



THE GUIDEPOST

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710 Ashbury

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“THE HAIGHT IS MORE THAN HIPPIES”

By Michael Crowe

Years ago, I led a city tour through the Haight-Ashbury with a very pleasant, but rather naive group of small-town Midwesterners. As many guides know, there is often not enough time during a city tour to go through Haight-Ashbury, so I always consider it something of a treat. Apparently, my group thought otherwise. Their leader, with a look of consternation on her face, asked if this was indeed necessary. I answered, “We don’t have to go anywhere you don’t want to, but if you don’t mind me asking, why don’t you want to see the Haight?” She gave me a strange look and answered, “We don’t want to go to a place called *The Hate*.” I can only surmise the tour leader assumed I was about to take the group through some sort of horrible, skid-row type area, filled with used syringes, graffiti, and horrible troublemakers. Naturally, if San Francisco is such a “far out” place, it follows that a place called *The Hate* (as she heard it) must be the craziest place of all! It occurred to me then that this colorful neighborhood has a bit of an image problem. What better person than Mary McCloy, a native of the neighborhood and fellow SFTGG member, to dispel some of the myth and give us an interesting insight into the area including the Panhandle and Golden Gate Park.

The intersecting streets that have become household words around the world (the actual street signs disappear regularly) are both named after 19th century public figures. “Haight” most likely honors Henry Huntley Haight (1825-1878), California’s tenth governor (1867-1871) who set aside land for the creation of a city park, although there are two other contenders. “Ashbury” is less disputed; Monroe Ashbury (1818-1880) served as a member of the Board of Supervisors from 1864 to 1870. It was during his term that Golden Gate Park had its beginning.

The “Outside Lands” gradually became Golden Gate Park, or what the newspapers of the time derisively called “Great Sand Park.” Seeing the sand coming out from the broken sidewalk and front yard of a decaying Victorian undergoing an expensive-looking remodel, makes one realize how much of the neighborhood was built on the shifting sands of the “Outside Lands.” Originally designed by William Hammond Hall, it was the perseverance of John McLaren, supervisor for more than 50 years (1890-1943) that brought the park to life. Sometimes forgotten in the history of Golden Gate Park is the short interlude involving the era’s most famous landscape architect, Frederick Law Olmsted. Widely known for his design of New York’s Central Park, he was consulted for this project. Apparently, he came to our site of restless dunes, took one look, and said the equivalent of “Good luck.”

What we now know as the Panhandle had the only fertile soil, enabling it to serve as the nursery for the park. In 1906, the Panhandle became the temporary home for many people who had been made homeless by the big earthquake and fire.

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The GUIDEPOST (ISSN 1097-2285) is published quarterly by the San Francisco Tour Guide Guild, a non-profit association established in 1984 to 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.

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**Deadline for Next Issue:
November 10, 2008**

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MESSAGE FROM THE BOARD

As we move into the final portion of 2008 the Guild continues to make progress on the various initiatives that have been underway this year. Members are reviewing the results of the strategic planning survey, and the Board will consider new programs, policies and bylaws changes to reflect the wishes of the members as expressed in the survey. Any new policies or bylaws changes will be submitted to the membership for consideration.

The automated job referral system was launched July 19 and seems to be working well. Several members have suggested slight modifications to the system, which are being considered.

A project that will not be obvious to the members in the daily operation of the Guild, but which we think is very important, is the creation of a Guild Management Binder. The plan is to have copies of all of the most important organizational information in one place (articles of incorporation, electronic copy of the certification test, bank account information, contacts for frequently used vendors, operating policies, lists of previous board members, etc.). We intend to have this ready to turn over to the 2009 Board.

At the July presentation of the Rate Sheet to the DMCs we asked the companies if they would like the Guild to sponsor a job fair, so guides could introduce themselves to many DMCs and local tour operators in short interviews. The DMCs were enthusiastic, and more than 82% of our members liked the idea, so planning for this event has begun. We are targeting early December.

Pay rates for tour guides in the very expensive Bay Area is clearly an issue of great concern to members, as expressed in responses to the Strategic Planning Survey. This is not going to be an easy issue to address, but it is a topic that seems to need increased attention by the organization in the upcoming months and years.

