

How One Person's Passion Can Change The World And Build A Business

## KATHLEEN MANNING – A TEACHER'S GUIDE TO SAVING HISTORY

*Written by Jean Bartlett*

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The facts of history can swing like a pendulum, drifting in search of equilibrium, accelerating across the small spans of that particular point in time with various prejudices or displaced truths. It is often within the remains of an era – the art, the words, the discarded ephemera – that dedicated history sleuths can truly discover the world that lived. This is the journey of the once and future history teacher Kathleen Manning.

Born in Detroit, Michigan, there were a number of experiences and facts of Kathleen's childhood that quietly gathered her in historical fabric. Her father worked for the Michigan railroad, Pere Marquette, and was Chief Engineer of Bridges and Structures. Her father's father was chief engineer of the railroad. Earlier on he had supervised the building of trains running through Oklahoma. Her Uncle Fred was chief engineer of the Chesapeake & Ohio Railroad. Her Great Uncle Frank had worked (as an accountant) for the Grand Trunk Western Railroad. Her Great Aunt Marie had once traveled a whole different kind of rail history, when as a child in need of parents she rode the Orphan Train from the East Coast to the Midwest. In her summers, young Kathleen would ride the streamliner from Detroit to Grand Rapids to enjoy a visit with her paternal grandmother.

There was her family's love of maps.

"I liked geography very much and my dad subscribed to countless magazines, so many of which had maps, and the whole family was just fascinated by maps. One of things I was just born with was a spatial strength. It's almost weird, like a homing pigeon instinct. Wherever I am, I always find my way. I never get lost."

Then there was Kathleen's high school teacher, Sister Mary Gerald.

"She was a very good teacher and I think more than anybody else, she made me appreciate history. Her teaching approach was very new back then. She taught us history by having us participate in it by reliving it. By having her students become part of different historical events, she taught us empathy. This was so smart and it was long before there were any Renaissance Faires. We were totally enthralled. We put on a trial for King Charles I to discover whether he should have been beheaded or not. We did all this crazy research. I played the prosecuting attorney. A friend of mine played Charles I. That made me like history."

She learned early on that she must dig to find the truth behind the tale.

"In Detroit, I grew up in a very Irish neighborhood. Many of my friends' parents had come over from Ireland. It was a Catholic neighborhood and these families had very definite opinions of the 'bad behaving' English. When I was in college, I turned something in about Ireland and my professor was horrified because I only presented one point of view which was that of my friends from Ireland!"

Kathleen majored in European history at the University of Detroit.

"My interests were modern Europe, oh say from the time of the late 17th century on up. But I also found myself drawn to American history when I came across curious finds."

A fan of combing the great flea markets that used to dot so many areas prior to the Internet, on one such sojourn in the 1960s, the college student found the book: "Fighting the Traffic in Young Girls or War on the White Slave Trade; A Complete and Detailed Account of the Shameless Traffic in Young Girls."

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Written by Ernest A. Bell and published out of Chicago in 1910, the cover of the book shows a desperate young girl, standing behind a barred window with a white slaver in the background.

"I bought the book for a nickel. I was fascinated by it, fascinated by the history of it and thought the picture and its caption were so interesting."

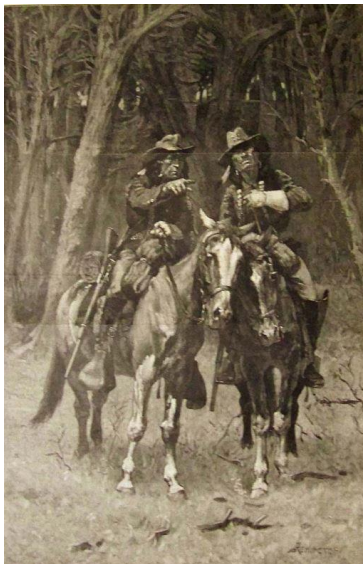
The caption reads: "My God! If I only could get out of here."

And Kathleen did something then that surely set the process in motion for what would become her longtime business: Prints Old & Rare. She had the photo reproduced and put some of those print copies on brown paper and some she put on wood with decoupage. And with very little expense on her part, she sold quite a number of them at various flea markets in Detroit.

"I still have that book and I also still have some of the old prints on brown paper."

Kathleen received her master's degree in social studies with a minor in economics from Wayne State University in Detroit. While she earned her degree, she did a year of substitute teaching, and then went on to teach American history, European history, economics and government – grades 7 through 12. She taught history in the classroom for 10 years.

She began collecting books while she was teaching. She also bought old *Collier's* Magazines. She met her future husband, businessman Bill Hall – who has degrees in economics and geography – in the late 1960s and they decided they would combine their interests and do some sort of an art business together. In the meantime, Kathleen's collection of rare and antiquarian books grew and in 1975, she was welcomed into the esteemed Antiquarian Booksellers' Association of America. She has been a member since. There was, however, one specific discovery that really allowed Kathleen and Bill to define their business. It was a magazine print of a 19th century illustration by the legendary painter, illustrator, sculptor and journalist Frederic Remington.



Born in Canton, New York in 1861, Remington's art focus was primarily of the Old American West, particularly: Native Americans, cowboys and the U.S. Cavalry. Both *Collier's* and *Harper's Weekly* magazines began doing a series of articles on what was becoming the "dying" Old West. In his twenties, Remington began submitting illustrations to both.

"We got into our business by visiting different galleries and early on, we saw a framed Remington up on the wall," Kathleen said. "This was a revelation. To think that, "Gee, that came from a *Harper's Weekly*. Not that that meant we could find that particular issue easily. *Harper's Weekly* ran for decades and decades, 52 issues a year. To find specific issues with these beautiful original prints was a dedicated treasure hunt. But when we did come across a stack of the same issue, we might have purchased that "stack" for 10 bucks. People didn't put a value on these original prints back then. That has changed of course. But we really were groundbreakers in this business."



