



RUSSIAN RIVER RECORDER

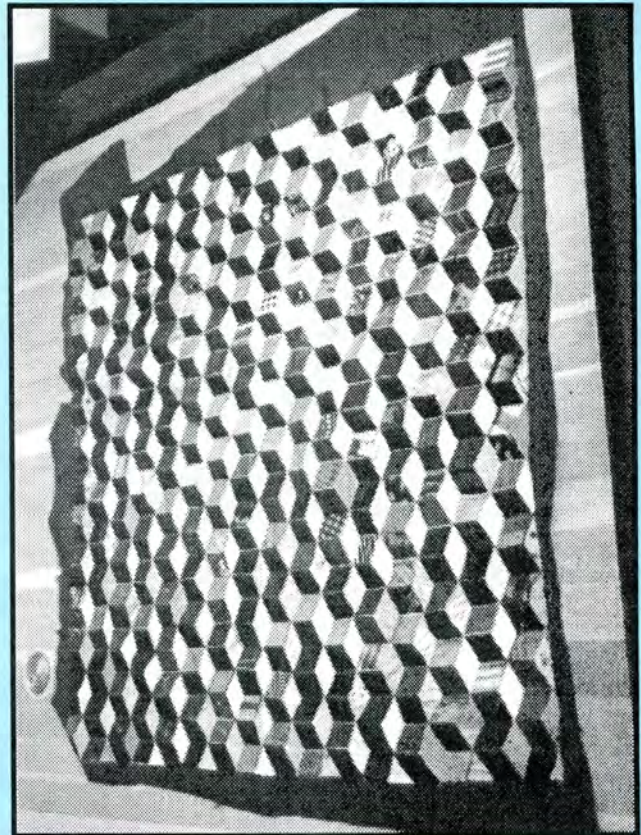
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An Official Publication of the Healdsburg Museum and Historical Society

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A Tribute To Our Local Heroes of War

by Holly Hoods



Tumbling Blocks; unfinished quilt top, made by Josephine Bailbache from silk neckties of the men in her family.

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by Marie Djordjevich

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by June Maher Smith



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RUSSIAN RIVER RECORDER

*The Official Publication of the Healdsburg
Museum and Historical Society*

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IN THIS ISSUE

This is the first of four issues planned for the year 1999. We want these issues to reflect and re-emphasize what a history museum is all about. And I acknowledge, again, the outstanding contributions made by our staff members - curator Marie Djordjevich, assistant curator Holly Hoods and staff writer Juner Maher Smith - to any success garnered by the *Russian River Recorder*.

Continuing with our spotlighting historic homes and buildings, June Maher Smith gives us a fascinating and interesting account of the building at 504 Matheson Street which started life as a sanitarium and today enjoys a reputation as a "first class apartment building in a great location."

Curator Marie Djordjevich has come up with an extremely interesting and well researched article on the history of quilts and how quilts often reflected the history of the times. A side note: Quilts is the theme of the newest exhibit in the east gallery of the Museum. Reading the article will help you enjoy the quilt exhibit even more.

The poignant statue and memorial in the Healdsburg Plaza donated by the Fred G. Vellutini family is the focal point for Holly Hoods' moving account of those servicemen who sacrificed their lives in World War II. Holly, in turning in her copy for this article, made a sad but true observance: "they were all so young."

Arnold Santucci

Editor

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The 1897 Sears Roebuck Catalogue. It gave a sense of life in the 1890s.


10. A Tribute To Our Local Heroes

by Holly Hoods

A moving account of the 35 local servicemen who paid the ultimate sacrifice during World War II.



The building at the corner of Matheson and University Streets, now called "504 Matheson" was built by Dr. Harry Bosworth Crocker in 1904 as a "first class, modern" sanitarium. Dr. Crocker was familiar with this area, having grown up in Geyserville. He graduated from Healdsburg High School, attended Stanford University, and received his degree from California Medical College in 1900. Two years later he returned home and opened his office in Healdsburg. He soon realized the need for a hospital facility here and proceeded to build one. He built his sanitarium in the Mission style with a U-shaped courtyard containing a lovely fountain. In July of 1904 he hosted an open house so the public could view his modern treatment, operating and patients' rooms. His advertising brochure announced, "While our practice is confined to the treatment of chronic and nervous disease, there are certain ailments in the treatment of which we



