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THE NEW FILLMORE

SAN FRANCISCO ■ NOVEMBER 2015



John Wheatman's garden is atop a garage, all in pots, and visible from many parts of his home. The largest of his "garden rooms," with a stained glass window, is outside the den.

Bringing the Outside In

Legendary designer John Wheatman's garden is an extension of his home

BY JOAN HOCKADAY
AUTHOR, *The Gardens of San Francisco*

PHOTOGRAPH © DAVID WAKELY

AT THE CORNER OF JACKSON AND STEINER STREETS, atop a garage once filled with rooms for servants, rests a handsome experiment in rooftop garden design created by John Wheatman, San Francisco's eminent emeritus designer.

"I am as old as this building," Wheatman declares, gesturing skyward at the elegant 12-story apartment tower built in 1926 at 2500 Steiner Street. "I have squatter's rights."

His decades of experiments in bringing the outside in, blending home and garden, are evident in the extraordinary design of the small rooftop space Wheatman has been tending for the last 30 years.

"This is one of the best living rooms in San Francisco," he says of the garden he looks out on and uses almost every day. The largest of three garden rooms — just outside the glass doors of his den — holds immediate interest. Against the wall on the right is a fountain first heard, then seen, and surrounded by greenery.



Designer John Wheatman greets a visitor at the front door of his home.

JERRY AMMONS

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STREET TALK

New dining options coming to jazz district

On October 25, 1300 ON FILLMORE restaurant celebrated its eighth anniversary in its heritage lounge, surrounded by historic photos from the glory days when the neighborhood was known as the Harlem of the West and jazz was jumping on the street.

But the main question on many minds was when owners Monetta White and David Lawrence will open their long-promised **BLACK BARK BBQ** joint across the street at 1325 Fillmore. The answer: this month, before Thanksgiving.

A couple of blocks north, construction is nearly complete on the new **WISE SONS BAGEL** bakery and cafe at 1520 Fillmore, and some baking has already begun. Don't expect bagels and cafe service until the end of the month, or possibly early December.

GREEN LIGHT FOR BLUE BOTTLE: The city Planning Commission on October 15 gave its approval to ambitious plans by **BLUE BOTTLE COFFEE** to combine the two spaces at Fillmore & Jackson — formerly occupied by Tully's Coffee and Juicy News — into a single space serving Blue Bottle and pastries from Tartine Bakery, which Blue Bottle now owns. Work is underway.

Don't look for coffee and pastries at the former La Boulange at 2043 Fillmore. Even though founder Pascal Rigo has taken back the space, he's using it as a test kitchen for Munchery, the home-delivery service he's joined. Instead, he'll add an espresso bar to the original **BOULANGERIE** on Pine.

THE LATEST FASHIONS: Now that the modernists at **ZINC DETAILS** have completed the consolidation of their furniture emporium in the expansive space at 1633 Fillmore, expect more

Black
BARK
-BBQ-

Black Bark will open at 1325 Fillmore.



Wise Sons is coming to 1520 Fillmore.

fashion in their first home at 1905 Fillmore. **AMOUR VERT** will pop up again in the space temporarily — that brand's third time popping up on Fillmore — while a new Japanese fashion line gets its permits in order. . . . The pop-up **MINISTRY OF SUPPLY** will remain next door at 1903 Fillmore through the end of the year, and is still hoping for a permanent spot on the street.

At 2047 Fillmore, the longtime home of Vitamin Express, look for **FRYE BOOTS** to open a new shop offering both its signature footwear and a line of clothing for men and women. . . . And around the corner at 2291 Pine, yet another fashion boutique, this one moving up from Union Street, is creating a new home behind pin-striped window coverings in the former art gallery.

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CRIME WATCH

Robbery

Post and Broderick Streets
September 26, 7:26 a.m.

A man walked past a woman who was standing on the sidewalk, then turned around, ran up behind her and threw her to the ground. He cut the strap of her purse with a large knife and ran. The suspect is a black male from 18 to 25 years old, about 5'8" and of medium build. The matter is still under investigation.

Financial Scam

Webster Street and Geary Boulevard
September 28, 2:30 p.m.

A woman was approached in the Safeway parking lot by a clean-cut man wearing a suit. He politely told her that he had just inherited millions of dollars and was looking for a responsible person to help him donate \$100,000 to charity. He promised he would give her cash, and she could keep \$20,000 for her trouble.

Then he said he wanted her to withdraw thousands of dollars of her own money as a show of good faith and to prove that she was financially stable. The suspect then put his money and the woman's money into a scarf and gave it to the woman to hold. At some point in the transaction, the suspect managed by sleight-of-hand to switch one scarf with another. He departed with the woman's cash, leaving her with a scarf full of rolled up newspaper. The victim of the scam is 88 years old.

Stolen Property

Eddy and Divisadero Streets
September 28, 6:34 p.m.

Officers received a report about a robbery. They arrived to find several people holding down the suspected thief. The officers conducted an investigation and determined the suspect had snatched a man's cell phone, then fled. The witnesses had chased the man and held him for the police. Officers arrested the suspect.

ATM-Related Fraud

Fillmore and Post Streets
September 30, 8:40 pm

A man stood close to a bank customer who was using an ATM. As the customer left, the man quickly approached the same machine. The bank customer soon discovered that the unknown individual had withdrawn \$600 from his account. The matter is still under investigation.

This crime is known as "shoulder surfing," where the perpetrator watches over a bank customer's shoulder to learn his or her PIN. When the customer leaves, the thief initiates another transaction while the earlier session is still active.

Vandalism to Vehicle

Broderick and Eddy Streets
October 6, 6:27 a.m.

Officers received a report of a car burglary in progress. When they arrived at the scene, they stopped a man who matched the description the witness had given. Nearby they found a car with a broken window. Because it was dark during the incident, the witness was unable to positively identify the suspect, so the officers released him. The break-in is still under investigation.

Auto Burglary

Marina District
October 6, 9:30 a.m.

Members of Northern Station's Street Crimes Unit alongside members of the department's Special Investigations Division and Tactical Unit have been working to crack down on a rash of auto burglaries that have recently plagued the Marina district. They presented a search warrant at a residence on Addison Street. Once inside the residence, they seized a Smith and Wesson handgun, burglary tools, foreign currency and more than \$13,000. The suspect in these numerous auto break-ins is a 22-year-old male affiliated with a San Francisco gang.

The suspect was charged with multiple counts of auto burglary, possession of stolen property and weapons violations, including possessing a firearm while on probation. He was booked into county jail.

Robbery at an ATM

Post and Laguna Streets
October 10, 3:30 p.m.