1889 wood engraving titled, "Cheyenne Scouts Patrolling the Big Timber of the North Canadian, Oklahoma." by Frederic Remington. Available at <http://www.printsoldandrare.com>

Jean Bartlett ([www.bartlettbiographies.com](http://www.bartlettbiographies.com))

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"Any *Harper's Weekly* was an incredible book; a work of art," Kathleen continued. "They were all done by engravers. Even though photography existed, they didn't have any way of producing it in quantity. There were thousands of people employed as wood engravers. They did a reverse image process."

The artist worked across the grain of a block of wood, drawing as if working on paper except they reversed the drawing as if it was reflected in a mirror. The engraver then cut away "the surface of the wood, except the portions covered by the lines of the drawing, leaving them standing in relief, like the face of a type." (\*Reference: *Harper & Brothers 1878 Catalog*.)

"To make a big page, they would have to bolt these pieces together and then they would have a big press that would press the image onto the paper," Kathleen went on to explain. "Like the *Illustrated London News* and other early periodicals, the quality of the paper is way superior to what is used today. Today's paper, if you keep it two weeks it gets yellow and brittle. But for periodicals in those days, as long as it is stored well, it keeps. Back then they used fabric cloth."

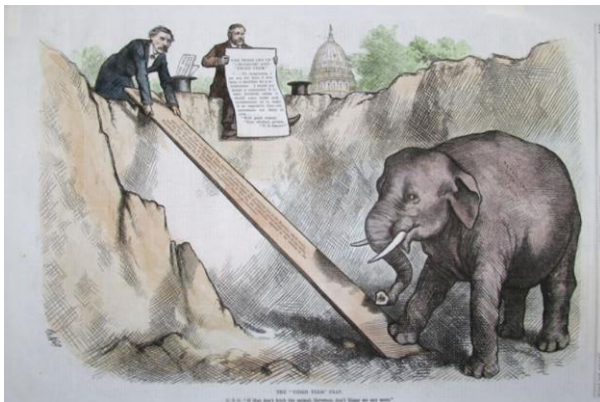
The fabric cloth had high cotton and linen content and because this "rag" paper did not have any chemicals in it, unlike the wood pulp used to make today's pages, it was extremely resistant to fading and yellowing. Wood pulp paper was introduced in the late 1800s, and by the First World War, fabric paper had gone out of fashion. Because of the noted longevity properties of cotton paper – as evidenced by 500 year old books which are still in pristine condition – there is a small and independent press movement to use cloth paper for letterpress printing.



"Our emphasis was U.S. history and while we go back as far as we can, the bulk of our collection, via *Harper's Weekly* and other publications, is 19th century," Kathleen noted.

An American political magazine, *Harper's Weekly* – which followed *Harper's Monthly* (an 1850-found literary magazine for the "genteel reading public") – vowed in 1857 to be a "Journal of Civilization," to give "a well-drawn, well-engraved, and well-printed illustration of every important event that occurs." During the Civil War, their illustrations and articles covered battles. They did portraits and features on both Confederate and Union officers. They interviewed President Lincoln. They offered maps of the Southern states, of battles, of marches. *Harper's Weekly*, which continued until 1916, also presented essays, fiction, political cartoons and always illustrations.

Along with Frederic Remington, *Harper's Weekly* featured such prominent artists/illustrators as Winslow Homer, James Montgomery Flagg and A. B. Frost as well as editorial cartoonist Thomas Nast.



"We really realized that the prints from the pages of *Harper's Weekly* and other periodicals were very valuable particularly because no one at that point was putting any value on them," Kathleen said. "In those days, you could go into a city and find huge, old bookstores loaded with gems, where the guy behind the front desk had been there for fifty years. I remember when Bill discovered a 15th century map in a pack of maps for sale, so he bought the stack. The map wasn't worth much back then but the thrill of discovery was incredible."

←  
1875 Thomas Nast cartoon of the Republican vote. Titled, "The Third Term Trap," references 3rd term for President U.S. Grant. Available at <http://www.printsoldandrare.com>

"Early on we bought a whole run of *Harper's Weekly* from these people in Kane, Pennsylvania. I remember it broke the transmission in our car. The springs couldn't take the weight but what a find!

"One of our biggest buys in the beginning was in Massachusetts, in a place near Plymouth. There was a whole basement filled to the ceiling with all kinds of prints this fellow had collected over a lifetime and his family didn't want them. We worked day and night for an entire week to sort through it and empty the place out. It was a tremendous opportunity."

Jean Bartlett ([www.bartlettbiographies.com](http://www.bartlettbiographies.com))

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"We started collecting American atlases that other people were not putting value on. These were like 50 or 60 bucks for these gorgeous atlases that showed American history through changes in the States.

"The bulk of the stuff we bought has been from the New England States, though we have been to every state except Alaska to buy things. New England had huge flea markets where every day was a treasure hunt. You never knew what you might find. And when we started out, most people were looking for the older stuff. They wanted the Revolutionary War era. We wanted the Civil War era and so what we wanted was cheap back then."

The couple learned from visits to England and Ireland, in particular, that in these places, original wood engravings, maps and old books were incredibly valued and every little town had an old bookstore where there were collections of periodicals from the time period Kathleen and Bill sought – again, not given the same value of those of a greater age. These finds were shipped back to San Francisco where the couple had moved in 1972.

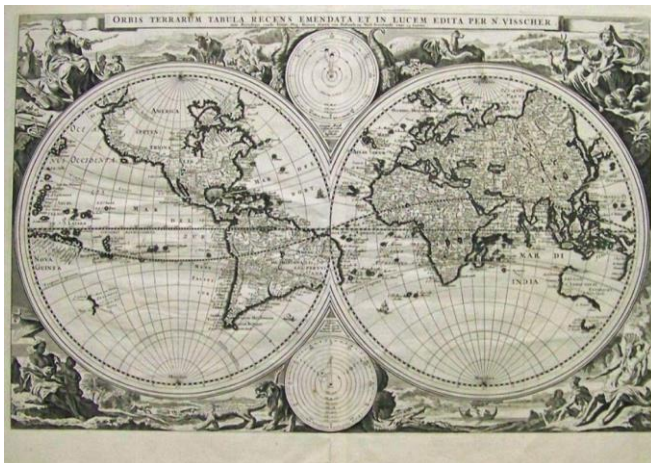
"One of the most important things we decided from the start is that we would never sell reprints or copies. We would only sell originals. Additionally we decided we didn't want a store. We didn't want to be like the little print dealers in England, though of course we loved visiting these places. We wanted to have more freedom. So we became wholesalers.

