

## Introduction

Discuss the overall class outline

Refer to the class outlines in the notebook prepared for the student

Point out the objectives, information needed, and skills developed to produce an organized one hour tour.

3 classes are scheduled being 2 hours each. Assignments will be given all very optional. The more you learn the more fun it will be to give a confident informative and entertaining tour.

It is important to tell your own story. The goal is to make it personal, a narrative tour.

Remember to select what your are most interested in. A one hour tour is a very short time to present everything you will be exposed to in these classes. The classes will give you too much information so you can customize what is important to you.

Since we live in a digital era, sometime when appropriate in your tour invite them to our web site and the Swedenborgian Foundation. We maybe small in organized church campuses but we are huge on the internet and in print.

## Tour guide outline of Classes about the S.F. Swedenborgian Church

### Class I

Discussion of the Swedenborgian Religion

Discussion of Swedenborg and Worcester

Discussion of the history of the SFSC

Remarks regarding the Nation Historical Landmark

Distribute readings and assignments and the outline of the class

### Class II

Discussion of the Architecture

Discussion of the Artifacts

Learn stories about selected artifacts

### Class III

Tips for tours

Creating an outline of your tour

Tips for story telling

Tips for questions and answers

Do actual tours

Objective: After 3-2 hour classes the student should have a comprehensive knowledge of SFSC

Focus: The focus will be of its theology, the founding personalities, the architecture, the spiritual meaning of the garden .

End result: The student should have the skills to do a 1 hour tour of the campus.

## Class I

A discussion of Swedenborgian theology- history of its founding- comparison with other religions

A presentation of the Swedenborgian church world wide its size and significance and influences

Presentation of the life of Emanuel Swedenborg 1688-1772

A discussion of the founding minister of the 1895 church Joseph Worcester 1836-1913 his life and influence in the collaboration of the Arts and Crafts movement

The history of SFSC will be presented

### Assignments:

Read the information on Swedenborg

Read article "The Swedenborgian Church" by Jim Lawrence

Read pamphlets and the "Community of uses" written by Annette Bailey, Janet Bailey and Greg Sondern members of the church created in Jan. 2010

Be able to name the 3 main ministers as noted in the above writings

Go on line and look at our home page/facebook videos of the SF Church then go to Swedenborgian Church Cult then go to Curtis Childs (from the Swedenborg Foundation) Click on "The true church isn't about Religious Affiliations". anything he does is great to look into.

## Swedenborgian Theology

Present this in a simplistic manner for an uninitiated audience, "people off the street".

It is based on the interpretation of the bible by Emanuel Swedenborg, a 17th century scientist, philosopher, and inventor with an I.Q. estimated at greater than 200. Some say he was "clairvoyant". The services will have a great affiliation with Methodist or Anglican churches. Maybe, except for the sermons it would be a very typical protestant service.

It is centered in the revelation that the spiritual world is present in everything and in everyday life. A belief of "God in Nature". It is meant to help people search for their own meaning in their spiritual life.

"To find their own way to a useful life".

You may like to tell your tour how you were attracted to the Swedenborgian way of life or attached to this church in particular.

You may like to read the article include in your homework to customize your tour, "The Swedenborgian Church- an esoteric journey of an esoteric teaching", written by Jim Lawrence in 1989 but very timely today. Also read the article on "What do these thinkers have in common".

## Discussion of Swedenborg's Life

Emanuel Swedenborg was born in 1688 and died in 1772. He was born in Sweden, at a time when Sweden was at its peak of discoveries, education and industrialization, very much a world player. Some call him the "Buddha of the North". He was highly educated, the son of a Lutheran Bishop. He was from a very wealthy successful, and privileged family. He was an inventor, mainly in the mining industry, he contemplated the theory of matter, cerebral cortex, ductless glands. He studied the science of crystallography, made lens, designed the world's largest dry dock, spoke 9 languages, and played the organ. All of his writings were in Latin, the scientific language of the day. He was a personal friend of Carl Linnaeus a Swedish botanist, zoologist, taxonomist and physician who invented the binomial nomenclature, which we still use today to classify plants and animals.

He was gardening enthusiast, collecting plants from around the world. His garden and study have recently been restored in Stockholm and open to the public. He was highly traveled for the day. He spent 13 years in England where he worked and published. He predicted his death and died in England in 1772. He also recorded his dreams some of which Freud has studied.

At the age of 56 using his scientific training he turned his studies to searching for the soul. His writings are most important, over 30 volumes on the inner levels of meaning of the scriptures of the bible. His first book "Arcana Coelista" (Secrets of Heaven), others to follow were, "Heaven and Hell", "Divine Love and Wisdom". Emerson's "Nature", which was delivered at a commencement at Harvard in 1836 was directly influenced by Swedenborg's writings.

Many people have been influenced by his writings John Chapman, (Johnny Appleseed ) Helen Keller, Abraham Lincoln, Goethe, William Blake, George Inness the painter as well as our own William Keith. In your handouts you have the article "What do these thinkers have in common". Please refer to this for more clarification.

## The World Wide Swedenborgian Church

Swedenborgians at this time (2022) are estimated at 40,000 people throughout the world. They still are almost 90% of English descent.

North America has 3,900 members at present. In 1966 they joined the National Council of Churches with less than the normal threshold of 50,000 members.

The American movement started in 1784 with James Glen, giving lectures in Philadelphia. In 1817 the first Swedenborgian designed church in North America was in Philadelphia.

At present being hard to estimate, but the Church has more than 6 million people interested in the works of Swedenborg, based on the use of publications and the use of the internet sites.

The new church movement as it is sometimes called, started in London England 7 May 1787. Swedenborg often visited England and in fact died there in 1772.

He would have been surprised we have organized Swedenborgian Churches today. Although he was not an organizer himself he would be glad to see how the church evolved. He said he would leave it to "providence" to establish churches.

His biggest accomplishment was the planning, designing, getting donations, hiring A. Page Brown architect and draftsman Bernard Maybeck, of our Church building. The building was dedicated on March 17, 1895. Phoebe Apperson Hearst was a big contributor paying for the choir and the bronze statue of "the Praying Mary". As soon as the church was built he destroyed all the records of the contributors. He felt it was not important to know who gave what.

More than just a builder of the church he was a collaborator of the artists in the Arts and Crafts movement. Some people think the first in America. We will cover this movement in our second class. His home that he alone designed in the Piedmont hills above Berkeley, California was the first of the California bungalow style built in 1875, a product of which done by William Keith is to the right of the fireplace in the Parish House. He brought together noted people of the day: William Keith, Bruce Pomeroy, Mary Jane Richardson, the Coolbrin, and A. J. Forbes the manufacturer of the big red chairs, who lived on Russian Hill in San Francisco where all the movers and shakers were. At this point we should look at Leslie Fredenheim's book, "Building with Nature". There you will find original pictures of the houses he designed. They are on 1000... Valley Street.

## Joseph Worcester's Life

1836-1913

Born into a prominent Swedenborgian family in Boston, Massachusetts, Thomas Worcester was his father, an early organizer of the Swedenborgian Church on the east coast. He developed the Order of worship, songs and chants used in the services.