A woman was using an ATM when a man approached, shoved her aside and began pressing buttons on the machine she was using. The woman went into the bank to report the incident. The bank manager discovered that several hundred dollars had been withdrawn from her account. The matter is still under investigation.

This is a more aggressive example of the increasingly common crime known as "shoulder surfing." Police warn that when using an ATM, customers should not step away from the machine until they are certain the session has closed completely.

Hot Prowl Burglary

Scott and Eddy Streets
October 10, 6:37 a.m.

Officers responded to a report of a burglary. A homeowner reported that his residence had been burglarized some time during the night while he was sleeping. His car had been stolen along with several items from the home. The incident is under investigation.



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By FAITH WHEELER

NICK PALLONE is being interviewed, juggling phone calls from business partners and purveyors while a vendor waits patiently to discuss the possibilities of adding more wine to the list. That night the restaurant would have its first dinner service and the benches were still tacky from the last coat of black paint.

Such is the drama of a restaurateur's life: multitasking, flying seat-of-the-pants and concentrating on the thousands of details it takes to open. Luckily for Pallone, his new restaurant, the Academy Bar and Kitchen, is in the space of an old one — the 21-year-old Pizza Inferno, on the corner of Fillmore and Sutter Streets.

Pallone would often eat with his kitchen staff at the pizza joint after working at Florio, the spot two blocks up Fillmore where he was executive chef for the past four years. Pallone is an Italian food purist who fought for a pasta machine at Florio to ensure all pasta was freshly made. From Italian American roots, his fondest food memories were watching his Grandma Pauline form the gnocchi for their bountiful Sunday feasts. It didn't take long for Peter Fogel, Pizza Inferno's owner, to ask Pallone to become a partner and reinvent the restaurant. An alliance was formed.

Naming the new spot was more difficult. "We were sitting around my apartment throwing names back and forth and I didn't want to pin myself down to any ethnic direction," Pallone says. "I wanted to have the freedom to do whatever we want, whenever we want, and be ever-evolving."

He adds: "I also wanted to involve the community. The name 'academy' literally



Formerly at Florio, chef Nick Pallone brings a new vision to what has been Pizza Inferno.

The Academy Debuts

And pizza is only a slice of what's on the menu

means to promote and maintain the standards within the community, and that is what we want to do."

Details throughout the restaurant will be part of his new vision. The moody new spartan walls of barn wood will give way to roving art installations curated by Davina Pallone, Nick's sister. The first, with work by Christopher Rothenhagen, is layered from a collection of 20 Victorian windows. Local filmmakers will have an opportunity to screen movies on the walls and customers will be invited to share their farmer's market findings, prompting the kitchen to incorporate the discoveries. An additional

community bonus — going through some challenges with city permits at the moment — will allow the restaurant to brew its own beer.

A midwesterner by birth, Pallone's father's career had the family moving all over the world — including Germany, Holland and Cairo — where he gleaned many of his early food memories. "I remember the sweetest cucumber I had ever had from a market in Cairo," Pallone recalls. "It was from the silt in the soil."

The worldly exposure also prepared him for an international culinary journey, including an externship in Avignon,

France, and a stint in Alaska. Ever the "gastronaut," Pallone's globetrotting turned into a love of creating. Charcuterie, canning, jarring, smoking and pickling became the natural byproducts.

At the Academy, Pallone's passion will rule the menu. At first glance, the artisanal provisions will be straightforward, driven by locally sourced seasonal ingredients that incorporate the chef's favorite techniques, with help from sous chef Mike Dietz.

Sections on the menu labeled Snack, Cured, Garden, Supper and Pie reveal innovative ideas. Snacks include house-made pickles (\$5), house-cured jerky (\$5) and nasturtium pesto with flowers on toast (\$6). The cured offerings include a duck liver pate with sour grapes (\$11) and a bay leaf-scented pork leg confit with crusty bread (\$10). Keeping with Pallone's roots is Dad's Meatballs and Sunday Gravy (\$9), along with an inventive list of Neapolitan pizzas that showcase fresh ingredients. Expect to find a pie with beet-cured wild salmon, housemade cream cheese, chive blossoms and shallots (\$14) and another with house-smoked pork belly, Petaluma creamery mozzarella, dried heirloom tomatoes and pickled onions (\$15).

The new menu will also include a supper section with grass-fed smoked short ribs, radish, potatoes with creme fraiche and chive vinaigrette (\$25). Vegetarians will appreciate a vegetable section highlighting wild mushrooms with thyme and brown butter (\$9) and salt roasties, which are market potatoes with olives and Meyer lemon homemade yogurt (\$7).

Dinner will be served late — until 10 p.m. on weekdays and until midnight on weekends. And lunch is on its way.



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CURATED SHOPPING FOR MODERN LIVING

By CHRIS BARNETT

A CUP OF JOE is getting pricier on Fillmore these days, proving the law of supply and demand is very much alive. Two years ago the street was cheek to jowl with coffee shops, but since then Royal Ground, Coffee Bean, Tully's and La Boulange all bit the dust.

Here's a sketch of the going rates.

■ **BOULANGERIE, 2325 PINE.** Pascal Rigo's newly revived French bakery has hiked coffee prices from \$1.75 to \$2.25 for a 12 oz. small and from \$2 to \$2.50 for a 16 oz. large. However, the brew is Equator coffee, and there's also a new lineup of preserves, Nutella and several new milk choices. Missing at this point: A reward card giving customers their 10th coffee free and artificial sweetener. Clerks say both are coming soon. Tables for sitting. Opens at 7 a.m.

■ **BURGER KING, 1701 FILLMORE.** Hey, don't scoff. They pour primo Seattle's Best Coffee. Well, not exactly. It comes in a 2 oz. portion pack and hot water is added. For instant joe, the tab is \$1.09 for a small and \$2.17 for a large.

■ **CAFE MURANO, 1777 STEINER.** Prague meets the Fillmore coffeehouse and eatery with funky seating and free computers. Small: \$1.95; medium, \$2.15; large, \$2.45. Relaxing hangout. Opens at 6:30 a.m.

■ **FILLMORE BAKESHOP, 1890 FILLMORE.** Among the boulevard's best coffee deals at \$1.75 for a small (12 oz.) and \$1.95 for a large (16 oz.). There are a few tables where customers can sit and sip, text or email. Two glass displays are filled with tempting, fresh-baked pastries. Opens at 7 a.m.

■ **FILLMORE STREET CAFE, 1301 FILLMORE.** Packed on weekends, this is more cafe



There are fewer coffee shops in the neighborhood, but still plenty of places to grab a cup.