"We began to sell things to dealers and to picture framers who were so important to the industry back then. For instance, we would call a picture framer in Canton, Ohio and say, 'I have some pictures of Canton, Ohio, would you be interested in them? You can sell them to your customers and do the framing.' Then we would mail or 'UPS' these pictures of Canton, Ohio to the dealer on approval. Stamp dealers did this with their customers but nobody else was doing this. The framer would show it to customers to see if it would work for them and then ship back any they didn't wish to keep. We really just created our business from listening and learning, and not being afraid to try something that was different."

Buying stacks of periodicals from libraries, bookstores, estates, museums and collectors, Prints Old & Rare grew to be a sizeable wholesaler and Kathleen is a recognized expert in the field of books, prints, maps, ephemera and collectibles.

"When we first began, we spent hours and hours going through everything. We did a whole inventory, page by page of *Harper's Weekly* – this is all before the Internet – so we would know what was in an issue when we bought it and would know how much we could spend for a volume. We would get a whole bunch of copies of the same issue, which is why we had so many prints."

"Based on what we found, we realized we could sell to the archivists at the White House, the U.S. Senate, the House, the Supreme Court, and to the archivists of the legislative bodies in all the states – which we did and still do. We have big, big archive customers who want depictions from the 19th century. We are lucky and delighted to have so many interesting people walk through our doors. You could write a book on some of the people we've met!



1663 antique hand-colored colored, double-hemisphere map of the world by Nicholaus Visscher which includes many of the great cartographic myths and errors of the 17th century. Available at <http://www.printsoldandrare.com>

"We've also sold to archivists at colleges and universities – Yale, Howard University, University of the South... The list of schools is almost mind boggling, somewhere around 2,000. The University of Nevada, Las Vegas, has bought a lot of stuff. They needed to build up their archives. I remember we went to a wedding one time in Las Vegas. Everyone else was gambling and we went to this bookstore and found this atlas from the 1700s and we bought it and it was worth a lot of money to us because we could sell each map individually. Everyone else was losing a lot of money!

"We found so many maps at old bookstores. We love all the geographical aspects of our business. While we have many, many interesting U.S. maps, our maps really cover most of the world. And everything we find tells a tale of what the people were like back

Jean Bartlett ([www.bartlettbiographies.com](http://www.bartlettbiographies.com))

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then, what they believed, what was going on in their towns and cities. It's the history of the human race in these particular times and places."

In addition to the maps and prints found at Prints Old & Rare, Manning's Books & Prints sells rare and antique books, geographies and atlases.

"We have also bought and sold ephemera. Ephemera is all these types of things that people throw away but it really tells a story. For instance old real estate brochures tell you what a neighborhood or a town was once like. Old cook books and restaurant menus can give you a real feel for what was going on in neighborhoods, or maybe how the neighborhoods changed, or where did people come from that lived there at that point in time.

"When we bought stuff from estate sales, we always ended up with other things that didn't quite fit the bill. We have huge collections of photography. For instance, I have photos of South of Market (San Francisco) from about 1920. We have all kinds of bookplates (engraved labels), trade cards – which are old business cards – and we have thousands of postcards. Some of these things we never came out to buy specifically, they just came as part of the sales inventory that we did want to buy.



Bank in Phillipsburg, Kansas. Hand colored lithograph from an 1875 state atlas of Kansas. Shows the exterior and two interior views of the Phillips County Bank. Available at <http://www.printsoldandrare.com>

"We have sold things to every state and it has been fun because we can spread the history of people's towns to the people who live in those towns. As we travelled around the country, we would find things that related to a city, for instance sheet music like 'My Old Kentucky Home' or 'Suwannee River,' or maybe we would find cigar labels – anything that related to a town or city in the U.S. We found things by accident. We found things by inquiring. We took a marketing art class, here in California, and learned about porcelain and learned about antiques. There are so many roads we have traveled in this business. We have old movie posters. For the last decade I have spent all kinds of time sorting through these 'other' things. It's fascinating because it is history."

Manning's Books & Prints has supplied the prints for restaurants, including several chains, all over the United States. They've also supplied prints to high end hotels.

"A decorator might be in Oregon and the restaurant he or she is buying artwork for can be anywhere. The decorator doesn't tell us who it is for – they might say, 'I need 500 fish prints.' Later, after they've been put up on the walls, we learn where they went. In the beginning, we had kind of distinct green mats that we put our prints on and back then, nobody but us was doing this. We'd have friends call us from various locations and say, 'I was in the McDonald's in Wichita and saw your prints.' Or, 'This restaurant in such-a-such place has a whole room with your prints hanging on the wall. One of our maps can be found in a public area in the Ritz-Carlton Hotel in Half Moon Bay."

Along with being a longtime member of the Antiquarian Book Association of America, Kathleen is also a longtime member of the American Historical Print Collectors Society and is a member of the Ephemera Society. In addition, she is friends with bookdealers and print sellers in London, having made numerous visits to Charing Cross and the Portobello Market.

"This business is kind of an English-speaking phenomenon. Besides the United States, we've always had customers in England and Ireland, South Africa, India, Singapore, parts of the Philippines and some parts of China. Australia is also very involved in prints. In the old days, people would fly into San Francisco, stop at our warehouse in Pacifica for something specific, and then take it with them to an event in London, or Singapore, etc." (The couple moved to Pacifica in 1990. Their office is in the City's Crespi Business Center.)