Joseph Worcester was a graduate of Harvard University and thought of himself as an amateur architect. He had no formal training but thought highly of the field of architecture. In fact he is known to have said that it was the highest form of the "Arts". It is said that he "escaped his families influence" when he came West around the 1860's. He was employed as a tutor and met John Muir on his journeys in Yosemite. Upon reaching San Francisco he became involved with Swedenborgian Church. The parishioners asked him to go back to Boston and become an ordained minister which he did. He returned to lead the congregation at Druid's Hall at 413 Sutter Street in 1869. He survived on a yearly income from his fathers estate. He was a chaplain at the Protestant Orphan Asylum. He established Worcester's Boy's Home for Orphans mainly of maritime families. He aided ex-convicts and assigned them to be "big brothers" for his orphans.

He was a very private, humble man. He requested that his nephew burn all his papers and sermons. No known pictures of him exists except a sketch for a newspaper and a picture of him with his back to the camera reviewing the "Great White Fleet" when it sailed into San Francisco after the Spanish American War.

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Ina Coolbrith was our first California poet laureate lived there as well. There is a park dedicated to her on Russian Hill. She was a good friend of Alice Eastman, who was one of the first women scientist, a botanists at the California Academy of Sciences. She was a real hero after the earthquake and fire. She rescued type specimens and irreplaceable records. She brought them to Rev. Worcester for safekeeping. He then stored them at Fort Mason along with William Keith's paintings he rescued. Everyone socialized, knew each other and collaborated with each other in the 19 century.

Rev. Worcester helped console William Keith after his first wife died. They became very close friends. It was common for Rev. Worcester to visit Keith at his studio and give advise on his painting techniques. We will cover this in more detail in our next class.

Rev Worcester died serving the church, in 1913.

Here is an excerpt from the National Landmarking Committee:

"critically important example of the American contribution to the Arts and Crafts movement as exemplified in new architectural imagery, integration with the site, garden design, and use of natural materials. The interior shows the employment of the decorative arts to create a special atmosphere and also the first example of 'mission chairs'. Among the designers were A.C. Schweinfurth, A. Page Brown, Bernard Maybeck, William Keith, Bruce Porter and the Rev. Joseph Worcester. The church is important as an example of the Swedenborgian contribution to American religious, social theory and intellectual life".

The church is described as California's earliest and pure Arts and Crafts buildings.

In 2006 the church had a celebration and dedication of the National Landmarking.

The celebration was given and underwritten by a relative of Emanuel Swedenborg Barbara Swedenborg Greene. It was attended by Barbro Osher the consul General of Sweden in San Francisco. A copy of the program is available.

A lecture was given by Leslie M. Freudenheim based on her new edition of "Building with Nature: Inspiration for the Arts and Crafts Home".

A reception in the parish house followed the lecture.



## National Historical Landmarking

The first and only house of worship in San Francisco to be granted this honor. It was granted in 2004. It was granted on the first vote and it was unanimously granted.

It was the dream and goal of two people in the congregation. They were Micheal Santamoro and John Gaul. They were responsible for the planning and presentation to National Landmarking Committee in Washington D.C. The entire process took about one year from the application to the actual vote.

John Gaul and Micheal Santamoro travelled to Washington D.C. for the presentation.

Micheal was the organizer and John was the presenter. John Gaul created the presentation in his story telling fashion referencing his knowledge of the Bernard Maybeck family. Bernard Maybeck the draftsman at the time for the project. Maybeck is now a well know architect and winner of the prestigious Gold Metal of Architecture. John stated we need to grant this "without discussion", cast your vote now. And it did pass unanimously on the first vote a level four the highest status. Presentations were also made by architects including Richard Guy Wilson from the University of Virginia. He is the commonwealth Professor emeritus of Architectural History. He has recently been appointed to the National Historic Landmarks committee in 2022.

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technology in zoom meetings to produce a series called "Nature in Spirit" program to celebrate our 125 anniversary. We have a presence on facebook and You tube which records our Sunday service for all to enjoy. We have a blessing of the animals in the church garden, an Easter egg hunt, halloween pumpkin carving contest, and recently produced a congregational art show.

The training of our new tour guides will also be a way of serving our community in offering tours weekly instead of only on request. Hopefully soon we will be marketing them more effectively. Thanks so much for volunteering your talents to make this a reality.

Rev. Norman's death in 1913 the house was decided to be sold. Jim Lawrence (member from 1990-2001) stated that Keith paid for 1950's house, but all of the construction expenses. The house was rented out from the 1920's until after WWII, possibly in 1947 when the church grew and needed the space. The congregation and the church took possession of the property. Miss Jane, the choir director and church secretary lived there. Rev. Tobias allowed her to live there in a converted apartment on the second floor. She of course had several pictures. However when Rev. Roddekopp came in 1970 he needed the space and said that it violated the insurance policy so he asked her to move out. Our present auditor Rev. Lee uses the space for his office. In the past we have had one room in the Bernard Meybeck Foundation. We now 2022, rent the west side of the house to the Waldorf School during the week.

The "garden room", was tastefully added in 1959-1960. This gives the house a bridge of the garden space. This expands the house to be used for small wedding receptions and events.

As far as we know no one famous ever lived in the parish house

## The Parish House

The land was purchased by William Keith so that the entire corner of Washington and Lyon would be controlled by the church. They were afraid something would be built that may not be compatible with the church.

Willis Polk was hired as the architect in the late 1890s. The house we think was completed in 1900. Rev. Worcester did not want to live there as he had his own home on Russian Hill on Vallejo Street. William Keith deeded the house to Rev. Worcester. Upon Rev. Worcester's death in 1913 the house was deeded to the church.

Jim Lawrence (minister from 1990-2001) stated that Keith paid for Willis Polk's fees, and all of the construction expenses. The house was rented out from the beginning. It wasn't until after WWII, possibly in 1947 when the church grew and needed the extra room for the congregation that the church took possession of the property. Miss. Jane Sugden the choir director and church secretary lived there. Rev. Tobish allowed her to live rent free in a converted apartment on the second floor. She of course had use of the kitchen. However when Rev. Reddekopp came in 1970 he needed the space and said that it violated the insurance policy so he asked her to move out. Our present minister Rev. Lee uses the space for his office. In the past we have rented one room to the Bernard Maybeck Foundation. We now 2022, rent the rest of the space to the Waldorf School during the week.

The "garden room", was tastefully added in 1959-1960. This gives the house a beautiful of the garden space. This expands the house to be used for small wedding receptions, and events.

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We do have a library on the second floor which contains many valuable books and the archives of the church. A description to follow.

Point out the pictures of ministers on the wall to the left.

Assign

Search for Rev. Lee's sermon on 4/25/21. We have a copy of it.

Rev. Lee is a member of the church. The title of the sermon is

our Saviour. We can move to 17 minutes.

View the sermon on YouTube.

## Class II

A discussion of the Architecture of the buildings

A discussion of the artifacts in the church and the parish house incorporating stories focus on: Rafters (trip from the Santa Cruz mountains). Chairs ( story of A.J. Forbes) Alter(made by Ted Colt) Preying Mary(gift of Phoebe Aperson Hearst) Stain-glass windows( by Bruce Porter Dove window,St. Christopher, Westminster Abby glass) Clam shell( Robert Frost baptized here) oil paintings done by William Keith,Pine cone cross(lost and then found)

Walk through the garden point out significant trees

Walk through the parish house to learn its history and the artifacts included within.

A discussion of the fireside room and the latin inscription painted above. The fireside library is a circulating library.

We do have a library on the second floor which contains more valuable books and the archives of the church. A discussion to follow.

