625 for women only — at least for now. But the styling often borrows from the masculine, with several versions of oxfords, many adorned with buckles and studs.

"Every season, even when we look at designing sandals for spring, we gravitate toward men's footwear," says Papay. "Men aren't going to wear something crazy on their feet. Their designers have mastered

the classics — and women also need a good core shape for a shoe."

She adds: "But we like to do classics with a twist: some interesting hardware, cut-outs, sometimes unexpected leather combinations."

In the small operation, with only nine employees in all, the two owners collaborate on designs in their Sausalito office and have the footwear crafted in a family-owned factory in Spain. While Fillmore is their only brick and mortar store, they do a considerable online business and their designs have been offered by small and large retailers, including Sak's Fifth Avenue.

The shop, previously occupied by HeidiSays Casual, was repurposed with some typical modern elements: reclaimed wood, concrete flooring and steel furniture. But the place is warmed by decidedly atypical weird and wonderful accoutrements: wooden shoe and boot forms, an old globe, bare-bulbed signs, well-worn throw rugs, various forms of Kahlo-iana and an oversized ottoman for seating, with a Nespresso machine within reach.

"We wanted something warm and welcoming — a place where girlfriends can come in and hang out for a while," says Papay. "It was important to us to have a homey feel."

In addition to delivering three times more foot traffic than the large Union Street location, which doubled as a design studio and was on the second floor rather than street level, the new store offers other advantages.

"Fillmore has always been our favorite street to shop and eat," says Papay. "It's definitely our girls walking around here. It just feels like our neighborhood."



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After teaching for years and founding the Dilena-Takeyama Center for the Study of Japan & Japanese Culture, Dr. Kay Dilena now has time to do what she likes. Writing is among her interests which culminated in her newly-published autobiography. So rather than worry about the mundane—cooking, cleaning, and access to medical services—she focuses on reading, writing, travelling to Japan, and enjoying the richness of living in San Francisco. Are you ready for a new chapter, too? Contact Candiece at (415) 351-7900 to start yours!



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# Bartering Time

A New Collection Brings a Poet's Career Full Circle

By ERIN C. MESSER

IN 1981, the poet Latif Harris was working at — and living above — Browser Books in its former location a block up from the current store on Fillmore Street. Harris was behind the front counter when, he says, “the most beautiful woman in the world” walked into the store.

They did what you do in a bookstore: talked about books, with Harris recommending something he was reading at the time. After she left, he hesitated briefly before chasing her down the street. He asked her to dinner and, to his surprise, she accepted. The most beautiful woman in the world is Alpha Gardner, and she and Harris have been together now for 34 years.



Latif Harris

Sitting in the living room of their flat in the Lower Haight as they recount these events, I am struck by their profound resonance both for Harris, and for me. My husband and I have come to visit them on an unseasonably warm Saturday in late March — the husband who worked with Harris when he returned briefly to Browser Books in the late 1990s, the husband I met when I was hired to work at Browser and he opened the store early to train me.

To call Harris and Gardner's home “bohemian” is almost an understatement; it is something between a museum and a temple. Paintings by the late Robert LaVigne, Beat artist and Harris' lifelong friend, cover the wall bordering

the kitchen. Among them is the vibrant mandala painting that graces the cover of *Beatitude Golden Anniversary 1959–2009*, the 50-year, 500-plus-page anthology of Beat and San Francisco Renaissance literature that Harris co-edited with the poet Neeli Cherkovski.

Harris' own artworks, Joseph Cornell-like boxes housing collaged miniature worlds, are displayed on a shelf, with volumes of Beat poetry both prominent and obscure lining the shelves underneath. The two front rooms of the flat are taken by a Buddhist altar and an atelier where Gardner assembles art quilts. She is also a photographer, as her photo, “Heart in the Redwood,” on the new book's cover, attests.

Harris first arrived in San Francisco from the suburbs of Los Angeles in 1958, when the Navy posted him to Treasure Island. By 1960, he was living at 444 Colum-



bus Avenue, above Stella Pastry. That was the year he met LaVigne, who introduced him to John Weiners' *The Hotel Wentley Poems*, still one of his greatest influences. A slim and relatively clean-cut Harris was dropped smack into the middle of a North Beach that those of us born too late in the dying millennium can only dream of: a Beat eden.

But he didn't stay there. Harris' wild ride would take him back to L.A. to found the literary journal *Ante*, to Berkeley to drive Jack Spicer to the last reading Spicer ever gave, to New Mexico with Robert Creeley where his first book was published, to the University of Essex where he did graduate work in Sociology of Literature among the Marxists. But between trips to continental Europe, Java, Indonesia and, more recently, Bhutan, Harris always returned to the Bay Area, the site of his first real literary awakening.

