



# THE GUIDEPOST

Newsletter of the San Francisco Tour Guide Guild

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## INSIDE

President's Message  
Page 2

One Hundred Years  
Ago Page 3

Douglas Tilden  
Page 4-6

Upcoming Programs  
Page 7

## Sculptures & Fountains – Round Three

By Renate Coombs

How lucky can you get as a SFTGG member – working in a city abundant in public art treasures and enjoying the professional companionship of a bona fide sculptor! Over the years, on three different occasions, Craig Smith has lavished his extensive knowledge of local sculptures and fountains on his colleagues.

The first outing took place on May 19, 1997. A report by Leslie Rose appeared in the Third Quarter 1997 issue of the Guidepost and is included in *THE BEST OF THE GUIDEPOST (1985-1999)*. Though excellent, the 3½-hour walking tour proved a little overwhelming for some of us.

By popular request, Craig repeated his signature tour, but this time in two parts. Part I took place on June 19, 2003 and Part II on November 30, 2005. A description of Part I, complete with group photo, appeared in the Third Quarter 2003 issue of the Guidepost. Part II included two works by renowned local artist Douglas Tilden whose life story you will find in this issue in a piece written by Ulla Kaprielian.

Part II started at Lotta's Fountain, a very public gathering on Market Street, and ended in a peaceful Redwood Park, a hidden gem at the foot of the Transamerica Pyramid and one of Craig's favorite places in the city.

Among the many artists featured in Part II were local luminaries such as San Francisco-born Robert Ingersoll Aitken (Dewey Monument in Union Square) and long-time San Francisco residents Ruth Asawa (Grand Hyatt Fountain), Haig Patigian (Ritz Carlton Hotel) and "Benny" Bufano (Dr. Sun Yat-sen in St. Mary's Square).

Did you know that you can now get up close and personal with Big Alma, or at least with a facsimile of her statue on top of the Dewey Monument? A replica has been installed overlooking the fashion accessories at Macy's.

Have you seen the 15 Asawa metal wire sculptures installed in the concourse of the controversial tower of the new de Young Museum? Getting to the tower does not require an admission fee. Have you heard of the plans to create a permanent home for Bufano's statue of St. Francis of Assisi in front of the North Beach church by the same name?

A full account of Part II, written by Otto Lissfeld, can be found on the Guild's website at [sftgg.org/infocenter](http://sftgg.org/infocenter).

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G U I L D

The GUIDEPOST (ISSN 1097-2285) is published quarterly by the San Francisco Tour Guide Guild, a non-profit association established in 1984 to safeguard employment opportunities, promote the integrity of the profession through certification testing and continuing education, and foster a standard of quality, ethics, and professionalism among guides and operators in the San Francisco Bay Area. SFTGG is a member of the San Francisco Convention & Visitors Bureau and NFTGA.

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**Deadline for Next Issue:  
May 10, 2006**

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## Message from the President

The honor and the excitement of the Presidency became real as I began writing this message. Thank you for your trust in me to lead the Guild in 2006. I will do my best to fulfill the duties of this position. Inspired by my predecessor, Susan Driscoll, and those who have served before her, I have the confidence to know how this job should be done.

A member of the Guild since 1999, I have conducted many programs and served on the board as Program co-chair with Joan Wollenberger in 2005. Continuity is vital to any organization and we are happy that the following board members will continue this year:

*Susan Guerguy* (treasurer); *Liz Burton* (secretary),  
*Joan Wollenberger* (program co-chair),  
*Edie Marwedel* (certification), *Robin Perry* (public relations).

Welcome to our new board members:

*Andy Hartman* (membership)  
Andy has been an engineer in a former life. He joined the Guild five years ago. He is looking forward to serving and being more involved.

*Claire Manhart* (program co-chair)  
Claire travelled extensively while working for the Federal Government and has been a guide for the last ten years. She likes researching tours and is excited to be working on programs.

*Cecilia Olkowski* (mentorship and hospitality)  
Cecilia has a varied background from leading nonprofit organizations to teaching school. She has been a member of SFTGG since graduating from ITMI in 2002. She wants to see more members involved with the Guild.

“SFTGG is a nonprofit association of individuals dedicated to promoting and maintaining a high degree of excellence, integrity, and professionalism within the tour and travel industry” according to our brochure. With this purpose in mind, I would like to see 2006 be the year we achieve a record number of certified guides. The 100<sup>th</sup> anniversary of the 1906 earthquake could be your incentive.

We are revisiting the certification examination and plan to form study groups to help prepare for the certification test. Nancy McCormick is willing and ready to help members verify the tour requirements. She can suggest ways of getting credit for the tours you have done. Give her a call at 510-653-2585.