Point out the pictures of ministers on the wall to the office.

Assignments:

Search out Rev. Lee's sermon on 4/25/21, go to You tube put in Rev Lee sf swedenborgian church. The title is " The symbolism of our Sanctuary". You can move to 17 minutes 20 seconds to just view the sermon.

Watch also on you tube "SF Swedenborgian Church a brief intro" done by Dana Owens with the voice of Andrew Dodd 3 minutes in length

Take some time looking through the library in the fireside room Make sure you know what the latin quote means in the fireside room and try to memorize it.

Refer to the diagram done by Rev. Tobish in 1940 it is in the "community of uses" document. Be able to point out 3 trees and their spiritual meaning

## Architecture of the Church

Truly an Arts and Crafts Style..... Gothic.....God in Nature.....Spanish Mission style

It is well known that the outside of the church was inspired by a sketch that was done by Bruce Porter on one of his educational trips to Europe. The actual church was located in the Po valley of Italy.

The roof of course is made of hand shaped terra cotta tiles, which gives it its California Mission influence.

The bricks are what is termed "Clinker Bricks". They are partially vitrified or over fired. They are wet then exposed to high heat forming a shiny dark colored surface. When you hit them together they make a clinking noise. The process of setting the bricks on the building was highly supervised by Rev. Worcester. They were to be over hanging each other to create a shadowing effect. Rev. Worcester placed them himself until he was satisfied the workman knew what he meant.

As we said in Class I, Rev. Worcester was the great collaborator of the church and its creator. He was an amateur architect himself, but he knew he needed an architect of the day. He chose Arthur Page Brown 1859-1896. Brown worked for McKim, Mead and White in New York City in 1879. He was Cornell educated. He did the Ferry building here in San Francisco, and the Princeton University Art Museum. He was very much a part of classical architecture. He did not particularly understand the direction Rev. Worcester was leading him. At the end of the process he is known to have said, "this is not architecture, but the poetry of architecture".

Unfortunately he died of injuries as a result of a runaway horse and buggy accident. He was 36 years old at the time. He may have been more well known if he would have produced more projects. William Keith was very much affected by his death as we will talk about when we discuss William Keith's paintings.

## The Arts and Crafts Movement

The arts and crafts movement was international. It started in Britain, moved through Europe and America between 1880 and World War I. It came later to Japan, 1920 to World War II.

It was based on idealistic principles for living and working. It evolved through the writings and philosophy of John Ruskin (1819-1900). Ruskin was a writer, philosopher, philanthropist, artist and art critic, and advocate of social justice. He worked tirelessly for a better society. In 1871 he founded the "Guild of St. George" which is a charity for arts, crafts and rural economy. It is now a charitable trust. They have 320 companions (or members) around the world. Rev. Lee is a member although he says he is more inactive. They host events, lectures, projects, publish books and magazines. They support a Ruskin collection which is a museum in Sheffield England. In 2020 they declared a climate emergency. Our church hosted a lecture series here in 2017. People came from around the world and this country, mostly from England.

The basic characteristics of the Arts and Crafts Movement are:

- \* practical skills
- \* small individual workshops
- \* avoiding mass manufacturing
- \* items to match their purpose
- \* harmonize together in an interior

The thoughts were to relearn the value of and importance of individual artistic skills. This was not the trend in the mid 19 century where the industrial revolution and technology were effecting design and manufacturing. It became more of a revolt and change to rural life verses urban life. A trend to "back to nature". It had a nod to craftsman, and skills of the middle ages. It encompassed the gothic as well. It promoted a freedom of design.

The other leader in the movement was William Morris (1834-1896). He was a devout reader of John Ruskin. He himself was a designer, promoter and manufacturer of fine goods. He had a store on Oxford Street. He is quoted. "Have nothing in your houses that you do not know to be useful or believe to be beautiful". He trained his employees in natural dyeing, hand block printing, tapestry weaving. The latter he said was the highest of the art forms.

The arts and crafts movement formed as a result of the "Arts and Crafts Exhibition Society" in 1887. William Morris became its president in 1891 until his death in 1896.

Many of the leaders in the arts and crafts movement were architects themselves. Though them the trend became that of designing not only the building itself but everything that went into it. Designs for furniture, lamps and lighting, rugs, stained glass windows, even the dishes would be harmonized.

A good example of this in the United States was Frank Lloyd Wright (1867-1959) in Chicago, with his studio and first home in Oak Park, Illinois and Charles (1868-1957) and Henry (1870-1954) Greene of the Gamble House in Pasadena, California.

Many think that San Francisco, bay area was the starting point of the arts and crafts movement in America. This is because of the fact Rev. Worcester built his bungalow style house in Piedmont as early as 1876. He certainly may have been aware of the movement in Britain through magazines or publications. He had an especially keen love of architecture. He called it the highest of the arts. Bernard Maybeck visited him at his Piedmont cottage and was very impressed with the unfinished redwood, and the overhanging roof, the outside porches, the placement of the property to take advantage of the view. Rev. Worcester was well known in the arts here in San Francisco. In 1905, Charles Keeler (1871-1937) an author and poet wrote in the "Craftsman" magazine: "An art spirit..... was taking possession of a small but increasing number of people. If one were to look for its original inspiration, they would not go far astray in attributing it in a large measure to a retiring minister- a gentle man of good nature, of devoted love of the beautiful, and of exceptionally true, though reserved taste. From the inspiration of his modest little home and the picturesque church built under his direction, and more especially from direct contact with the man himself, a group of architects, decorators, painters, and lovers of the beautiful have acquired a new point of view. They have gained the ideal of a quiet, spiritual, reserved type of beauty which has found expression in homes, stores, and indeed in many important forms of art work". The unnamed minister of course is that of Rev. Joseph Worcester. These lovers of the beautiful would have been Keeler himself as well as William Keith, Mary Curtis Richardson, Bruce Porter, Willis Polk, Ernest Coxhead, Albert C. Schweinfurth, and of course A. Page Brown.

The east coast flourished in the movement from the 1890's to the beginning of World War I. Pottery was famous in Marblehead, Massachusetts. Cabinet maker Charles Rohfs (1853-1936) in Buffalo, New York. Others were Grueby Pottery in Boston, Massachusetts, Elbert Hubbard's (1856-1915) Roycroft in East Aurora, New York and Gustav Stickley's (1858-1942) Craftsman Workshops in Syracuse, New York.

Chicago is the center of progressiveness, middle of commerce, and still the largest railroad center in the United States, the heartland of capitalism as well the geographic center. The start of the "Chicago School architects". Louis Sullivan (1856-1924). was the leader and the father of our modern day skyscrapers. The Chicago Arts and Crafts Society started in 1898. Hull House a settlement that helped immigrants during the degradation of the industrial revolution was the founding spot for the Society. Frank Lloyd Wright (1867-1959), was a member and initially worked in Sullivan's office. Wright established his own firm and built his home and studio in 1889 to 1909 amongst the many Victorian homes in Oak Park, Illinois. In 1901 Wright designed the Frank W. Thomas house in Oak Park, Illinois as well as the Dana-Thomas house in Springfield, Illinois in 1902. These were the first of the great "Prairie style" homes.