Cup o' Joe: Going Up

A survey of prices at local coffee shops

than coffee shop, offering bagels and salads. Coffee is \$1.75 for a small, \$2.50 for a large. Opens at 6 a.m.

■ **FRAICHE YOGURT, 1910 FILLMORE.** One size, just 8 oz., is \$2.95. Was pouring Blue Bottle but switched to Wrecking Ball. Fresh frozen yogurt and pastries. Opens late weekdays at 11 a.m.

■ **THE GROVE, 2016 FILLMORE.** The popular rustic restaurant and hangout has a portfolio of coffee-fueled drinks, but get ready to dig deep. A 12 oz. cup, no refills, has jumped to \$3.34, almost a buck hike from its previous tariff. A Grove manager says the new \$15 an hour minimum wage drove the boost. Full menu. Opens at 7 a.m.

■ **JANE ON FILLMORE, 2123 FILLMORE.** Craft

coffee drip brewed a cup at a time in this always hopping split-level shop. A small is \$3; large is \$3.50. Patience needed. Food and goodies available. Opens at 7 a.m.

■ **PEET'S COFFEE & TEA, 2197 FILLMORE.** Always bustling with serious coffee junkies addicted to the super-strong Guatemalan, Brazilian and Colombian roasts. Small \$1.95; medium \$2.15; large, \$2.49. Lots of seating inside and out. Opens at 5:30 a.m.

■ **SHELL STATION, 2501 CALIFORNIA.** Best buy of all, and the coffee is surprisingly good. Small is 16 oz. for \$1.59; medium is 20 oz. for \$1.79 and large is a hefty 24 oz. for \$1.99. Try the French vanilla creamer. Skip the cello-wrapped pastries. Door opens at 6 a.m.

■ **STARBUCKS, 2222 FILLMORE.** This recently renovated outpost of the granddaddy of coffee chains opens at 5 a.m. weekdays and carries *The New York Times* and *The Wall Street Journal*. Its signature java is priced at \$1.95 for a 12 oz. small and \$2.45 for a 20 oz. large. Refills cost 50 cents. Friendly baristas, too.

■ **STARBUCKS IN MOLLIE STONE'S, 2435 CALIFORNIA.** Open at 5:30 a.m. weekdays, this mini-Starbucks has the same coffee prices as its bigger sibling. Well staffed. Very limited seating, but hassle-free gratis parking in Mollie's lot.

■ **STARBUCKS, 1501 FILLMORE.** Located in the lower 'Mo, a 12 oz. is \$1.95; a 16 oz. is \$2.25 and a 20 oz. is \$2.45. Pastries and breakfast sandwiches. Table seating. Free refills for drip and iced coffee only. Opens at 5 a.m.

■ **SWEET MAPLE, 2101 SUTTER.** Trencher-sized full breakfasts, massive crowds, plus outdoor seating. One size, one price: \$3.50 a cup with refills. Brawny Italian roasts. Opens at 8 a.m.

■ **2011 COFFEE TRADERS, 1035 FILLMORE.** The newest kid on the street. Roasts its own beans. Decorated in rustic wood and burlap, this place is for serious coffee aficionados. Priced at \$1.65 for 8 oz., \$1.95 for 12 oz. Nothing on the menu more than \$3.

COMING SOON: Blue Bottle Coffee is coming to the storefront formerly occupied by Tully's at Fillmore and Jackson. It's too soon to know how the drip-brewed coffee will be priced in its new digs, but a kiosk location on 18th Street fetches \$3.50 a cup.

Research assistance by Arash Malekzadeh and Veronika Torgasbova

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By JENNIFER BLOT

FOR A SMALL retailer to survive in San Francisco for 40 years — and rebound from a fire — takes something more than luck. For Union Street Goldsmith, which reopens this month four months after a fire shut down its longtime Union Street home, the key to longevity is no mystery. It's having loyal customers.

Founded in 1976 by jewelry designers Glenda Queen and Terry Brumbaugh, the shop developed a fierce word-of-mouth following for its approachable style and high-end selection of fine colored gemstones, high carat gold bangles, stackable rings and custom creations. And so when news spread that a fire had destroyed the store in early June, the phone calls and cards began to flood in.

Brumbaugh recalls running into a customer at a cafe in mid-summer when he was in the process of signing a lease for a new storefront at 2118 Union Street, just two blocks from the former location.

"A customer from Mill Valley comes in and says, 'Oh my god, I heard what happened to you. Just tell me when you open and what to buy.' Now that is a good customer," he says.

Good customers — and the fact that the store's inventory survived the fire unscathed — are what Brumbaugh calls the "silver lining" of a devastating summer that would also bring an even greater loss: Queen's death in August.

Brumbaugh bursts into tears when talking about Queen, who was both a business partner and a close friend since his "hippie days" in Sausalito in the early 1970s. A lover of ancient coins and fine tourmaline, Queen's vision guided the store from day one. She used rose gold before it became trendy and fashioned engagement rings from magnificent colored stones. Her husband will continue to be a partner in the business and the employees she helped handpick over the years will still produce and sell her signature designs. Loyalty is a common theme with the store — members of the staff of a dozen commute from as far away as Vallejo and Danville, and the "newest" hire came on board 13 years ago.



Glenda Queen and Terry Brumbaugh founded Union Street Goldsmith in 1976. He reopens in a new location this month after her death and a massive fire.

ology school nearly 45 years ago, there were only about 1,000 certified gemologists worldwide. Today, he says, that number is off the charts.

Brumbaugh, 67, grew up in the jewelry business. His father, a watchmaker and jeweler, allowed him to take old jewelry mountings and experiment with tools and torches at an early age. At 11, he created his first piece of wearable art: a pendant for his mother he fondly remembers as "a gold blob." He is still enamored with gold, particularly 18 and 22 carat, which he prefers for its luster and rich color.

Brumbaugh is also known for his knack for repurposing stones and settings.

"He is a magician; he is amazing," says Carla Himy, a customer for more than 20 years who has purchased at least a dozen new pieces of jewelry and had at least that many redesigned from vintage family heirlooms.

Himy, a Marin-based wardrobe and style consultant, said she's introduced family members and clients to Terry's work over the years. "That's what happens with Terry: You develop a relationship — all of my clients have. He's very smart and he's very patient and extremely creative."

Even a casual visitor gets a sense of Brumbaugh's warmth and charisma. Even with all of the city's changes, there's something familiar and comforting about his presence. And it's evident in the number of passersby who pop in for a hello or a hug.

Marina resident Candace Mackenzie says she's been shopping at the store since it opened.

"They offer a contemporary, clean line aesthetic that appeals to me," she says. "I have many favorite pieces but my sensational, custom wedding ring featuring a floating diamond has received frequent compliments from acquaintances and strangers for the past 35 years."

