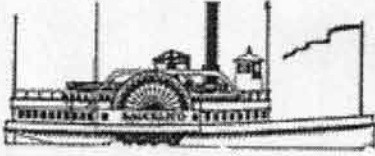


Moments in Time

SAUSALITO HISTORICAL SOCIETY NEWSLETTER AUTUMN 2006

Selected Tales from Sausalito Waterfront History



BOATS ON STREETS

Visitors to Sausalito's floating homes community frequently notice what appear to be vacant berths on the docks. They are always amazed to discover that these openings are actually underwater streets, still recognized by law. They remain vestiges of unrealized plans to fill in Richardson's Bay with housing shortly after 1850 when California became a state.

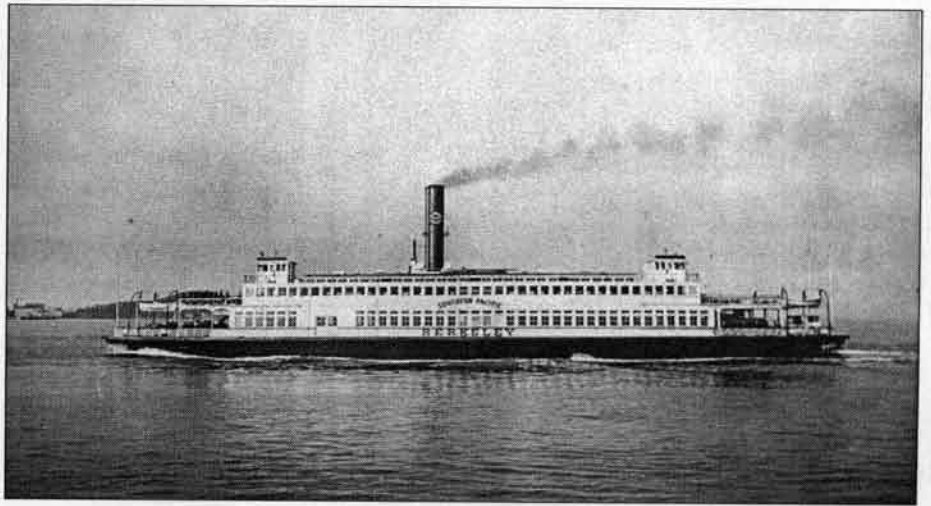
Recent headlines regarding legislation allowing the state to transfer portions of some streets to Kappas Marina have brought this unique waterfront phenomenon to public attention. Everyone wants to know, how did the streets get there in the first place?

The answer to this question requires an understanding of a principle known as the public trust doctrine, which is described in a paper by Michael Wilmar, ex-director of the Bay Conservation and Development Commission (BCDC) and now an attorney specializing in real estate, land use and natural resources. Under the public trust doctrine, which originated in Roman law and was subsequently adopted in English common law, the public owns the rights to tidelands for purposes such as commerce, navigation and fishing.

When California became a state it acquired title from the United States to all of the tide and submerged lands within its new boundaries. Shortly thereafter, the cash-strapped California state legislature began selling large tracts of tidelands to private developers. The deeds for these sales transferred ownership of these properties to private parties with no restrictions, thus depriving the public of the rights guaranteed under the public trust

(Continued on page 6)

THE BERKELEY: FERRYBOAT AND FLOATING EMPORIUM



Built for the Oakland-to-San Francisco crossing at the end of the 19th century, the ferryboat *Berkeley* was purchased in 1959 by Sausalito entrepreneur Luther Conover, who docked the ferryboat at the foot of El Portal Street in downtown Sausalito and transformed it into a store called the Trade Fair. After the Trade Fair closed in 1973, the *Berkeley* was moved to San Diego where, now restored, it has been designated as a National Historic Landmark.

Anybody who's lived in Sausalito, or explored its waterfront for more than 30 years, will remember her. Two-hundred-and-seventy-nine feet of gleaming white ferryboat (circa 1898), regally ensconced within the encircling arms of the old Northwestern Pacific ferry slip at the foot of El Portal Street.