## Artifacts of the church campus

### Sanctuary:

1. **Madrone Rafters:** They came from the Santa Cruz Mountains, hand picked for their size and shape by Rev. Worcester himself. The lumberman that felled the trees, after hearing how they were to be used said I will personally transport them myself. I will charge none extra than the railroad as not to damage the bark. So he did along with his wife. He carefully packed them in hay and in two wagon loads made the trip to San Francisco in two days, delivered to Washington and Lyon with no incurred damage. Later in life Rev. Worcester was able to make arrangements for his daughter to go to medical school at the University of California San Francisco Medical Center. One day I was giving a tour to a young lady from the Santa Cruz Mountains, she said that the trees grew in that shape in a gulley in order to reach the sun. I guess it would seem logical, but I never thought of it that way. How appropriate for the church. We are all seekers of the light.
2. **Rush Chairs:** They were made by a Scotsman, A.J. Forbes a local furniture maker. He came west from Buffalo, New York to make his fortune in the gold mines with hydraulic mining. He was not successful so he and his sons did well in the furniture business. We really don't know who designed the chairs, but some people feel it was Bernard Maybeck (1862-1957) the architect. He was employed by A. Page Brown(1859-1896) the architect for the church and we believe he was the draftsman for the church. He certainly would have been part of the project. The other clue is that he was a furniture maker and when was at the Ecole des Beaux-Arts he worked manufacturing furniture. Forbes gave Rev. Worcester a bid of \$4.00 for pine or \$4.50 for maple, he chose the maple. It is rumored that Phoebe Apperson Hearst paid for them. We did an appraisal in 2007 and for insurance purposes all 80 of them would be worth \$80,000 dollars. The chairs are the first of what is called "mission style furniture". The style was exported to New York to Joseph Mc Hugh, self proclaimed originator (1854-1916) and then copied by Gustav Stickley (1858-1942) of Syracuse, New York. We all know it was started by A.J. Forbes in our Swedenborgian Church. Stickley used mass production methods to reduce the cost, not acceptable in the true Arts and Crafts fashion. One of our chairs was displayed at the "International Arts and Arts Exhibition at the de Young Museum in March of 2006. Today they are priceless.
3. **The Alter:** The alter was added recently, in 2006. It was contracted by Rev. Racheal Rivers with a young furniture designer, Tedd Colt. He is a designer, artist, project manager, who owns Caledonia Studios in Oakland California. He attended California College of the Arts in 1993-1997, with a degree in sculpture and furniture making. He has started an internship for west Oakland at risk youths. The California College of the Arts was founded in 1907. If you look him up he has noted on his resume that he designed and built an alter for the Swedenborgian church. He requested to be at the dedication which surprised Rev. Rivers, since the entire time she contracted with him he hardly said a word to her. He gave a very touching speech at the dedication. He stated how inspired he was in the construction, knowing it would be the alter at the Swedenborgian Church. He told us that he

Bruce Porter. 1865-1953

Painter, Muralist, stained glass artist, designer, sculptor, Author, Poet, Landscape Architect, political activist, progressive reformer.

Truly he was a multitalented and multifaceted man. He believed all artistic endeavors were of equal value. Born in San Francisco, and educated there until he was 14 years old. He then educated himself in Art and Literature.

He met Rev. Worcester when he was 17 in the Piedmont Hills of the east bay. He toured Rev. Worcester's house and was told to "engrave the name of this great and good man on your memory".

In 1889 he was 24 and went to England to study. There he visited the studio of Edward Burne-Jones who was a painter, stained glass designer, and furniture designer working in the firm of William Morris. William Morris with John Ruskin were founders of the Arts and Crafts Movement in England as we have discussed.

He started the "Lark" an art magazine in the art nouveau style. He became an expert to high society. William Randolph Hearst asked him to critique Julia Morgan's design for the gardens at Hearst Castle in San Simeon, California. He designed the gardens at "Filoli" in 1917. It is also known as the Bourn Mansion in Woodside, California.

His family were transcendentalists and through them he was well acquainted with Emanuel Swedenborg. He was also a social critic advocating progressive causes. He was part of the Citizens League of Justice which was started to fight the corruption of San Francisco politicians. He was against Franco in the Spanish Civil War.

Together with Rev. Worcester he formed the "Society for Helping Boys". They provided a home and resources for orphans and boys from troubled homes. After Rev. Worcester died he took over the running of the home. He turned down many lucrative commissions to concentrate on the home. Perhaps this is why he is not as well known as other artists in his time, such as William Keith.

He died at 88 years not really noticed by those of a new generation of artists. His windows are his legacy, two of which are in our sanctuary. The Dove Window and the St Christopher's window. Other windows nearby are in St. Mary's by the sea Episcopal Church in Pacific Grove, California. Others are in Monterey, Stockton, San Mateo and Coronado, California. He did a mural for the Pacific Union Club which is the Flood mansion on Nob Hill in San Francisco.

never swore when he was building it since he did not think that would have been appropriate. It is made of maple with a slate top. The Swedenborgian cross is inlaid on the front panel made with several types of woods. The inventory in 2007 puts the insurance value at \$3,500 dollars in today's value that would be \$5,074.58.

4. Stained Glass Windows: A discussion of Bruce Porter will be attached.

The St. Christopher Window: References will be from a book written by Douglas G. Stinson in 2014. Titled "The story behind the Art and Conservation of Bruce Porter's St Christophers window". On the title page he writes, "The most creative bit of glass work in the city". In the restoration process documented in Doug's book we learn that the window is actually 2 windows sandwiched together to create a 3 dimensional effect. It also opens to get the effect of the light at different angles. The lead work contributes to the sense of the flowing water. This is the first use of opalescent glass very innovative for its time. The legend persists that the window honors Rev. Worcester and it is his face is depicted faintly painted on the face of St. Christopher. People have doubts about this since Rev. Worcester was so private and destroyed all the records as too who gave to the creation of the church. The Dove window: This window was done by Bruce Porter and was designed for this spot in the building. We have had this window restored as well recently. It's process is documented in a film by Ina Carr. Birds are messengers from God as interpreted by Swedenborg. The water represents the truth. The bird bath in the garden may also have been designed by Bruce Porter. A piece of Westminster Glass: During one of Bruce Porter's trips to London he was touring Westminster Abbey when they were doing some restoration. He asked the workman if he could have some of the discarded glass. They said ok and he took it back to Rev. Worcester to add to the church here. It was placed in the wall to the left of the organ. Interestingly we have an electronic organ, purchased in 1994 in which Westminster Abbey was used to record the sounds of the own present day organ.

5. The Praying Madonna of Nuremberg: This is a bronze copy of the original done by Peter Vischer(1455-1528). We think it was given to the church by Phoebe Apperson Hearst. We sometimes call her the "Preying Mary" since she moves around at times. However she has remained in her present location at the lower left of the altar.
6. The Clam Shell: This has always been here as noted in old pictures. It has been and is still used for baptisms. A shell this size could be over 200 years old. A young baby whose Mother wanted him to be a famous poet one day was baptized here. He gave a reading at John F. Kennedy's inaugural day. His name was Robert Lee Frost (1874-1963).
7. Bronze Gong: This gong is used in every service in a period of silence and meditation after each sermon. We use it frequently on our 2nd Sunday service of every month when Rev. Lee leads us in a total meditation service. At present we have an indigenous person, Blue playing several native flutes. The bell was cast in 1758 and presented to a Buddhist temple in Japan. The gong was owned by William Keith. He used in his San Francisco studio. There is some evidence that the vibrations of the gong can dictate what colors are used in a painting.