We have a great training tour coming up on September 4! Patricia Hunting is going to lead a city training tour. This will be extremely valuable for newer members, but even experienced guides will likely learn new things – it's a shame that guides don't often get to go on other guides' tours! Also, we're making a special effort to invite the DMCs to send operations staff so they can see how a tour runs in the "real world" and meet more of our members.

The next Certification exam will be held November 3. However, if you're ready to take the test but are not available that day, please contact us – we may very well be able to schedule a date to meet your availability. The recent trivia/pantomime night at Lefty O'Douls was well attended – about 25 members and guests were present. Since previous study nights for the certification exam received little interest, it appears that combining fun and food/drink into the night makes the difference! We look forward to sponsoring more of these in the future.

Finally, it's also time to start identifying members who would like to serve on the 2009 Board. 2008 has been a positive, productive year for the Board (and we hope, modestly, for the organization), so we look forward to some great candidates joining in the fun for next year!

Jason Cohen
President

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Hippies started camping in Golden Gate Park in 1965. "Hippie Hill" in the park was considered "the living room" and the Panhandle "the bedroom," with no mention of the location of "the bathroom." I was intrigued to learn that the term "to panhandle" came from the Panhandle, but it turns out to be yet another urban legend!

The original hippies, dubbed "Flower Children," were fun loving and high-spirited. When the local Woolworth's became a "head shop," they had truly changed the neighborhood. After the "Summer of Love" in 1967, the original spirit died away – too many newcomers, not enough real "junior hipsters" left. Initially LSD, not yet a controlled substance and used in clinical studies for the treatment of mental illness, was taken recreationally. Then hippies began experimenting with harder drugs, because they wanted to try new things to broaden their minds. Meth, heroin, and cocaine changed the scene from "young innocents" to hard-core drug-users. Things started to go downhill rather quickly. There were many cases of drug over-dose at St. Mary's Hospital and at the Haight-Ashbury Free Clinic. The local residents began to avoid walking through certain parts of the Haight and Golden Gate Park at night.

On the plus side, the San Francisco music scene began to explode. Most of it was based in and around the Haight. At one time or another, Jimi Hendrix, Janis Joplin, the Grateful Dead, and the Merry Pranksters were all residing in the neighborhood. Another positive affect of the hippies that has not diminished is a very strong sense of community, with a tough merchants association. No chain stores were allowed in the neighborhood. Even today many head shops and vintage clothing stores remain. Some of us couldn't help noticing a Ben & Jerry's ice cream parlor right on the corner of Haight and Ashbury, but they donate 10% of their earnings to good causes, so the spirit of helping the community is still alive and well.

In 1968, at the corner of Haight and Ashbury, hippies began to throw things down at the police. As a result, the police cracked down on squatters and swept through the neighborhood removing those



who did not legitimately live there. The end of the sixties was coming, and the Haight would change, yet again, into its current manifestation.

Addresses to remember: 710 Ashbury – Grateful Dead House;

635 Ashbury – Janice Joplin House.

Please note this article has been excerpted from its full text posted at the Guild's website under Programs 2008.

There Is Always a Silver Lining

By Ulla Kaprielian

According to an article in the July 2, 2008 Contra Costa Times, California farmers have the opportunity to replace water hungry plants like tomatoes, corn, cotton, alfalfa and sugar beets with the drought resistant safflower (*Carthamus tinctorius*) plant. This thistle-like plant thrives in our Mediterranean climate, requiring little water by sending a tap root down 8 to 10 feet, enjoying water and nutrients out of reach for most other crops. This plant can even tolerate salt in the soil, a problem in some San Joaquin Valley areas. Bright yellow and orange flowers are packed with dozens of seeds, the source of oil good for cooking and salads.



The nearly 100,000 acres output this year is practically double that of other years. According to the U.S. Department of Agriculture, California produced 55% of the nation's safflowers in 2007, valued at nearly \$23 million. That was more than four times as much as Montana, the next largest producer of safflower. Last year's price of \$250 per ton has gone up to \$450 a ton.