Engagement rings and wedding bands still make up much of the store's business — but with a new twist, thanks to the wave of same-sex marriages.

Brumbaugh strives to make customers feel at home the moment they walk in.

"I'm not a high pressure sales person," he says. "I go with my heart."

Rising From the Ashes

Union Street jeweler reopens, but without one of its founders

Though Union Street has ushered in many businesses over the years, it has always boasted a group of jewelry stores. "People say, 'You have so much competition.' I don't look at it that way," says Brumbaugh. "Time is precious, let's face it, and the more people can shop one street for a specific thing, the better."

But he's the first to admit he relies on his repeat clientele and wouldn't want to open a brand new store in today's economy. When Brumbaugh graduated from gem-

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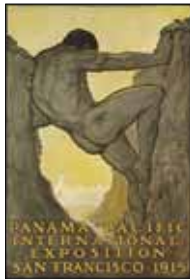
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By JEROME TARSHIS

LIKE CALIFORNIA ITSELF, like the fair of which it was a part, the art exhibited at the Panama-Pacific Exposition of 1915 looked recent two ways. In principle the fair celebrated recent accomplishments made possible by big money and entrepreneurship: the completion of the Panama Canal and the rapid rebuilding of the city after the earthquake and fire of 1906.

From the time of the Gold Rush, San Francisco had been a place where people could make a lot of money very quickly by exploiting the latest technology. Taking the edge off that reality, the city cultivated an image of Mediterranean charm, offering food, wine and art — in addition to venture capital.

The artistic aspects of the fair also looked two ways.



Its buildings were in soothing pastel colors; the architecture looked back to a tranquil agrarian past; but many of the exhibits were devoted to the high-speed wonders made possible by machines and electricity and gasoline if not yet by silicon.

The De Young Museum's PPIE show



E. Charlton Fortune's "The Pool (The Court of the Four Seasons)" hangs in the exhibition.

'Jewel City' Returns

Even 100 years later, art of the PPIE offers surprises

reflects both aspects of the fair. From all accounts, the more than 11,000 artworks exhibited at the fair must have included vast swaths of instantly forgettable art, and the 200-odd works exhibited at the De Young certainly offer many soporific moments.

Among all the academic genteelism and quickly pleasing Impressionism, however, there are more than a few pleasant surprises. Here a portrait by Oskar Kokoschka, there

a provocation by Edvard Munch, and even among the usual suspects as they would have been listed in 1915, strong work by Cecilia Beaux and John Singer Sargent, among others.

The gallery devoted to pictorialist photography looks tranquil enough. By way of a surprise, the exhibition offers the earliest known work of Ansel Adams, a soft-focus print made when he was 13 years old. His father, far from keeping the boy's nose to

the grindstone, gave him a PPIE pass and ordered him to go to the fair every day instead of wasting his time in high school.

"Prints of the Fair," a supplementary exhibition on the main floor of the De Young, is worth more than a passing glance. Predictably, it offers high-quality work by Whistler and other artists who were influenced by Japanese art and design. Less predictably, it offers a far less tranquil section of prints addressing the urbanization and mechanization of America.

The exhibition ends with a gallery of avant-garde art that pushes a bit farther than New York's Armory Show did in 1913. Almost as if to echo the high-tech aspects of the fair in general, the art shown at the Palace of Fine Arts included a large selection of Italian Futurist work, as the Armory Show did not.

James A. Ganz, the principal curator of the show, says he intended that contrast to shake up visitors to the De Young. "They'll experience that surprise, that same shock, that visitors did in 1915," he says, "when having been soothed by the harmonious color scheme of the Jewel City and French Impressionism, they found themselves in a raucous roomful of paintings by Boccioni, Russolo and Severini."

The passage of time has made the respectable art seem less worthy of automatic acceptance and made the perversity of the avant-garde seem less novel, but the sense of surprise and discomfort is still there.

"Jewel City: Art From San Francisco's Panama-Pacific International Exposition," continues at the De Young Museum through January 10.



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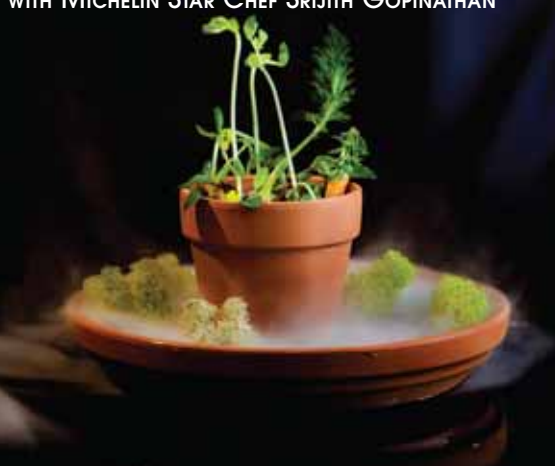
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Arthur Mathews' restored mural "The Victory of Culture Over Force (Victorious Spirit)" welcomes visitors to the exhibition.

Arthur Mathews and the 'Victory of Culture'

IN 1904, when planning for the Panama-Pacific International Exposition began, Arthur Mathews (1860-1945), one of San Francisco's pre-eminent artists, was very far from living and working in Pacific Heights. He was a product of the Bay Area art world as it was in the 1870s, centered well east of Van Ness Avenue.

When he attended the California School of Design, one of the successive incarnations of what is now the San Francisco Art Institute, the school was housed in a modest building at 430 Pine Street, above a fish market. He later set up a studio at 720 Montgomery Street, virtually across the street from the school.

Mathews became director of the school in 1890, and moved with it to the top of Nob Hill in 1893, when it took up

larger and more opulent quarters in the former Mark Hopkins mansion. There was even a new studio for the director. He and Nob Hill looked unassailable. Then, over a few days in April 1906, he lost his studio, much of his work, and his job to the earthquake and fire.

He soon reinvented himself, taking an equally eminent position in the effort to rebuild San Francisco. A friend and art patron, John Zeile Jr., owned a vacant lot at 1717 California Street, between Van Ness and Franklin, where his home had stood before being dynamited to contain the fire.

There Arthur Mathews designed a building that offered him and his painter friend William Keith new studio spaces. On the ground floor were Philopolis Press, whose monthly magazine advo-

cated the rebuilding of San Francisco as a city of art and culture, and the Furniture Shop, which supplied all manner of handsome objects for homes and public spaces. Arthur and his equally talented wife, Lucia, were at once preaching and practicing the Arts and Crafts ethic.