William Keith (1838-1911) age 72

William Keith was born in 1838 in Aberdeen Scotland. He was brought up by old time Presbyterians. Rote learning especially memorizing parts of the Bible may have led to a life time of dislike for nit-picking details. He was a sensitive religious child. As a student he learned to "paint from nature" not to copy to paint broadly.

In 1850 he moved to New York with his mother and 3 sisters. He was an impulsive, volatile young man. At one point he ran away to sea. He always had an ambition to be a painter. His family was apposed to this, but compromised to have him become a carver or wood engraver. This was a good base for his becoming a painter.

He is noted by having his paintings evoke an emotional response, perhaps "poetic" through the use of or manipulating light. At the time he was influenced by the Hudson River School of artists. They were named for the paintings of the Hudson River Valley in New York, ie Albert Bierstadt, Fredrick J Church, Charles Hahl, Fredrick Butman. He was also influenced by a fellow Swedenborgian George Innes (1825-1894). He may also have been influenced by the Barbizon painters. The "barbizon style" was popular from 1830-1870. It was named for a village in Barbizon, France, near the forest of Fontainebleau. Many of his landscape painting were used to promote the romantic west coast. The need for expanding west.

He came to San Francisco we think in 1859 around the horn, for a job which fell through. Finally he worked as an engraver. In 1863 he took 11 lessons from Samuel Marsden Brooks for \$22.00 dollars or \$774.76 in todays value. In 1864 his occupation in the San Francisco directory changed from engraver to artist. At this time he was successful enough to wed. He married Elizabeth Emerson a distant cousin of Ralph Waldo Emerson. Elizabeth was an accomplished artist herself. She specialized in still life. She taught painting to bring in extra income.

Keith started out in watercolors and then in 1867 changed to oils. He was successful enough to sell his paintings to finance a trip to Europe. All painters of his day knew they needed to study in the European style to be famous. In 1870 his destination is Dusseldorf Germany with stops in New York and Maine for the autumnal colors and Paris, France as well. The trip was very successful.

In 1872 back in California with a letter of introduction he meets John Muir (1838-1914), a fellow Scotsman. The same age and the same background they hit it off. They become lifelong friends. They tour the Yosemite Valley together. Muir a naturalist a life long preserver of wilderness. He is called "Father of our National Parks Systems" also an author and a glaciologist. In fact Keiths paintings of Yosemite helped Muir in his lectures on the theory of the valley being the result of glaciers. He was also the founder of the present day Sierra club. He started a campaign to stop the city of San Francisco from damming the Hetch Hetchy Valley to use as the cities water supply. This valley is very similar to the Yosemite Valley. As we know this did happen and more recently there has been a movement to restore the valley again, but so far there has been so success.

John Muir called Keith the "poet painter"

Back to William Keith:

In 1882 the death of his beloved wife brings him closer to Rev. Worcester as he turns to him for consolation and comfort. They develop a life long collaboration. Rev. Worcester was known to make regular visits to Keith's studio and give him advise on his painting style and to take a critical look at his paintings.

It was well known that to take in more income Keith did sketching outings but only took young ladies along. After an outing in June 1882 to the Santa Cruz Mountains he met and then married the sister of one of these young ladies, Mary McHenry. She was a lawyer, a graduate of Hastings Law School. She was very progressive politically, we may today call her a women's libber. She was very much a part of the suffragette movement of the time in San Francisco. After 20 years of marriage Keith was known to say, "I became a believer in women doing just whatever they want to" " Just as soon as I had taken the vows".

In June of 1883 their honeymoon was spent touring all of the California Missions, which he sketched and painted. He did this in a more documentary scene rather that a romantic interpretation.

Late in 1883 he sells more paintings for another trip to Europe. He goes to Munich this time to study portraiture. He is thinking that this will bring in more money. He did very well with portraits but his real love was landscapes.

In 1893 with stops at the Chicago Worlds Fair where he had paintings displayed he travels to Spain this time to study Velasquez (1599-1660). He make stops again in London and Paris studying the old masters.

1895 Keith begins the paintings for our church. Rev. Worcester wanted the 4 seasons of California. They finally decided on the patterns of rain and drought. Keith turns his attention to the seasons of California comparing them with the seasons in the holy land. However this theme only applies to the paintings to the right. The one too the far right has a totally different story.

The 1st painting: "Spring" or also known as "Seedtime" light greens the rainy season

The 2nd painting: "Summer " or "Harvest" hay wagons at work or the dry season

The 3rd painting: "Autumn" or "Early Rain" the clearing of the clouds representing a  
a new cycle of fertility

Now to the 4th painting: It is sometimes called "Winter" or "Gethsemane"

This painting was painted in January of 1896 following the news of A. Page Brown's death. Keith and Brown were very close friends and colleagues. Brown died from severe injuries as a result of a horse and buggy accident. Keith made the painting more sad and dreamy, dark with just a hint of blue...hopeful in the distance in the woods. He dedicated this painting to the memory of A. Page Brown.

Keith later did a similar painting with a Christ figure in the foreground. The garden of Gethsemane is where Christ faced spiritual agony before the crucification.

The rest of his life Keith is very successful. He wins a Gold Metal at the Chicago World's Fair of 1893 which was awarded in 1894. He sells paintings for record amounts. In 1896 he sells "Discovery of the San Francisco Bay" to Phoebe Hearst for \$25,000 dollars. Which in today's value would be \$869,928.27. As of 2008 the location of this painting is unknown. In the years before the earthquake and fire he is averaging \$60,000 a year. In today's money that would be estimated at \$1,992,927.27.

In 1899 Keith takes another trip to Europe via Chicago, New York and on to Antwerp and Amsterdam, Paris, London and Scotland.

He takes a trip Alaska and continues to travel in California, Merced, Yosemite, Klamath Lake, Hetch Hetchy and Oregon painting as he goes.

He is at his home in Berkeley when the earthquake and fire hits in 1906. His studio is in San Francisco where most of his works are burned. Rev. Worcester is close by and manages to save many of his important works. However many of his paintings are in the wealthy of San Francisco living rooms. One of which is in the Haas- Lilienthal house in the front parlor. The house is on Franklin Street one block west of the fire break so it survives with the house today. It is estimated that he lost over 2,000 paintings. But he does not despair, saying he has it all in his head and goes on to paint many more at a pace of sometimes one per hour.

He dies of kidney failure in 1911 at home in Berkeley. Rev. Worcester officiates at his funeral.

After his death his paintings are still shown, at Golden Gate Park Museum (deYoung ), Gump's a department store of premium goods, he has his own gallery, at the 1915 Panama Pacific International Exposition (he has his own room) and the Treasure Island World's Fair in 1939. His paintings today can be seen at the Oakland Museum of California, Cantor Arts Center at Stanford University, de Young Museum in Golden Gate Park. St Mary's College of California in Moraga, California. We should be grateful to Brother Cornelius of St. Mary's College for his biography of William Keith done after he saw some of his paintings at John Muir's house in Martinez, California in 1908. Brother Cornelius wrote the 1st volume in 1942 and the second volume in 1956. John Muir's home and ranch is now run by the National Park Service and open to the public. St Mary's currently has 170 paintings, some done on cigar box covers, as of 2011 many more have been donated to their collection.

We hope to have a William Keith Symposium here at the church to further our community outreach program. It may take place in the spring of 2023.

