Outside Lands

San Francisco History from the Western Neighborhoods Project

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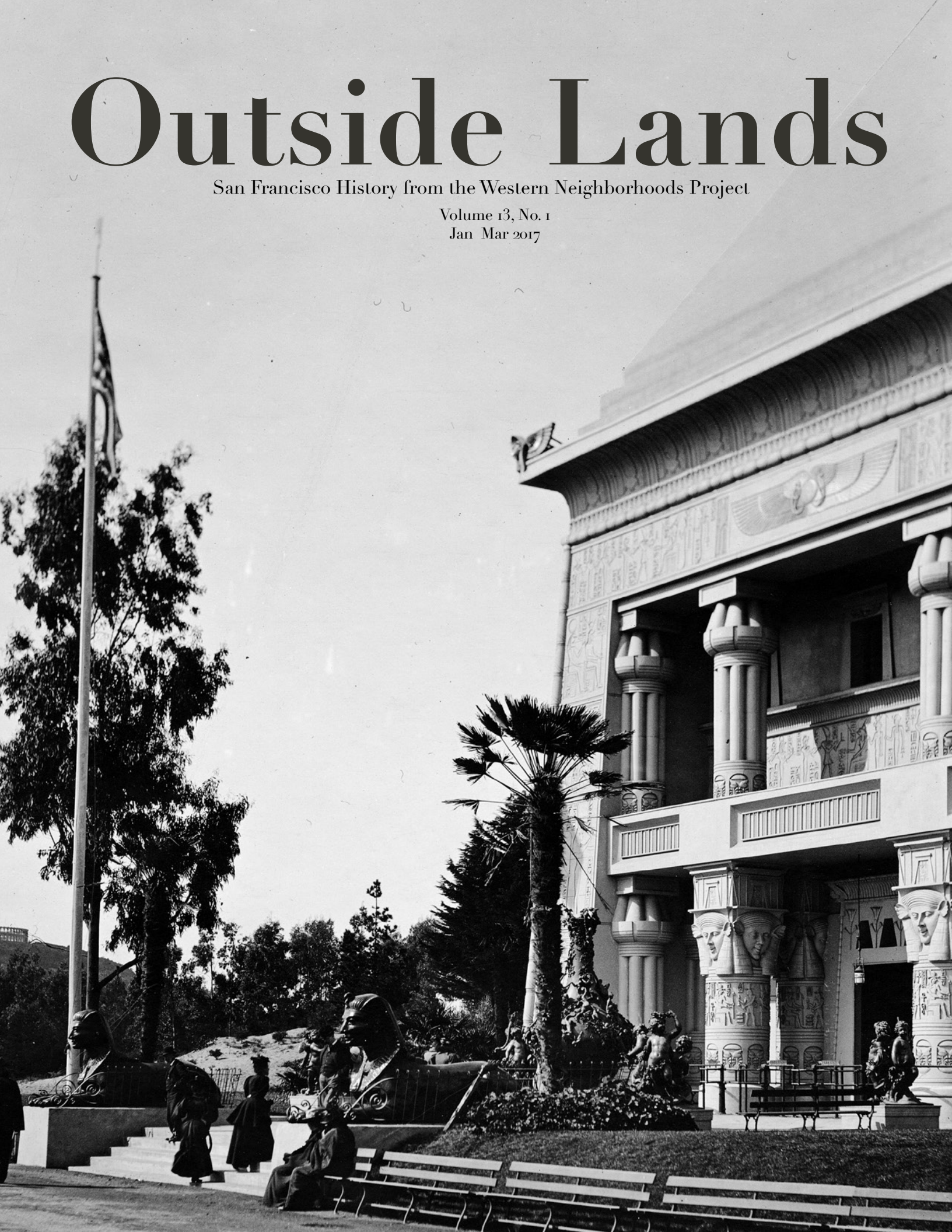

Western Neighborhoods Project
outsidelands.org

Outside Lands

History from the Western Neighborhoods Project
(Previously issued as SF West History)

January-March 2017: Volume 13, Number 1

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Cover:
Fine Arts Museum with original sphinxes and Sweeney Observatory in background. (WNP Collection, wnp27.3187)

Opposite:
Woman posing with sphinx in front of the Memorial Museum, 1920s. (WNP Collection, wnp27.1317)

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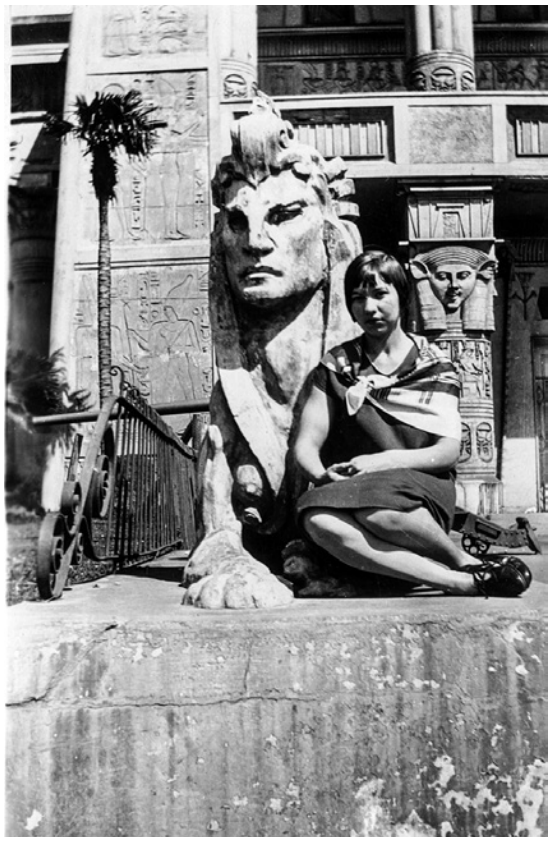


Welcome to 2017, and some changes here at WNP. I'm sure you noticed that the magazine has a new name. Although we began using "Outside Lands" many years ago for our website address—that being the early descriptor for the land that became the Richmond and Sunset Districts—we backed away from it after an enormous annual music festival in Golden Gate Park took the name in 2008. But we decided to reclaim it, first for our podcast, and now for our magazine. People may think of electric guitars, synthesizers, and $12 beer when they meet us, but it could be worse. Outside Lands Forever!