At the PPIE Mathews served as a juror, selecting art to be exhibited. His mural *Victory of Culture* decorated the Court of Palms, and he himself had 16 paintings on view at the Palace of Fine Arts. Although his classicizing style was soon eclipsed by art that embraced the speed and fragmentation of modern life, in 1915 he could still play a major part in giving form to San Francisco's Mediterranean daydream of itself.

— JEROME TARSHIS



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Family Secrets Spur a Series of Self Portraits

By HEIDI HARDIN

KEEPING FAMILY SECRETS, using sugar and alcohol, left me without a childhood or teen years I could remember.

To remember and re-center and re-ignite my life, I present 41 mixed media collages in **SELF PORTRAITS: K-12/HEIDI, THEN THEN**, now showing at my studio on Bush Street. Photos from each year of school combine with objects to give meaning to those difficult, forgotten years — a personal symbology revealed over the past 28 years in my art, recovery and various trauma therapies.

The secrets and silence of my family give way to the truth I have struggled for three decades to uncover. The denial penetrating my own childhood — suck it up, keep your mouth shut, get over it — gave my life that edge of literal craziness often found in the homes of alcoholics, addicts and the mentally ill.

This new work is a meditation on the dualities between truth and denial, and how these dualities can be created within the negative and positive spaces of artworks on gallery walls.

The images, text and objects provide viewers with inroads to the humor, irony and poignancy of my own stories and a deliberately pointed message about the common struggle of families faced with mental illness and addiction. Alcoholism and co-dependence entwine to form a conspiracy of silence, not only for the person suffering from mental illness or addiction, but for everyone else forced to interact with that person.

That's why they call alcoholism a family disease.



Heidi Hardin's mixed media collage "Fake It 'Til You Make It"

As a fine artist working in southeast San Francisco community arts for the past 20 years, I have taught art and environmental science to children focusing on the cleanup and reuse of Hunters Point Shipyard. From the thousands of children I have taught, I learned that no matter how traumatic or toxic one's childhood might have been, there are those, visible and invisible, willing and able to help with the cleanup and reuse of a person's life.

My awareness and trust in these processes were the heart of my ability to stay resilient as a human being while facing the darkest realities of my past, accepting them and developing emotional maturity after 57 years of being a numb, disassociated 5-year-old girl and a blacked out drunken teen.

Heidi Hardin's collage self portraits are on view at her studio at 2140 Bush Street on Mondays and Wednesdays from 3 to 6 p.m., or by appointment. For more information, visit thinkround.org.

■ TO DO

A list from 7th grade

■ **FAKE IT 'TIL YOU MAKE IT.** My girl-next-door good looks make that easy.

■ **DON'T STARE IN THE MIRROR** of your first vanity when listening to your younger brother being beaten during an insane spelling lesson perpetrated by Mel, your stepdad, a small town medical doctor the police do not care to rein in.

■ **DON'T BLOW YOUR MOTHER'S HEAD OFF** with a shotgun between the eyes for not stopping this abuse. Thirty years later, you will find yourself in a Halloween costume with dead vines surrounding your face and an oozing gunshot wound between your eyes. You will then realize you have committed a psychic suicide, and have been among the true walking dead since you were 13 years old.

■ **DRINK, BLACK OUT, THROW UP**, then drink to get drunk until you are 34 years old.

■ **DON'T TRUST YOUR LOCAL PRIEST.** He says he wants to help you unburden about the violence between your mother and Mel, when he takes you out to a Gas Lamp dinner theater in Tulsa alone. Really, he wants to get drunk with you and see if you are easy. Clearly, certainly, unequivocally you are not, so fortunately he relents.

■ **WHEN YOUR MOTHER STANDS UP FOR YOU** against Mel by taking you to buy you two suits of beautiful White Stag outfits — after buying his daughter hundreds of dollars worth of clothes for school and getting you a torn pair of pedal pushers from the sale table — make the white stag your patronus by feeling the deepest affinity for him. Grow antlers on the spot; you're going to need them. When you realize Mel beat mother up for doing this, know — and finally feel — that she always really did love you very, very much. Years later, be brokenhearted that finding this out is what it takes to understand your mother.

■ **SAVE THE LABELS** from those clothes (and a tub full of personal other memorabilia from junior high and high school) so that God can remind you as you make this collage of just how much your mother loved you, in spite of her frequent actions to the contrary.

■ **BE AMAZED** at how God, just as you were promised, makes all your broken places your strengths.

— HEIDI HARDIN

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Living the Lessons He Teaches

► FROM PAGE ONE

Wheatman's light touch — tossing aside azalea deadheads as he weaves through the garden — is one of his secrets to success. A garden, like a home, is always a work in progress, he insists. It's advice he's offered clients through the years and distilled into his book, *A Good House Is Never Done*.

The lessons he's learned during 30 years in the same garden might fill the notebooks of his former students at Mills College and UC Berkeley, where he taught interior design. His own professor's advice years ago — never to steer clear of "cheap designer tricks" — has worn well over the years, judging by the handsome results in his own urban garden.

In a subtle nod to another fabled San Francisco designer, Wheatman points to the weathered wooden panels separating and defining each of the three garden rooms. They were brought in by pioneering landscape designer Thomas Church decades ago for the previous owner of this maisonette on the first floor of the elegant highrise.

From the 1930s through the 1960s, Church worked with architects and thousands of clients to match the casual, smaller town and country California gardens emerging off drawing boards with an eye to better blending of indoor and outdoor space in the milder western climate.

Wheatman did, however, cover the old brick flooring with larger gray slate slabs, drawing less attention to the flooring than to the massed greens. "You get a better sense of flow when you use the same material throughout," he says. The three separate sections of the old roof garden are now knit together, but with different purposes.

The long narrow entrance from the former maid's quarters along the outdoor pathway to the old incinerator, since disabled, is now filled with low scented greens in thin pots lining the outdoor hallway that Wheatman describes as "an informal plant treated formally so it has good manners." He credits the greenery as the secret to success in small narrow walkways. He says: "It stays in place and doesn't shout 'Look at me.' It just says 'Enjoy me.'"

The fading color on sturdy Japanese maple trees securely settled into enormous background pots lies behind the narrow walkway in the bigger space.



In John Wheatman's garden, on a rooftop above a garage, every single plant is growing in a pot. The slate floor is striking when

the garden is filled with fog or when the plants have just been watered and every cloud up above is reflected in it.

© DAVID VANELEY



Wheatman advises clients to think of windows as links, rather than barriers.

Invite nature inside

There's a big wonderful world outside your windows, and my belief is that you should borrow as much of it as you possibly can.