8. William Keith Paintings: Discussion of William Keith The paintings were designed to be installed on the north wall of the church.

#### The Parish House:

#### The fireside room:

1. The latin inscription around the ceiling is a quote from Emanuel Swedenborg (1688-1772). It is translated as: " Now it is permitted to enter mysteries of faith with understanding". A framed copy of the translation to English is on the fireplace mantel.
2. William Keith's Painting of Rev. Worcester Cottage: This is to the right of the fireplace. William did 5 pictures of this subject. The cottage was located in the hills of Piedmont, California. It should be noted that Rev. Worcester later in life rented it out. One famous person renting it was Jack London (1876-1916) the author. He called it " a bungalow with a capital B". It is said that he wrote "Call of the Wild" there.
3. Portrait over the fireplace: The portrait over the fireplace was done by Bruce Porter, we do not know who this was. Perhaps a model. It is known that he did this on one of his trips to Europe where it was customary to study the old masters. At the time he was exposed to stained glass and chose to concentrate on that, However I will leave it up to the viewer as to where his talents lie.
4. Monterey Pine Picture: This picture on the north wall was done by a more contemporary painter Jack Cassinetto (1944-2018). He was a plein air painter using tonalism after the painters of the 1900s. Tonalism is landscape forms with an overall tone of colored atmosphere or mist. He looked for antique frames and when could not find them he made his own in the Arts and Crafts influence. He painted mainly very Californian pieces, Monterey, Northern California, Lake Tahoe, Yosemite, the gold country, American River and Sacramento River. His paintings were moody and with subdued colors. He was born in Sonora, California. He attended Sacramento State and graduated with a B.A. in Art and English. He had a Masters of fine Arts from the University of Northern Colorado in 1972. At times he did teaching.

#### The Garden Room:

5. Framed cartoons:  
Located on the south wall. This is what these framed sketches are called. They were done by Bruce Porter for stained glass windows that we think were never produced.
6. Painting above the library table: This was done by Bruce Porter. Rev. Lee recently had it framed. I think it really makes a big difference in its presentation.
7. Furniture in the two rooms: The settle with the wide back and arm rests, and the modern upholstery which hides 6 panel back is the work of Stickely. The library table is made

by Gustav Stickley (1858-1942). If you pull out the drawer in the table you will see. "work of L. and J.G. Stickley". The rest of the furniture is of the same design but not by noted manufacturers.

Pictures on the stairway to the lower office: The pictures of our former ministers are photographed and framed in chronological order. The earliest on the top.

#### Dining Room:

8. On the west wall: This is a picture of John Doughty an early Swedenborgian minister in San Francisco. We do not know who painted it. He was the leader of another congregation around or earlier than Rev. Worcester. Rev. Worcester officiated at his funeral.
9. Other pictures in this room were done by William Keith and Bruce Porter
10. Picture on the north wall: This was done by Ani Wiederhold a church member. It is a picture of John Gaul a most senior member, 96 years, and wise man of the congregation.  
He was instrumental in the landmarking process, and a great story teller.
11. The dining Room Table: This table belonged to William James. (1842-1910) a philosopher, historian, and psychologist. He is sometimes called "Father of American psychology". It was given to the church by Bruce Porter's wife who was the niece of William James. It is solid mahogany along with the 10 chairs.

#### Garden. Features:

12. Hand forged iron cross: This is from the late 19 century from the Mission San Miquel. 1779 Located in San Miguel, California. It is in San Luis Obispo county. It is the 16 mission. It is located on the Salinas River. It is noted for its original murals painted by converted indigenous people, Salinan Indians in 1800. They have never been retouched or repainted.
- 13: The church bell: This is a bronze railroad bell. It was attached to a steam locomotive, #318. It was a gift from the Western Pacific Railroad.



## The Parish House

The land was purchased by William Keith so that the entire corner of Washington and Lyon would be controlled by the church. They were afraid something would be built that may not be compatible with the church.

Willis Polk was hired as the architect in the late 1890s. The house we think was completed in 1900. Rev. Worcester did not want to live there as he had his own home on Russian Hill on Vallejo Street. William Keith deeded the house to Rev. Worcester. Upon Rev. Worcester's death in 1913 the house was deeded to the church.

Jim Lawrence (minister from 1990-2001) stated that Keith paid for Willis Polk's fees, and all of the construction expenses. The house was rented out from the beginning. It wasn't until after WWII, possibly in 1947 when the church grew and needed the extra room for the congregation that the church took possession of the property. Miss. Jane Sugden the choir director and church secretary lived there. Rev. Tobish allowed her to live rent free in a converted apartment on the second floor. She of course had use of the kitchen. However when Rev. Reddekopp came in 1970 he needed the space and said that it violated the insurance policy so he asked her to move out. Our present minister Rev. Lee uses the space for his office. In the past we have rented one room to the Bernard Maybeck Foundation. We now 2022, rent the rest of the space to the Waldorf School during the week.

The "garden room", was tastefully added in 1959-1960. This gives the house a beautiful of the garden space. This expands the house to be used for small wedding receptions, and events.

As far as we know no one famous ever lived in the parish house

\* Practice vowel sounds as well A, E, I, O, U

\* Remember to complete your entire word do not drop the end of a word

Create an Outline for your tour. Remember you have an hour tops. Allow time for questions as well.

1. Create an opening statement... get them interested... a "hook"... a theme

2. plan the items you are to cover... plan the route you are to take... plan what to stand upon you do not want your audience to block the item you are

3. Select the stories you want to tell... make it a narrative style not just facts

Select the items you want to show... make it a narrative style not just facts

4. Draw your tour to a conclusion, relate it back to the theme you started

## Assignments for Class II

In preparation for story telling

\* Watch on You Tube.....Truman Capote's "Christmas Memory" with Geraldine Page and narrated by Truman Capote

\*Then listen to Truman Capote's " Christmas Memory narrated by Walker Jones. Also on You Tube

\*. Then compare the two presentations listening for developing your own skills in story telling

\*. Radio is a great way to develop store telling skills. Listen to how they grab your attention and imagination

Do a search for "Jack Armstrong the all American Boy " Radio Hall of fame click on (only 2:26 minutes)

\*. Also search old time. radio. then select what ever subject you prefer to listen to  
Have fun

Develop your speaking voice

\*. In the shower or a private place practice saying DING DONG over and over until you can feel the vibrations in your forehead

\* Practice vowel sounds as well A. E. I. O. U

\* Remember to complete your entire word do not drop the end of a word.

Create an Outline for your tour. Remember you have an hour tops. Allow time for questions as well

1. Create an opening statement.....get them interested...a "hook"..... a theme

2. plan the items you are to cover , plan the route you are to take, plan where you are to stand since you do not want your audience to block the item you are talking about.

3. Select the stories you want to tell ...make it a narrative style not just historical facts. Select things you like or find most interesting

4. Draw your tour to a conclusion, relate it back to your theme or opening statement

### Class III

#### Tips for tours

Make your tour personal, present things you are interested in or you feel are important.

Make an outline for your tour:

1. Theme (overall message)
2. Create an opening statement (the hook) "welcome to this little gem of a church" or "Let's look back at 1895 and the people that lived to make this refuge in the city"
3. Create a list of items or topics you want to cover. Remember it should be about one hour. Gear the time to your audience. You could check in with them if you feel it is getting too long. Give them an estimate of when you will be through and then stick to it.
4. Ask open ended questions. Upon entering the sanctuary you might ask "how does this space make you feel?"
5. Create a closing statement gear it back to your opening statement. "Thank-you for spending time with us in this little gem of a church" Did you meet your theme and your opening statement.