Our new board president **Chelsea Sellin** has already done a great job of kickstarting our organization into a busy year. We are excited to have three new board members. The skills of each of these fine people are perfectly suited for our organization's future growth and professionalism:

David Chang, is a native San Franciscan who spent his earliest childhood years in the Richmond District before moving with his family to Diamond Heights. Years ago, he discovered the Western Neighborhoods Project through the website, but really became hooked listening to the Outside Lands San Francisco podcast. In early 2016, David began volunteering time to help scan images for OpenSFHistory.org. As he grew acquainted with WNP's opportunities and challenges, his professional experience as a product manager and marketer kicked in through creating strategies and programs to help WNP expand on its purpose to preserve, interpret, and educate. David is a graduate of UCLA, and has an M.A. in Psychology from San Francisco State University.

Anisha Gupta is a paper and photo conservator at the Fine Arts Museums of San Francisco (FAMSF). She received her B.S. in chemistry and art history from the University of Illinois at Urbana-Champaign in 2012, and completed her M.S. in art conservation from the Winterthur/University of Delaware Program in Art Conservation in 2016. She has worked and interned in conservation labs at a variety of museums across the world, including the Smithsonian Institution National Museum of African Art, Tate in London, the Indianapolis Museum of Art, and the Cleveland Museum of Art. She is a Sunset District resident passionate about history and culture and looks forward to putting that to use for the Western Neighborhoods Project.

Kyrie Whitsett works as at the Internet Archive, a nonprofit digital library, assisting partners—mostly libraries and archives—to harvest, build, and preserve their own collections of digital content. Before working at Internet Archive she spent five years in multimedia production creating news content for television, radio, and the web. She started volunteering at the Western Neighborhoods Project in 2016, and has given time to many projects. Notably, she put her media background to good use by producing the WNP movie night for 2016 at the Balboa Theater, "Streetcar San Francisco."



David Chang



Anisha Gupta



Kyrie Whitsett



Employee #2

Thanks to grants and generous support from a couple of WNP members, we now have a full-time employee to scan and organize our historical image collection. **Dave Lucas** has volunteered his time for the organization over the last year and is very familiar with the technical standards, equipment, and idiosyncratic personalities here in the office. (I plead guilty as charged.) We have a goal of posting online more than 15,000 images this year, and Dave is already ahead of pace!

OpenSFHistory Live

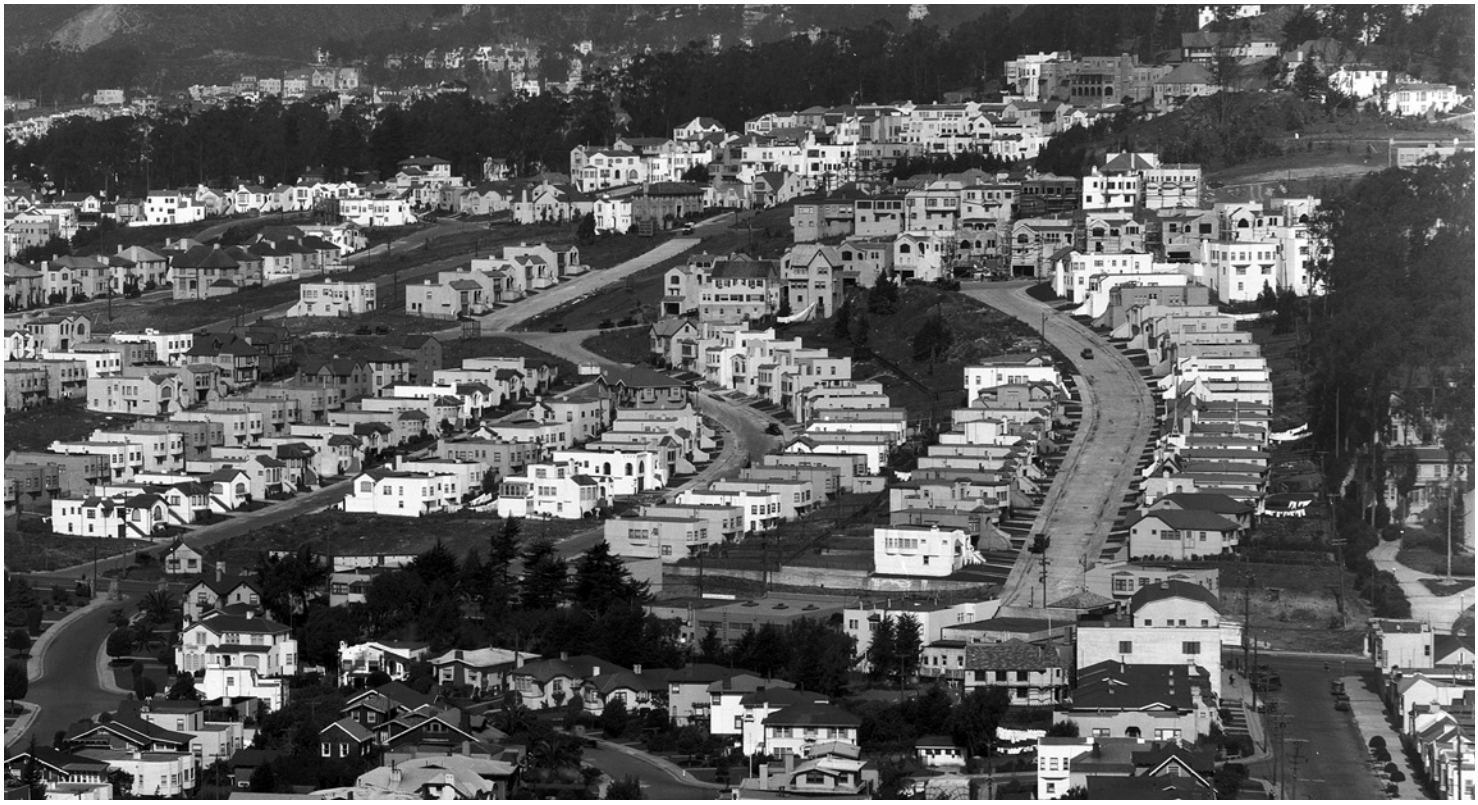
As promised, we are planning a slate of events this year to share our historical image collection. Because we have views from all over the city, we are appearing in neighborhoods east of our traditional boundaries. Come see our show-and-tells in North Beach and Noe Valley coming up. Other shows this year will include the Mission District, Potrero Hill, and, of course, our beloved west side locales from the Richmond District to Lake Merced. See the events list on page 12, or visit our events page at outsidelands.org/events.php for more information.

And don't forget to come visit us, and 60 other history groups, at San Francisco History Days at the Old Mint, on the weekend of **March 4–5, 2017**!

Thank You!

We had a lot of support from our members at year's end, and I personally am very humbled and appreciative. Thank you for your dollars, but, even more, thank you for your belief in what we're doing.

