



THE GUIDEPOST

The Newsletter of the San Francisco Tour Guide Guild

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Discovering Treasures of the South Bay

By Mary Johnson

On April 19, 2006, a few lucky SFTGG members met to explore two South Bay museums. Our first stop was the *Triton Museum of Art* (www.tritonmuseum.org) at 1505 Warburton Avenue in Santa Clara. This is a community museum, not necessarily a “destination” venue. The magnificent light-filled rotunda looks out to a grove of redwoods and sculptures and is used for parties, corporate events and weddings. The museum hosts a Blues Festival in summer. The Triton’s first permanent exhibit is a selection from the *Austen D. Warburton Native American Collection*, showcasing artifacts from California and Southwest tribes. The museum’s main mission is to collect and exhibit the art of California, mainly contemporary, as well as a Native American works. We enjoyed the “New Works by California Artists” exhibit.

Stan Welsh’s work focused on the masks we wear to conceal our real identity. Korean born artist, Yoan Lee Paik, presented large cloth panels with Buddhist and Christian themes emanating through celestial themes, while Carlos Villa, a Filipino artist, tried to convey the vision of his culture by creating feathered coats which he uses in performances. Villa teaches Filipino heritage at the San Francisco Art Institute and USF.

After leaving the gallery, we walked through the park to an exquisite Italianate Revival house, built by Jamison Brown in 1866. Jack London wrote the “Call of the Wild” on the veranda of a house once located near the Santa Clara Carmelite Monastery. Both houses were moved to this site and reconstructed to seamlessly form one building. This jewel, in prime condition, is used for small events and weddings. In fact, our guide had recently been married here. A pink Victorian house on nearby Market Street, we were told, was known as the “Merry Widow’s House” or “La Veuve Joyeuse” in other words, a brothel.

After we stopped for lunch we were off to the *Rosicrucian Egyptian Museum and Planetarium* on 1342 Naglee Avenue in San Jose (www.egyptianmuseum.org). It was founded in 1928 by H. Spencer Lewis. From an expedition to Egypt, he brought back enough artifacts to start this museum. It is now owned by the

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Message from the President

It has been great to see so many of you working this summer. I feel very proud to work with fellow SFTGG members doing tours, hospitality, and transportation representing our profession and making sure visitors are well cared for in San Francisco. I want to thank Joan Wollenberger and Claire Manhart for providing some great Educational Programs and Jean Feilmoser and Jay Archibald for contributing their time and expertise for two wonderful programs. Thank you to our members who have supported and gained useful information from these trips.

NOMINATION ALERT: I know it is August and November seems very far away but it is not too early to think about becoming a SFTGG Board member. This is an unusual year for our Board election. We need to replace more people than usual because a member from 2004 was not replaced in 2005 giving us one more position to fill for 2007. The Board Members who will remain on for 2007 are Cecilia Olkowski, Claire Manhart and Andrew Hartman. This means that we will need six new Board Members. At least two of them need to be Certified Guides.

This is a BIG order and will need talented and enthusiastic members to step up to the opportunity to contribute to our Guild. Please consider this opportunity for yourself or if you know someone who would be a good nominee, please encourage them to become a Board Member. This is a great opportunity to influence this organization and have your ideas become a reality and have fun with fellow guides. If you have any questions or want more information about becoming a Board member, please call or email me.

We hope to have a great Holiday Party this year. If you have any ideas about locations or activities for the Holiday Party, please contact Cecilia Olkowski.

I hope you all enjoy the rest of your summer. We will announce the date of the November General Meeting after our September Board Meeting.

Mary McCloy
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FARMS IN MARIN?

By Ellen Josephy

So you and your group have crossed the Golden Gate. You have told your guests about the GGNRA, Mt. Tam, Sausalito, and Muir Woods. What else is there to say while your coach carries you through Marin? Our tour clients (and some of us, too) may be surprised to learn what goes on in the more remote areas of the county, to the north and west of Mt. Tam.

What is remarkable about west Marin is how *little* has changed. "Farms in Berkeley" may be a commercial joke. In fact farms have all but disappeared in most of the counties touching the San Francisco Bay. But not in Marin!