The Crocker Sanitarium - First Class and Modern

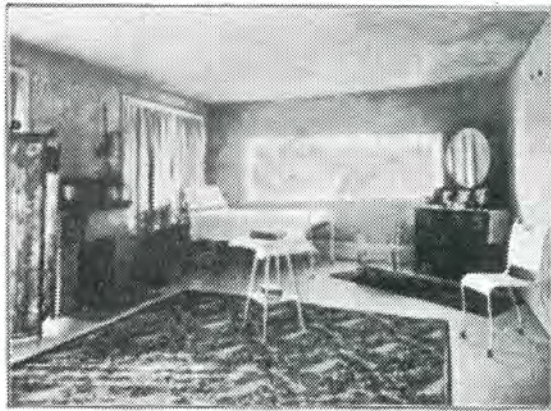
by June Maber Smith



have been especially successful." These ailments included rheumatism, sciatica, external cancers and tumors (without the knife), hysteria and chorea. In large letters he proclaimed, "We cure the liquor habit without any suffering." The brochure also emphasized Healdsburg's temperate climate and advertised rates of \$3 per day. If needed, a special nurse would cost \$2 more per day.

The sanitarium had a capacity of 20 patients and it was open to all physicians. They were invited to bring their patients for treatment. Dr. Crocker also provided a health plan costing \$1 per month. Members were issued cards entitling them to medical attention, either at home (within a one-mile radius) or at the sanitarium. Seriously ill patients could receive bed, board, medical treatment and nursing for two weeks in each calendar year free with the plan.

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Believing that sunshine is especially essential to the invalid whose vitality is low, we have arranged our building so that every room occupied by a patient receives the direct sunlight for several hours each day.

**PLENTY OF SUNSHINE
IN HEALDSBURG. NO
FOG. NO COLD WINDS**

OUR ROOMS are all furnished alike, the only difference being in the size and location.

RATES:—Private sunny room, general nursing, baths and best of food, daintily served in patient's room, THREE DOLLARS per day*up. Special nurse TWO DOLLARS per day extra. We contract to care for the aged, infirm and infants. SPECIAL RATE BY THE MONTH TO GUESTS WHO DO NOT REQUIRE NURSING

Surprisingly, the Crocker Sanitarium closed after only two years. In 1906 Dr. Crocker was an unsuccessful candidate for mayor of Healdsburg and in August of that year the building was thoroughly renovated and reopened as The Palms Hotel. Dr. Crocker's wife, Inez, managed the inn and provided free carriage service to the town's business section, the depot and the river. Private dining rooms for dancing or card parties were available in this "first class tourist hotel."

In 1907 the hotel was leased by Fritz Lueck and in 1910 it was purchased by Mr. and Mrs. Ament of San Bernardino. Within two years J.F. Shelley of Oakland bought it and remodeled the building again. Other owners through the years included Joseph Mirschler, Gertruse Manley, Mrs. Monroe Proctor and Dick Barrett.

Somewhere along the way the building was converted from an inn to an apartment house. In the late 1930s Lloyd and Olive (Foppiano) Smead owned and managed the apartments. In 1942, newlyweds Evelyn (Gagliardo) and Carmelo Pedroni rented the front corner apartment. Later on, in 1954, another pair of newlyweds, Ben (Evelyn's brother) and Dolores Gagliardo, moved into the same front apartment, paying rent totaling \$45 a month.

Another resident in those years was Healdsburg High School art teacher Ellen Learned. In fact, Miss Learned was a long-time resident of the Palms Apartments.

In the late 1950s the Smeads sold the Palms Apartments, moved into the house next door, and bought and operated Mrs. Bailhache's grocery store on University Street.

By 1990 the apartments were run down and crowded with 40 or 50 residents. At that time present owners Kathy and James Baskin of Menlo Park bought the property and proceeded to completely gut and remodel it. Today the building houses 11 attractive apartments, some furnished and others unfurnished.

Jim Baskin moved here with his parents W.R. and Anne Baskin and younger brother Peter in 1955 when Fr. Ray was appointed Vicar of St. Paul's Episcopal Church. Fr. Baskin subsequently was assigned churches in Placerville and Paradise and upon retirement he and Anne moved back to Sonoma County. For the past twelve years they have made their home in Healdsburg.

The two tall palm trees surrounded by flowers in front of the building are not evident in the 1907 picture of The Crocker Sanitarium. They are visible, however, in the 1907 photo of the Palms Hotel. Four more palms were growing along Matheson Street then, but they are no longer there.