In 2006, Browser Books Publishing, under the editorial guidance of store owner and publisher Stephen Damon, put out Harris' collection, *A Bodhisattva's Busted Truth*. As the title suggests, it focuses heavily on his practice of Tibetan (Vajrayana) Buddhism, including his own interpretation of the Tibetan dohas, or received sacred texts.

Harris' new book brings his career full circle in both content and delivery. It is published by Duende Press in Placitas, which put out his first book 50 years ago. *Barter Within the Bark of Trees: First Will & Testament, Poems of Aging and Memory* is an elegy to a literary life fully lived by a poet who refuses to go gently into the fertile ground he has dug for himself. Its scope befits a poet who considers his work to be one long continuum, rather than a series of discrete collections. As Jack Hirschman puts it in his forward to the book: “‘Titanloose’ is what I call Latif Harris' poetry. A play on a titan among us and at the same time a writing that's 'tight' and 'loose.’”

That Harris continues to contribute his idiosyncratic, compassionate voice to the din of literary San Francisco — and that we on Fillmore Street still hear him — is its own kind of living poetry.

*Barter Within the Bark of Trees* is available at Browser Books at 2195 Fillmore Street.

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# Pas de Deux

Local Photographer  
Lucy Gray Captures  
Ballerina Moms

BY LUCY GRAY

WHEN I WAS 10, my parents divorced — and I watched with fear and admiration as my mother got her first job so she could support five children. That made me sensitive to the subject of working mothers. It wasn't surprising that later, as a photographer with children, I would try and get at that subject. I asked friends who were working mothers to pose for me.

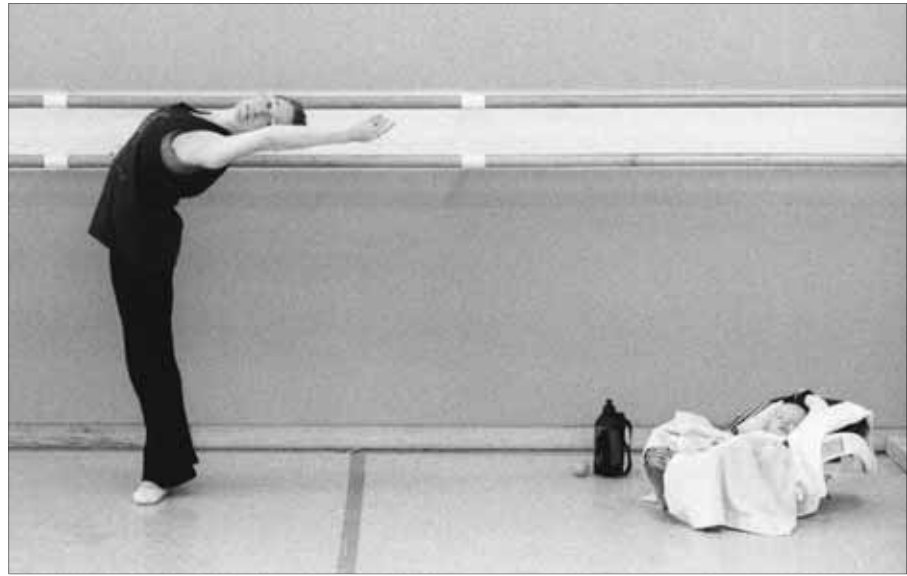
One was an executive who pumped milk in her car as she drove to work each morning. But I couldn't get the dare in what she did in my pictures. You couldn't see the baby crying at home, or her anxiety about expressing enough milk, or her cool in doing it right before a meeting with business executives.

I knew almost nothing about ballet or dancers but when I met Katita Waldo, a prima ballerina at the San Francisco Ballet, holding her 3-day-old son James at CalMart, I wanted to photograph her. Her work was visual and when she brought her son to the studio or the stage, what I would capture would inherently show the two worlds.

Katita said there were two more principal dancers who were moms at San Francisco Ballet: Kristin Long and Tina LeBlanc. Like many people, I had imagined that ballerinas couldn't have babies because they were too thin. But these women had gotten pregnant in a two or three-month window so they could fit their pregnancies into the dancing seasons.

I wrote a proposal outlining a book of photographs centered on the ballerinas and sent it to the ballet and the three dancers. We later met in the company lounge, where I brought contracts to the dancers and their husbands. I explained it would be a long-term relationship — two years — never dreaming it would take 15 years before I had a book.