Agriculture has been important in Marin since the gold rush, when the county was the breadbasket of the Bay Area. Before there were paved roads and bridges, boats and trains carried Marin products to San Francisco -- beef and lamb, butter and cheese, oysters and row crops. More than 150 years later, these same products are still produced by family farms in Marin. Agriculture now contributes 48 million dollars annually to the local economy. Crop farms and dairies and ranches still comprise 50% of Marin acreage.

How did Marin avoid the urban growth of other counties? Weren't Marin farmers subjected to the same pressures? They were. Threatened by low milk prices, sprawling suburbs, and rising land prices, many farms and dairies ceased operation in the last half of the twentieth century. In 1960 there was a plan to make Sir Frances Drake Blvd. a six-lane freeway, and to establish a town of 150,000 on the ridge above Tomales Bay. At the same time, our National Park system was forcing the historic dairy farms on Pt. Reyes to sell their land for the creation of the park. [Many of those families now lease land back from the GGNRA.] In 1980 local conservationists, ranchers, and farmers banded together to create the Marin Agricultural Land Trust, a nonprofit organization founded to help preserve the farms and ranches in the county. MALT helps farmers keep their land by purchasing the development or easement rights of their farms, giving the families capital for improvement and generational transfer while preventing subdivisions and McMansions from taking their place.

The agricultural land which provides the open space, scenic vistas, watershed protection, and wildlife habitat that are so much a part of Marin's character continues to be at risk. To date, 57 family farms -- 38,000 acres -- have been preserved as agricultural land forever. But 80,000 acres are still vulnerable. MALT is dedicated to educating the public about the role farms take in preserving open space and the quality of life. MALT also works closely with Marin Organic on safeguarding food quality. You can learn about MALT and Harvest Day by reading the newsletter on the website (www.malt.org) and by attending the farm tours offered regularly.

Sunday, October 8th will be the 11th Annual Harvest Day Festival. The theme is *Family Farms – Sustainable Agricultural in Marin*. It is held in Nicasio Valley and is a free event, with hayrides, a pumpkin patch, jumpy rides, and other games for young children. There will also be:

- Crafts (knitting, leather craft, soap making, etc.) and educational exhibits
- Local products for sale
- Exhibits from the area's historical societies and museums
- Members of farming families who go back many generations in West Marin.

I am co-managing the event and need 100 volunteers to run the game booths, greet the arriving families, etc. Here is a great opportunity to take a ride to the country to donate a day or half-day to a great non-profit cause. You will learn more about the community and have fun. Interested? Can you help? Please email me at ejosephy@malt.org or leave a message at 707-781-9106. All efforts will be greatly appreciated.

Look for more articles on the website
and in the next issue of the Guidepost!

TREASURE ISLAND & Diego Rivera

By Joanna Watney,
edited by Craig Smith and Ulla Kaprielian

On Wednesday, May 24, 2006 Craig Smith led a large group of Guild members on an informative and enjoyable trip to Treasure Island. Once on our way, Craig showed a 15 minute documentary about the 1939 World's Fair.

Treasure Island, the largest ever man made island, was constructed on the shoals to the north of Yerba Buena Island to house the 1939 Golden Gate International Exposition. It was held to celebrate the construction of the world's two largest suspension bridges, the Golden Gate and the San Francisco Oakland Bay Bridge. This immense project created an island one mile long and two-thirds of a mile wide, 400 acres in area. Congress assigned \$7 million to the project with the stipulation that an airport would be built at the site at the conclusion of the fair. Pan Am actually built a passenger terminal and two hangars. Pan Am Clipper sea planes landed in the bay, then taxied around to the "Lagoon of Trade Winds," the stretch of water between Yerba Buena and Treasure Island east of the causeway. It soon became apparent, however, that an airport at this location was totally inadequate. When the US entered WWII, the Navy exchanged Mills Field (present SFO location) for Treasure Island.