The oil from California's safflower seeds is known to have a very high level of polyunsaturated fatty acids (linoleic acid), which makes it a good alternative to corn, sunflower, olive, canola or soybean oil. The quality is such that the end product is almost as good as olive oil.

Other states producing safflowers are Arizona, Colorado, Idaho, and Utah. North and South Dakota's safflower seeds are mainly used for bird seeds, a great alternative to sunflower seeds. It appears that squirrels don't like the taste. More for the birds! Worldwide the plant is cultivated in over 60 countries. India, U.S., and Mexico are the leading producers along with Ethiopia, Kazakhstan, China, Argentina and Australia.

The red and yellow flowers have traditionally been used as textile (especially silk) dyes before the invention of cheaper chemical dyes. Research has shown safflower dye in ancient Egyptian textiles. Safflower garlands were found in King Tut's tomb.

As its alternate name "false saffron" suggests, its dried flowers can be used as seasoning in place of true saffron, which they somewhat resemble in color and flavor.

There seems to be no end for the use of safflowers. Health food stores sell a nutritional supplement in capsule form to help with poor digestion, liver problems, high cholesterol, fever, and skin rash.

If safflower continues to grow as a cash crop, it wouldn't be the first time that a thistle-like plant becomes an economic powerhouse in California agriculture. We only need to think of artichokes.

CHIHULY AT THE DE YOUNG – IS IT ART?

By Ulla Kaprielian



Speaking of saffron - the large “Saffron Tower” in front of the De Young beckons visitors to come in and see what there is to see. If you have not yet been to the current Chihuly exhibit, you should make plans to do so.

Some people have questioned whether or not an ensemble of blown glass is art worthy of a museum. Yes, I do believe

it is, however, it is nothing like you have ever seen in any museum collection. If you like brilliant colors, lots of colors, flamboyant designs and theatrical lighting this is an exhibit for you; it is a feast for the eyes, all eleven rooms of it.



Dale Chihuly studied and later taught glass blowing at the Rhode Island School of Design. His first ambition was to be a weaver, an art form that is still visible in some of his pieces. Eventually he moved back to his native Tacoma. In the course of time he taught and inspired many artists and in doing so made the Northwest a Mecca for glass artists. Many established their workshops in the area. He was the first artist to demand a high price for his creations

and thus elevated the value of new art to a higher level. It gave other artists the assurance that they, too, could charge a realistic price for their work.



Chihuly is the man with the vision, he assembles and directs teams of artisans and collaborators and together they

arrive at a finished project, be it one piece or an installation of many items. He travels the world, finding inspiration everywhere. Rather than trying to replicate what he sees, he translates his inspirations into his art. He will take a theme and create a series, variations on a particular theme. He is a man who truly believes that more is better. Why make one chandelier, or vase, or vessel, why not make dozens of them? Why not have a whole boat loaded with objects and why not buy a collection of hundreds of items?

There are several examples of these ideas on display at the de Young exhibit. Some items of his Native American series are arranged on long shelves, displayed alongside Indian baskets from his own collection. It is quite an interesting combination. The Venetian series includes

vases and, of course, several chandeliers. He once

mounted an exhibit of chandeliers above the canals in Venice; it must have been an awesome sight.



While the Persian series has wonderful shapes, mainly in reds and oranges reminiscent of beautiful flowers like hibiscus or morning glory, the Ikebana

pieces seem to be rather plain along side this array of colors. I was enthralled with the “Neodymium Reeds,” a replica of an exhibit in Finland. Tall lavender glass tapers mounted in birch logs gave me the impression of the Aurora Borealis. Another room has two rustic boats, one filled with colorful balls of many different sizes, the other one full of wild shapes. There is so much more to see and absorb that it will require a second visit.



If you don't make this exhibition, there are two Chihuly pieces on display at the Palace of Legion of Honor.

Of course, if you have seen the “Jellies: Living Art!” exhibit at the Monterey Aquarium (closing, after more than six years, on September 14), you will have a good idea of what the deYoung display is like.