The ballerinas were happy to have a



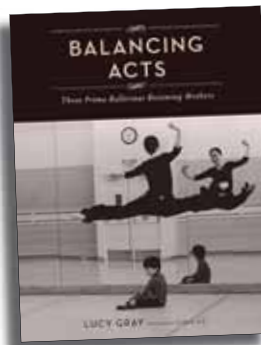
*All three women, astonishingly, became better dancers after they had children. They felt they had found a balance in their lives.*

record of raising their children, and I was teased a bit around the ballet for being their personal photographer. Very few were the usual pictures of dancers leaping on stage or sweating afterwards in high contrast behind the curtain.

I had imagined depicting women in serious time conflicts who were having difficulty in all parts of their lives, but that is where the grace of their husbands became key to the story. All three had careers: Katita's husband, Marshall Crutcher, was a composer; Kristin's husband, Michael Locicero, became the ballet masseur; and Tina's husband, Marco Jerkunica, was building sets for television shows. But they were also the primary caregivers for the children. They were the ones who brought the boys to the ballet to see their mothers.

Marshall, Michael and Marco allowed their wives to feel connected as mothers so they could flourish as dancers. And all three women, astonishingly, became better dancers after they had children. They felt they had found a balance in their lives. Being mothers helped put their work in perspective. Every jete was not the end-all and be-all of their existences, while earning a living at something they loved was good for their children. The dancers were proud to be able to give the dimension of theater to their children.

I was chronicling women whose range



Photographs from Lucy Gray's new book will be exhibited from May 9 to June 7 at the Harvey Milk Photography Center at 50 Scott Street. On opening day, there will be a reception with the photographer and some of the dancers and their families from 1 to 4 p.m., with a book signing from 2 to 4 p.m.

of experience in creativity was broad. The women were succeeding at the top of their field in a world-class company, and also as mothers at home. Even though our lives were very different, I, too, as a working mother, was feeling the joy and the pain

that I was capturing in their days. They gave another facet to my life.

I was amazed and bewildered that I didn't get a book deal in two years, as I had promised the ballet company. The first call I made was to a highly respected editor who had been on choreographer George Balanchine's board and published more ballet books than anyone else. He told me women had to choose between working and having children; we couldn't do both. The second editor I consulted told me that black and white images didn't sell. My agent sent the proposal to 25 publishers who all turned it down, saying the only people who would buy the book were the three ballerinas in it.

Luckily, the ballerinas never wavered. And finally, a couple of years ago, I went to a photographer's portfolio review in New York where I pitched the book to four publishers. One of them, Sara Bader, at Princeton Architectural Press, got it. She thought black and white images helped the documentary feel. She recognized that the dancers were extraordinary and that the images of them peeled open a secret world while also expressing what all we mothers feel, but with beauty.

*Balancing Acts: Three Prima Ballerinas Becoming Mothers* is available locally at Brower Books at 2195 Fillmore and Sue Fisher King at 3067 Sacramento.

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PHOTOGRAPHS BY MATTHEW MILLMAN

A sweeping staircase was added to connect the house to the garden, which was transformed into separate square patio areas that create a series of more intimate garden rooms.

## An Old Garden Gets a New Life

► FROM PAGE ONE

Built in 1870 and recorded as San Francisco landmark number 98, the Ortman-Shumate house and its expansive garden at 1901 Scott Street was a family compound for three generations, until Dr. Albert Shumate's death in 1998 at age 93.

But after nearly 130 years, the house needed repair, the neglected garden needed care — and the Landmarks Board needed to weigh in on any changes to the historic facade set amidst one of the city's largest private gardens.

"It was a throwback to old San Francisco," said new owner Peter Wald. "The property was not in good shape" and the grounds were "not touched" for a while.

After consulting San Francisco Heri-

tage — headquartered in the historic Haas-Lilienthal house on Franklin — and then petitioning the San Francisco Landmarks Board for approval of the many plans required for restoration, the owners finally moved in a year after purchasing the property, with their "certificate of appropriateness" from the city.

**F**IRST, THE HOUSE received an overhaul. Rotting wood, broken gates and peeling paint received immediate attention before structural changes brought the house up to contemporary standards.

"We wanted to preserve the spectacular tranquility" of the site, Wald says, explaining the decision to complete renovations on the house before making over the garden.

Six years later, the garden finally became the focus, as architect and landscape architects took a long hard look outside once the contractors were through with the main house.

The owners and their advisors were concerned by the lack of direct entry to the garden. While the garden was a showpiece of tall trees and steep terrain, the house only looked out on it. After a sweeping staircase was added to link the house to the garden, the neglected garden was then transformed. The sloping north-to-south lot was broken into three separate square patio areas and the long east-west curves of the previous design discarded for smaller, more intimate "garden rooms" — two alongside the house



The house at 1901 Scott remained in the family that built it for three generations.