Where in West S. F.?



Our little game to identify mystery images continues with the view above of some classic west side residences. There are clues in architectural styles, street alignment, topography, and other small landmarks in the photograph to help you. Give us your guess on where and when (and toss in any anecdotes you care to share) at woody@outsidelands.org or through the WNP contact information on the inside cover.

As for our last go-around, correct guessers are David Hooper, Alan Thomas, and David Volansky, who all knew the men of Atlas Mortar Company were standing on Masonic Avenue beside the Ewing Field ballpark. The Broderick monument in the old Laurel Hill Cemetery in the distance helped with the sleuthing. In 1940, eighty years after internment at Laurel Hill, United States senator David Broderick's remains were moved to Cypress Lawn cemetery in Colma, California. Today, housing and a Trader Joe's grocery store occupy the site.

Alan Thomas, in the "thrill of the hunt," was happy his research led to his first visit to the San Francisco History Center at the Main Library. He and David Volansky separately found Atlas Mortar in city directories at St. Rose Avenue and Collins Avenue, but one wrote that "honestly I didn't recognize the streets."

Collins Street remains today as a short north-south street stretching just a block on each side of Geary Boulevard, but St. Rose Avenue became a more recognizable name to Richmond District residents: Anza Street.

Based on the license plates on the automobiles in the picture and the fact that the large tan brick Bekins storage unit building had yet to be built at Masonic and Geary, we can date the image to 1922 or early 1923.

For a broader view of the Atlas Mortar men at work quarrying the side of Lone Mountain (and some early area homes), see the back cover.



Looking north on Masonic Avenue near Anza Street, circa 1923. (WNP Collection, wnp15.0813).

Golden Gate Park's Sphinxes

by John Martini



Women in Egyptian costume at Memorial Museum, circa 1920. (Emiliano Echeverria/Randolph Brandt Collection, wnp30.0011)

Retired National Park Service ranger and WNP member John Martini is a volunteer helping us process our collection of historical San Francisco images. Visit **opensfhistory.org** *to learn more and see thousands more photos.*

My grandparents' house was only two blocks from Golden Gate Park, so I spent a lot of time with my mom exploring the park and visiting the museums and aquarium flanking the Band Concourse. As a preschooler, I was especially fascinated by two incongruous statues standing forlornly near the de Young Museum: a pair of stylized Egyptian sphinxes flanking a dirt driveway to a dusty parking lot.

I had no idea what the statues were for, but they made a great target for climbing and perching. Turns out these sphinxes (sphinxi?) once flanked the entrance to the "original" de Young museum, a vanished vestige of the 1894 Midwinter Fair.

Their history starts with a public relations effort of the 1890s, when city boosters decided to highlight San Francisco's mild weather by hosting a "California Midwinter International Exposition" that would be held—literally—during the middle of a balmy California winter. Plans were made to move many of the most popular exhibits from the just-concluded Chicago Columbian Exposition of 1893, to the still-new Golden Gate Park, which selected as the

location for the fair. In an amazingly short time, money for the fair was raised and workers began grading a large central court in the heart of the park near the 10th Avenue entrance. Around the oval-shaped court, today's Music Concourse, they constructed several large pavilions and exhibition halls. Before long, train loads of exhibits and dismantled midway rides transplanted from Chicago began to arrive at the park, brought in via train tracks specially built along today's Great Highway and Lincoln Boulevard.

One of the main exhibit halls fronting the oval-shaped concourse was the Fine Arts Pavilion, sometimes also called the Fine Arts Building. For some reason, the pavilion's designer chose a baroque interpretation of classic Egyptian architecture for the building's exterior, lathering it with papyrus stalks, goddess-headed columns, hieroglyphics, and a pyramid-shaped superstructure above the main entrance. Flanking the stairs leading to the entrance was a pair of black sphinx statues, described in contemporary literature as being made of carved granite or onyx.

The Midwinter Exposition was surprisingly short-lived, running only from January 27 to July 4, 1894. During its brief existence, though, the fair drew an estimated 2.5 million visitors. As a public relations move, the fair was a great success.

The following summer, nearly all traces of the fair were dismantled and removed from the park. Some of the main attractions, including a 100-foot-diameter "Firth Wheel" (a competitor's version of a Ferris Wheel) and an embryonic roller coaster, were purchased by Adolph Sutro and relocated to a midway near his new Sutro Baths. Two of the most popular pavilions remained, though: the Japanese Village and the Fine Arts Pavilion. The Village, of course, became the Japanese Tea Garden, while the Fine Arts building was re-purposed as a city museum showcasing a marvelously eclectic collection of historical, natural, and artistic treasures, a true "cabinet of curiosities." Renamed the Memorial Museum, it reopened on March 24, 1895. The public was admitted free of charge.

The black sphinxes became permanent fixtures outside the museum, shortly joined by another popular artifact of the fair, Gustave Dore's monumental bronze vase titled "The Poem of the Vine" (also still located in the park). After the Spanish-American War, a collection of cannon captured in Cuba and the Philippines were displayed alongside the sphinxes and vase.

In May 1905, the true nature of the sphinxes became obvious when the Park Commissioners reported that "a plaster-made Sphinx at the entrance to the Memorial Museum collapsed yesterday. The Sphinx was a heritage of the Midwinter Fair, and went to smash on account of interior decay. A companion Sphinx will be removed. The figures of so-called ornaments in plaster when in a good state of preservation added nothing to the beauty of the entrance to the museum, and the collapse is not regretted." (*San Francisco Call,* May 20, 1905)

So much for the legends of onyx or granite statues.

The sphinxes must have had some sort of public following though, because only a month later the Commission reported that renowned California sculptor Arthur Putnam "was authorized to model a sphinx for the Memorial." (*San Francisco Call,* June 3, 1905).

Arthur Putnam apparently received a grant for the new statues through the generosity of philanthropist Mrs. William Crocker, and, in late 1905, he started work in a studio he shared with fellow-sculptor Earl Cummings. The first mention of "our" sphinxes is found in an article from the *San Francisco Chronicle* dated January 5, 1906:

"In Cummings' studio are the casts for the sphinxes which are to be placed in front of the Memorial Museum in Golden Gate Park made by Arthur Putnam in his fine heroic style. With the available funds, it is not possible now to put these figures in marble or granite, but an expert worker is to reproduce them in cement. This will be done within a few weeks…"

The article noted that Putnam wasn't currently in residence, though, but was on an extended tour of Europe with his wife. Putnam would miss the 1906 earthquake and fire, but his studio was destroyed.