Plan your route before you start. We will spend most of this class practicing your tour. We will discuss the most practical route. Remember however if you need to point out an item you will need to stand in front of it so your audience will not be blocking it.

When appropriate make transitional statements as you move through your route. This keeps people interested and peaks their curiosity. ie "now let's look into the parish house where there is more art and more history."

#### Tips for Story Telling

Humans are wired for story telling . Facts do not deal with the heart. Make stories personable- about struggles - and believable.

Use sound effects. ie when telling the story about the journey of the madrone logs you could use some bells to denote the bells on the horse drawn carriage

Always have a beginning, a middle and an end.

You can use common sayings or proverbs

Use your voice to go up and down, soft and loud to emphasize things.

Always use a strong voice always to the end of the word ,ie do not drop the end of a word.

Practice A E I O U long vowels.

Use gestures if you feel comfortable, move shoulders up and down.

Starting out a story use familiar things, ie "I remember that one time" or "and then there was this....." or "you are not going to believe this".

Tips for questions and answers

Always encourage questions, this gets the group thinking and participating.....makes things more interesting

Always repeat the question to be sure everyone heard it and to clarify if you understood the question correctly.

**IMPORTANT:**

Do not be afraid to say " I do not know". DO NOT make something up. You can lose your credibility. If you do not know see if it would be appropriate to get the person address and send them the answer. Then be sure to do it !

Assignment for Class III

Have fun with your tours!

Do your own research and find new stories

Talk with long time members of the church to determine what they would like you to say about the church. Maybe they have great stories you can use in your next tours.

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Articles used are copied in the handouts

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### Books for more information and pleasure:

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Coolbrith, Ina Donna(1842-1928) "Songs from the Golden Gate", Boston and New York Houghton, Mifflin and Company The Riverside Press, Cambridge 1907

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### Articles and Pamphlets :

Various titles and subjects produced by : Guild of St. George. [www.guildofstgeorge.org.uk](http://www.guildofstgeorge.org.uk)

" All you need to know about the Swedenborgian Church in 15 minutes or less. "

Byline: This little gem of a church teaches it's lessons in it's architecture. or  
It is a true connection between the Natural World and the Spiritual World

Do this on the Street entrance: Point out the distinction of being a National Historical Landmark

The churches were started in 1790 in London and in the United states in 1795. Our church was built in 1895. They were based on the publications of Emanuel Swedenborg(1688-1772). 84 years in this world. He was a scientist, philosopher, inventor, artist, visionary and a reforming theologian. His theories based on a symbolic reading of the bible. He taught the importance of living a "useful life". Since he was born in Sweden he is sometimes referred to as the " Buddha of the North ". A life being loving and useful is how you become divine.

Insert here how you became a Swedenborgian:

Move to the garden:

The garden was designed by our founding minister Joseph Worcester(1836-1913), 77years in this world. He served this church for 46 years. Some say he was the father of the Arts and Crafts movement on the West coast. A Harvard graduate and an armature architect. He surrounded himself with the talents of the William Keith, Bruce Porter, Daniel Burnham, A Page Brown, Bernard Maybeck, Willis Polk, Mary Curtis Richardson, John Muir and many others of this era. Point out trees from around the world. An apple tree is symbolic of Johnny Appleseed, who was a Swedenborgian. He distributed apple tree saplings and bibles stating "good news fresh from Heaven". The garden is designed to decompress one from the earthly world and prepare for the spiritual world.

Go into the sanctuary: After everyone is in and looking around observing, ask the group for reflections of the space their reactions' Get some group participation.

Depending on the time and the perceived interest of the group start pointing out the following items. Only pick out the things you are really impressed with since the there maybe not enough time or interest for it all. You do not want to lose your audience.

Point out that the collaboration of Worcester with the early people of the Arts and Crafts Movement creating this space.

1. The rafters: Madrone trees from the Santa Cruz Mountains, picked out by Joseph Worcester himself. Felled by the woodsman who after hearing how they were to be used transported them nestled in hay 50 miles using 2 wagon loads taking 2 days. When the woodsman died Rev. Worcester gave him a memorial and also helped his daughter get into nursing school. When the architect A. Page Brown (ferry building } stated this is not architecture but the "Poetry of Architecture ". In the end Worcester said " the building must teach it's lessons".
2. The Dove window and the St. Christopher window done by Bruce Porter. The dove being a symbol of peace, drinking in the truth. St. Christopher carried the Christ child over troubled waters. This window if you look closer is made of 3 distinct layers.
3. The oil paintings: Done in 1895 and 1896 by William Keith. They were designed to be used in this space. He was influenced by George Inness and Worcester himself. He has been known to paint over 4000 paintings in his lifetime. 2000 were destroyed in the earthquake and fire in 1906 at a cost in todays dollars of over 12 million dollars. He was a Scotsman just like his friend John Muir. It is said that he painted scenes of Yosemite to help Muir illustrate his glacial theory of the valley and help save the Hetch Hetchy valley. The three paintings to the right are said to represent the 3 seasons of rain in California. Late rains of spring, the dry summer and early rains in autumn a new season of fertility. The far left is very different and done later we think a tribute to A. Page

Remind them we are on zoom every Sunday at 11:00  
Point out the brochures we have in the back of the church

Thank them for their interest and their attention.

1. "The Book that Christ, April 1830" by Georgia L. Hess "The Swedenborgian as Island of Art"
2. "What do these gifts, thinkers have in common?" Swedenborg Foundation Publishers/Chrysalis Books
3. "The Swedenborgian Church" by James Lawrence, Gothic Magazine (includes the history of Swedenborgianism.)
4. "A necessity of care" written in January of 2010 by Annette Bailey, James Bailey and Chris Paulsen. Note: It includes a comprehensive summary of the history of the church, the organization and a description of the church in Sweden.
5. Appraisal of all the artifacts of the properties. Done in August 4, 2007. This was done for insurance purposes. A very comprehensive description of most of the major items. Done by LMB Appraiser Laurie Mae Tavish Bost.
6. The Nature and Spirit sections recorded in 2001 for the 125 Anniversary of the church. The presentations of Ted Boaker, Leslie Frederichsen and Jan Lawrence.
7. A book: "Several Pieces of San Francisco" narrative by Ruth Winkler, William and Carol Green. When sponsored by San Francisco Alumnae Pictorialist. Pictorial Press copyright 1992. Page 10-11 "Swedenborgian Church of the New Jerusalem" written by Mrs. Ormsa Tavish.
8. A book: "Building with Nature" by Leslie Frederichsen. 1st edition copyright 2007. Chapter 2 page 11-18. Galina Smith publisher. also pages 15, 81, 92, 217.