TO PAGE 10 ►

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# The Family Business: Shumate's Pharmacies

ON THE CORNER of Fillmore and Jackson, the Shumate's Pharmacy legacy is embedded in tiles in the doorway of a storefront now vacant — last home to Tully's coffee shop. It is one of the final reminders of a drugstore business that grew rapidly after the 1906 earthquake and thrived through World War I and the 1920s.

"Father was only a struggling doctor, so to speak, a physician, and owned one drugstore," Dr. Albert Shumate told Bancroft Library oral historians 30 years ago. "The fire and earthquake in a way aided him. His store was not touched. Some of the drugstores downtown that were well established were destroyed. Some of them didn't rebuild. Father said the earthquake really helped him financially because Divisadero Street, like Fillmore, became quite a center of the city after the earthquake."

A fleet of delivery trucks were parked and serviced in a garage built behind the family home at 1901 Scott Street.

Shumate's early stores resisted the temptation to add popular soda fountains, leaving that embellishment to its competitor, Owl Drugs. Through the years there were about 30 Shumate pharmacies throughout San Francisco, with their distinctive tiles marking their spots.



Tile from Shumate's remains at Fillmore and Jackson.

The Depression reduced the number of Shumate drugstores, but traces of the family pharmacies are still scattered around the city. "One of the first stores, I think it might have been number two, was at Haight and Masonic," Shumate said in the Bancroft Library oral history. "Somewhere I have this clipping that says 'Does Shumate think he is going to be selling to the rabbits?' — because there were so few people to draw from when the store was first established."

Shumate recalled that store later became the hub of hippie culture, often in the news, after it was renamed the Buena Vista Pharmacy when the family sold it to a former employee.

—JOAN HOCKADAY



The original family home at 1901 Scott Street (above, circa 1880s) included a windmill and well for watering the garden. The house had been enlarged by 1900 (below). The Norfolk Island pine tree had grown and palms had been added. In 1914 a garage was built behind the house to accommodate a fleet of delivery trucks for Shumate's Pharmacies. The palms and the Norfolk Island pine remain today in the garden.



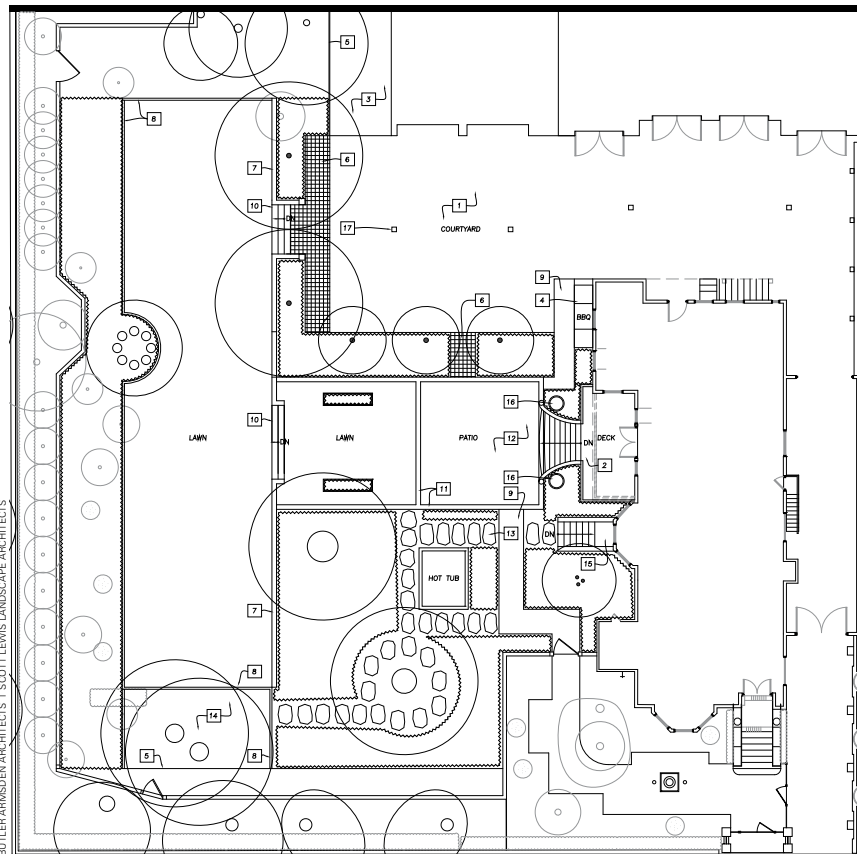
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#### KEY NOTES