In the meantime, the remaining black plaster sphinx (the western half of the pair) remained in place for at least another year, and is visible in photos



Original sphinx outside of Memorial Museum, Negative #5707.
(AAA-7613, San Francisco History Center, San Francisco Public Library)

of the quake-damaged museum taken shortly after the 1906 temblor.

According to an online biography of Arthur Putnam (https://americansculptors.wordpress.com/2011/06/16/arthur-putnam/), he and his wife returned from Europe sometime after the fire and quake and he set up a new studio in the wilds of the outer Sunset District. There he completed work on the sphinxes.

"They [the sphinxes] were set up in front of the museum in Golden Gate Park in June of 1907… He modeled the body of the sphinx after a lifelike cat, but gave the mythological creatures a woman's face, a face that he modeled on that of his old friend Alice Klauber, the San Diego artist."



The old museum gone, Arthur Putnam's sphinxes flanked a driveway in the 1950s. (WNP Collection, wnp27.0967)

Putnam's sphinxes were very different in appearance from the original 1894 plaster statues, which more closely mimicked classic Egyptian depictions. Putnam's versions, by comparison, can be described as Art Nouveau interpretations of a sphinx, featuring sleek lions' bodies, sinuous tails, women's faces with sweptback hair, and breasts. (The latter were especially fascinating to pre-teen boys.) Cast in creamy white concrete, Putnam's sphinxes are easily differentiated from their dark-colored predecessors in historic photos.

Research on the concrete sphinxes turned up an odd fact: a large concrete lizard originally crowned each statue's head. These immediately became something of a curiosity to the public, and in January 1915, the *San Francisco Chronicle* ran a feature article titled "Why The Lizard?" During her research, journalist Alice Eccles contacted Arthur Putnam and queried him about their purpose. Putnam was vague—and somewhat miffed—about the question:

"It irritates me so much that people make such a fuss about that lizard. It is just a detail in the whole scheme. Why do they miss the whole effect and concentrate upon that small creature? He belongs there—that's all."

Call it the artists' prerogative.

Eccles' story also related how park visitors couldn't keep their hands off the little lizards and were perpetually "fidgeting and fingering" them, repeatedly decapitating the reptiles and breaking off their vulnerable tails. The lizards' amputated remnants are visible in the group shot of Cleopatra wannabes at the start of this article.

At some point the museum staff eventually grew tired of repairing the lizards and removed them entirely, smoothing over the rough spots and leaving only curious nubs of concrete atop the statues' heads.

During the 1910s, the city decided the original Memorial Museum building was too antiquated and small for the city's growing collections. Among other problems, the little building only measured 120'x60' and lacked windows that would allow natural light into its galleries. In 1919, it was replaced by a new museum building named in honor Michael de Young, one of the original organizers of the 1894 Midwinter Fair and major benefactor of the Memorial Museum.

When the new de Young Memorial Museum opened, it featured a dramatic main entrance several hundred feet west of the old museum, relegating the 1894 building to a secondary status as an exhibition hall. Ten years later, the old Egyptian-styled Memorial Museum was demolished, leaving only the twin sphinxes behind to mark its location.

For many decades, the site of the vanished Fine Arts Pavilion served as a parking lot for the de Young staff, the two sphinxes flanking a rude driveway leading to the unpaved lot. When the parking lot was landscaped around 1960, the statues remained in place but marooned in a sea of lawn. There were no clues as to their history or original purpose, but they served as marvelous climbing toys for generations of young San Franciscans—like your author.

Following the 1989 Loma Prieta earthquake, the damaged de Young Museum was demolished and rebuilt in its current (and to some, controversial) form. As part of the new museum, it was decided to pay homage to the vanished Fine Arts/Memorial Museum by refurbishing the sphinxes.

When the new de Young Museum opened in October 2005, the sphinxes had been restored to near original condition—but minus their lizard toppers—where they continue to serve as climbing targets for a third century of young park visitors.

War Anxiety in San Francisco's



A likely-staged photograph of women seeking shelter in Forest Hill Station of the Twin Peaks Tunnel after the December 7, 1941 attack on Pearl Harbor. (John Freeman Collection.)

On December 7, 1941, Imperial Japan attacked the Pacific Fleet in Pearl Harbor, Hawaii, and plunged the United States into World War II—an event that would have a profound effect on the world, the United States, California, and the western neighborhoods of San Francisco on the edge of the Pacific Ocean.

Dick Boyd lived at 140 Quintara Street, overlooking the ocean and the Sunset and Parkside Districts. At the top of his block on Sunset Heights (now a park) was an anti-aircraft battery of two guns, a couple of Quonset huts, and about fifteen Coast Artillery soldiers who manned the guns. Eleven-year-old Dick would stop by and visit with his "big brothers" every chance he could, running errands, getting teased, and learning to play pinochle. He was there that Sunday morning, some time after 11:00 a.m., when the phone rang, and the sergeant who answered it got very serious, saying "yes, sir" to the voice on the other end. The sergeant turned to his men, barked full alert orders, then yelled "Dickie, get out of here. The Japs have just bombed Pearl Harbor." Dick didn't know where Pearl Harbor was, but from the tone of the sergeant and the scrambling of his men, he knew it was serious business, and he ran down the hill to tell his parents. They turned on the radio and waited for the vacuum tubes to warm up. It took a few more minutes to hear the announcement. The official broadcast time San Francisco got the news was 11:29 a.m. Dick figures he might have been the youngest civilian on the West Coast to know the Japanese had bombed Pearl Harbor!