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VISITING THE NEW CONTEMPORARY JEWISH MUSEUM OF SAN FRANCISCO

By Ulla Kaprielian

Thanks to our capable Program Chair Madelon van Lier, members of the Guild were able to visit this new museum with a guided architectural tour.



The museum is located at 736 Mission Street, overlooking Yerba Buena Center and Gardens. The landscape immediately in front, an oasis of calm, is owned and maintained by the city of San Francisco according to our guide.

The museum acquired the land and a historic building, the Jessie Street Power Substation, from the city at the cost of \$1 for a 99 year lease. Groundbreaking took place in 2006. After the 1906 earthquake, Willis Polk had rebuilt the 1881 power substation as part of the City Beautiful Movement. Daniel Libeskind's \$47.5 million creation effectively incorporates Polk's 20th century



building into his modern building. The old brick façade and ornate entrance are now part of the new building. Some of the original bricks have been removed, cataloged, cleaned and

then reused.

There are many different shapes to Libeskind's building, and many symbols of the Hebrew language and culture throughout. The blue roof, an abstract version of the letter Yud (life in Hebrew) has more than 3000 stainless steel squares. The color (blue for Israel) has been achieved by interference coating.

Symbolism is a big part of this museum, for one, the number "eighteen" is of great importance in the Jewish culture. There are 18 steps to the first floor; there are 36 windows in the Yud, among others. The wall opposite the entrance is referred to as the PaRDeS. Four shapes, lit from within, are artistic representations of Hebrew letters: Peshat (simple, literal), Remez (allegorical, just beyond literal), Derash (inquire, personal), and Sod (secret or mystical); referring to studying a text or looking at art. The system of examining a text known under the acronym PaRDeS

is often regarded as mystically linked to the actual work "pardes" (probably of Persian origin), meaning "orchard" or "paradise." The lobby is narrow but bright, incorporating elements of the historic building.

There will be no permanent exhibits, only rotating installations. The museum does not require the artists to be Jewish, rather that their art has a connection to Judaism or Jewish life and culture.

These exhibits are financed in part by the Endowment for the Arts, various grants and private donations. The "Yud," the inside of the big blue cube, will remain an open space with different sound installations. It is planned to use this space also for private functions, possibly concerts performances.

The second floor exhibit *In the Beginning: Artists Respond to Genesis* is a mixture of new and old items from 15th century bibles to Rodin's sculpture "The Hand of God".

From the Jewish Museum in New York: *From the New Yorker to Shrek: The Art of William Steig* can be seen through September 7th of this year. William Steig created cartoons for the New Yorker Magazine for 73 years. At the age of 60 he started writing and illustrating children's books. His Shrek (fear in Yiddish) stories inspired three films: Shrek (2001), Shrek 2 (2004), Shrek the Third (2007).

Future exhibitions include Marc Chagall and Andy Warhol works.

Being Jewish: A Bay Area Portrait, a photo display of life in the Jewish community, will be here until June 7, 2009. The Bay Area has a large Jewish community dating back to the time of the Gold Rush.



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Open daily (except Wed.) 11 am to 5:30 pm, Thurs. from 1 to 8:30 pm.

Admission: adults \$10, seniors (65+) and students \$8, under 18 free. Thurs. after 5 pm-\$5, \$1 each discount for groups of 10 or more. Tours, free with price of admission, are available and you can take a free audio tour with the architect via

your cell phone by calling 415-294-3605 to get started. Art-making workshops are available on Sundays from 1-3 pm. There is a café and a museum store, of course.

Contact information: www.thecjm.org or 415-655-7834.

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In the first month alone the exhibit brought more than 150,000 visitors to the museum, 10,000 on any given weekend alone. It is so successful that, according to a museum spokesperson, membership and donations are way up on a par with the New York City and Chicago museums. What a success story for San Francisco to be the only city to stage this exhibit.

The exhibit is on display until September 28, Tuesday through Sunday from 9:30 am - 5:15 pm, Fridays from 9:30 am to 8:45 pm. Admission: \$10, seniors (65 plus) \$7, youth \$6. There is an additional \$5 charge for this exhibit. First Tuesday/ month free, special exhibition fee still applies.