The Manning oeuvre is an extensive inventory of all kinds of prints and maps, and numerous periodical offerings.

"Another one of our U.S. periodical finds is *Frank Leslie's Weekly*."



1884 hand-colored wood engraving featured in *Frank Leslie's Illustrated Newspaper* titled, "Christmas Morning -- Presents for Grandma." Available at <http://www.printsoldandrare.com>

Originally *Frank Leslie's Illustrated Newspaper*, the literary and news magazine ran from 1855 to 1922. An English-born American, publisher Frank Leslie was an engraver and an illustrator.

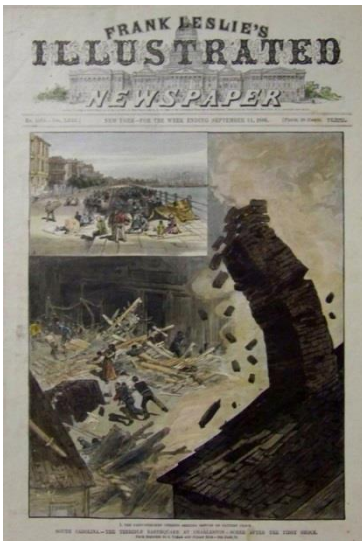
"*Leslie's Weekly* was a wonderful periodical started, of course, by Frank Leslie. When he died (at the age of 58 in 1880), his wife took it over and changed her name to Frank Leslie. It was a man's world! They had wonderful artists, though most were not as hugely famous as the ones who illustrated for *Harper's Weekly*." (The exceptions were Albert Berghaus, James Montgomery Flagg and Norman Rockwell.)

Also included among the Manning treasures are: *The Illustrated London News*, *The London Graphic*, *The New York Graphic*, the San Francisco-published literary journal *The Argonaut*, *Picturesque America*, French periodicals which feature painter and caricaturist Honoré Daumier, and a number of Italian periodicals.



Kathleen's business has been a passageway to: **artists, scientists, business people and authors.**

"Because of our business, we have worked with **artists** who can do paper restoration and hand coloring. For some of the black and white illustrations, the coloring made them more interesting, especially for decorative purposes. However there are guidelines. You would not color a black and white Winslow Homer, but you might color a black and white view of Monterey. Nowadays, color restoration is almost a lost art. But in the early days I found artists through the California Art Institute that I still work with. John Hurtado, who now lives part of the year in Spain, was the first. John would train all these people to color for me – this is using watercolors – sometimes as many as ten or twelve. Artist Susan Yamagata, who lives down in San Diego, has colored for me almost from the beginning and still does. Artist Hugh Zeng, who teaches art and has a frame shop in Millbrae, also used to do a great deal of my coloring and still does some projects. But none of them are doing this like they used to when we first started."



The **scientist** that immediately comes to mind in reference to Prints Old & Rare is Prague native Prof. Jan T. Kozák. With the Geophysical Institute, Czech Academy of Sciences, Kozák is considered the world's authority on pictures of earthquakes, including pre-photographic visual records. The purpose behind these historic images is to provide valuable information – such as place, date and an idea of the damage – for today's seismologists. Kozák's 1991 book on European earthquakes presents hundreds of such images. Following that book's publication, he began looking for images detailing earthquake activity in North America and Prints Old & Rare proved to be an invaluable source. In the late 1990s, he spent a week rummaging through the "Manning" files and was able to find 25 informative images and has returned a number of times since. By knowing where earthquakes recur, it can provide pivotal knowledge for knowing where not to build, for instance...a nuclear reactor, or areas where construction should include reinforced beams and trusses to help prevent building collapses.

← 1886 hand-colored wood engraving showing "South Carolina - The Terrible Earthquake at Charleston - Scene After the First Shock." Available at <http://www.printsoldandrare.com>

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**Business people** are by far the largest category of Prints Old & Rare customers and just a few are mentioned here.

"In the 1990s, prop stylists were frequent visitors," Kathleen said. "These are individuals who supply images for television shows or for photographers. Say you are producing a calendar and you need images of old financial things. Then you might rent and return images from us."

One of their maps was purchased outright and used at the beginning of the credits of Francis Ford Coppola's "Bram Stoker's Dracula." The map is burned as the credits roll and to this day Kathleen does not know whether they burned the actual map or just showed it and burned something else. "But it was theirs to burn."

Ray Clary, the **author** of the two-volume history of Golden Gate Park, devoted some serious time to helping Kathleen and Bill sort through their "mountain of antique prints."

"Ray got refrigerator boxes and built shelves in them with cardboard all around, and he sat in the middle, in his swivel chair, with his pile of stuff – hundreds of prints – and sorted. I would secretly salt the piles with one or two prints that I knew he would like on Golden Gate Park or on the Midwinter Fair held in the Park in 1894...to really keep him extra interested!"

Spearheaded by Michael de Young and also known as the California Midwinter International Exposition in Golden Gate Park, the Midwinter Fair was San Francisco's first World's Fair.

"Ray was incredible and he really made it possible for us to get all of our stuff sorted. He was so interesting. (*San Francisco Chronicle* longtime columnist) Herb Caen had him in his column all the time. He called Ray, 'The Curmudgeon.' We call one of the rooms at our office, 'Claryville.'"



Kathleen sorts through some of the "finds" at her longtime rare maps, books, prints and ephemera business. Circa 1992.