The *Berkeley*, best known in the 1960s and early '70s as a floating emporium, the Trade Fair, was treasured by some as a wonderland of local crafts and imported goods and scorned by others as a "floating dime store." Today, fully restored, it's the jewel in the crown of the San Diego Maritime Museum. Visiting Sausalitans, happening upon her in San Diego Harbor, who remember her fondly from her 13 years on their central waterfront, will have mixed feelings. Sad at the thought of how we lost her, through a combination of civic indecisiveness and lack of vision and some very real financial and practical obstacles. But glad that she escaped the fate of fellow ferries who spent their final days on the Sausalito waterfront – the *Charles Van Damme*, the *Issaquah*, the *San Rafael* – and who, one by one, succumbed to the

wrecking ball.

Built for the Oakland-to-San Francisco crossing in that buoyant era at the end of the 19th century when technological innovation was in full flower, the *Berkeley* was regarded as a miracle of modern progress. Boasting 1450 horsepower, capable of seating 1750 passengers, she was the first ferryboat on the bay with a triple expansion engine, a steel hull and twin screw propellers. With that unprecedented power, she became a "notorious slip-destroying monster," according to Sausalito ferryboat historian George Harlan in *Walking Beams and Paddle Wheels*. "It was necessary to close the throttle in the middle of the bay in order to stop in time at the ferry building." As late as 1954 her crews apparently still didn't have the hang of it. That year she crashed into the San Francisco Ferry Building, taking out 30 feet of pilings. "But I was always fond of her," one of her captains remarked when she was retired. "Like all women she wasn't hard to handle if you knew her tricks."

This characterization of the *Berkeley* as a kind of grande dame reflected the sense she

(Continued on page 2)

THE BERKELEY: FERRYBOAT AND FLOATING EMPORIUM

(continued from page 1)

conveyed of elegance and style – of a classic 19th century passenger ferry as opposed to the utilitarian, industrial feel of the car ferries that immediately followed her. “A passage on her was a social event, although a largely segregated one based on the most overt and unblinking sexism,” according to *The Ferryboat Berkeley: Her Life in California*, an article published in the Marin Scope in February, 1980. Seating on the main deck was strictly for gentlemen only. There they smoked, read their newspapers, or repaired to the saloon bar in the hold. Women and children made the crossing on the cabin deck above. The *Berkeley* became a party boat once a year, at Big Game time, when, festooned with blue and gold flags on one deck and red on the other, she carried football fans back and forth between Berkeley and Palo Alto. Yet she responded heroically in a crisis. In 1906, her captain remained continuously on his bridge for three days, ferrying thousands of San Franciscans across the bay to Oakland and safety.

But by the late 1930s and the completion of the area’s two great bridges, the *Berkeley* – like the bay’s entire ferry fleet – had lost its reason for being. No longer offering glamorous crossings to transcontinental train travelers catching their first glimpse of San Francisco from her starboard side, she had become, by the late ‘40s, a quaint curiosity, of interest only to tourists, children and nostalgic oldsters. Occasionally she was brought in as a backup on the Sausalito run. She was officially retired on July 29, 1958, and soon after bought by an outfit that planned to use her as a movable whale processing plant. It was an almost certain death warrant for the old ferryboat, unlikely to survive her reduced role in life for more than a few years.

But all was not lost. Less than a year later, enter Luther Conover. A shrewd entrepreneur, who a decade earlier had parlayed his small furniture-making operation in the former Marinship yard into a thriving retail store on the ground floor of the old Mason Garage (later the Village Fair), Conover purchased the *Berkeley* and docked her in the Northwestern Pacific slip on August 12, 1959, intent on moving his Bridgeway business, the Trade Fair, onto her main deck. According to old-timer George Hoffman, in his book



The ferryboat *Berkeley* during its “floating emporium” days in downtown Sausalito.