Although the building started life as Dr. Crocker's sanitarium and has had its ups and downs over the years, it is now fulfilling a definite need in our city. Both permanent and temporary residents have apartment homes in a well-managed facility in a great location. ❀❀❀

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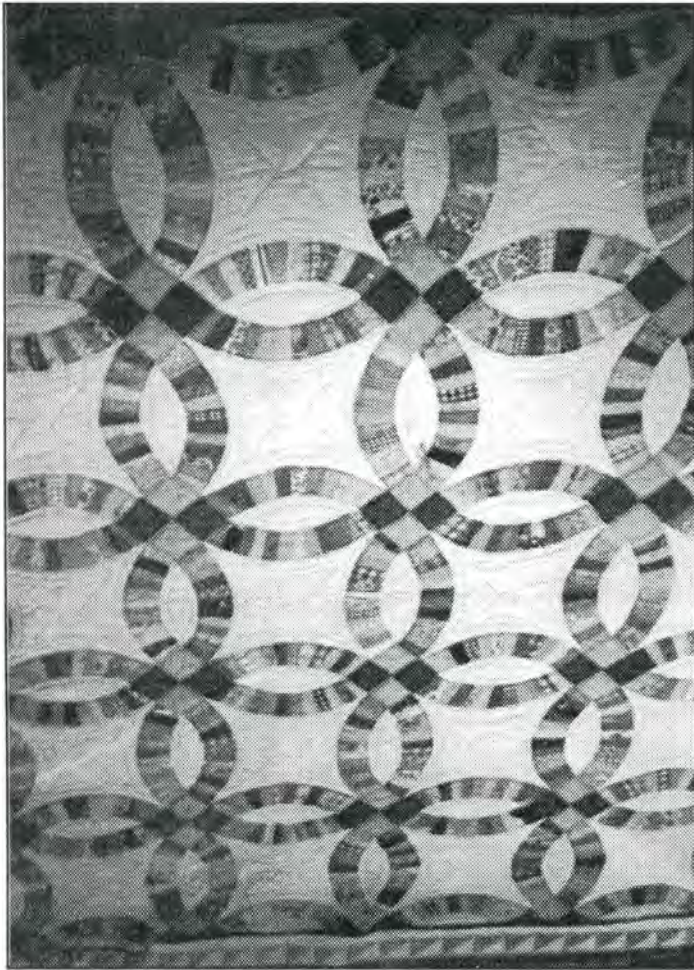
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M. D. Silberstein Photo; postcard



Double Wedding Ring quilt, circa 1930.

Finding Women's History in Quilts

By Marie Djordjevic

History is a jumble of remembrances, writings, documents, photographs, artifacts and the like. A historian will try to take up the threads of a history in order to give the story a fullness and meaning. Oftentimes, histories or stories are told from a certain point of view, and other sides or threads are untold or lost and tangled amongst each other, waiting to be unraveled through the clues that are there. Such is often the case with women's history, or aspects of women's lives that make up a history: "Because few women wrote about their daily lives, today one tends to recreate, define, and understand the past from the objects on hand" (Federico). This historical archaeology enables us to put together the pieces of everyday life and resolve the mystery of the past.

Quilts are, in sum, incomparable documentary artifacts that reflect the time during which they were made as well as revealing much about the makers themselves (Lothrop, 1990).

In keeping with the quilter's tradition, interpreters of women's lost history must construct from the remnant scraps of evidence, from the fragmentary threads of personal history, a social context in which the patterns of their lives emerge and women's values - their sense of order and aesthetic, their generosity, and their hope for the future - can be discerned. Quilts constitute an incomparable source of information (Lothrop, 1990).

Quilts are one such way of illustrating the lives of past women. While oftentimes little is usually known about the individuals who made the quilts in early America, there are other ways of discovering facts and histories surrounding these connected pieces of materials. Inventory and probate records often indicate the presence, number and relative value of quilts. Merchants' advertisements give clues as to the variety of textiles that were available to those who could afford to buy materials. Family histories in the form of diaries, oral histories, and genealogical records are all important in documenting information about the quiltmakers and the origin of the materials used in the quilts themselves (preceding information Federico).