Your 2006 SFTGG Board is here to serve all members. This is OUR Guild. Energy, imagination and dedication of each member is essential. I hope you will become interested and involved and respond when asked to help. It then becomes YOUR Guild!

Call me, if I can be of help (408-395-7163)

*Mary McCloy*, President

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## ONE HUNDRED YEARS AGO

By Jason Cohen

One Hundred Years after the 1906 Earthquake of Wednesday, April 19<sup>th</sup> at 5:12 a.m., lasting 48 seconds, we are still fascinated by the events of the disaster. Historian Eileen Keremitsis of City Guides provided some interesting tidbits you might enjoy reading.

Right after the quake, some people were trapped in rubble or caught in the first fires, but many just tidied up and began their regular day. The fires spread slowly, and most had time to gather their belongings before escaping. Photos show citizens posing in front of burning buildings! However, when the Palace Hotel burned at 3 p.m., the city seemed doomed.

On Friday, the fire stopped at Van Ness Ave., then turned back to North Beach. By Saturday the fire had burned itself out. Between 200,000 and 250,000 (1 in 2) San Franciscans were homeless.

The question of dynamiting is still controversial. It is now believed that much of the dynamiting by untrained crews created more fires than it ended. However, along Van Ness Avenue it may have been useful, although the wind patterns probably also helped.

Although it is true that Enrico Caruso said he'd never return to San Francisco after being rudely awakened from his sleep at the Palace Hotel, he did take time to have breakfast at the St. Francis before leaving! He had come to San Francisco for safety since Mt. Vesuvius was erupting in Italy!

Actor John Barrymore was staying at the St. Francis. The quake threw him out of bed (his own?) and later the Army ordered him to help clear debris. His family joked that it took an act of God to get him out of bed and the U.S. Army to put him to work!

Fire temperature reached 2,700 degrees (hot enough to melt glass and iron). The firestorm was sufficient to create its own winds (with updrafts up to 100 mph).

Destruction totals: 28,000 buildings, 4.05 square miles (2,593 acres), 2,465 gas street lamps, 180

electric street lamps; more than 300 water mains and 23,000 smaller pipes.

Fire insurance companies estimate losses at \$1 billion, few insurers paid fully on claims, some paid nothing.

Comedy of Flour: cities across the country sent sacks of flour for San Francisco relief, enough to keep the city in bread for ten years! But since San Franciscans were not allowed to cook indoors until chimneys were inspected and there were no baking facilities in the refugee camps, the sacks piled up in huge mountains.

Adolph Sutro's great private library (more than 200,000 books) was destroyed when his warehouse on Battery Street burned. A small portion was stored in the Montgomery Block, which survived. The original California bear flag at the Society of California Pioneers was destroyed.

FYI: The phoenix has been rising from the ashes on San Francisco's official seal since 1852, not 1906.

Cars proved useful to responders during the crisis, helping speed their acceptance by San Franciscans. Afterward, automobile tours of the ruins were run from the St. Francis.

There is much more than this space allows.

A good source of further information is the 1906 Centennial Alliance at [www.1906centennial.org/activities](http://www.1906centennial.org/activities)

Eileen provided this bibliography:

William Bronson. *The Earth Shook, the Sky Burned*; Malcolm Barker. *Three Fearful Days*; Gladys Hansen and Emmet Condon. *Denial of Disaster*; Eric Saul and Don DeNevi. *The Great San Francisco Earthquake and Fire, 1906*; Simon Winchester. *A Crack in the Edge of the World*; Dennis Smith. *San Francisco Is Burning*; Philip L. Fradkin. *The Great Earthquake and Firestorms of 1906*.

A total of 14,000 images and 7,000 pages of text are available from the online, digital archive of the Bancroft Library at UCB at: [bancroft.berkeley.edu/collections/earthquakeandfire](http://bancroft.berkeley.edu/collections/earthquakeandfire).

Major exhibits include:

**After the Ruins.** *Legion of Honor* (through 6/4);

**1906 Earthquake:** *SFMOMA* (through 5/30);

**Aftershock, Personal Stories from the 1906 Earthquake and Fire,** *Oakland Museum of California* (4/1-8/13);

**Magnitude X: Quake Science and Survival.**

*Exploratorium*, (April 1-31);

**Jack London and the Great Earthquake and Firestorms of 1906,** *California Historical Society* (through 6/10).

As we travel along Market Street, we can admire two splendid survivors of the 1906 earthquake. On the corner of Market/Bush/Battery stands the *Mechanic's Monument*, dedicated in May 1901 and just a few blocks further, at Market and Montgomery is the *Native Son Monument*, unveiled on September 5, 1897. Both of these statues were created by the same California native artist. What do we know about him? His name is -



## DOUGLAS TILDEN

By Ulla Kaprielian

Born in Chico, CA on May 1, 1860, he was the son of William Peregrine Tilden, M.D., and Catherine Hecox Tilden. At age four, Douglas became ill with scarlet fever. As a result, he became a deaf-mute.