Saucelito-~~Sau~~alito, Conover gets principal credit, or blame depending on your point of view, for reinventing Sausalito as the Bay Area’s prime tourist destination. Indeed, from his earliest days on Bridgeway, it hadn’t taken Conover long to figure out that staying open on Sundays (never before done by local merchants) was good business. In one smart move, he accommodated Bay Area shoppers looking for something “different” in local crafts (including the newly fashionable, Sausalito-based Heath Ceramics), and he lured in Muir Woods tour bus travelers stopping to take snapshots of “this quaint little town.” Planning to attract that same market to his new place of business, Conover held his grand opening on March 5, 1960, to the strains of the Guckenheimer Sauerkraut Band playing “The Ferryboat Serenade.”

The Trade Fair’s 13 years on the Sausalito waterfront had their share of trauma and triumph. With mounting tourism causing a resident backlash, Conover didn’t get his use permit for six months. The old city hall and the sidewalk outside were packed with protesters on two occasions. But the wily businessman, banking on the romance of old-time ferry boating, solicited and received a wave of sentimental support, and the city council approved his application on a 3-to-2 vote.

In 1961, he floated the startling suggestion that the city might consider trading the downtown city hall, which was by

then bursting at the seams, for the *Berkeley*, whose lower deck could serve as the city’s administrative offices and the upper deck as its library. Mayor Philip Ehrlich found the idea intriguing. “Sausalito has to have a little dream stuff to be a little exciting,” he opined. “The idea of having a ferryboat is beautiful.” In the end, saner voices prevailed. The library board strongly demurred, and influential city father Carl Spring, through his disapproval, quickly squelched the idea. “It’s a public liability, hard to maintain,” he declared. “Let’s get back to earth.”

By 1973, with the *Berkeley*’s ten-year lease expired and Conover subsisting on the waterfront month-to-month, several circumstances pushed his relationship with Sausalito to the breaking point: the determination of the Golden Gate Bridge District to build a modern, enlarged ferry terminal at the foot of El Portal Street (it had reintroduced passenger ferry service to Sausalito in 1970), the lukewarm attitude of city officials to the notion of converting the *Berkeley* to a museum, the formidable difficulties involved in restoring and maintaining her, and a tempting offer from San Diego to take the problem off everybody’s hands.

While there was sporadic talk of “saving the *Berkeley*,” and Sally Stanford and Sam Zakessian of Zack’s offered \$1,000 apiece to launch a fundraising drive, San Diego ultimately won the day. The *Berkeley* was

(Continued on page 6)

WATERFRONT THEATER IN THE 1970s

For many Sausalitans the annual appearance of the Antenna Theater, with its costumed dancers, masks, puppets, and highly imaginative special effects, is a highlight of Sausalito's Fourth of July parades.

Founded in 1980 by longtime Sausalito waterfront resident Chris Hardman, the Antenna Theater is an outgrowth of a lively tradition of theater on Sausalito's waterfront. As early as the late 1950s, when the Art Festival was held one year at the Sandspit (now the site of the Spinnaker restaurant), elaborately costumed actors from Sausalito's waterfront arrived each day at the Art Festival by boat, disembarked, and put on what a local newspaper described as "first rate dramas." During the 1960s actors, most of them friends of artist Jean Varda, performed plays, which they called "masques," sometimes on Varda's boat and sometimes at other locations.

It was in the mid 1970s, however, that waterfront theater reached its peak. Laura Bell and her troupe of tap-dancers performed in Fourth of July parades. Mary Winn Ekstrom regularly worked with children performing what Mary Winn called "morality plays." Annie Hallet, a highly talented writer, performer and maskmaker, produced performance pieces in Deek's field, a small park adjacent to Gate 3, and acted in a number of productions put on by a group called the Beggars' Theater. Roy Nolan, Saul Rouda, Joe Tate and Cici Dawn, among others, were associated with the locally made film *Last Free Ride*, which addressed conflicts between the houseboat community, the County and the City.

The theatrical program that attracted the greatest attention during the 1970s, however, was the SNAKE theater, directed by Chris Hardman and his partner at that time, Laura Farabough. Chris had received training in papier mache maskmaking from Peter Shuman, who had operated an experimental performing arts company called Bread and Puppet Theater in a barn at Goddard College in Vermont. After moving to California and meeting Laura, Chris and Laura began performing with the Renaissance Theater in Venice, California before moving first to San Francisco and then to the Sausalito waterfront in 1972.