Western Neighborhoods

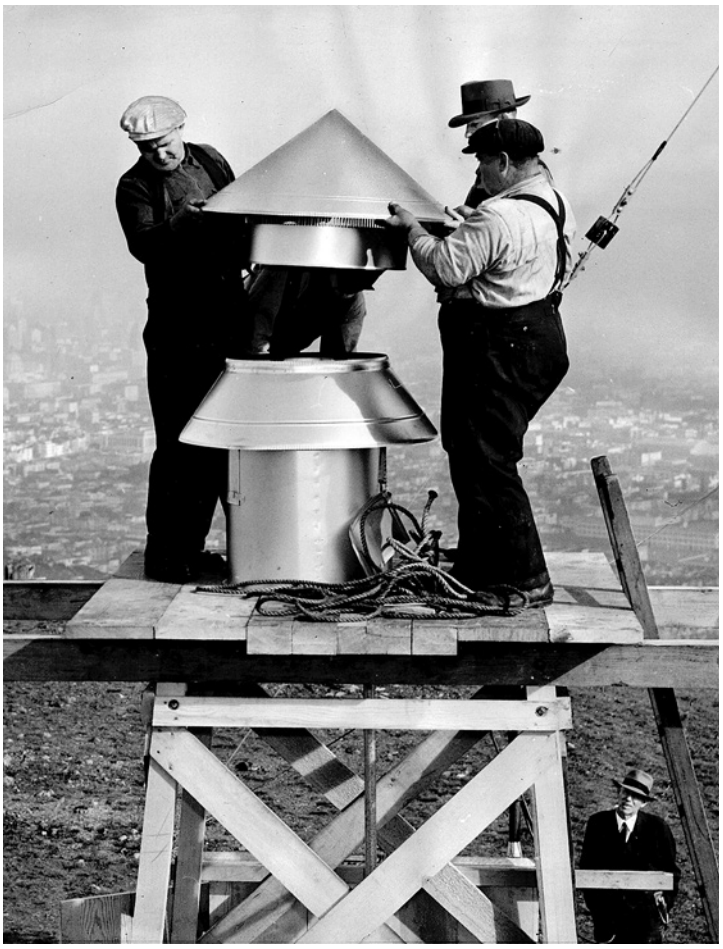
by John Freeman

U.S. propaganda called it a "sneak attack," but those living on the western edge of San Francisco were well aware that defense preparations had been going on for the last couple of years. If the Japanese military were so brazen as to attack the mainland of the United States, some of their major targets could be the area's extensive Navy facilities, Army Air Corps bases, and the Army command post at the Presidio of San Francisco. The "finest harbor in the world" lay just east of the Golden Gate Bridge, and major damage to the bridge could block that harbor and cripple the American military offensive force. As the reports of the massiveness of the devastation at Pearl Harbor were relayed, most Americans experienced shock, but in San Francisco, especially on the west side, it was combined with a sense of vulnerability.

Most west side residents did not have as early a warning as Dick did, but radio news interruptions and neighbors spread the word pretty quickly. This was the part of San Francisco where military defensive preparation had been particularly active in the previous year. Civilians might not have actually seen the concealed gun emplacements and antiaircraft weapons at Fort Funston, Lands End, or the Marin County coastline, but they had been hearing the booming sound of target practice from those weapons. Overhead, squadrons of airplanes from Alameda Naval Air Station or Hamilton Field were regularly spotted in formation. There were increasing numbers of military vessels on the bay, at the ports, and navigating through the Golden Gate. On land, convoys of jeeps and trucks passed through the neighborhoods along 19th Avenue and Park Presidio Boulevard, or down Great Highway from the Coast Artillery Headquarters at Fort Winfield Scott in the Presidio to Fort Funston and on to other defensive positions south to Half Moon Bay. The rest of San Francisco and the Bay Area might have felt some comfort that the Golden Gate strait had mines and a submarine net designed to prevent enemy incursion into the bay, but those who directly faced the Pacific Ocean did not have those reassuring protections. Those on the western slopes of San Francisco felt they were more exposed, staring the enemy in the face.

The shocking news of December 7th took a while to be absorbed by most citizens. Many stayed home, sensibly aware not to venture near potential enemy target areas. Columnist Herb Caen reported in the next day's *San Francisco Chronicle* that cars had jammed the Great Highway on Sunday afternoon, and thousands of people stood at the esplanade, peering at the western horizon to see if the Japanese fleet was approaching. The Army's Western Defense Command claimed to have received reports of Japanese war ships beyond the Farallon Islands, and indicated there might be submarines in the area as well. There were plenty of other rumors to cause civilian alarm. Authorities felt the risk of enemy attack was so great at the Veterans Administration Hospital on the ridge north of 42nd Avenue and Clement Street that orders were given to evacuate its 300 patients to inland facilities. The Marine Hospital near 14th Avenue and Lake Street and all other San Francisco hospitals were only cautioned to be on alert. The California National Guard reported for duty: men in uniform with fixed bayonets patrolled the Golden Gate Bridge, entrances to the Bay Bridge, and other facilities, on alert for possible saboteurs. Aircraft were dispatched and searchlights scanned the sky, searching for the phantom invaders. No Japanese aircraft carriers or planes were verified, but all the defensive precautions heightened concern that San Francisco may really be a designated enemy target.

The second night, December 8th, the first declared blackout—the minimizing of outdoor lighting as protection against attack—did not go smoothly. About dinnertime, radio broadcasting suddenly ceased, followed by a blackout that lasted nearly three hours. The city had only one siren, at the Ferry Building, so those living west of Twin

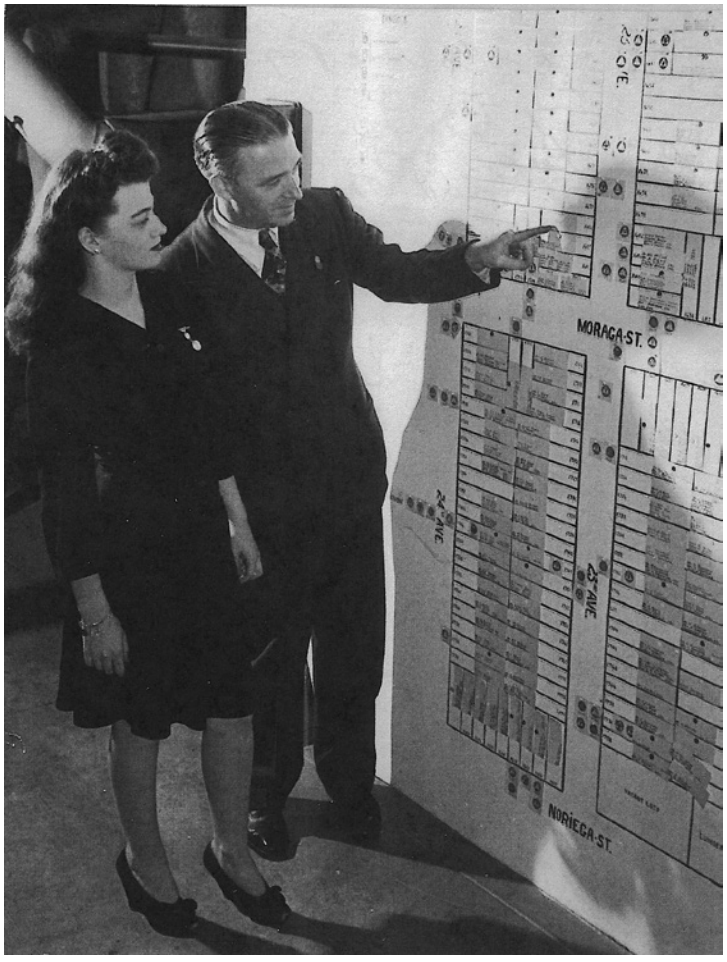


Air raid siren being installed on Twin Peaks, one of eight installed around the city on December 17, 1941. (John Freeman Collection.)