- 1 AUTOCOURT: CONCRETE, SEE ARCHITECT DRAWINGS
- 2 DECK AND STAIRS: SEE ARCHITECT DRAWINGS
- 3 PARKING STALL: GRAVEL, SEE ARCHITECT DRAWINGS
- 4 BBQ: SEE ARCHITECT DRAWINGS
- 5 PARKING STALL HEADER: 1/4"x5" BLACK RYERSON STEEL HEADER
- 6 COBBLE WALK: STOCKPILED "SAN FRANCISCO COBBLE", OUTSIDE EDGE OF FIELD MORTARED, RAKE JOINTS 1-1/2". INSIDE OF FIELD DRY SET, STONES SETTING. FILL ALL JOINTS WITH 1/4" MINUS CRUSHED GRAY GRANITE TO WITHIN 1-1/2" OF SURFACE. BASE COURSE: PER CONTRACTOR. PROVIDE ADDITIONAL SAN FRANCISCO COBBLE TO MATCH IF NECESSARY.
- 7 RETAINING WALL: 9" WIDE X 12"-18" (HEIGHT VARIES). EASED EDGES ON ALL EXPOSED CORNERS. FINISH: ALL EXPOSED SURFACES: MEDIUM WATER WASH SUFFICIENT TO EXPOSE INTEGRAL SMALL AGGREGATE 1/16"-1/8" DIA. CONSTRUCTION: CAST CONCRETE, CMU/STUCCO OR OTHER METHOD PER CONTRACTOR. OWNER TO APPROVE FINISH SAMPLES PRIOR TO INSTALLATION.
- 8 LAWN EDGE/MOW STRIP: 4" WIDE X 0"-9" (HEIGHT VARIES). EASED EDGES ON ALL EXPOSED CORNERS. FINISH: PER 7. CONSTRUCTION: PER CONTRACTOR
- 9 GARDEN WALK: 4" WIDE CONCRETE WALK. COLOR: MATCH 1 AUTOCOURT. ASSUME DAVIS "MAMI BLUFF" FOR FINISH. FINISH: "LIGHT" WATER WASH SUFFICIENT TO EXPOSE INTEGRAL SMALL AGGREGATE TO 1/16" DIA. SCORE JOINTS: 12"x12" SCORE JOINTS AT 90°, DEPTH APPROXIMATE 3/8". PROVIDE 1-1/4" DEEP CRACK CONTROL JOINTS AT 8' O.C. OR PER CONTRACTOR. ALL JOINTS TOOLED WITHOUT FLANGE MARKS.
- 10 STEPS: BLUESTONE TREADS, 12"x24"x2" THICK, CLEFT OR FLAMED SURFACE, FLAMED NOSING. BLUE COLOR. MORTARED AND GROUTED, GROUT JOINTS 3/8". HYDROMENT "DELOREAN GRAY" #76635, ALTERNATE JOINT ALIGNMENT ON CONSECUTIVE TREADS. RISERS: 12"x24"x3/4" THICK. MATCH TREADS. CONCRETE SUBSLAB AND BASE BY CONTRACTOR.
- 11 STONE BAND: 12"x24"x1" (THICKNESS PER CONTRACTOR) BLUESTONE BAND, MORTARED AND GROUTED OVER SLAB AND BASE BY CONTRACTOR. COLOR AND FINISH: MATCH 10
- 12 STONE PATIO: BLUESTONE PATIO, RANDOM FLAGSTONE PATTERN, BLUE COLOR, MORTARED AND GROUTED OVER SLAB AND BASE BY CONTRACTOR. CLEFT FINISH, 1/4" MAX CLEFT. JOINTS: AVERAGE 1/2" WIDE, MAX 3/4" WIDE. GROUT PER 10 AND 11. SIZE 12"x18" MIN. 16"x24" AVERAGE, THICKNESS PER CONTRACTOR.
- 13 STEPPING STONES: BLUESTONE, RANDOM FLAG PIECES, SIZE/COLOR/FINISH TO MATCH 12.
- THICKNESS: 2" OR PER CONTRACTOR. MORTAR TO COMPACTED CLASS 2 BASE OR PER CONTRACTOR. OWNER TO APPROVE FIELD LAYOUT BEFORE INSTALLATION.
- 14 GRAVEL AREA: 1" DEPTH PEA GRAVEL OVER 3" DEPTH CRUSHED AGGREGATE OR PER CONTRACTOR.

The landscaping plan greatly reduced the lawn area and added stone steps and a retaining wall to eliminate the slope.

#### ► SHUMATE GARDEN | FROM PAGE 8

and the third near the remodeled carriage house in the back.

Landscape architect Scott Lewis ordered bluestone paving for the upper patio closest to the staircase and house. Bluestone, Lewis says, won't crack in San Francisco as it does in hotter interior gardens. He notes that the color of the East Coast stone blends into the landscape, and the flagstone cuts give the appearance of permanence upon reaching the garden from the house.