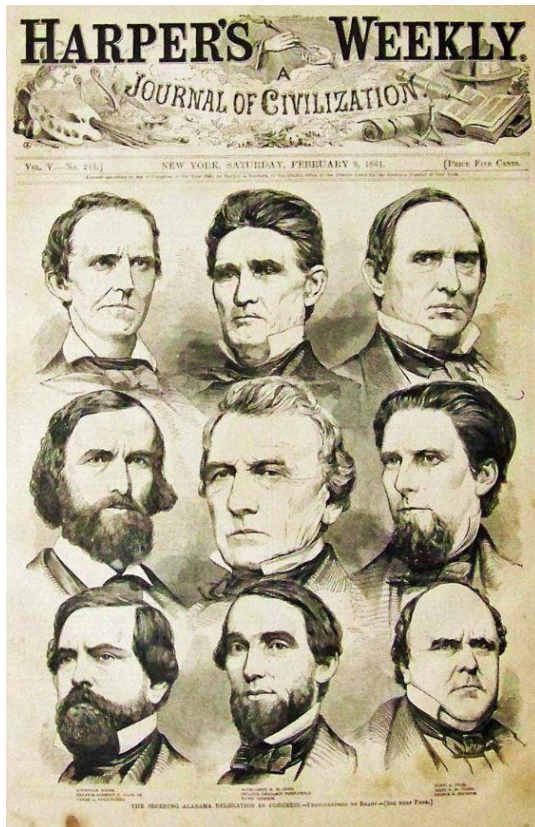


This history business of Kathleen's, which she notes she learns so much from every day, has made her a popular guest speaker. Right before this interview, Kathleen was the featured speaker at the Daughters of the American Revolution (DAR) La Puerta de Oro–San Francisco Chapter. She brought, as her teaching tools – maps, all original. One, of Nuremberg, Germany, dates back to 1468. Another was a cartoon map of San Mateo, California, created by Ruth Taylor for the 1939/1940 San Francisco Golden Gate International Exposition. She also brought a very interesting piece of ephemera: a flag that says, "Liberty Tree, Golden Gate Park." Kathleen found this flag in her garage a little more than a month before she spoke to San Francisco's DAR Chapter.

"I unfurled it and it's a handsome flag," the ever-history teacher said. "I looked up its history and it turns out it was donated by members of the Sequoia Chapter of the DAR (then the local chapter) to Golden Gate Park when the Liberty Tree was planted on April 19, 1894."

Located just before you get to today's Conservatory Drive, the giant sequoia was planted to symbolize the anniversary of the Battle of Lexington. The April 19, 1775 Battles of Lexington and Concord, marked the beginning of the American Revolution. The significance of the Liberty Tree dates back to Boston's famous elm tree that was planted in 1646 and stood until it was felled by British troops and Loyalists in 1775. In August of 1765, colonists staged their first major act of defiance against British rule at the elm tree – which has been immortalized as the first Liberty Tree.

"Along with the donation of the flag," Kathleen said, "the local DAR actually planted the tree in 1894 with 150 soil contributions from important Revolutionary War battles and a number of the gravesites of the heroes of the War, including the grave of George and Martha Washington." (San Francisco's Liberty Tree was also recognized by France, whose own 1792-planted Liberty Tree serves as a symbol of the French Revolution and the spirit of political freedom.)



1861 original wood engraving by Winslow Homer depicting the congressional delegation as it secedes from the Union on the eve of the Civil War. Available at <http://www.printsoldandrare.com>

A conversation with Kathleen leads from one interesting doorway into another, and so we wandered into the subject of Winslow Homer, one of the foremost painters of 19th century America.

"Winslow Homer was a teenager when he apprenticed as a lithographer in Boston (1854 or 1855)," Kathleen recalled off the top of her head. "During the Civil War, he worked as a special artist for *Harper's Weekly* and that's when he started to become well-known. What's interesting is that he not only illustrated the 'heroic' war scenes, but he also illustrated what was happening to both civilians and soldiers because of the War. His earliest stuff in the popular magazines goes back to 1857, where his work can be found in *Ballou's Pictorial Drawing-Room Companion*. His Gloucester period (approximately 1868-1881) is a very famous period in his artwork and the works he did for *Harper's Weekly* during that time are not as valuable as they used to be, but they are still worth hundreds of dollars. His *Harper's Weekly* double-page wood engraving 'Snap-The-Whip' (1873) is worth more than a thousand dollars. And his Civil War *Harper's Weekly* engraving 'The Sharpshooter on Picket Duty' is also worth a great deal of money. He did more than 264 illustrations for these periodicals, which also included *Leslie's* and *Appleton's*, for a period of about 25 years. I've been to exhibitions where they have both the Homer wood engraving and his oil painting. His engravings are within the financial reach of most of us, his paintings, not so much!

"Once I started with Prints Old & Rare, I really liked American history because this business constantly teaches me so much about it.

"For instance, because of the maps we have purchased over the years, I discovered that the burial grounds of San Francisco's Mission Dolores went all the way to Church Street. Now they just have that small cemetery but where did everybody else go? Were they all moved to Holy Cross Catholic Cemetery in Colma?

"Before Pacifica was called Pacifica, a map from the 1930s shows that in what is now the neighborhood of Fairway Park, there was an airfield for glider planes.



Jean Bartlett ([www.bartlettbiographies.com](http://www.bartlettbiographies.com))

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"Some of our longtime Pacificans might remember that Lake Matilda was where the Community Center is now. It was wetlands. A UPS driver told me he used to take his boat over there. In the springtime you can hear a huge cacophony of frogs. You can find Lake Matilda on our maps of this area.



**1888-1889. U.S. Coast and Geodetic Survey Sketch Map of "Los Angeles Base Line." Original color showing triangulation in the area surrounding Los Angeles, drawn by Ferdinand Westdahl. Shows: Santa Monica, Santa Ana, San Pedro, Rancho Los Alamitos, Niguel, with detailed Anaheim tract sections. Available at <http://www.printsoldandrare.com>.**

"Something else that is interesting that we learned over the years from our inventory finds is that the government produced these U.S. Coast and Geodetic Survey maps. Essentially they outlined the whole coastline of the United States at different times showing every nook and cranny. Some are very detailed and some are broader. We have fabulous ones of San Francisco that show Mission Bay when it was still a Bay. Really interesting things like that.