Claim the view outside your window by breaking down the barrier between interior and exterior. If you have a bush with white flowers outside your window, place an arrangement of clippings on the table directly in front of it. That visual connection brings the view inside, creating the feeling of a much larger room.

Make your neighbor's property blend into your yard so that it feels bigger. See if you can plant a climbing rose on the other side of the garden wall so that it can grow and spill over the top. Cover the face of your fence with clinging vines, or paint it the color of the bark on the trees next door, thus erasing the divide between the two spaces. Panel your fence with mirrors to reflect your own space and double its visual depth.

When we first moved to San Francisco, my wife Mary and I lived next to the vast, open green space in the Presidio. We tried in every way imaginable to make the breathtaking scene outside our windows a part of our space. My favorite effect was the row of yellow chrysanthemums growing in five 10-inch pots mounted on freestanding supports outside the dining room window. It was enchanting when the bright line of flowers seemed to float on the field of leaves and trees outside. As a result, that compact home with its limited space was probably the most expansive place we ever lived.

— JOHN WHEATMAN

Moving deeper into the garden, Wheatman marvels at each well-positioned chair, table and historic art work. Two chairs — one metal, one wood — show natural inclinations to age, which pleases Wheatman. He particularly notes the green clump growing on the wooden chair. "The moss is absolutely fabulous," he says.

Wheatman early on made a bold move to tie together the outdoor rooms: He placed large mirrors — more than a half dozen scattered about — to open up the small garden spaces. Staged in strategic spots along the edges to reflect far corners, and now half covered with patches of spilling greenery, the mirrors enlarge the garden.

An eye-catching Italian art piece by Giovanni Hajnal separates the nearest garden room from the others. A giant circular stained-glass window, purchased at the artist's studio in Rome, reflects light through one room into the other, bouncing bright colors into the darker far room.

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© DAVID WAKELY

Wheatman's garden is divided into three "rooms," the flow of space giving a sense of wandering through a wood.



JOAN HOCKEY

Build a room outdoors

You can put some furniture in your back yard, or you can construct outdoor rooms from which you will get unending pleasure. Europeans know how to do this, but North Americans have forgotten how to use walls outside. Places like Versailles have intimate corners within the framework of a great public space. You can learn how to bring that kind of complexity into your 12-foot-square plot. Add mirrors to enlarge the space. There are all kinds of joy to be had in the intimate use of light, space and the sound of water.

— JOHN WHEATMAN

► WHEATMAN | FROM PAGE 11

"The window hung in the Vatican and I was privileged to acquire it years and years ago," Wheatman says.

Like the fountain, the circular stained glass piece is lit from behind at night. "You have the glow in the intimacy, which is quite wonderful," he says.

Near the side entrance is the pride of the garden collection: a gate depicting sheaves of wheat. "This is a gate I had made with my name in mind," he says. Past the gate is a sheltered, narrow room for pro-

tected plants and warmth on windy days. A smaller table beneath the stained glass window is in perfect scale with the small enclosure.

Back in the garden, flowers — mostly white to keep the design simple and catch the moonlight — set off the thick green patch of azaleas and other reliable greens spilling from pots everywhere. "A little bit of everything," he acknowledges. The many pots are mostly the unseen underpinnings to the massed greenery spilling over the pottery, and the flowers are the icing on

top. Flowers and trimmings are picked for indoors, and set in distinctive bowls, when guests come.

All longtime gardeners inevitably witness plant failures. When a creeping fig plant tenaciously embedded against the building wall around and above the doorway withered without warning, Wheatman simply planted a new fig in the same giant pot. Now the young creeping fig is climbing and clinging to the ghost of the old one.

Small gardens need even more maintenance than larger ones, he admits, but the results of time spent every day sweeping, clipping and pruning show immediately.

When clients and students arrive at his imposing doorway to see his design techniques put into practice, they find none of the "cheap design tricks" inside or out that he learned to avoid long ago.

"Teaching is the most honorable of professions," Wheatman says. "Once taught, I am now always teaching."

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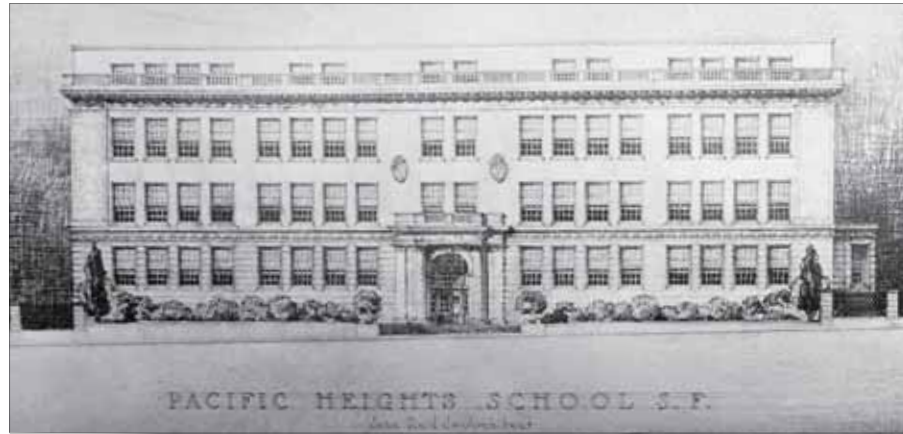
By BRIDGET MALEY

A HEADLINE in the November 15, 1922, edition of the *Chronicle* proclaimed: "Board of Education Cites Pressing Need for Additional Quarters." The ensuing article provided a long list of "needy schools." City Architect John Reid Jr., a hometown boy who graduated from Lowell High School and UC Berkeley, was faced with a crisis in accommodating the city's schools.

Within a few years, he and his colleagues designed almost 40 schools. Reid's designs included several schools in the neighborhood: Pacific Heights Elementary, finished in 1924 at Jackson and Webster Streets, now San Francisco Public Montessori; Sherman Elementary, also completed in 1924, at Union and Franklin Streets; and Grant Elementary, dedicated in 1922, situated between Pacific and Broadway near Baker Street, now demolished.

Under his direction, his peers designed a number of other neighborhood schools, including the Emerson School at 2725 California, now Dr. William L. Cobb, and the Madison School at 3630 Divisadero Street, now part of Claire Lilienthal.

Born in San Francisco in 1883, John Reid Jr. studied architecture at Berkeley under John Galen Howard, a significant mentor and important early Bay Area architect. When Reid graduated from Berkeley in 1904, Howard encouraged him to apply to the Ecole des Beaux Arts in Paris, the most important design school of the era. Reid easily gained admission, and his Paris experiences would place him among a select few California



Pacific Heights School, built in 1924 at the corner of Jackson and Webster Streets, is now home to the S.F. Public Montessori School.