Peaks or in the farther southern reaches of San Francisco could not hear it. Fire and police vehicles were assigned to run their sirens as they slowly traveled through the outlying neighborhoods. The defense planners did not use a radio alert, determining that our enemies, both foreign and domestic, would monitor this form of communication and thus allow them certain strategic assistance. The Civilian Defense Air Raid warden system was woefully understaffed and block coverage was very inconsistent. Downtown, streetlights were turned off, but the neon lights of theater marquees and the blaze of lights at Playland-at-the-Beach, were left on. Residents listened to squadrons of airplanes overhead, unsure if they were the enemy or ours.

The next morning, local newspapers gave conflicting emphasis. The *San Francisco Chronicle* on December 9th ran the headline "JAPANESE PLANES TRY TO ATTACK S.F.," citing a report that a Japanese aircraft carrier was sighted about 100 miles west of the Golden Gate, and had launched a squadron of over 30 planes that flew above San Francisco Bay, split north and south, and returned to their carrier.

The *San Francisco Examiner's* headline emphasized the controversial nature of the blackout, with "ARMY SAYS RAID PERIL WAS REAL," followed with the sub-headline, "War Department Says It Was Test." A report in the *Chronicle* described civilians taking shelter in the Twin Peaks Tunnel at Forest Hill Station. A posed London Blitz-modeled photo would hit the wire services. Most national newspapers made no mention of the blackout hoax theory, and went with a more sensational story, combining similar enemy sighting reports from Southern California, to give the impression that the West Coast was under siege. The Commander of the Western Defense Command. Lt. General John L. DeWitt, met with Mayor Rossi and the Civilian Defense leadership, and deflected any shortcomings on the part of the military during the previous night's alert by castigating the civilian officials for ineptitude. He suggested "it might have been better if some bombs had been dropped, to awaken the city," then stormed out of the meeting. That "dressing down" seemed to have turned the tide for most because from then on San Francisco took blackouts more seriously. Invasion fever was on!



A block warden with his assigned section of the Sunset District mapped: Moraga to Noriega Streets, 22nd to 25th Avenues. (John Freeman Collection.)

Civilian defense planning intensified at homes, workplaces, and schools. The impending attack tension brought wild rumors of espionage and caused citizens to heed the warning of the Civilian Defense Council more seriously. Beside blackout window shading and a working flashlight, the Council issued guidelines for the minimum equipment required for each household. A 50-foot garden hose attached and ready with a spray nozzle seemed logical, but to many, the required bucket of dry sand, a full sack in reserve, and a square-tipped shovel seemed unusual. The possibility of the Japanese launching an attack using incendiary bombs from airplanes or from a submarine was daunting. Even a small incendiary bomb landing on the tar-and-gravel roof of a typical structure in the densely constructed blocks of western San Francisco could spread fire rapidly from building to building, overwhelming the short-handed fire department. Fighting an incendiary bomb fire with water would not extinguish it, but cause the fire to spread. For this type of fire, suppressing the flame was essential, and it was determined that cheap, abundant sand should be part of every household's emergency supplies. Sunset Scavenger Company voluntarily filled garbage trucks and delivered tons of sand throughout the western neighborhoods for citizens to fill containers for home protection.

It took until December 17, 1941, for eight new air raid sirens to arrive and be installed around the city. To cover the western part of San Francisco, the largest alert siren was installed on Twin Peaks, with additional sirens on the tops of George Washington and Abraham Lincoln High Schools.

The threat of war on our own shores resulted in very active volunteer-ism across the United States, with citizens offering their personal time to "win the war" on the home front. Such activism took place on a massive scale throughout the country, but had more immediacy in western San Francisco. The Red Cross and other organizations recruited volunteers to serve in hospitals, provide canteen services, drive, answer phones, type, or clerk. Schools conducted safety drills and, by the fall of 1942, volunteers provided every school child with an identification tag to be worn around



Residents collecting sand for household preparation supplies on December 14, 1941. (Courtesy of John Freeman Collection.)

their neck. Volunteers were trained to be plane spotters on hillside outposts along the coast. Everything salvageable was collected. There were scrap drives for all metals, waste paper, rags, and rubber "to help the war effort," generally using Boy Scouts or school children to do the collecting.

In the first months after the United States entered the war, the San Francisco Bay Area was particularly vulnerable to Japanese naval superiority in the Pacific, but officials privately concluded that it was a tactical impossibility for the Japanese navy to mobilize an air and sea attack 5,000 miles from their home islands. Japanese submarines off of our coast still posed a threat, however, and lights from shore could silhouette ships, illuminating them for attack.

After the eighth local blackout on May 3, 1942, the military and Civilian Defense leadership changed the alert procedure. A blackout was full alert, called when there was a credible enemy threat, requiring the complete extinguishing or concealing of all lights, halting vehicular traffic, and taking shelter. Beginning on May 11, 1942, a new policy went into effect for nightly "dim-outs." Dim-outs covered only those areas that were visible from the ocean, and required only that the lights be shaded on the ocean side of a building, thus allowing much more freedom of civilian movement. (The public was told the inconvenience to war workers was the main reason for the change.)

Along with covering west-facing widows, street lights would immediately be painted black on the west side of the globe and its top covered with a shield. The *San Francisco Chronicle,* on May 12, listed the priority neighborhoods that would immediately have this street lamp alteration: Sunset and Richmond districts, Balboa Terrace, Ocean View and Monterey Heights.

The most illuminated spot on our western shore was the Playland-at-the-Beach complex of amusement rides and attractions. It had generally remained open at night during



California National Guard were alerted and dispatched to various points that might be targets for saboteurs, such as the Golden Gate Bridge. (John Freeman Collection.)

the first six months of the war, but ownership installed a single switch to darken its massive amount of lighting during blackouts. Under the dim-out requirements, Playland had to either find a way to conform or lose evening revenue. A plan to remove numerous bulbs and shield others to illuminate only eastward was in place by May 23, 1942, and Playland was approved for night operation.

Besides Playland, the dim-out plan called for the dimming of all theater marquees throughout the city, reasoning their bright lighting could reflect off low clouds or fog banks and also silhouette shipping targets for Japanese submarines. Another restriction under the dim-out rules was that drivers were required to switch to parking lights whenever they crested a road that faced in a westerly direction near the Pacific Ocean.