From the outset, masks and puppets

(Continued on page 4)



Spontaneous performances featuring Chris Hardman's papier mache masks were a regular part of waterfront life during the 1970s. Photograph courtesy of Bruce Forrester.



The *Mr. Fat Rat Play*, also known as *The Perils of Carmelita*, the *Mermaid of Richardson Bay*. Photograph courtesy of Bruce Forrester



BIG BUCKS designed by Phil Frank for the *Mr. Fat Rat Play*. Photograph courtesy of Carol Cotton



100 Years Ago in 1906

January 27, 1906

Dr. Crumpton addressed the Board in reference to the obstruction of certain streets on the bay side of North Sausalito, particularly Napa Street, which is being filled with arks, supposedly temporarily. On motion of Trustee Martin, a resolution was unanimously adopted directing the Marshal to notify all owners of arks on Napa Street to remove them on or before May 1, 2006.

June 30, 1906

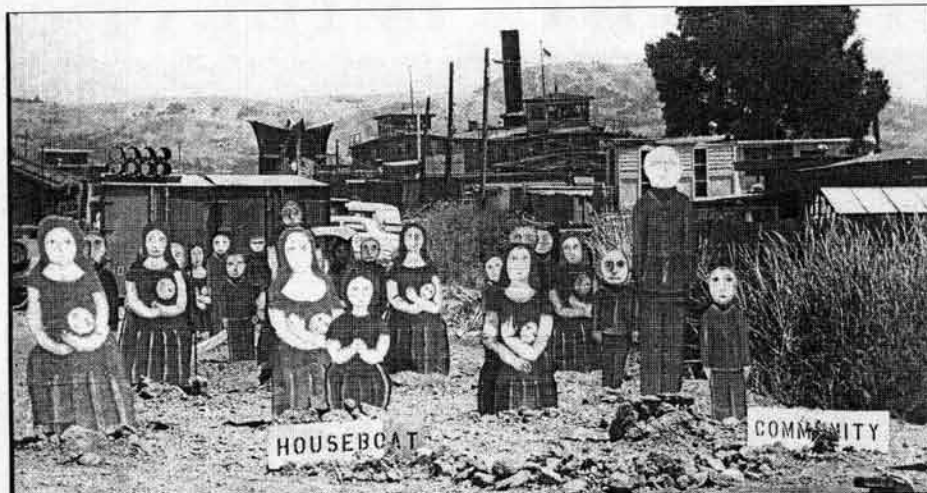
The yachts *Annie* and *Challenger* unfurled their canvas last Sunday and took a run out as far as Point Bonita. The *Gesta* and *Martha* went the other way going as far as McNears in the upper Bay and returning in ample time for dinner. The San Francisco Yacht Club is preparing for the opening of the yachting season on the thirtieth of the month.

October 20, 1906

Peter Wellnitz seriously objects to the fishermen landing at his wharf in old Sausalito and while Nick Sease was obeying Wellnitz's orders he exchanged words with Aliota, an Italian fisherman who persisted in using the wharf. Aliota will show cause on November 9 why he should not be punished for disturbing the peace of Nick Sease.

December 15, 1906

Every severe wind storm which visits our section of the country produces the greatest commotion among the fleet of arks moored about Sausalito and Tiburon. On Monday morning last, most of them were rocking to and fro violently and threatening every moment to engulf their occupants in the water of the briny deep. Some cynical ark-e-ologist wants to know whether Ark(k)onauts who build arks for themselves from faulty ark-i-tectural plans, rendering said arks unseaworthy, can really, after all, be regarded as ark-i-tects of their own fortunes. If not, he thinks they had better emigrate to Ark-an-saw.



Cardboard figures painted by Sausalito artist Heather Wilcoxon. Photograph courtesy of Bruce Forrester

were central to most SNAKE theater performances. "Chris had excellent training and was an expert with papier mache and maskmaking," recalls Phil Frank, Sausalito's well-known cartoonist, who was living on the waterfront at that time. "Living with the houseboat community Chris moved into a new dimension of theater which was concerned more with local protest issues, as opposed to his previous focus on issues of society at large."