Check www.deyoungmuseum.org for further information.

Just the Facts!

By Jason Cohen

In this column we publish questions on subjects that have potential for confusion or misinformation. Here are the questions from the last Guidepost, and the answers we have found (with sources cited). Please send questions for future columns to Jason at jcohen1@pacbell.net (don't forget the "1")

1. I know the United Nations was founded in San Francisco, and that the Fairmont Hotel, the Opera House and the Veterans Building each played a part. But what happened at each location?

This question came from a guide who said that a deacon at Grace Cathedral was adamant that the UN Charter was signed there, while someone at the Fairmont told him it was signed in the Gold Room there.

The Fairmont's website says that "in 1945, delegates from 40 countries around the World met in the historic Garden Room to draft the Charter for the United Nations." It adds that "the country flags of the original signatories fly proudly above the porte-cochère."

The website of Historic Hotels of America (a project of the National Trust for Historic Preservation) says "The Fairmont Hotel was host to the U.S. Secretary of State, Edward Stettinus [*sic*—actually Stettinius], who used the hotel's Garden Room to work on the draft of the charter, which was approved by the delegates at the San Francisco Opera House."

Although various sources talk about this, we decided to go to the *Chronicle* of 1945 to see how UNCIO (United Nations Conference on International

Organization) was being reported on a day-by-day basis. The opening session took place in the Opera House on April 25, 1945. The conference then continued for nine weeks. We did not find any reference in the *Chronicle* saying that the Charter was written at the Fairmont, but it did say that important meetings among the Big 5 countries (US, England, France, Russia, China) took place there since that was Secretary Stettinius's headquarters. The *Chronicle* reported that the various commissions that were part of UNCIO would meet in the Veterans Building and the Opera House.

The text of the Charter was completed on Sunday, June 24 at 5pm. There was a full plenary session to approve the final document at the Opera House on Monday June 25. Signing was in the Veterans Building theatre (today's Herbst Theatre) on Tuesday. President Truman gave a closing address at the Opera House as the signing proceeded next door.

Neither the *Chronicle* nor the Grace Cathedral website describe any events from UNCIO taking place there, though there are artworks in the cathedral today commemorating UNCIO.

2. How did the name San Francisco come to be associated with this region? Did Father Serra give the name?

We consulted several books about the early Spanish explorations of California, from Juan Rodriguez Cabrillo in 1542 to the Portola Expedition in 1769. It appears that the name San Francisco was first applied in November 1595 by Sebastian Rodriguez Cermeño, who, like Sebastian Vizcaíno a few years later, was assigned to find good harbors in California so that Spain's Manila galleons would have safe anchorages on their return journeys from Asia.

Ironically, considering that he was looking for safe harbors, Cermeño's ship was damaged and sank in what we know as Drake's Bay at Point Reyes. (This was 16 years after Sir Francis Drake was there.) Cermeño and his crew were able to safely return to Mexico in a small boat, but while here, they gave the name "Port (or Bay) of San Francisco" to what we call Drake's Bay. So this seems to have been the original association of the name with our area. The sources we consulted didn't say why Cermeño chose the name San Francisco. St. Francis' feast day is October 4 (a month before Cermeño arrived), so that would not seem to be the reason.

Fast forward to the Portola Expedition. On October 31, 1769, two days before they became the first Europeans to see what we know as San Francisco Bay, Portola's men looked north and correctly identified Point Reyes and

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Drake's Bay (which they knew as the Port of San Francisco from Cermeño). While we now identify Drake's Bay as the small inlet at Point Reyes, it appears that Portola's men considered the entire stretch of coast from Pt. Reyes to Pacifica to be the Port (or Bay) of San Francisco. This may seem strange since we don't consider the coastline in our area to be a "bay," but it is, in fact, today called the Gulf of the Farallones.

On November 2, 1769, when Portola's men saw "our" San Francisco Bay for the first time, expedition engineer Miguel Costanso said they saw "an immense estero, or arm of the sea, which thrusts itself into the land as far as the eye could reach...." They considered this to be the Estero of San Francisco, i.e., an inland arm of the San Francisco Bay that ran along the coast. Thus, the name became associated with "our" bay.