Two years later he was enrolled in the California School for the Deaf, located at UC Berkeley. An honor student, Douglas graduated from the school in 1879, accepted a teaching position there, and stayed for eight years.

Summer vacations were spent studying drawing and painting. In the summer of 1883 he discovered the joy of sculpture. He returned to teaching in the fall but continued making clay models in his leisure time. He dreamed of studying in Paris, then the mecca of most would-be sculptors. His clay model *Tired Wrestler*, a young, athletic, male nude figure, impressed the Board of Trustees of the California School for the Deaf enough that they gave him a loan of five hundred dollars for study in New York. In 1887 he resigned his teaching post and left California.

Thanks to a grant of \$600 per year from the Durham Fund, administered by the California School for the Deaf, Douglas embarked for Paris in May 1888. After visiting the Salon des Artistes Français on the Champs-Elysees, he went to work on the *Baseball Player*. With his unorthodox, purely American motifs, Tilden was the first California-born sculptor to win recognition by being accepted in the Paris Salon in 1889, then again in 1890, 1891, 1892, and 1894.

In September 1890, the bronze *Baseball Player or National Game* (original title) was shipped from Paris and exhibited in New York and San Francisco. William E. Brown of the Southern Pacific Railroad bought the statue for \$1700 and gave it to the city to be erected in Golden Gate Park. The statue is still standing across from the Garfield Monument near the Conservatory of Flowers.



When Brown heard that Douglas wanted to continue studying in Paris, he gave him a monthly allowance to remain in Paris for several more years. In gratitude, Tilden presented his benefactor with the statuette, *Young Acrobat*, a work in marble and bronze with gold-plated base. This treasure was recently discovered in the basement of the Monterey Public Library.

Brown, along with Leland Stanford, Charles F. Crocker, Timothy Hopkins, and James Fair purchased the *Tired Boxer* for the Olympic Club in San Francisco. The bronze monument was displayed for the first time at the dedication ceremony of the Club's new building on Post Street on January 2, 1893. (The statue did not survive 1906.)

In 1892, Tilden finished a huge monument, the *Bear Hunt*. He wrote:

“My Indian and bear present a full front, both in so full a vigor that who wins must forever be a question in the spectator's mind.”



The *Bear Hunt* arrived at the California School for the Deaf in Berkeley in 1895 after being exhibited for several months at the Art Institute in Chicago. The school and the *Bear Hunt* are now located in Fremont.

In September 1893, Tilden received a letter from his benefactor, William E. Brown, informing him that the enclosed draft of \$75 would be the last because of the economic downturn. Thus, without warning, Tilden's income was cut off. He had no choice but to end his studies in Paris and sail for home.

When Tilden returned from his successful years in Europe, he was hailed the “silent genius” and the “Michelangelo of the West.”

The Mark Hopkins Institute of Art offered him a teaching position. For the first time a deaf-mute instructed art students who could hear and speak.

Tilden's first commissioned work following his return was an architectural embellishment (*six Medusa heads*) for the front portico of industrialist George Gibbs's residence at 2622 Jackson Street. He also designed *four buffalo heads* over the tunnel entrance of the bridge on J.F. Kennedy Drive, directly behind the de Young Museum.

On June 6, 1896, Douglas married Elizabeth, the deaf, adopted daughter of Leander G. Cole, an entrepreneur in Oakland. The architect Willis Polk was best man. James Phelan was among the guests. Two children were born to this marriage – daughter Gladys and son Willoughby Lee. The marriage was a tumultuous union, eventually ending in divorce.

James Duval Phelan commissioned Tilden to create a monument commemorating California's admission to the United States. The unveiling of the *Admission Day Monument (Native Son)* took place on September 5, 1897. The angel on top was modeled from the artist's beautiful wife. She holds an open book, yet to be written. The date on the cover, September 9, 1850, the day California was admitted to the Union. Willis Polk designed



the base and column. The young miner is holding the flag in his left hand, reason for some criticism at the time. It was not until 1977, having been moved twice before, that the monument was placed at its present location at Market & Montgomery streets.



After the unveiling of the *Admission Day Monument*, the trustees of the Donahue estate decided to commission Tilden to design a memorial to industrialist Peter Donahue. James M. Donahue left a bequest of \$25,000 for the creation of a public fountain in memory of his father.