What is a quilt? Among other things, it is the history of women, a receptacle of passions, attitudes, largess and anger. It is a reassembling process, which in itself may embody a solution to human problems. It is an inspiration, a connection with self, the dogged will to make something extraordinary in the midst of family routine, a sense of wholeness, the wish to please, to succeed, pleasure in the act of working and knowing the power of making" (Schapiro, 1983).

A history of cold nights in unbeated second stories for hundreds of years was the challenge, met by the production of more quilts than we can imagine. Not all quilts were good, nor all made with affection, but those that survive and come down to us as esthetic surprises have a sense of self-validation that in itself is a splendid heritage (Schapiro, 1983).

Quilts were made for different reasons: some were purely utilitarian, while others were for decorative or social purposes. The majority of early quilts were rural in origin. An early one-piece quilt is composed of three layers, the top layer being pieced together and the filling usually a layer of wool. The entire quilt is decorated in an all over stitching pattern, though the stitches are not closely executed due to the thickness of the fabric. The early rural quilts may have been imitations of expensive urban imports.

An early urban quilt was the patchwork quilt. Imported patches were available, which could be stitched down to make a design. A patchwork

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quilt demands a diversity of fabric, which at that time demanded a certain level of affluence rural dwellers did not have. Before the 1800s fabric was scarce, and so were scraps. Cheaper fabric was not available until the development of factory produced cotton and later woolens and silks, which then allowed the luxury of scraps. "We do not see a democratization of patchwork quilts until the industrial revolution made fabric affordable and commonplace" (Brackman).

In the decades following American Independence the textile industry became increasingly industrialized. Mechanized spinning and weaving of cotton replaced the hand production of linen and wool. As a result thread and fabric became cheaper. By the 1840s cotton was the most common quilting material. More people from all levels of society made and owned quilts.

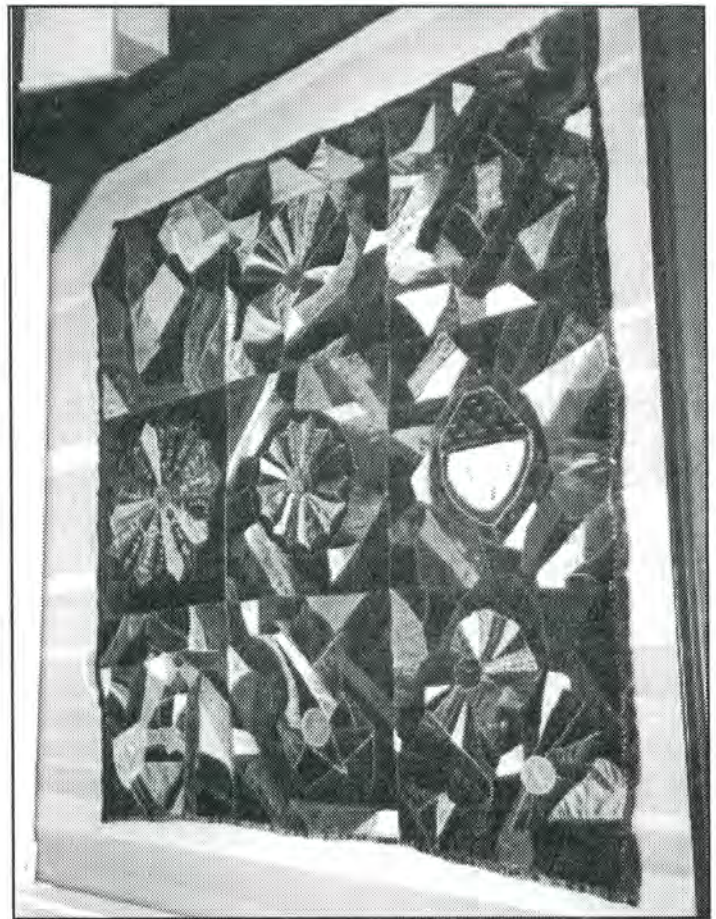
Standards of excellence immediately reveal themselves in quilts. It is easy to see the relationship between art and mathematics: from conceptualization on, the skilled needleworker must be in command of the precise ordering of stitch to stitch, piece to piece, or else the entire work will be chaotic, the grand design ruined (Schapiro, 1983).

The quilt as we know it today, with its patchwork designs begins appearing in the mid to late 18th century in New England. These early quilts were of two types: either pieced scrap quilts, or cut-out chintz applique designs. Early designs were fairly simple. The "medallion" format was most common, with a central focus and a series of borders or secondary patchwork fields. Designs in early quilts generally contained floral motifs, birds and butterflies. Squares and triangles pieced in simple patterns were also common. Decorative techniques - embroidery, applique, piecing - were often combined in the same quilt.