Classically Inspired, and Connected

City architect John Reid Jr. designed many schools in the neighborhood

architects with a Beaux Arts education.

When his Paris studies were completed, Reid returned to a San Francisco that was recovering and rebuilding after the devastating 1906 earthquake. He was well connected professionally, as a former pupil of Howard; and politically, as the brother-in-law of civic leader James "Sunny Jim" Rolph. Reid's sister Annie married Rolph in 1900.

Reid worked briefly for renowned architects Daniel Burnham and Willis Polk, then established his own practice

around 1912. That same year, Reid's politically savvy brother-in-law was sworn in as mayor. Rolph then appointed Reid as a supervising architect to execute the design for San Francisco's new City Hall, designed by John Bakewell and Arthur Brown Jr. Reid was also involved in other Civic Center projects and in planning for the 1915 Panama-Pacific International Exposition. He became San Francisco City Architect in 1917 and remained in that position until 1927, with school design and construction

a high priority; the earthquake had totally destroyed many of the city's schools and seriously damaged others.

The Ulysses S. Grant School, with entrances facing both Pacific and Broadway, was dedicated on April 22, 1922, with great fanfare. A *Chronicle* article with multiple headlines read: "Dedication of School Marks Memorial Fete, Story of Surrender of Lee at Appomattox Told to Kiddies."

TO PAGE 14 ►

 <p>Pacific Heights Offered at \$8,995,000 Stunning Home With Views. This gorgeous 5BD/5.5BA house embodies the best of San Francisco with breathtaking views from the Golden Gate Bridge to Alcatraz and beyond. With multiple view terraces and a two car side-by-side garage, there is ample space for fabulous entertaining. 2828Divisadero.com Missy Wyant Smit 415.321.4315</p>	 <p>Noe Valley Offered at \$2,750,000 Lovely and Spacious Home. This large 5BD/3BA property is located in a prime Noe Valley location. The formal living room features southern windows with great natural light. Huge open kitchen/family/dining room provides great entertaining space and has beautiful views of downtown. Large garage and laundry. 4390-26thStreet.com Thomas Cooke 415.321.4391</p>	 <p>Cow Hollow Offered at \$2,650,000 Charming Cape Cod Style Home. This beautiful 3BD/3.5BA home, including an attached studio apartment, features a formal living room with a fireplace, remodeled open plan granite kitchen with dining and family area, 2 decks, private rear patio-garden, wine cellar and 1 car garage. 3027Webster.com Stephanie Ahlberg 415.321.4232</p>
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City Architect Left His Mark on Landmark Local Schools

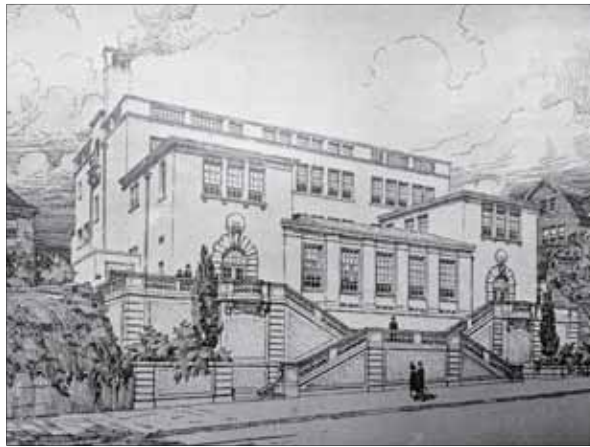
► FROM PAGE 13

The structure, which surrounded a courtyard play area, was U-shaped and occupied a large mid-block lot immediately adjacent to the Cape Cod-inspired Newhall mansion. The building was officially closed on May 6, 1971, when engineers found it structurally unsafe, and demolished a year later. Today a set of stairs evoking the former school entry graces the Broadway side of the lot leading to homes and condominiums since built above.

Although we have lost the Grant School, Reid's Sherman and Pacific Heights schools remain neighborhood institutions.

Likely named for another Civil War hero, General William T. Sherman, who had San Francisco connections, Sherman Elementary School on Union Street was designed with Spanish and Mission influences. Situated on a large lot with play yards on either side, the T-shaped building fits the sloping site, with two stories on Green Street while the lower portion along Union Street has three stories. Decorative tile marks the formal entry along Union Street and also adorns the interior.

Pacific Heights Elementary School was built in 1924 at the corner of Jackson and Webster Streets. This building is more



Grant School, with entrances facing both Pacific and Broadway, was demolished in 1972.

classically inspired, with a strong rusticated base and an arched entry flanked by columns.

The press and several supervisors hounded Reid from the beginning of his tenure as city architect, leveling charges of nepotism. As early as March 1919, the *Chronicle* ran an article about the city auditor refusing to pay Reid's fees because he believed they were illegal. The auditor, Thomas Boyle, asserted that Reid's brother-in-law "throttled competition and is in direct contravention to two sections of the charter" and that Reid "has been accumulating a comfortable fortune."

The city architect position was not salaried, so Reid calculated his fees as 6 percent of each project's construction cost, and collected almost \$1 million over his 10-year tenure in the position. Other architects

complained about unfair competition and several supervisors questioned Reid's fees when most architects only garnered about half that amount.

By 1927, Reid's character was under severe scrutiny. Several city supervisors declared that Reid was never named city architect by official action, and charged that Reid received the lion's share of the school building work solely because of his relationship to the mayor. Amid the growing scandal, Reid resigned in December 1927. Nevertheless, his lasting designs of schools, libraries, hospitals and other civic buildings remain neighborhood landmarks throughout the city.

Special thanks to Lauren MacDonald, head librarian at the San Francisco Art Institute and a neighborhood resident, for her help with research for this article.

■ POETRY

Natalie's Mother

Natalie's mother
a slim beauty
with light brown hair

fled from Kiev
after the revolution
and went east

a long journey across
Russia and into China.

She lived in Harbin
for years

until she had a chance
to come to America.

When Natalie was small
her mother walked with her
every morning

up the hill
on Baker Street
to Grant School.

The last block
between Jackson
and Pacific

was so steep
her mother often
stopped at the corner
and stood watching
as Natalie went up alone.

At the top of the hill
Natalie turned
and her mother waved.

A quiet morning.
A peaceful city.

Plum trees in flower.
The air light and cool.

Natalie grinned
and waved back
and went on to school.