Our first stop was the old Pan Am Clipper Building. A huge mural, painted by Lowell Nesbitt for the Navy in 1975, graces the entire back wall. Although rather deserted now, one could visualize streams of very excited people checking in to take the China Clipper flight. It took about 60 hours to cross the Pacific, at the princely sum of \$2,500. However, the conditions were luxurious including bunk beds to sleep in. It took 21 days by boat. After the fair this building housed an excellent exhibition of the fair's sculptures and memorabilia as well as the West Coast Naval History Museum. These artifacts are now in storage awaiting the creation of the Treasure Island Museum. The delay is due to money, of course, the Navy and the Airport authorities.

In front of one of the hangars we watched a 50 minute documentary on Treasure Island in the cool air conditioned bus. The hangars are now used as movie studios. From here we toured the island. Craig pointed out the main sites of the World Fair. The theme was the "Gateway to the Pacific." Buildings, gardens, and sculptures had an Asian/Hispanic/Polynesian theme. One million square feet of exhibit space were available, 36 nations and 31 states were represented. One of the most striking sights must have been the 400-foot "Tower of the Sun" carillon tower. After the fair the bells were moved to Grace Cathedral.



We enjoyed an excellent lunch at the Culinary Job Corps center. This is a two year program and has been in existence since 2000. 850 students,

at various stages of training, work and live on the island. The island is also used as training ground for firefighters, and CHP motorcycle officers. The Delancey Street Foundation has a program for 85 San Francisco high school children at risk. They operate the café near the entrance where they learn skills like cooking, running a business and such. They are bused in daily. Also available on the island is housing for about 2,000 people. It is allocated for teachers, public employees, general public and 10% for homeless and low income people.

In 1940, the second year of the fair, after European works of art were returned to Europe, the exhibition was opened to Western Hemisphere artists to work on site. The Art in Action show gave people the opportunity to watch artists at work. One of these artists was Diego Rivera from Mexico. He painted his largest free standing fresco mural called the "Pan American Unity Mural" for the future library at City College.

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RAILWAYS OF SAN FRANCISCO

By Ulla Kaprielian

One of the books in the series “Images of America” by the Arcadia Publishing Co. is a volume entitled “Railways of San Francisco” written by Paul C. Trimble, rail historian and author of *Interurban Railways of the Bay Area* and *The Platform Men*. Before automobiles, San Francisco with its unique terrain was dominated by railways. “Some of these were herculean, with massive bores through rocky hills, or elaborate cable and counterweight systems to handle steep inclines. Others were simpler, horse-drawn affairs that took passengers from downtown and waterfront areas to outlying districts.” *Railways of San Francisco* is a collection of pictures of the various types of public conveyances that have transported San Franciscans and visitors alike over the years.

Horse drawn railcars appeared in San Francisco around 1862. One of the earliest lines connected the posh neighborhood of South Park with North Beach. In time there were eight rail companies. By 1886 fashionable ladies could be seen coming downtown to go shopping, meeting friends, or even attending a performance in one of the many theaters. Horse cars lingered for more than 20 years after the introduction of electric streetcars. The last horse car was retired on June 3, 1913. Steam dummies (engines) were used for a time on some lines. One of these steam lines was the Park & Ocean Railroad which connected with the Haight Street cable car line at Stanyan Street.

On August 1, 1873, the Clay Street Hill Railroad inaugurated cable car service with inventor Andrew Hallidie, Mayor Andrew Bryant and Mrs. Hallidie in attendance. The steep slope of Nob Hill assured that enough customers would use the cable car (at a 5 cent fare) to provide stockholders a 5% monthly return on their investment. The Stockton Street horse car line was converted to cable cars in 1877 strictly for economic reasons. A cable car could transport twice as many passengers twice as fast. The California Street line, between Kearny and Larkin Streets, was

financed by Governor Leland Stanford in 1878. The city’s most extensive cable car system was operated by the Market Street Cable Railway with five lines radiating from Market Street.

These days it is almost hard to believe that there was a time when cable cars were used for transportation rather than primarily a tourist attraction at \$5 a ride. It is exceedingly difficult to tell which of the current cable cars were built around 1906 and which ones were built recently following the original patterns, sometimes using salvaged hardware. There is no factory producing parts, however, Muni craftworkers are constantly rebuilding and fabricating cars following 125-year old techniques. Today cable cars are US National Historic Landmarks and a worldwide symbol of San Francisco.