According to a footnote in one source, the bay continued to be called the Estero until sometime after the founding of the Presidio and Mission Dolores. We found no mention of when the phrase San Francisco Bay stopped being used to denote the coastal area.

In conclusion, although the Franciscans founded San Francisco, the name had already been in use here for 175 years!

Sources:

- *The Discovery of San Francisco Bay – The Portola Expedition of 1769-70 / The Diary of Miguel Costanso*; edited by Peter Browning 1992
- *The March of Portola and the Discovery of the Bay of San Francisco*; Zoeth S. Eldridge, 1909
- *Contested Eden – California Before the Gold Rush*, 1998

3. We always hear that the granite foundation stones in Old St. Mary's Cathedral came from China. Is that related to the fact that it's in Chinatown, or is it just a coincidence?

Many sources say that the granite in the church came from China during the construction in 1852-1854. For example, according to the church's website, "The materials used to build San Francisco's first cathedral came from both East and West, as later did its parishioners. Granite was used around the base of the structure to deflect rainwater and for other trim. It was quarried in China and brought across the Pacific in Precut [sic] blocks. Bricks minted in New England for the outer walls came around Cape Horn as ship ballast. Locally quarried sandstone was used [sic] for the foundation, the clock trim and the main entrance. Lumber for beams, floors and other interior work, was also obtained locally." *The National Trust Guide to San Francisco* adds that the building was built by Chinese workers.

However, although Chinatown was near the church when it was built, it wasn't quite there. Rand Richards' *Historic Walks in San Francisco* says "Chinatown's origins go back to the early 1850s when Chinese merchants and businessmen began to coalesce on Sacramento Street near Kearny and along Dupont Street (now Grant Avenue) from Sacramento to Jackson." It was only in the mid-1880s that vice from Chinatown had spread to the area around St. Mary's, which is why a new cathedral was built at Van Ness and O'Farrell.

Richards tells us the real reason for imported granite: "Since building materials were scarce in Gold Rush San Francisco, the granite blocks used as trim for the foundation were imported from China...." According to *Building California: Technology and the Landscape* (Michael R. Corbett, California Historical Society, 1998), "The first efforts to build fire-resistant buildings were hindered by the shortage of local fireproof building materials. As a temporary measure, in the 1850s and 1860s bricks, stone, cement, and iron were brought to California by ship." It continues, "With the construction of railroads in California in the 1870s, it became possible to obtain stone from all over California, and the commercial stone industry began to develop."

Thus, we believe there is no connection between the church's location in Chinatown and the fact that it includes Chinese granite.

Here are three new questions:

1. Was George Lucas really inspired to create the "Imperial walkers" in the Empire Strikes Back based on the cranes at the Port of Oakland?
2. Was Dock of the Bay written on a Sausalito floating home, at Sam's in Tiburon, or somewhere else?
3. I've always heard that the City Hall dome is the 5th tallest in the world. Is this true? What are the others? I heard on a City Guides tour that there's a church right here in San Francisco with a taller dome. What's the deal?



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SFTGG PROGRAMS

Sept. 4, 2008
8:45-12:45

San Francisco City Tour

Spot: Marriott Hotel, Mission /Fourth Streets
\$25, payable to SFTGG to be sent before Sept. 3 to
Madelon van Lier, 247 Playa Del Rey, San Rafael, CA 94901

For detailed information, check our website at www.sftgg.org/programs.

If you do not have access to a computer, call:
Madelon van Lier at 415-485-1355 (madelonvanlier@aol.com)
or John Kalivas at 415-601-0696 (johnkalivas@hotmail.com)

FYI: **San Francisco Maritime Historical Park** rangers lead free **Historic Waterfront Walking Tours** every Saturday and Sunday, 10:30-11:30 AM.
Meet at Argonaut Hotel lobby, 495 Jefferson St. 415-447-5000

The City of Oakland sponsors eight different free, 90 minute walking tours on Wednesdays and Saturdays at 10 AM from May through October.
Information and reservation 510-238-3234 or www.oaklandnet.com/walkingtours.

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