#### Exhibits

1. Scripturally, Spiritual and Rational
2. Swedenborgian Church "Consider it Poetry of Architecture" by Kevin Paul
3. "A weaver's account" The Swedenborgian Church and Rev. James Lawrence by George H. Brown
4. "The Church of the Single Life" written by Rev. Ormsa Tavish
5. "A brief History of the New Jerusalem Swedenborgian Church" written by Raymond A. King and James Lawrence
6. "A proposed starting outline for the Swedenborgian Church" prepared by Ted Boaker (done in September 2010)



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1. The Nob Hill Gazette April 2010 by Georgia I. Hess " The Swedenborgian-An Island of Art"
2. " What do these great thinkers have in common" Swedenborg Foundation Publishers/ Chrysalis books
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7. A book: "Sacred Places of San Francisco" narrative by Ruth Hendrick, Willard and Carol Green Wilson sponsored by San Francisco Alumnae Panhellenic Presidio Press copyright 1985. Page 70-71 "Swedenborgian Church of the New Jerusalem" written by Mrs. Othmar Tobisch
8. A book " Building with Nature" by Leslie Freudenheim 1st edition copyright 2005 Chapter 3 pages 33-68 Gibbs Smith publisher also pages 15,81,92,215

## Brochures

1. Surprisingly Spiritual and Rational
2. Swedenborgian Church "Consider it Poetry of Architecture" by Kevin Starr
3. "A travelers account" The Swedenborgian Church and Rev. Junchol Lee written by Sergio Moreno
4. " The Church of the Simple Life" written by Rev. Othmar Tobisch
5. "A brief History of the San Francisco Swedenborgian Church" written by Raymond Wong and James Lawrence
6. "A proposed touring outline for the Swedenborgian Church" prepared by Ted Bosley for classes done in September 2015

## Proposed Touring Outline for San Francisco Swedenborgian Church

*Begin tour near sidewalk entrance on Lyon Street. Tours to last about 50 minutes.*

- I. Meaning of "Swedenborgian" *This done early and outside, rather than later and inside, so as not to seem proselytizing.*
  - A. Who was Emanuel Swedenborg (1688-1772)?
    1. 18<sup>th</sup> c. scientist and engineer turned theologian.
    2. He spent his life searching for the human soul in all things.
  - B. Why is there a church named for him?
    1. The first Swedenborgian societies were formed in London in 1782-83, and the first congregation was formed in London in the late 1780s, more than 15 years after Swedenborg's death. As a church, it began as an English-speaking phenomenon.
  - C. What kind of church is it?
    1. Christian, theologically Protestant and progressive.
    2. Inclusive, tolerant of other faiths.
  - D. What makes it different from other Protestant churches?
    1. Use of Swedenborg's writings to apply his understanding of the levels of meaning in the Bible, and how the natural world corresponds to the spiritual world.
    2. Belief in the fundamental Doctrine of Uses: that everyone has a gift that should be used for the good of others.
  
- II. Why is Church is a National Historic Landmark? *(Moving into the passage towards the garden.)*
  - A. Its architecture dramatically reflects the intense, late-19<sup>th</sup> C interest in the natural world, and integrating nature with art and architecture.
  - B. It is one of the earliest manifestations of the Arts & Crafts movement in America, a movement that rejected historical styles, and applied, machine-milled decorations (Victorian arch.).
  - C. Founding pastor, Joseph Worcester, was a highly influential figure in the artistic circles of San Francisco. He was friends with well-known figures like William Keith, Bernard Maybeck, John Muir, and the poet Edwin Markham. Architects, artists and opinion makers such as Willis Polk, A.C. Schweinfurth, Mary Richardson, and Charles Keeler also counted him as a friend and mentor. (Worcester married Edwin Markham to Anna Catherine Murphy in Worcester's home in 1898, the same year Markham wrote "The Man with the Hoe.")

- III. What is special about the architecture and landscape of the church?
- A. Direct expression of the natural world: building materials are left in their natural state to show their origins in nature.
  - B. Exterior is brick, covered with pebble-dash stucco coat at the entry and on the high wall surrounding the garden. Sanctuary is faced in purple brick, pointed uniquely to let shadows emphasize the horizontal line.
  - C. Garden is detached and elevated from the noise of the city; it is a simple, natural, and seemingly un-designed space without formality.
  - D. Trees, shrubs and other features were nonetheless carefully chosen and placed by Joseph Worcester and Bruce Porter to reflect Swedenborgian theology: trees in general represent wisdom.
  - E. Other elements carefully supervised by Worcester: brick mortar pointing, selection of trees for interior trusses, and probably many other aspects. Worcester said, "My friends are bent on building something pretty. An aesthetic church I could not bear."
- IV. (*Moving to Garden Room*) What is this adjacent building?
- A. The Parish House serves multiple functions for the church and congregation; administrative offices are housed here and.
  - B. The modern Garden Room addition was built in 1959 to accommodate the growing needs of the parish at that time. Parish dinners and other functions have taken place here since the 1960s, and the room has been used for countless church and community and gatherings. The congregation gathers here for refreshments and socializing after services.
  - C. The Garden Room contains stained-glass design "cartoons" by Bruce Porter, who was involved in the design of the church gardens and stained glass windows.
  - D. The library room contains historic furniture, books and art works, retained or donated over the years. Included is one of several paintings by William Keith of Joseph Worcester's cottage in Piedmont, a structure admired by Bernard Maybeck.
  - E. The historic parish house structure, designed (Willis Polk?) in 1900, was the property of William Keith, then gifted to Joseph Worcester for the use of the church. Worcester officially transferred title to the congregation before his death in 1913.
- V. North garden
- A. Meant originally to communicate with the parsonage building to the north. The house was never used as the minister's residence, as the Rev. Worcester preferred his cottage on Russian Hill.
  - B. Note passage from garden to the vestibule of the sanctuary.
- VI. Sanctuary (*via Garden Room*)

- A. Passing through the heavy, dark-stained, oak doors into the dim vestibule creates a moment of anticipation before we enter the sanctuary itself. (Note Bride's Room on the left, with bathroom facility at far end.) This is also a passage of space compression before the space expansion of the sanctuary.
- B. Entering the sanctuary from the side, at the back of the church, allows for a gradual appreciation of the space: first the homelike elements of built-in cabinets and the unexpected fireplace on the left, then instead of pews, chairs with hand-woven tule-rush seats. These were made by Alexander Forbes & Son. Designer unknown.
- C. The architectural finishes of the interior are, like the exterior, all natural. There is neither paint nor carved decoration, only materials left in their natural state. Madrone trees from the Santa Cruz Mountains support the roof as posts and trusses with their bark left on. The structure of the trusses and the roofing are honestly expressed, with purlins and rafters all showing the marks of the saw and adz.
- D. What decoration there is, is also from Nature. Joseph Worcester was a reader of Ruskin, Thoreau, Emerson and Lowell, all of whom extolled the importance of seeing nature as a gateway to understanding one's own place in the world. Bringing nature inside would have been an entirely obvious impulse for Worcester.
- E. The rectangular stained glass window (in a wood frame in the industrial sash windows on the south wall), was designed and made by Bruce Porter and depicts St. Christopher crossing a turbulent river with Christ held aloft. The round leaded-glass window in the east gable depicts a dove, a symbol of peace (and of the Holy Spirit at the baptism of Christ), resting on the edge of a basin.
- F. Four paintings by William Keith, the famous landscape painter, show the four phases of the harvest year in California. Keith was a member of the church, and one of Worcester's closest friends. The fourth painting to be installed, in 1896, was also dedicated as a memorial to A. Page Brown.

VII. Minister's office and retiring room (*via choir loft and passage behind chancel*).

- A. Here we may show some of the archival material of the church, showing the baptism and marriage records of the congregation.
- B. Exit via door directly to the street entrance.