Electric streetcars galore: The San Francisco – San Mateo Railway, the first electric streetcar line, established in 1891, ran all the way to the Holy Cross Cemetery in Colma; another branch went to Golden Gate Park. Just five years later, in 1896, people could visit the Cliff House and Sutro Baths via the Sutro Railroad, founded by then Mayor Adolph Sutro. All you needed was a transfer from the Sutter Street Railroad’s cable car line. Since 1866 Sutter Street lines have been horse cars, steam trains, cable cars, streetcars, motor buses and trolley buses.

When I realized that one of my recent City Guide walkers is a rail enthusiast and member of the “Market Street Railway,” I asked him about the difference between a trolley car and a



streetcar. According to him trolley cars, like the F-Line cars, have a wheel-like connection to the overhead electric lines, while the newer streetcar connections look more like a big triangle.

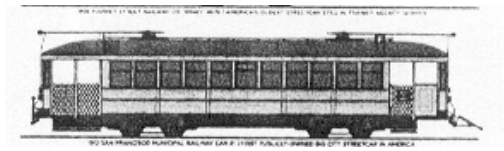
In 1902 Market Street Railway, Sutter Street Railroad, and the San Francisco & San Mateo Railway merged to become the United Railroads of San Francisco (URR). The cars were painted maroon and white with gold trim. During the next three years the URR purchased 125 new streetcars to upgrade the system.

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Rails, cont'd from page 5

April 18, 1906 – earthquake and fire! The city was destroyed; streetcars and cable cars were burned to a crisp, the tracks a mess! The first streetcar line to resume service was the Fillmore line on April 27th. Luckily, the cable car roadbed on Market Street was built strong enough to have withstood the earthquake so well that streetcars were rolling on Market Street within weeks - using the cable car tracks. Because of the severe housing shortage, some out of service cable and streetcars were used as cottages.

The URR system needed to be rebuilt and



updated. Some of the new cars were built in Chicago, maybe the reason for the cow catchers. These devices were on the front and back of each car. The back one was folded up and the front one was to catch people who walked on the track. My husband remembers, as a boy, hanging on to the folded up cowcatcher on his way to Seal Stadium, hoping the conductor would not see him, thus catching a free ride. In time new technology replaced the cow/people catchers and there were no more free rides.

On February 3, 1918, Mayor “Sunny Jim” Rolph was the motorman on the first streetcar through the Twin Peaks Tunnel. The tunnel, built between 1916 and 1918, is 2.28 miles long and cost \$4.5 million. The project was financed largely by forming a special tax assessment district. The tunnel provided an easy connection for the outlying areas to downtown.

On December 28, 1912, San Francisco became the first US city to establish a municipal railway, putting the city’s mass transit under public ownership: the Muni was born. However, due to bond foreclosures, the United Railroads (URR) reorganized in 1921, again becoming Market Street Railway (MSR). It

meant four streetcar lines along Market Street, two for the Muni and two for the MSR. In 1944 the bankrupt MSR was sold to the city. By 1950 all of the former Market Street Railway and several Municipal Railway streetcar lines were changed to buses.

The new Bay Bridge spelled the doom for the ferry system. The lower deck became the train connection to San Francisco. The Interurban Electric Railway, the Key System and the Sacramento Northern traveled along the lower deck. The Bridge Railway was an engineering marvel, designed to handle three railways at two different voltages. However, by 1958 the lower deck was converted to car traffic traveling east, and the upper deck to handle westbound traffic.

By 1951 the streetcars were gone from the Ferry Building. Thanks to the *Market Street Railway*, a 1,200-member non-profit volunteer group, we now have a *Museum In Motion*. This organization supports Muni in the operation of the hugely successful F-Line, thus helping San Francisco to provide reliable and attractive transit service for locals and visitors alike. They work to acquire and restore additional historic vehicles.

The new Market Street Railway Museum opens on September 2nd at 77 Steuart Street.

SFTGG goes to Salinas

By Joanna Watney

On July 28th we were on our way to Salinas. Joan Wollenberger was our guide for the day. We passed the historic town of Hollister on our way to the first stop – the *DeRose Winery*. Along the road we saw one of the few spots where the San Andreas Fault can be seen on the surface.