Within its first five years SNAKE created thirty-three plays and numerous smaller theater pieces. According to photographer Bruce Forrester, then a Sausalito resident, "It was like watching the Pied Piper. Chris and Laura would start performing, or just bring out one of their masks, and people would fall in and join in the improvisation. There were performances for solstice, for birthdays, and for other holidays. They never stopped performing is my guess."

By the mid 1970s the threat posed to the houseboat community by developers became a primary focus of SNAKE productions. One of these, the *Mr. Fat Rat Play*, also known as *The Perils of Carmelita*, the *Mermaid of Richardson Bay*, was performed in July 1976. Phil Frank wrote the Fat Rat Song. The first two lines of the song, which are the only lines that either Phil or Chris recalls, were "Mr. Fat Rat, build us a pier... all the way from Strawberry to here." Phil printed up thousands of BIG BUCKS, which the actors threw to the audience, who scrambled for them, and then to jumping dogs, who caught them. The theme was "Everyone wants money!" The conclusion was "Money would buy anything and money would buy nothing," says Phil.

A different form of theater, organized by SNAKE members and friends, took place

later the same month. Overnight, artist Heather Wilcoxon, assisted by Chris and others, painted fifty life-sized cardboard human figures, which appeared on a Monday morning at the entrance to Gate 5 Road. Bulldozers had been scheduled to level large areas of land and to fill in ditches for new parking lots. Houseboat residents had previously stood in the way of these bulldozers and many had been arrested. This time, according to Chris Hardman, "Instead of having ourselves get arrested ... we decided to make a cardboard representation of our community to serve as a blockade."

The cardboard figures remained standing for a week before bulldozers, followed by dump trucks, mowed them down and cleared and filled the area to make way for parking lots. News reporters were on hand to photograph and report these events.

Despite the eventual result, the houseboat community considered their protest to have been effective. Apart from generating national publicity the community had again demonstrated its creative energy and shown what Chris described as "its desire for non-violent resistance."

Carol Cotton



Recent photograph of Chris Hardman holding the Mr. Fat Rat mask. Photograph courtesy of Carol Cotton



SAUSALITO VOICES

FRANCES ANSHEN MAYS AND JOHN ANSHEN—WATERFRONT PIONEERS

A waterfront resident since 1951 and a leader in efforts that resulted in the adoption of the Marinship Specific Plan for preservation of the waterfront, Frances lives on a barge that she purchased in 1950 from Don Arques, who at that time operated a boatyard and owned or controlled much of the waterfront at the north end of Sausalito. Frances had been introduced to waterfront living by her good friend, artist Jean (Yanko) Varda, who, together with fellow artist Gordon Onslow-Ford, had recently purchased an old automobile ferry, the Vallejo, found a berth for it at the edge of the Sausalito city limits, and converted it into their home. Onslow-Ford lived at one end of the Vallejo and Varda lived at the other. (In later years Onslow-Ford moved out and philosopher Alan Watts moved into Onslow-Ford's end of the boat.)

Frances personally designed and had a hand in the work that went into transforming her old barge into the lovely and spacious waterfront home that she lives in today. For the first four years that she lived on it the barge was tied to a gangway about a quarter of a mile to the south of its present location. In 1955 after buying a site, which included an underwater lot that the barge now sits on, Frances moved the barge to its present location, at what is now known as 60 Varda Landing, just off of Gate 5 Road.

John Anshen, who moved with his mother and sister to Sausalito when he was five years old and grew up on the barge, now lives in a cottage on land adjacent to the barge. In the following excerpts from an interview conducted by Betsy Stroman in August 2006, as part of the SHS oral history program, Frances talks about how she decided to move to the waterfront and she and John reminisce about their early days in Sausalito.

FRANCES

Varda called me. ... He was a very good friend of mine when I lived in Carmel and he was in Monterey. ... He said "You have to come up right away and I want you to come for lunch. ... You can't postpone it. ... you've got to come now." ... So I went the next day.