Stone also edges each garden room, while a matching hard surface covers the garage entry and basketball court beyond the house. Basketball for two growing children is given plenty of space, separated from the main garden by a row of one of the owners' favorite trees, flowering cherry. A cultivated variety holds up well to basketball out-of-bounds shots and to changing San Francisco weather.

The lawn area, as in many San Francisco gardens this past decade, is greatly reduced in size from its original configuration. Instead, massed hedging now surrounds

the old lawn and two new outdoor spaces were created. Stone steps now separate the steeper portions of the garden, giving the entire space a more intimate and less daunting feel.

**L**ITTLE SIDE GARDENS tucked under and near the historic trees on the Scott Street side finish the south garden overhaul. A ginkgo tree is in a western-facing sun spot of the garden, with an attendant buddha beneath.

The old yew trees, once thought too feeble to keep, are still wedged along the property line, pruned back hard to keep their shape, and providing an essential buffer to the constant traffic on the Pine Street side. A row of yews and masses of greenery packed between the street and garden help to reduce traffic noise.

The outer garden walls were repaired and raised to better reflect the slope down to Pine Street and, surrounded by greens, now show the north-south incline. Camellias mixed with roses (in the sun) and hydrangeas (in the shade) round out the

eastern edge of the garden, which is dominated by a splendid Norfolk Island pine, a landmark to neighbors and passersby. Landscape architect Scott Lewis advised keeping the pine and other older trees, but lifting the overhanging fronds up off the ground to allow in light and air.

Finding a gardener to keep the renovated garden in shape was almost more daunting than the overhaul itself. And so these modern owners took the modern approach by checking online and on social media for gardeners with high marks. To their surprise, one of the most highly recommended gardeners worked only in Marin. The owners, both lawyers, decided to plead their case. They won, and the Marin gardener — who shall remain anonymous, as is traditional when a good gardener is finally found — now comes to the city to help keep the new garden ship-shape.

The gardener also maintains the handsome side street garden that runs along Scott Street beside the house and along the school playground next door on property that was also once owned by the Shumate

family. By keeping a garden beyond the private space, and blending the greenery up the street, a softer edge is created between the house and the schoolyard.

A taller unobtrusive fence between the school and the house is the final touch to give privacy and history a soft link. Still, from the street and the house, the last big Canary Island date palm is visible in the playground, a reminder of early days in San Francisco when property west of Fillmore was open and full of places to picnic.

**G**ARDENERS SAY it takes seven years to adjust to a new garden, to know each corner and its soil and sun and fog and wind, to see the results of early plantings, to make little changes, to tuck favorites into the right places. With the passage of time, and the careful observations of the new owners through each season in San Francisco, this old garden has new life.

*Joan Hockaday is the author of The Gardens of San Francisco, published by Timber Press.*

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PHOTOGRAPHS BY MATTHEW WILLMAN



The landscape architects recommended keeping the date palm and Norfolk Island pine trees, but lifting the overhanging fronds off the ground to allow in light and air (left). A ginkgo tree (above) was added in a sunny western-facing spot, with a buddha beneath.

## A Garden of Trees From Around the World

**W**HEN ARCHITECT, landscape architects and the new property owners finally sat down — six years after they began renovating the Shumate house — to take a long view of the old garden, they never gave a thought to cutting down the massive **NORFOLK ISLAND PINE TREE** in the south garden.

“Never,” says architect Lewis Butler. “It has to be one of the tallest in the city. You can see it from the crest of the hill a mile away.”

Judging from historic photos in the California Historical Society’s archives — Dr. Albert Shumate was president of the society in the 1960s — this tree might be one of the oldest in the city. It was planted

not long after the house and garden were established in 1870.

The Norfolk Island pine, from the South Pacific, is a fabled San Francisco tree. Introduced into the city in 1859 by South Park nurseryman William Connell Walker at his Golden Gate Nursery, these long-lived trees all started as little potted plants.

The **DATE PALM** of the Canary Islands was introduced into California in the late 1800s, but the romantic notion endures that the mission padres brought these trees along the trail south to north a century earlier.

Preserved now in the historic Shumate garden is at least one handsome early San Francisco palm, with another standing tall

in the schoolyard next door, which was also once a portion of the family compound. For decades fronds were gathered from these trees for Palm Sunday services at nearby St. Dominic’s Church, where the Shumate family worshipped.

The newest tree planted in the old Shumate garden will probably outlast all the others. A **YOUNG GINKGO TREE** — a favorite of the new owners — will, if ancient Asian origins hold, survive renovations, car exhaust and foggy days for at least a thousand years. The buddha below the tree emphasizes its importance to Asian cultures.