These dim-out rules would gradually be phased in for the entire West Coast, from the Canadian to Mexican borders. Following major Allied military victories, the dim-out requirements were lifted on November 1, 1943, and full illumination returned to the Pacific Coast.

For the remaining 21 months of the war, the added alert status of the western neighborhoods was lifted, and its residents experienced just the usual war inconveniences of shortages and rationing, along with the concern about loved ones in the service and mourning the lives lost. There were no special commendation honors for the extra vigilant anxiety of those living in the western neighborhoods of San Francisco, but history should record their sacrifices.

John Freeman is a San Francisco historian and Western Neighborhoods Project member.

Hear more from John Freeman on the subject at these upcoming events:

San Francisco Museum and Historical Society
(http://www.sfhistory.org/events/monthly-programs)

War Anxiety Grips Home Front San Francisco
February 14, 2017 (Tuesday) 7:30 p.m.
Roosevelt Middle School Auditorium
460 Arguello Boulevard

After the Japanese attack at Pearl Harbor, Hawaii, on December 7, 1941, there was fear, bordering on hysteria, that San Francis*co* and its surroundings could be the logical mainland target for enemy submarine or air attacks. In commemoration of the 75th anniversary of the U.S. entry into World War II, John Freeman will examine the profound changes brought on by these events: rationing, salvaging, and volunteering; suspicions of espionage resulting in the detention of German and Italian residents and the denial of civil rights to all Japanese residents; the arrival of military personnel to embark to the Pacific Front; and new residents lured to work in the massive local war industry. Home Front San Francisco was dynamic and stressful, and would have profound physical and social changes for the future of the region.

San Francisco History Association
(http://sanfranciscohistory.org)

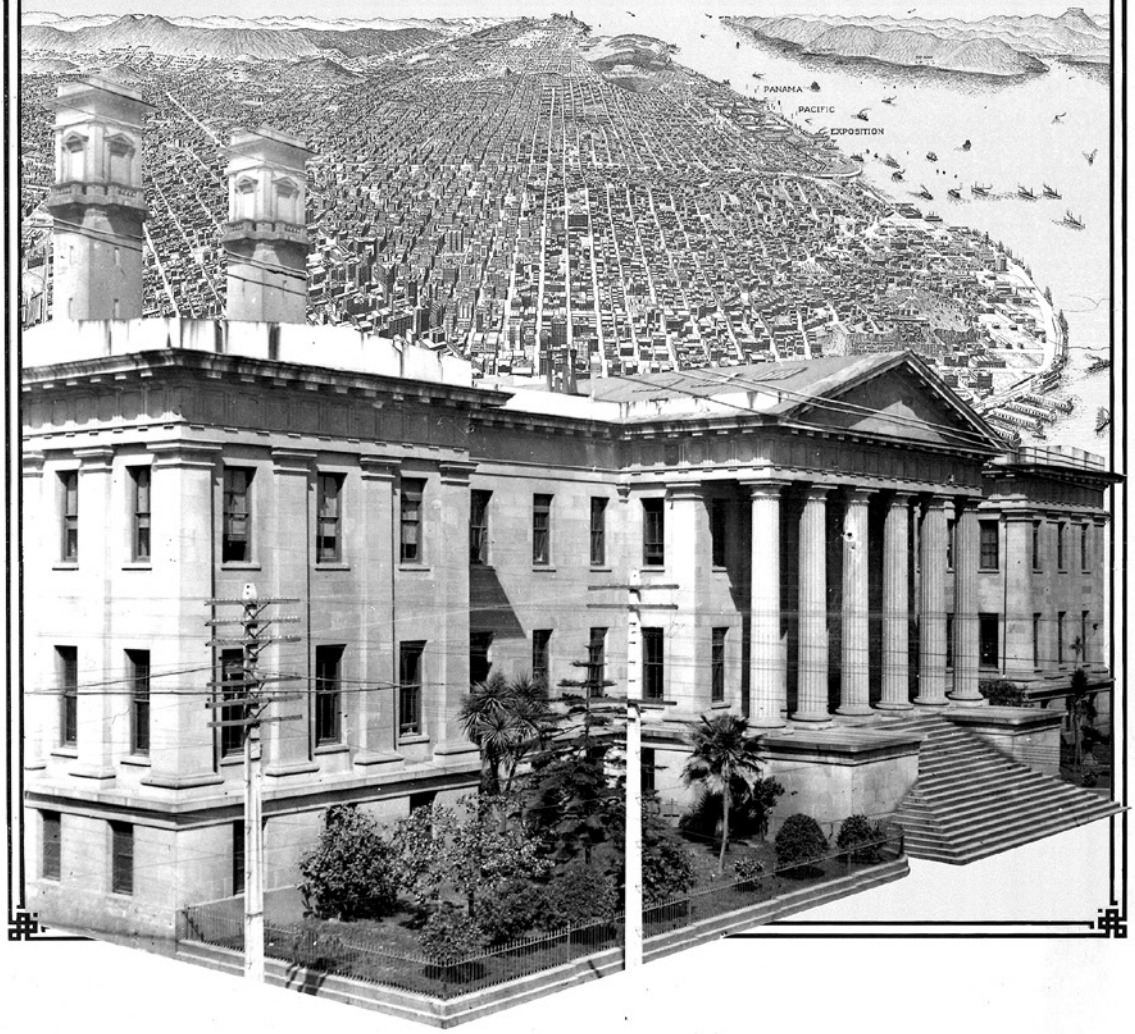
Home Front San Francisco in WWII
February 28, 2017 (Tuesday) 7:15 p.m.
St. Philip's Church
725 Diamond Street

Certain watershed events in San Francisco history, like the Gold Rush of 1849, and the Earthquake & Fire in 1906, profoundly changed the city. World War II was another one of those pivotal events, as hundreds of thousands of military personnel passed through this area and thousands of civilians arrived to work in war-related industries in the Bay Area. In commemoration of the 75th anniversary of the U.S. entry into the war, John Freeman will examine the profound changes to the civilian population in the San Francisco Bay Area.

SAN FRANCISCO HISTORY DAYS 2017 AT THE OLD MINT

Saturday
March 4, 11–5

Sunday
March 5, 11–4



At the Old Mint, 88 5th St.
This event is FREE and open to the public
sfhistorydays.org

San Francisco History Days is a yearly event organized by a collective of Bay Area historical organizations. Its aim is to celebrate and share the history of the San Francisco Bay Area. On the weekend of March 4 & 5 come experience "History in Action"! Friday, March 3 is Education Day, exclusively for students, teachers, and their chaperones. The weekend is hosted by the City and County of San Francisco Office of the Mayor and Non Plus Ultra.