I climbed a ladder up to the top [of Varda's boat] and it was just absolutely spectacular. Nothing was built around here. No harbors ... that you could see. ... As I walked across the roof I thought, "Oh boy, I've got to move here. ... I'd love to buy an old barge."

I said "Yanko, I have to move here." And he said "After lunch you can go down and see Arques. He has some old ones."

So after lunch I went down and introduced myself. ... He had three barges. They were sunk, on the mud. ... Arques was just charming to me. ... A little later I was getting down to brass tacks and talking about money. I said "In order to be able to build the apartment inside the barge I can't pay you very much. I'll pay you by [the] month." ... I paid him \$25 a month..

When I moved [to where the barge is now] they built ... little boxes that hold the air and ... put them on the end of the barge and that's what they used to float it over here. ... People thought I'd go broke on the project. ... Arques was very encouraging. ... He said that [when I moved the barge] of course it would storm, and it did. ... And so we moved and it rained and it blew ... It was very touch and go for a while ... and Arques came down ... in his truck and a rope to his truck held the barge and he'd just sit there and if [the barge] started to move he'd start his motor and just pull [back]. And everyone thought he was the greatest hero in the world including me.

JOHN

[After the Marinship operation moved out] they not only left building materials but they left little barges, little boats and airplanes. ... So we got to play in these airplanes and these little boats that they had — little trawlers and stuff.

People grabbed the landing crafts and turned them into houseboats. ... When people started buying property they'd



Frances Anshen Mays (above) and John Anshen (below)

clear their property and throw [the junk] somewhere else. ...

Where Mollie Stone's and Westamerica Bank are they took the buildings off and there were just these stubs of piers sticking above the ground. ... Just all this junk left. It looked like a giant grabbed the building and lifted it off and then they just left everything there for 20 years. Kind of a big junkyard.

There were a lot of people who could really do stuff, who had that eccentric thing about them. ... They could do anything and nothing frightened them. Nothing put them off. ... It was really strong people who were attracted to this area.

It wasn't easy. It wasn't an established place. ... [But] there was a lot of love in the houses and mothers took care of other children and children looked out for each other. ... It wasn't like everyone was beautiful or great. But that's generally how we felt about each other. So there's something to say for letting people do what they want, to a certain extent. You saw that it could happen. It could work. I think that was a real victory. ... People could get along.

BOATS ON STREETS

doctrine. By 1868 the Legislature had established a Board of Tideland Commissioners and delegated to that commission the task of surveying, subdividing and selling additional tracts of tidelands. State statutes were passed in 1868 and 1870 which specifically authorized these sales.

In Sausalito, a group of investors bought several parcels and the Saucelito Land & Ferry Company had a survey completed and a map drawn up showing lots for sale and future streets. A copy of the 1875 Land & Ferry Company map showing the underwater plans is preserved at the Historical Society.

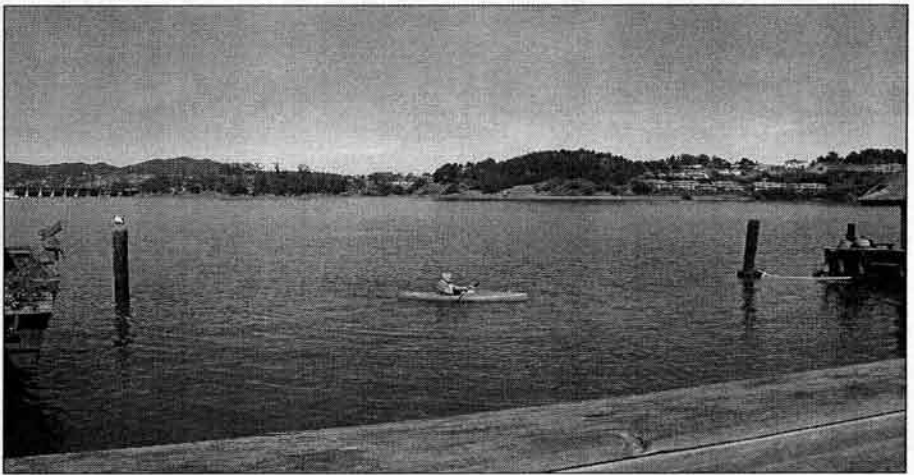
In 1879, a public backlash against the sell-off of the Bay led to a new provision in the state constitution forbidding any further sales of tidelands or submerged lands within two miles of any incorporated city or town. The ban was expanded by statute in 1909 to include all tide and submerged lands anywhere in the state. Nonetheless, thousands of acres of tide and submerged lands remained in private ownership in California.