— TARA WHITE, a local resident, from
Freedom, her new book of poems

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NEIGHBORHOOD HOME SALES

Single Family Homes	BR	BA	PK	Sq ft	Days	Date	Asking	Sale
2478 Geary Blvd	2	1	0	1,444	20	9/28/2015	849,000	935,000
2755 Sutter St	2	1	0	1,145	11	10/14/2015	859,000	1,000,000
2811 Bush St	3	2	2	1,775	24	10/8/2015	1,945,000	2,200,000
2905 Bush St	3	3	2	n/a	15	9/21/2015	2,849,000	3,200,000
2373 Filbert St	3	3	1	2,919	9	10/8/2015	3,600,000	3,600,000
1864 Greenwich St	5	5	3	n/a	20	10/9/2015	6,995,000	6,995,000
2829 Green St	5	5	2	n/a	73	10/15/2015	9,600,000	9,000,000

Condos / Co-ops / TICs / Lofts

2162 Pine St #201	0	1	0	368	30	10/2/2015	429,000	410,000
2040 Franklin St #1106	0	1	1	n/a	18	9/29/2015	595,000	630,000
2378 Union St #A	1	1	1	n/a	12	9/24/2015	589,000	650,000
1800 Washington St #817	1	1	1	745	13	9/22/2015	749,000	850,000
2040 Franklin St #604	1	1	1	n/a	30	10/8/2015	895,000	890,000
2345 Jackson St #3	1	1	1	n/a	10	9/18/2015	749,000	907,500
2505 Gough St #2	1	1	0	1,502	18	10/14/2015	795,000	913,400
2505 Gough St #3	2	1	0	1,226	18	10/14/2015	850,000	977,300
1950 Gough St #402	1	1	1	900	16	10/9/2015	975,000	1,050,000
2733 Bush St	2	2	1	1,105	11	10/1/2015	899,000	1,150,000
2620 Sutter St	2	2	1	1,800	23	9/22/2015	1,495,000	1,225,000
2075 Sutter St #525	2	2	1	1,084	2	10/9/2015	995,000	1,320,000
2016 Pacific Ave #204	2	2	1	1,240	31	10/13/2015	1,495,000	1,495,000
1600 Webster St #410	2	2	2	1,328	1	10/9/2015	1,295,000	1,600,211
2505 Gough St #1	2	1	1	1,839	18	10/14/2015	1,395,000	1,609,000
339 Presidio Ave	2	1	2	1,520	24	10/13/2015	1,495,000	1,628,832
2615 Sacramento St	2	2	1	1,344	9	10/8/2015	1,495,000	1,640,000
2200 Pacific Ave #6D	2	2	1	1,850	16	9/16/2015	1,690,000	1,700,000
2940 Laguna St	2	2	1	1,298	31	9/25/2015	1,495,000	1,750,000
2722 Sutter St	4	2	1	3,400	21	10/8/2015	1,750,000	1,850,000
2150 Vallejo St	2	2	1	1,520	25	10/7/2015	2,195,000	2,100,000
2829 California St #4C	2	3	2	1,769	15	10/5/2015	1,899,000	2,455,000
335 Spruce St	3	3	1	2,295	15	10/14/2015	2,250,000	2,700,000
1990 Green St #601	2	2	1	1,500	60	9/25/2015	2,095,000	2,900,000
2003 Lyon St	4	2	1	2,755	19	10/14/2015	2,995,000	3,400,000
2226 Green St	3	2	2	2,750	1	10/12/2015	4,500,000	4,500,000
2288 Broadway #4	3	3	2	3,946	60	9/18/2015	9,000,000	7,500,000

Forecast: a busy fall

After a late summer lull, home sales in San Francisco came roaring back as autumn officially began — a sign the market is likely to see strong activity in the coming months.

According to the multiple listing service, there were only 12 single-family home and condominium sales in the neighborhood from mid-August to mid-September. Between mid-September and mid-October, sales volume nearly tripled, with 34 properties changing hands.

Buyer demand in the neighborhood appears to be as intense as ever, with single-family homes selling for an average of 34 percent more than the listing price and condos finding a buyer in an average of 21 days.

At the Rockwell (left), a 13-story, 260-unit luxury building currently under construction at the corner of Franklin and Pine, condominiums are selling fast, even though the first owner move-ins won't begin until next summer.

Given San Francisco's high-performance economy and interest rates that remain near historic lows, sales will likely remain robust until just prior to the holidays — a great time for savvy buyers to shop for a home, since they will have fewer competitors.

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



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The San Francisco Shipyards is excited to offer 16 Below Market Rate Home opportunities through the Mayor's Office of Housing and Community Development BMR Limited Equity Program at 80% AMI. Move-in early 2016.

- Townhomes 2 HD from \$261,555 to \$273,049
- Townhomes 3 HD from \$300,722 to \$304,094
- Condominiums 1 HD from \$171,780 to \$179,667
- Condominiums 2 HD from \$223,838 to \$230,189
- Condominiums 3 HD at \$261,555

Learn more at our Informational Sessions / Limited Equity Program Workshops

Wednesday, October 28th, 2015 / 6PM-8PM
Wednesday, November 18th, 2015 / 6PM-8PM
San Francisco Housing Development Corporation
440 Third Street, San Francisco, CA 94124

Come meet us at our Open Houses!

Wednesday, November 18th, 2015 / 1PM - 5PM
Thursday, November 19th, 2015 / 11AM - 5PM
Thursday, November 19th, 2015 / 1PM - 5PM
Welcome Home Center
17 House Court, San Francisco, CA 94124

For all up to date information, deadlines, pricing, and applications, visit:
WWW.THESANFRANCISCOSHIPYARD.COM/BMR-HOUSING-PROGRAM

Applications are due, in person, at our Downtown Sales Center, 645 Howard Street, San Francisco, 94105 by Thursday, December 10th by 6PM PST. You can also drop applications off at the Welcome Home Center, 11 Innes Court, San Francisco, 94124 Sat-Sun between 11AM - 6PM PST. Please contact Susie Hui for an application and more information: susie@theshipyard.com (415) 589 8734

Below Market Rate Ownership Requirements

80% of San Francisco's Average Median Income

One person - \$37,180	Two persons - \$49,500
Three persons - \$73,500	Four persons - \$84,500
Five persons - \$94,500	Six persons - \$94,500
Seven persons - \$107,500	

Home available through the San Francisco Mayor's Office of Housing are subject to monitoring and other restrictions.

For more information on the Limited Equity Program and better guidelines visit the Mayor's Office of Housing website www.moh.org.

The new units The San Francisco Shipyards at our Downtown Sales Center at 645 Howard Street, San Francisco, CA 94105. 10 days a week, 11:00AM - 6:00 PM or at our main Welcome Center at 11 Innes Court, San Francisco, CA 94124 (Mon-Thurs, 11:00AM - 6:00 PM)

Visit www.moh.org for the longest list of units.

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