The DeRose Winery, nicknamed “The Creeping Winery,” is situated on the fault line. We couldn’t help but notice the off-set walls in the building and the large crack in the floor. The building, like the fault line, moves about 3 cm per year. Founded in 1851, it claims to be the oldest California winery.

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Treasures, cont'd from page 4

However, due to lack of funding, it was put into storage. After languishing there for 20 years, in 1962 it was installed in the theater foyer. This magnificent mural was our last stop.

Craig was an art student at City College in 1964 when he became familiar with the mural. He gave a detailed talk about the mural including the connection to Dudley Carter, the artist who



created massive wood sculptures. He is prominently represented, working on the "Big Horn Ram," the mascot sculpture of the school.

It is interesting to note that the new DeYoung offered \$1 million for the mural, but the president of City College turned down the offer reasoning that it was created for the school and thus should stay there. A subsequent appraisal put the value at over \$10 million!

Each participant of the tour received a copy of a vintage map of the fair. Copies of the two movies we saw and assorted clips about San Francisco are available from Craig Smith on DVD for \$20.

photos: by M. Wetherell & A. Kaprielian

South Bay, cont'd from page 1

Rosicrucian Order. The 200,000 members worldwide support this museum. They study history, science, mysticism and the laws of nature in order to find harmony. There is currently a move afoot to return foreign artifacts to the countries of origin. The museum has some royal mummies which are in contention.

If you haven't visited this museum, you should. It peels away some of the mysteries surrounding the Rosicrucian Order and explains the complexities of Egyptian history. It is yet another piece of the resources enjoyed by residents of the Bay Area.



Thank you Joan for this informative program.

Salinas, cont'd from page 6

Obtained by a land exchange, the De Rose family acquired the property in 1989. Some of the vines are over 100 years old. Some parts of the vineyards are dry farmed. Without irrigation, the grapes are stressed, giving an excellent taste to the wine.

Our next stop was the historic plaza of San Juan Bautista, also situated on the fault line. The mission was founded in 1797 by Father Lasuen and is the 15th in the chain of California missions. With the native population friendly and co-operative, the mission was soon too small. The cornerstone for a new church was laid in 1803, the dedication took place in 1812. It is still an active Roman Catholic Church. The Mission, Plaza Hall (1868), Castro House (1840), and Plaza Stable (1874) are some of the best examples of early California architecture. A late lunch of Mexican food at Jardines was very welcome.

Driving through the Salinas Valley brought us to the town of Salinas and the National Steinbeck Center. This is an outstanding museum showcasing the works of Nobel Prize winning author John Steinbeck. (See also the first quarter 2001 Guidepost article by Anita Bohbot "A Famous Author, his Time and Place.")

We enjoyed the historic sights of downtown Salinas on a walking tour led by our 85 year old guide Leona Hull.

On our return journey we watched "The Wild One," the Marlon Brando movie set in Hollister.

Thank you Joan.

LET'S TRY SOMETHING DIFFERENT

One of us, **Jason Cohen** to be precise, has come up with what all three of us think is a dynamite idea – to create in The Guidepost a clearinghouse for the often elusive “true facts” we tell on our tours. Under the heading **Just the Facts!** Jason writes:

Do you ever hear another guide tell a story or cite a fact that you know isn't true? Or worse, do you say something on your tour that you're not quite sure about? We'd like to use this column as an opportunity for guides to submit items like these for research. Please send your questions or observations to jcohen1@pacbell.net. If you have the answer to your own question, please submit it; otherwise we'll do the research.

Starting with this issue, we publish three questions and invite you to submit to Jason your take on the correct answer. In the next issue we will print the result of our research and give you three new questions.

Here are the first three:

- (1) Is today's Palace of Fine Arts the original 1915 building? What, if anything, happened to it in the 1960s?*
- (2) What was canned at the Cannery at Fisherman's Wharf?*
- (3) What is meant by the statement that due to space limitations burials in the Presidio Cemetery are vertical? Were people buried standing up?*

If you think you have the answer, please write to Jason – he loves to hear from you.

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