In 1913, the California Supreme Court, applying the public trust doctrine, held that the public retained rights in grants of tidelands that the state had sold to private parties between 1855 and 1872. Over time these rights have come to be broadly interpreted and now preclude all development and guarantee the preservation of these lands in their natural state.

When the BCDC was formed in 1964, Sausalito's northern waterfront was a jumble of residences cobbled together from old vessels, war surplus and spare parts. A self-described gaggle of "boatniks" made it their community. In time, both the County and BCDC moved to clean up the area and in so doing prescribed the construction of marinas providing shoreside hookups for power, telephones and, most urgently, sewage. In this construction, the location of underwater streets was carefully observed: where a floating home dock crossed an underwater street, no home could be berthed.

Over the years, however, more and more old houseboats became gentrified and morphed into floating homes. Many grew to two or three times their original size or were replaced altogether by larger, more elaborate residences. In time a few encroached on the mythical underwater streets, creating a new hot topic in always-Byzantine waterfront politics: Boats on Streets.

continued from page 1



Larry Clinton paddles along an existing underwater street in Kappas Marina, October 2006.

The issue came to a head when in the early 1990s the BCDC permits for three marinas (Waldo Point Harbor, Yellow Ferry Harbor and Kappas) lapsed. As a condition for renewal, BCDC demanded mitigation for un-permitted growth including Boats on Streets!

The solution proposed for Kappas Marina resulted in an agreement between the State Lands Commission, the County and Kappas Marina for Kappas to buy the underwater lots in trade for the public trust streets. Once again, however, legal issues were raised. A Southern California court case successfully challenged the State Lands Commission's constitutional right to sell or trade undeveloped offshore property. In order for Marin County and Kappas to go ahead with the land swap solution, the Commission had to seek

special legislation, which passed unopposed through the legislature in September 2006 and was signed into law by Governor Schwarzenegger, thus settling the matter for the foreseeable future.

Larry Clinton

REMINDER

The Floating Homes Community opens its doors to the public each fall. This year's tour has recently taken place. Readers should check www.floatinghomes.org for an announcement of next year's tour.

THE BERKELEY: FERRYBOAT AND FLOATING EMPORIUM

Continued from page 1

towed out the Golden Gate and down the coast, and by early 1974 restoration work had begun. The 1970s saw a wholesale refurbishment of her hardware, fittings, scroll and joiner work, beams and decks. She underwent a revolutionary hull restoration in 2003. Today she is designated a National Historic Landmark, regarded as the finest example of a 19th century ferryboat afloat.

The Maritime Museum maintains its offices, research library, archives and maritime displays on the main deck. But if you want to experience a moment outside time and space, you can ascend to the cabin deck, a quiet place rarely visited by the maddening crowd down below, and you'll enter another world – the world of

1900. Rows of shiny teakwood benches suggest tiny-waisted ladies in floor-length gowns and wide-brimmed hats, seated among small boys in sailor suits and little girls in white dresses. The scene is bathed in sunlight, filtered through the stained-glass windows circling the upper reaches of the room. A section of varnished floor, presided over by a vintage piano, is kept clear in the center of this broad expanse, as if being readied for dancing. A refreshment bar at the other end of the floor offers coffee, tea and ices. In this rare moment of silence -- with time virtually standing still -- the sights and sounds of the past are almost tangible.