Mayor Edwin M. Lee

NON PLUS ULTRA

Historical Happenings

OpenSFHistory: North Beach and Telegraph Hill

February 12, 2017 (Sunday) 3:00 PM

The Western Neighborhoods Project goes east! We're teaming up with the Telegraph Hill Dwellers for an OpenSFHistory "Picture *and* 1,000 Words" event at the legendary Canessa Gallery (708 Montgomery Street, at Columbus Avenue and Washington Street). See historical images from North Beach and Telegraph Hill, and hear the stories behind the photos from history folk and local experts. This will be a lively afternoon of refreshments, conversation, and conviviality in a landmark location. There is a flight of stairs to manage. Parking is always tough, so we encourage people to walk, bike, or take public transportation. Tickets are $10. Space is limited, so reserve your spot today. Purchase information at **http://outsidelands.org/events/021217.php**

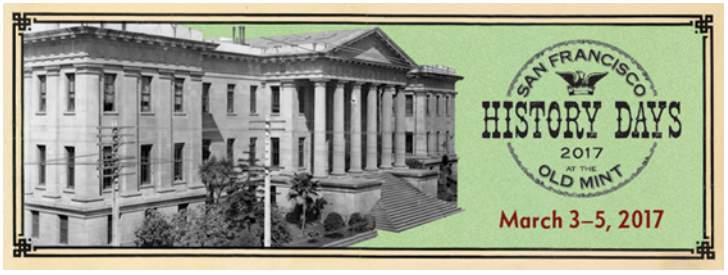


Columbus Avenue and Montgomery Street, May 7, 1930. (WNP Collection, wnp14.2427)

San Francisco History Days

March 4–5, 2017 (Saturday–Sunday) 11:00 AM–4:00 PM

Last year, more than 6,500 visitors came to the free San Francisco History Days at the landmark Old Mint (88 Fifth Street at Mission Street). Join community historians, archivists, genealogists, archaeologists, researchers, educators, reenactors, and other history enthusiasts for "History in Action" at this free open house as we once again celebrate and tell the stories of San Francisco's past. (Just looking at the amazing interiors is worth the trip.) More information at **sfhistorydays.org**



Presidio Parade Grounds Member Walk

March 18, 2017 (Saturday) 11:00 AM

Join local historian John Martini on a stroll amid the stately architecture of the Presidio Main Post. On this easy one-mile walk you'll see the newly renovated Presidio Officers Club and Heritage Center, the Inn at the Presidio, the San Francisco Film Institute, the new Park Service Visitor Center, and the future site of the New Presidio Parklands Project—all while learning about the area's intriguing history from Spanish colonial settlers, to 1906 earthquake refugees, to Cold War jitters. This walk is free but **limited to 30 WNP members** and their guests. RSVP via email to woody@outsidelands.org or call the WNP office at 415-661-1000.



Presidio Parade Grounds, 1902. (WNP Collection, wnp15.630)

OpenSFHistory: Noe Valley and Diamond Heights

March 28, 2017 (Tuesday) 7:30 PM

Hosted by our friends at the San Francisco History Association, we will present selected views from the OpenSFHistory photo collection of the Noe Valley and Diamond Heights neighborhoods. Hear the stories behind the snapshots, with highlights including the area's agricultural and architectural past, stunning natural landscapes, and the early origins of the 24th Street, Church Street, and Outer Mission Street commercial corridors. Location: St. Philip's Church, 725 Diamond Street. More information at **sanfranciscohistory.org**



Parade to celebrate extension of the Eureka-Diamond bus line on 24th Street near Diamond Street, May 8, 1938. (WNP Collection, wnp14.0797)

WNP Spring Symposium: Fernando Nelson

April 8, 2017 (Saturday)

Save the date! Our WNP Spring Symposium will be on early twentieth century builder Fernando Nelson, who was one of a kind in many ways. We'll learn about Nelson's style in developing areas of the Sunset, Richmond, and West Portal Districts, and get to mingle with fellow WNP Members inside a Nelson-built Parkway Terrace home. More details coming.

Summer of Love Member Walk

May 27, 2017 (Saturday) 1:00 PM

It's the 50th Anniversary of the Summer of Love. Join the Western Neighborhoods Project on a walking tour of significant places from the Summer of Love in 1967. Stops will include the site of the Love Pageant Rally, the Psychedelic Shop, the Haight-Ashbury Free Clinic, the Grateful Dead house, and the Vietnam Protest March. Relive an era of hippies, music, protests, and the Haight-Ashbury, with memories of how the summer impacted the western neighborhoods. The walk is free, but **limited to 20 WNP members** and their guests. RSVP via email to woody@outsidelands.org or call the WNP office at 415-661-1000. We will reply with walk details and starting point.



Summer of Love Public Walks (Members Welcome)

June 3, 2017 (Saturday) 1:00 PM
June 17, 2017 (Saturday) 1:00 PM

Can't make May 27? These walks have the same content as the WNP Member walk listed above, but are open to the public. $20 for General Public. $10 for WNP Members and their guests. Purchase details are at **outsidelands.org/events/summer-walks.php**

The Last Word



Looking northeast from Lone Mountain at the plant of Atlas Mortar Co. and Ewing Field, circa 1922. (WNP Collection, wnp15.0814)

Above is another promotional photograph of the series from which last issue's "Where in West S.F.?" originated (see page 2). While the view may have been to highlight Atlas Mortar Company's quarrying of rock from Lone Mountain, we get to enjoy a view east into Ewing Field, built for the San Francisco Seals minor league baseball team. The Seals only played in it for one season, in 1913, before moving back to the Mission District.

On the left, a row of working-class Victorian homes lines today's Anza Street, and some of those residences still stand between Collins and Wood Streets. In the distance, a water tank rises beside the reservoir for the Olympic Salt Water Company, which pumped salt water from Ocean Beach to the Lurline Baths on Larkin and Bush Streets. The Municipal Railway's office building, just a decade old then, is visible in the middle distance to the left of the trees of the grounds of the Roman Catholic burial ground, Calvary Cemetery.

In 2017, the photographer's viewpoint and the sandy slope are occupied by the University of San Francisco's campus and student housing.

Western Neighborhoods Project
outsidelands.org

Not a WNP Member?

SF West History is just one of the benefits of giving to Western Neighborhoods Project. Members receive special publications as well as exclusive invitations to history walks, talks, and other events. If you like what you've read, please join hundreds of other west side fans as a member. Visit our website at **outsidelands.org,** and click on the "Become a Member" link at the top of any page.