Peter Donahue arrived in 1849 and shortly thereafter opened a blacksmith's shop, which became the Union Iron Works, the West's first foundry. The foundry produced the first iron casting, and the first printing press. Donahue was the first man to light the city with gas and the first to construct a street railway on the Pacific Coast.



The completed design includes five semi nude men. At the base are symbols of Donahue's professions –the anvil (foundry), propeller (shipping), driving wheel and connecting rod (railroad). The debate over whether or not the semi nude men should wear trousers continued in the newspapers for quite some time. Finally local artists drew

up a petition and obtained enough signatures for the statue to remain as it was intended. The *Mechanic's Monument* was dedicated on May 15, 1901.



Tilden's last statue created in Paris was cast in bronze in 1893 and shipped to San Francisco. The *Football Players* was exhibited at the San Francisco Art Institute in 1898 and then purchased by James Phelan. The statue adorns the UC Berkeley campus to this day.

James Phelan, during his three terms as mayor, sponsored public art in San Francisco. He led his appeals to the citizens to beautify the city with generous gifts. He commissioned Tilden to create a monumental bronze likeness of *Father Junipero Serra*. Tilden completed the plaster statue in March 1906. Luckily it survived the earthquake and was sent to Chicago for bronze casting. The statue was dedicated in Golden Gate Park in November 1907.

At the end of the Spanish-American War San Franciscans went wild when the troops returned. Money was raised for a memorial. Douglas Tilden won the national design competition.

*California Volunteers*, a bronze work, sixteen feet high and ten feet long, mounted atop a granite base ten feet high, stands at the corner of Market and Dolores Streets. The monument shows an American soldier, with pointed gun in one hand and a sword in the other, standing over a fallen comrade with a cannon nearby. Above them the goddess of war, Bellona, is astride the winged horse Pegasus.



Tilden created twelve bronze bas-relief insets for the outer edge of the Georgian marble pool of the John E. McElroy Memorial Fountain at the Lakeside Park in Oakland.

Not only did the demand for sculpture decline in the years after the earthquake, but Tilden also lost his patron's financial and moral support when Phelan became a US senator and moved to Washington DC. Times became more and more difficult for him. Besides financial difficulties, his marriage failed. Repeated attempts to seek employment at the

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California School for the Deaf were unsuccessful because the school no longer employed deaf teachers.

In 1924 he moved to Hollywood to sculpt dinosaurs and other extinct animals for historical and educational films. The income enabled him to build a small studio in Berkeley where he created a number of plaster sculptures, took in private students and continued to be interested and active in the deaf community.

In 1930 Tilden not only lost his long time friend Theophilus d'Estrella but also all hope for financial support when James Phelan died. He was forced to apply for welfare.

Douglas Tilden, the deaf genius, who devoted his life to

his art and the better understanding between the world of the hearing and the deaf, died on August 4, 1935.

Other works, some just recently rediscovered are: *Tired Boxer* (bronze 29 1/4" high statuette) de Young Museum; *Young Acrobat* (35" high copy) Smithsonian Institution; *Oregon Volunteers*, Portland, OR; *Le Conte memorial tablet*, Yosemite; *Stephen Mallory White Statue*, Los Angeles, CA.

Gladys Tilden donated all of the files, unpublished books, scrapbooks and photographs from her father's studio to the Bancroft Library, University of California in Berkeley.

SOURCE: Mildred Albronda:  
"DOUGLAS TILDEN, The Man and His Legacy"

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## WHAT'S BENEATH OUR FEET? The Bones of the Candace come to light!

By Frances Gorman

One of my favorite parts of a city tour is describing where the old shoreline used to be, and how much of our waterfront originally was submerged.

After showing a photograph of the waterfront in the fall of 1849, I speak about what happened to all those ships after everyone took off for the gold fields. For example, the WILLIAM GRAY is beneath the sidewalk on Battery Street, near Levi's Plaza, after being turned into a store in 1852, and then scuttled. The NIANTIC lies deep under the NW corner of Clay and Sansome streets, after also being converted to a store, and finally burning in 1874. So I was excited to read in a "San Francisco Chronicle" article by Carl Nolte on 1/28/06 that we now have another old ship to add to the list of those uncovered as we dig the foundations for new high rises.

The story describes the identification of the 188-year old, 3-masted bark CANDACE, an old whaling ship built in Boston in 1818. Captain Norman Starr was trying to sail his aged, leaking vessel home from Alaska to New England, but only made it as far as San Francisco on July 4, 1855. The CANDACE was partially dismantled, then buried at what is now Folsom and Spear streets. Her bones finally saw daylight last September; but it took months of sleuthing by James Allen, maritime archaeologist, and James Delgado, director of the Vancouver Maritime Museum in Canada, to determine her identity.