"Recently, and just in time for all the preparation that is going on in regards to the 250th anniversary of the Portola Expedition (November 4, 2019), Pacifica Historical Society member Rick Della Santina brought us a copy of a map from a Coast Survey that shows a Native American trail. It's an incredible find and neither Bill nor I had ever seen it. Of course our local indigenous people would have picked out the best route, and this is what Portola would have followed as he went through what is now San Mateo County (which includes three National Parks in Pacifica – Milagra Ridge, Mori Point and Sweeney Ridge). But this is such a good example of how you can really learn something from an old map.

"I first heard about this map in (geographer and naturalist) Barbara VanderWerf's book on Montara Mountain. She writes about an 1865 U.S. Coast Survey Map that shows 'Indian Trails.' But no one I know had ever seen that map and suddenly Rick discovers this copy. It's absolutely fascinating and it is being used to plot Portola's exact route for the upcoming anniversary event. Of course we'd all love to find the original!



Along with her business, Kathleen has devoted additional time to saving California history, particularly in her adopted hometowns of San Francisco and Pacifica, but also in Sacramento.

"I was in the San Francisco History Association for 35 years," Kathleen noted. "Ron Ross, who is the founder – he and I used to put on ephemera shows of San Francisco history. Our first show was at the Palace Hotel. We did that for many years and all kinds of sellers of memorabilia would participate. From that we were able to raise enough money to create a grant program so that teachers in San Francisco could create special projects on San Francisco history. These weren't massive grants but they were definitely grants which made things happen. There was an elementary school in the Mission District where the kids were able to do a mural through a grant. There was a historic photography project at Lincoln High School that we were able to give a boost through a grant. We got a historic project grant for Lakeshore Elementary. It was so much fun to have all these people selling "old" San Francisco under one roof.

"I have sold a lot of things to the State Museum in Sacramento and was very involved with some of William Hammond Hall's collection."

Jean Bartlett ([www.bartlettbiographies.com](http://www.bartlettbiographies.com))

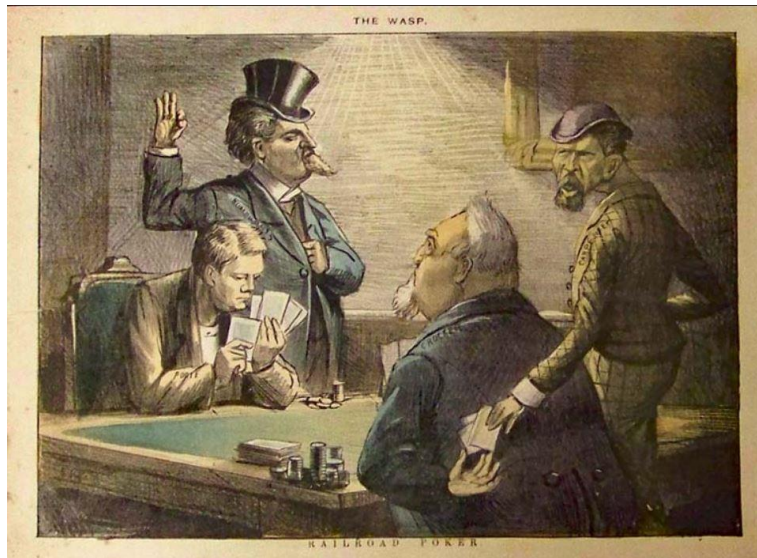
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William Hammond Hall was the first state engineer of California. He was a supervising engineer for the U.S. Geological Survey and as a private civil engineer, designed dams and irrigation projects in California. He designed San Francisco's Golden Gate Park and was responsible for its framework and initial landscaping. He was the Park's first superintendent.

"William Hammond Hall was very, very important to the state's history and he came from a very illustrious family," Kathleen said. "Like so many things, my involvement in his estate was unplanned. Friends of mine invited me to an estate sale down in San Mateo and as it turns out, it was an estate sale of William Hall's grandsons.

"His grandsons were two elderly bachelors who had lived in this house in San Mateo until their deaths. The house was odd in that it was never completely finished on the inside. The grandsons were very eccentric. I remember they had a pulley – which they attached a pencil to – that hung above their writing desk. They could pull the pencil down when it was needed to write and then send it up and out of the way when the writing was done. Very odd, but of course quite interesting. There were many things to find at this estate sale, but one of the things I bought for myself was this cup and saucer. It looked like it was burned partially in a fire. As it turns out, I found something like it at a display of earthquake memorabilia. It had been in a shop in Chinatown on Grant Street, and when the fire after the 1906 earthquake happened, the necklace was slightly singed – but it was saved. It's such a curious item and its story is amazing.

"Some of what we have sold to Sacramento archivists are issues of *The Illustrated Wasp*, a weekly satirical periodical out of San Francisco." (When founded in 1876, *The Wasp* supported Democratic causes. With each new owner, its political stance changed. Its second focus was Independent causes. Its final shift was Republican causes. It closed its doors in 1941. It was nevertheless a very successful magazine.)



This 1895 chromolithograph from *The Wasp*, shows Charles Crocker, of San Francisco's so-named "Big Four," playing railroad poker. Crocker was one of the four railroad tycoons – Crocker, Collis Huntington, Leland Stanford and Mark Hopkins – who built the Central Pacific Railroad which formed the Western portion of the First Transcontinental Railroad. Available at <http://www.printsoldandrare.com>.

In Pacifica, Kathleen has been hugely involved in saving history. While still very much running her business, which she still does, she served as President of the Pacifica Historical Society (PHS) for ten years. Her involvement with the PHS began in the early days of this century. That is when Lydia Azevedo stood before Pacifica's City Council and asked them what were they going to do to preserve Pacifica's Little Brown Church? The answer was silence.

"When I was growing up in Detroit, they tore down old buildings everywhere," Kathleen said. "This was after the Second World War and apparently the cry was, 'Down with the old and in with the new!' Detroit is a very old city and they completely changed the face of it when they tore down so many important buildings."