— JOAN HOCKADAY

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# 'Exposition Church' of 1913 Took Inspiration From the Swiss

By BRIDGET MALEY

CONSTRUCTED a century ago amidst the frenzied preparations for San Francisco's 1915 Panama-Pacific International Exposition — and conveniently located near the bayside fairgrounds — St. Vincent de Paul Catholic Church soon became known as the "Exposition Church." The church opened with a celebration mass on October 26, 1913, about 16 months before the exposition's February 1915 festive opening day.

The building sits imposingly at the corner of Green and Steiner Streets, on land purchased for the parish by Henry Hoffman. Perhaps because of its location, but possibly also as a result of its unusual design, worshippers — both locals and visitors — flocked to the church. So popular was the church that the mass schedule was expanded during the run of the exposition.

Designed by the architectural firm Shea and Lofquist, the building incorporates an earlier, much smaller structure built in 1901. Archbishop Patrick J. Riordan officially formed the parish on August 24 of that year. Father Martin P. Ryan, an Irish priest, celebrated the parish's first mass at a hall near the intersection of Fillmore and Greenwich on September 22, 1901. The next year, a rectory and a one-story church were built at the current location; both structures survived the 1906 earthquake. Construction on the present structure began in 1911.

A previous scheme for the church was apparently abandoned. A headline in the June 15, 1902, edition of the



SHAYNE WATSON

St. Vincent de Paul Catholic Church has stood imposingly at the corner of Green and Steiner Streets since 1913.

*San Francisco Call* proclaimed: "Sacred Edifice of Great Beauty Will be Built by Parishioners." The article reported the church would be "in the style of Northern Italian Romanesque, which with its simple treatment of lofty wall arcades along the front and graceful campaniles on either side, connected with a colonnade . . . will be an ornament architecturally to the district of beautiful homes."

Father John Ring, the longtime St. Vincent de Paul parish priest, identified Frank T. Shea as the architect

of this plan in his 2001 church history. The *Call* article reported that the parishioners were "devoting their time and energies raising money for the erection of the handsome structure" and noted: "While the new edifice is in course of construction, services are held in a spacious hall at 3118 Fillmore Street."

But this project was too ambitious for the young parish, and for various reasons the designs were set aside. Perhaps the catastrophic events of the 1906 earthquake



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An earlier Romanesque plan for the church (far left) with twin campaniles on either side, connected by a colonnade, was apparently abandoned. A 1916 photograph (near left) shows the original tile roof and an entry vestibule, later removed.

further complicated the matter, delaying construction of a new church. The parish remained without a fully realized church until 1913, when the present structure was completed.

The architects of St. Vincent de Paul, Shea and John O. Lofquist, formed a partnership after the earthquake and collaborated on a number of ecclesiastical projects for the Archdiocese of San Francisco, including: the new church at Mission Dolores (1913-18); a rebuilt post-earthquake St. Patrick's on Mission Street between 3rd and 4th Streets (1906-14); St. John the Evangelist in Bernal Heights (1909-10); and the Salesian Church of Saints Peter and Paul in North Beach (1912-13).

Frank Shea's brother, William D. Shea, was also an architect, and together the brothers designed additional church buildings for the diocese. Frank Shea was the San Francisco city architect from 1893 to 1897. William Shea served as city architect from 1905 to 1907, but his service ended as a result of the graft trials that scandalized the city

after the 1906 earthquake. Shea and Lofquist were among many architects and partnerships submitting designs for the San Francisco City Hall competition of 1912, ultimately awarded to Bakewell & Brown.

At St. Vincent de Paul, Shea and Lofquist deviated from their previous ecclesiastical work, crafting a truly San Francisco church drawing on stylistic precedents, but blending a variety of architectural vocabularies. Purportedly, Father Ryan had spent time in Switzerland and was fond of Swiss architecture; he apparently asked the architects to look to the Swiss for inspiration. The church and parish house originally had tile roofs, which would have made the building's appearance quite different, infusing a California "Spanish" aesthetic.

Featured in an October 1916 article in *Architect & Engineer* by Frederick Jennings titled "The Charm of a Tile Covered Roof," the church and parish house stand alone on the block before the school structures were built. Canary Island date palms line Green Street, a popular landscaping

choice of the time. Also visible is a one-story entry vestibule at the front of the church, which was removed later.

The church's tower and gambrel roofs are prominent features within the primarily smaller scale landscape of residential Cow Hollow. The base of the church is sturdy brick, with a superstructure of wood. The heavily bracketed overhang of the gambrel roof reflects an inverted hull of a ship. Set within the gable ends facing both Green and Steiner Streets are three arched stained glass windows capped by a rose window, which fill the church with infused colored light.