The length of the timbers determined her overall small size of 100 feet by 26 feet. The 3 kinds of oak and 2

kinds of pine indicated she'd been built on the East Coast of the U.S., around 1820.

They studied newspaper accounts, ship logs, other maritime museums, and the US Forest Service's Center for Wood Anatomy Research. In narrowing their search, an important clue to the ship's past was the 2 sperm whale teeth found in her hull. After finally confirming her identity, they located old articles of The CANDACE's past voyages, including the account of a passenger describing storms at sea, and the thrill of returning home and learning news, such as "Who is our new President?"



The CANDACE is such an important find, that her nearly intact hull will be the centerpiece of the new San Francisco History Museum when it opens at the Old Mint in 2008. According to Delgado, who worked on excavating artifacts from the NIANTIC in 1978, there are approximately 75 ships buried under the city, but only a third has been identified. Whatever your feelings about all the new construction in our city, we can look forward to discovering more of the history beneath our feet.

[For more information on the CANDACE, and for other articles by Carl Nolte on buried ships and on James Delgado's fascination with them, go to [www.sfgate.com](http://www.sfgate.com) and search their archives.]

## SFTGG PROGRAMS

Check [www.sftgg.org](http://www.sftgg.org) for updated information

### **Claire Manhart -Earthquake and Fire Walk**

April 18, 1906, that dreadful day of the great San Francisco Earthquake and Fire! The horrific events still haunt us today, 100 years later! Claire Manhart will lead us on a walking tour. We'll follow the fire's path from SOMA to downtown to the Old Mint. We'll learn about people involved whose actions helped or hindered the efforts to put out the fire. How did the loss of Fire Chief Sullivan affect the events during the three-day burn? The F-Line will take us to the Civic Center/Hayes Valley area for lunch on our own. After lunch we will follow the path of the famous Ham & Eggs fire.

- When: April 26, 2006
- Where: Yerba Buena Gardens opposite MOMA
- Time: 10 a.m. until 2:30 p.m. (approximately)
- Cost: \$15 (includes streetcar ride)  
Mail check, payable to SFTGG to  
Claire Manhart, 601 Van Ness Ave., #542, San Francisco, CA 94102
- RSVP: [claire2344@earthlink.net](mailto:claire2344@earthlink.net)

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### **Craig Smith - Treasure Island/Golden Gate International Expo & Diego Rivera Mural**

So, why do they call it Treasure Island? - Here is your chance to learn about the island's past and future, view a documentary about the 1939 Expo, tour the island of today, hear the history of the Pan Am Clipper, and have lunch at the US Job Corps Culinary School (included).

Diego Rivera's spectacular mural, "A Pan American Unity", is his most important work in San Francisco. It was painted in 1940 at the World's Fair, fresco style in steel panels. In 1961 it was moved to the new lobby of the theater at City College. We will have a chance to view it.

- ❖ When: May 24, 2006
- ❖ Where: Marriott, Mission Street
- ❖ Time: 10 a.m. (departure 10:15), return 3:30 p.m. (approximately)
- ❖ Cost: \$25 (includes a three course lunch with fancy dessert)  
Mail check, payable to SFTGG to  
Craig Smith, 170 Albion # 4, San Francisco, CA 94110
- ❖ RSVP: [Palmedo@aol.com](mailto:Palmedo@aol.com)

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Are you ready to become a certified guide? Do you have the required number of tours and programs? Contact Nancy McCormick at 510-653-2485 for verification.

The next test opportunity will be:

- When: Saturday, April 15 or Saturday, July 22
- Where: St. Mary's Cathedral
- Contact: Edie Marwedel, Certification Chair at
  - [ediemarsf@aol.com](mailto:ediemarsf@aol.com) or 415388-3008 for further details.

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*SFTGG PROGRAMS AND MEETINGS*

See details on Page 7

- March 9<sup>th</sup>                    A Walk along the Northern Waterfront with Ulla Kaprielian
  - April 26<sup>th</sup>                Earthquake and Fire Walk with Claire Manhart
  - May 24<sup>th</sup>                 Treasure Island, and Diego Rivera Mural with Craig Smith
  - April 19<sup>th</sup>                Triton Fine Arts Museum in Santa Clara, Rosicrucian Museum,  
San Jose. Call Joan Wollenberger for details at 650-851-2586.
  - April 14<sup>th</sup>/July 22<sup>nd</sup>    Certifaction Test Opportunities
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