Jean Bartlett ([www.bartlettbiographies.com](http://www.bartlettbiographies.com))

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"Pacifica's history, as the town of Pacifica, is much newer, though it is still very important history," Kathleen continued. "But it also contains so much coastal history that really dates back."

Along the coast, and for thousands of years, the Ohlone people had various settlements in what is now present-day Pacifica. The Ohlones were here in 1769, when the Spanish explorer Captain Gaspar de Portola and his party of sixty men discovered San Francisco Bay from Pacifica's Sweeny Ridge. The Ohlone village of Pruristac was located where the Sanchez Adobe stands today. In 1786, this same site served as a mission outpost for Mission Dolores in San Francisco, to grow corn and wheat. Between 1842 and 1846, Don Francisco Sanchez, former Commandante of the San Francisco Presidio and Alcalde of San Francisco, built the Sanchez Adobe – a historic landmark since 1953.

As to the Little Brown Church on Francisco Boulevard, it is the oldest public building in Pacifica and it was built by the Presbyterian Church in 1910. It served the Coastside as a church and over time also as a meeting hall, town hall and movie theater – and as a supplement to a nearby elementary school until it was acquired by the City of Pacifica in 1984. The City gave it to the police department. When the police department moved to their new building in the Vallemar area of Pacifica in 2003, the Little Brown Church stood empty for the first time. However the extremely dedicated all-volunteer members of the Historical Society already had their sleeves rolled up to save the church.



**Little Brown Church, circa 1911.**

That began in 2002, when the City Council advised the PHS that there were no reserve funds to even develop a plan to show how a restoration projection could be accomplished. So in 2003, the Society consulted with an attorney who subsequently drafted an initiative to protect the LBC from being sold, demolished or moved to another location. And in 2004, the members of the PHS circulated petitions to place Proposition L on the November 4 ballot, and following the vote, the City of Pacifica agreed to let the Pacifica Historical Society assume the responsibility for restoration and financing of the Little Brown Church. The amount of money raised by the all-volunteer members of the PHS to restore the Little Brown Church – now the Pacifica Coastside Museum (Little Brown Church Building 1910) – was more than \$500,000. On Saturday, August 22, 2015, the members of the PHS held the Gala Opening for the Pacifica Coastside Museum.

Kathleen is the first to point out that it was a huge team effort that rebuilt the Little Brown Church. But all members of the PHS note that it was under Kathleen's guidance and determination as president of the PHS that the herculean task was accomplished. There were multiple fundraisers.

"Some of the fundraisers we did were inspired by my old history teacher Sister Mary Gerald and her really interesting use of reenactors. Members of the Historical Society dressed up as some of Pacifica's famous and we were able to give tours, in character, at the Sam Mazza Castle."

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The Sam Mazza Castle was built in Pacifica in the wake of San Francisco's 1906 earthquake by Ocean Shore Railroad attorney Henry McCloskey. These PHS-run historic castle tours were major fundraisers for the restoration of the Little Brown Church.

"We were so lucky that Jeanette Cool, executive director of the Sam Mazza Foundation, quite literally gave us the keys to the castle to do this."

Kathleen's lifelong appreciation of trains has also given Pacifica its railroad history back through the discovery and saving of the last remaining car of the Ocean Shore Railroad, Car 1409.



Photo Bruno Crenci

Ocean Shore Railroad, 1910, South of Pedro Point, Pacifica, CA.

Incorporated on May 18, 1905, the Ocean Shore Railway Company planned to run a high-speed electric, double-track railway along the coast between San Francisco and Santa Cruz. The motivation was weekend excursions and tourism. This Ocean Shore Railroad was backed by many well-to-do San Francisco businessmen including Horace D. Pillsbury and James A. Folger II. The Railway began construction at several key points along the line including Devils Slide and Mussel Rock bluffs. But the future of the railway dimmed on Wednesday morning, April 18, 1906, when at 5:12 a.m., underground rocks broke along the San Andreas Fault just ten miles from San Francisco.

Lasting from 40 to 60 seconds, with a magnitude estimated between 7.7 and 7.9, the Great San Francisco Earthquake sent Ocean Shore equipment down to the beach below and twisted some of the tracks. But construction resumed and by 1909, the northern-division of the railway had advanced southward to just 26 miles south of Santa Cruz.

However the automobile pretty much ended the dream railroad and the line closed on August 17, 1920. But it did have its salad days with numerous passenger stops in Pacifica.

Now, prior to becoming a member of the Pacifica Historical Society, Kathleen became a member of the Ocean Shore Railroad Association with Pacifican Tom Hutchinson, owner of the frame shop, Frames For The Memories. Kathleen and Tom raised the money needed for the Vargas Brothers (Dan and Armando Vargas – model railroad builders) to build a working model of the Ocean Shore Railroad.

"We had a big event in the Vallemar Station (a former station for the OSRR) with about 200 people. The diorama is in our office at the Crespi Center and it is huge and quite incredible – and the train goes through Pacifica. It was at the Best Western in Rockaway, but they wanted it out so we raised money for the Vargas Brothers to move it to my shop. When it was at the Best Western, at our fundraising event, I met (railroad historian and OSRR expert) John Schmale. I said to John, 'If you ever find an OSRR car, we want it in Pacifica.' And he said, 'Okay.'"



Nearly destroyed, passenger car 1409 is discovered in 2004.

In 2004, Jeff Millerick, a railcar restoration expert and Preservation Chair of the Northwestern Pacific Railroad Historical Society, discovered a dilapidated old railcar as he walked along the former railroad right-of-way in Sebastopol, California. It was in the backyard of a private residence, between two oak trees. It had recently been trimmed of its massive camouflaging overgrowth. It looked beyond repair and was slated to be destroyed in two weeks. Jeff called in John Schmale to identify the car. Nearly a skeleton, it nevertheless revealed an old grandeur and faint above the door were the numbers "1409." Racing against time, John contacted Kathleen, and Kathleen got the car brought back to Pacifica where it is slowly being restored as the massive amount of funds are raised to make the once beautiful Holman passenger car, beautiful again.