Doris Berdahl



*The Sausalito Historical Society
invites you to attend
an evening salon and fundraiser
at the historic Alta Mira Hotel
125 Bulkley Avenue, Sausalito
Thursday, November 16, 2006
6:30 to 8:30 p.m.*

*Enjoy an informal talk and live auction.
Wine and hors d'oeuvres will be served.*

\$45.00 per person

*Reserve by mail by Thursday, November 9
Sausalito Historical Society, P.O. Box 352
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Information: 332-0505

*Proceeds benefit the Sausalito Historical Society,
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CONTRIBUTIONS

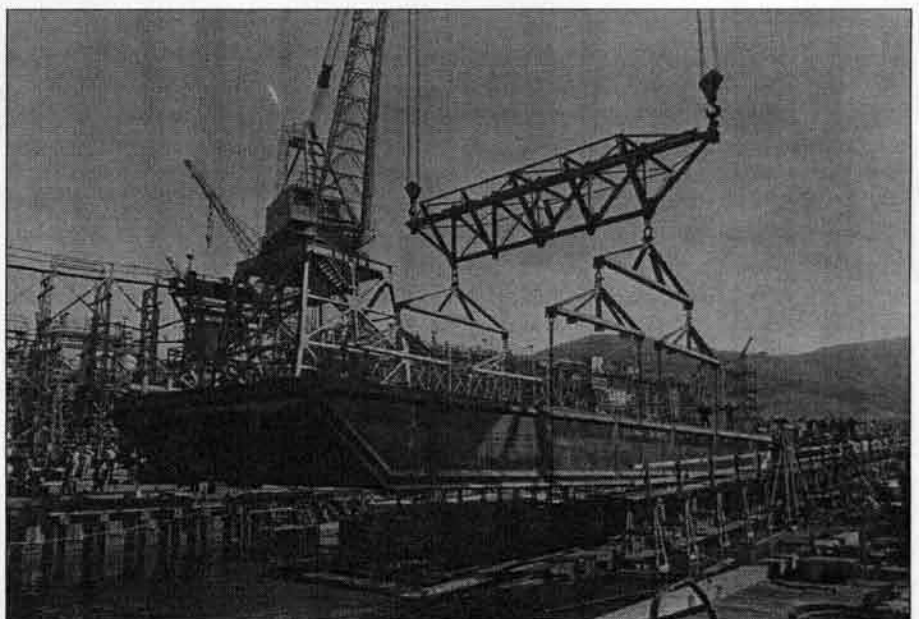
During the summer, SHS received a donation of 61 original photographs of Marinship from Janice F. Holman of Tuscaloosa, Alabama and her son Henry Holman, Jr. of Sanford, Florida. These images of the Marinship during World War II were originally in the possession of George Keeney, the Employment Manager at the Hiring Hall for Bechtel Corporation which managed Marinship. SHS was able to find materials on Keeney, a former city council member and mayor, and send them to the Holmans.

An exhibit of these exceptional photographs will be announced in a future Newsletter. We are deeply grateful to the Holmans for their thoughtfulness in returning these photographs to Sausalito.

Thank you to the representatives of the Bechtel Corporation for their recent, generous donation of \$500 to SHS in recognition of the excellent historical display about Marinship on permanent display at the Bay Model.

**NEWSLETTER
CONTRIBUTORS**

Special thanks to all of the contributors who made this waterfront issue of the Newsletter possible: to Doris Berdahl, Larry Clinton and Carol Cotton for their feature articles, to Mill Valley photographer Bruce Forrester, who graciously allowed us to use his wonderful photographs of Sausalito's waterfront theater, to Sausalito waterfront artist Heather Wilcoxon, who told us about Bruce's photographs, and finally to Heather Wilcoxon, Phil Frank, Bruce Forrester and Chris Hardman for sharing with Carol Cotton their stories about waterfront theater in the 1970s.



Cranes lifting an invasion barge from the building bay to deep water at Marinship. Photograph from recently donated Holman Collection



SAUSALITO HISTORICAL SOCIETY

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**SHS FALL FUNDRAISER AT THE ALTA MIRA
HOTEL. THURSDAY, NOVEMBER 16, 2006.**
See Details inside.

Editing and production by Margaret Badger and Betsy Stroman

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