The St. Vincent de Paul School was erected adjacent to the parish house in 1924. In the 1940s, Carl Hunecke of San Francisco's Century Stained Glass Studio installed the church's stained glass windows, currently undergoing repair and restoration by Nzilani Glass Conservation Studio of Oakland, which was also responsible for recently conserving the windows at the neighborhood's Swedenborgian Church.

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## NEIGHBORHOOD HOME SALES

Single Family Homes	BR	BA	PK	Sq ft	Days	Date	Asking	Sale
1904 Baker St	3	1	2	1,426	32	4/14/2015	2,495,000	2,660,000
2838 Sacramento St	4	5	2	n/a	27	3/27/2015	4,975,000	4,975,000
316 Walnut St	5	5	2	n/a	13	3/18/2015	5,200,000	5,200,000
2542 Fillmore St	5	4	2	n/a	31	3/31/2015	5,950,000	5,600,000
1900 Green St	3	3	3	n/a	11	3/23/2015	3,995,000	5,650,000
3475 Jackson St	4	3	1	3,200	12	3/24/2015	3,995,000	6,175,000
200 Laurel St	7	3	2	5,595	47	3/24/2015	7,195,000	6,700,000
3878 Jackson St	5	3	2	4,609	7	4/14/2015	6,495,000	6,680,000
2367 Washington St	5	4	2	5,480	40	4/13/2015	7,750,000	7,800,000
2555 Union St	4	3	3	6,024	19	3/25/2015	9,895,000	9,750,000

### Condos/Co-ops/TICs/Lofts

2040 Franklin St #1206	0	1	1	791	9	4/7/2015	529,000	530,000
2110 Pine St	1	1	0	811	13	4/9/2015	725,000	755,000
3193 California St	2	1	1	n/a	21	4/16/2015	895,000	918,000
2701 Van Ness Ave #604	1	1	0	894	14	3/20/2015	799,000	920,000
2060 Sutter St #507	2	2	1	988	10	4/10/2015	989,000	1,140,000
2801 Jackson St #301	1	1	1	1,139	29	3/31/2015	1,199,000	1,199,000
3045 Jackson St #602	1	1	1	n/a	29	3/27/2015	998,000	1,260,000
2060 Sutter St #405	2	2	1	1,215	7	4/13/2015	899,000	1,280,000
150 Pixley St	2	1	1	n/a	14	4/1/2015	1,198,000	1,400,000
2447 Vallejo St #4	1	1	1	1,314	14	4/10/2015	1,425,000	1,600,000
2112 Pine St #B	2	2	1	1,612	3	3/30/2015	1,495,000	2,000,000
3178 Washington St	3	2	1	1,875	59	4/10/2015	1,895,000	2,150,000
1896 Pacific Ave #402	3	3	1	2,795	13	4/14/2015	2,250,000	2,265,000
2266 Jackson St	3	2	1	1,944	7	3/20/2015	1,695,000	2,410,000
1501 Filbert St #TH1A	3	3	1	2,345	123	4/8/2015	2,495,000	2,495,000
120 Arguello Blvd	4	2	1	2,746	9	4/14/2015	2,549,000	2,800,000
2190 Broadway #1E	3	3	1	2,327	1	3/19/2015	2,800,000	2,800,000
1967 Green St	2	2	1	1,809	13	4/13/2015	2,495,000	2,810,000
3234 Washington St #5	4	4	2	2,520	11	3/20/2015	2,395,000	2,825,000
2273 California St	4	4	1	3,816	13	4/14/2015	2,650,000	2,875,000

### A tale of two housing markets

If you want an example of just how far the San Francisco real estate market has come as the housing recovery has progressed, look no further than one neighborhood home, which recently changed hands for the second time in less than three years.



According to data from the multiple listing service, the four-bedroom, 6,000-square-foot home at **2555 UNION STREET** (left) sold in November 2012 for \$7.95 million, netting about 86 percent of its original asking price and taking more than a year to sell. In late March of this year, the home sold again, this time for \$9.75 million, making it the second-largest single-family home transaction in San Francisco in the first quarter. The home sold in a brisk 19 days, and the seller received nearly the full asking price.

One reason the home netted an extra \$1.8 million in less than three years is that there simply aren't many properties for sale. In the first quarter of 2015, there were three single-family homes on the market in Cow Hollow, compared with 10 in the fourth quarter of 2012. In fact, 2555 Union Street was the only single-family home sale in the neighborhood in the first quarter. Rising consumer confidence and job growth are also helping buoy home prices in San Francisco and throughout the Bay Area.

— Data and commentary provided by PATRICK BARBER, president of Pacific Union. Contact him at [patrick.barber@pacunion.com](mailto:patrick.barber@pacunion.com) or call 415-345-3001.

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