Kathleen has been involved with so many events to raise funds.

"I'm just one of many dedicated volunteers," she noted.

Kathleen and longtime PHS member, and ever-Pacificago-getter, Shirlee Gibbs have spear-headed the Giant Rummage Sales, now held at the Little Brown Church. Kathleen, along with dedicated PHS member Mary Dougherty, has overseen the incredibly popular Beer and Brat Night at Pacifica's Moose Lodge. The event stars famous ragtime and boogie-woogie pianist Bob Milne. (Bob is Bill's cousin.) Kathleen has had a hand in the many "reenactor" fundraising events.

She is also the executive producer behind the locally produced, multi-award winning community television show: *Footprints of Pacifica*. These half-hour television shows, produced by Pacificans and starring Pacificans, "Highlight the lore and the lure of Pacifica, its character and its characters." More than 155 shows have been produced to date and are permanently archived at the Pacifica Coastside Museum.

"These shows have only been possible because of the extraordinary facility and staff, which includes Executive Director Martin Anaya and Facilities Manager Jason Francisco, and the longtime PHS crew: filmmaker and director Robert Twigg, videographer and segment editor Steve Brown, camerawoman Helen James, camerawoman JoAnn Zavoral and production supervisor James Parsons. We've also had a number of Pacificans step up to host our shows, and some multiple, multiple times particularly: Jerry Crow, who has been a hands-on, hardworking PHS member since 1993; our first host, the late Emperor of Pacifica Frank Winston; and our Pacifica-recognized Ohlone expert, the late Shirley Drye."

Then there is Kathleen's involvement in giving Pacifica back its Jack cheese. In her collection of books for her business, Kathleen came across the 1937 "Eating Around San Francisco" by Ruth Thompson and Chef Louis Hanges. And it was in this book that she discovered that Jack cheese in California was not actually first created in Monterey. It was created and served by Stefano Mori at his restaurant on what is now Pacifica's Mori Point. But the recipe was stolen by one of Stefano's employees, a supposed friend, and taken to the Jack Ranch – owned by the notorious David Jacks – in Monterey, CA, where Mr. Jacks so labeled it Monterey Jack.

Not only did Kathleen learn and share this history, but she found the recipe and a local craft cheesemaker makes Pacifica Jack for the PHS which sells it out of their Museum for \$8 a pound. It is a favorite throughout the Bay Area, and it has inspired the PHS slogan, which has Kathleen's sense of humor written all over it, "Make Pacifica grate again!" The other PHS cheese-inspired slogan, "If you don't know Pacifica, you don't know Jack," Kathleen said she is only responsible for spreading. "It was coined by Bob Milne!" In addition, because of her historic cheese find, Kathleen and her fellow PHS members now sponsor the annual, highly attended, Pacifica Jack Cheese Contest.

Kathleen's love of history and art also helped create Pacifica's first historical mural project. Titled "Ocean Shore Railroad at the Beach," the 72-foot long, 12-foot high mural depicts the era of the Ocean Shore Railroad as it made its run through Pacifica. Artist and Pacifican David Alonzo painted the mural's first brushstroke on August 30, 2014. A recipient of a Beautification Award from the City of Pacifica, the mural was dedicated on May 1, 2016.



"The next mural will be done on panels, so that it is not permanently affixed to something and can be moved," Kathleen stated. "I have many murals in mind, including one of Portola's Discovery Site which will explain why Pacifica's statue of Portola has its back to the road. This is because Portola is pointing to the hill from where he looked out and discovered San Francisco."

There are also the Kathleen-instigated *Footprints of Pacifica* "Movies at the Museum" events which are fundraisers for the ongoing Pacifica Historical Society projects. In addition, the Society has a "Speakers" series at the Museum – all related to historical information of course – that is extremely popular.

One person can change the world and make the world aware.

"I took my love of history, and my very passionate belief that we should pay attention to our history, and it became a business that has done remarkably well and is so interesting. I've made a life from my interest in history and my hope is that others are thrilled by, and involved with, the history in the towns and cities where they live.



Kathleen and her Pacifica Jack cheese make the cover of Pacifica Magazine, June, 2017.



Kathleen, with Pacifica's first City Manager Karl Baldwin, cuts the ribbon that officially opens the Pacifica Coastside Museum at the Little Brown Church, August 22, 2015.

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Manning's Books & Prints, at the San Francisco Map Fair, September, 2017.



Kathleen and PHS member Deidra Kennedy at the American Bookbinders Museum, 2012.



Kathleen, with one of her collaborative works, "San Francisco: Views of the Past & Present". George Ross Jezek, photographer.



Jean Bartlett 2008 photo

The PCT production team of the multi-award winning television show *Footprints of Pacifica*, poses for the 50th *Footprints* broadcast. Top row, l to r: audio technician Jerry Crow, director Robert Twigg, and computer graphics operator and script writer Matthew Kaplan. Middle row, l to r: production supervisor James Parsons, operations and facilities manager Jason Francisco, camerawoman Helen James, executive producer Kathleen Manning, videographer and segment editor Steve Brown, and executive director Martin Anaya. Bottom row, l to r: camerawoman JoAnn Zavoral and host and producer Frank Winston.



An author, Kathleen Manning's published works include the following. "San Francisco, Early Prints 1848-1900," Windgate Press, 2002. Co-author "San Francisco's Ocean Beach" (Images of America) with Jim Dickson, Arcadia Publishing, 2003. Co-author "Half Moon Bay" (Images of America) with Jerry Crow, Arcadia Publishing, 2005. Historic captions writer (San Francisco: Views of the Past & Present) with George Ross Jezek, photographer and Angela M. Alioto, introduction, published, 2007. Co-author "Pacifica" (Then & Now) with Jerry Crow, Arcadia Publishing, 2010.

***Kathleen Manning***

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