Over the years patterns and styles became more sophisticated and diverse, though some design conventions continued to be important. The early quiltmakers' preference for star and floral motifs continued to be popular, as did borders of vines and swags. From the 18th century on, quiltmakers have preferred a light background behind their applique. However, with the advent of industrialization and the availability of the new cotton fabrics and threads, women began being more creative with their imagery and design.

The cheaper fabrics allowed quiltmakers more control over color schemes. Also, with more women able to afford fabric, a market for quilt-only chintzes opened up. As more and more women designed and made quilts, patterns expanded. The medallion format remained popular, but a single design repeated over the surface grew in popularity. Star and square designs became more elaborate, as did triangular ones. Hexagonal patterns emerged. Over the years quilt patterns also came to signify what was going on in the outside world.

Humans invented geometry for themselves. Pattern arranged in an enclosed space is divided and proportioned by geometry. In the counterchange between positive and negative shapes, we find the blueprints for endless variations on a theme. This is what the early quilters knew. There seems to be a knowing rhythm of information passed



Crazy Quilt, 1921, velvet with embroidered names.

down, generation to generation, in which organic timing and formal rhyming exchange with each other in the language of form (Schapiro, 1983).

Historical and personal events and their importance in women's lives can be traced through the names of the quilt patterns. "Album" quilts, or "Signature" quilts, in which the names of friends or family were stitched onto quilt blocks, "symbolized ties of community, family and friendship" (Brackman). The "Freedom" quilt was made for and presented to a boy at age 21, when he was considered a man, and was made from the gowns of the women making it (usually mothers, sisters and possibly good friends). The "Wedding" quilt or "Bridal" quilt was made by the bride to showcase her skill and affection (and we can only surmise at the hope, despair? that went into the making of these quilts).

Some quilt patterns (and their colorful titles) developed in reaction to contemporary events in women's lives - i.e. presidential elections, war victories, the temperance movement. "Log Cabin" quilts (arising during Abraham Lincoln's 1860 presidential campaign), "Kansas Troubles", "Underground Railroad", "Cleveland Lilies" (Grover Cleveland election), all carry political overtones. Women marked historical events - "Garfield's Monument" (President Garfield's assassination), "The Philippines and the Dewey Dream Block (commemorating Admiral Dewey and his victory in the Spanish American War of 1898) - through

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quilt patterns. The "WTCUnion" pattern symbolized the temperance movement, which was largely a woman-powered reform. These are just a scant few of the countless patterns that illustrate and symbolize important and commonplace events in women's - as well as men's - lives.

Quilts spanned the range from decorative counterpanes and coverlets to the functional for family and bired hands. They were made from a variety of materials ranging from homespun fabrics or sugar and flour sacks to such sentimental remnants of family history as bridal gowns, baby clothes and men's cravats. These sometimes appeared in Crazy quilts made up of thousands of pieces. Recycled remnants gleaned from the ever-present scrap bag made true the frontier adage that although "women die, their clothing lives after them" (Lothrop)

While some designs appeared regionally, more often designs arose simultaneously across the country. "New styles and patterns appeared in response to changes in economics, technology and taste" (Brackman). Also, styles and patterns became more alike through the influence of national magazines and catalogs.

The wave of immigrant pioneers moving across the country more than likely aided the spread of quilting patterns, and designs were also modified to fit the new circumstances in which the women found themselves. Westering women discovered themselves in some different roles than their Eastern counterparts. While Eastern women inhabited established towns and societies, Western women found themselves assuming more active roles in establishing growing communities. They needed to work in the development of these communities, not only physically, but socially as well. They became "community builders", establishing schools and churches, temperance unions, philanthropic organizations. Their quilt patterns reflected this. Their quilting activities did as well.

It [the importance of organization] was an approach familiar to women who had learned to draw support from one another at times of birth and death, and to lighten the burdensome toil of routine tasks. It was an essential verity underlying the quilting bee..." (Lothrop)

Quilting was not a luxury for the majority of women, but rather a necessity, part of their normal everyday chores. However, quilting was different in that it also was a form of creative expression, an activity that could lend itself to artistic or affectionate expression. It was also something that women could do together. Quilting parties became popular, and gave women a chance to interact with each other.

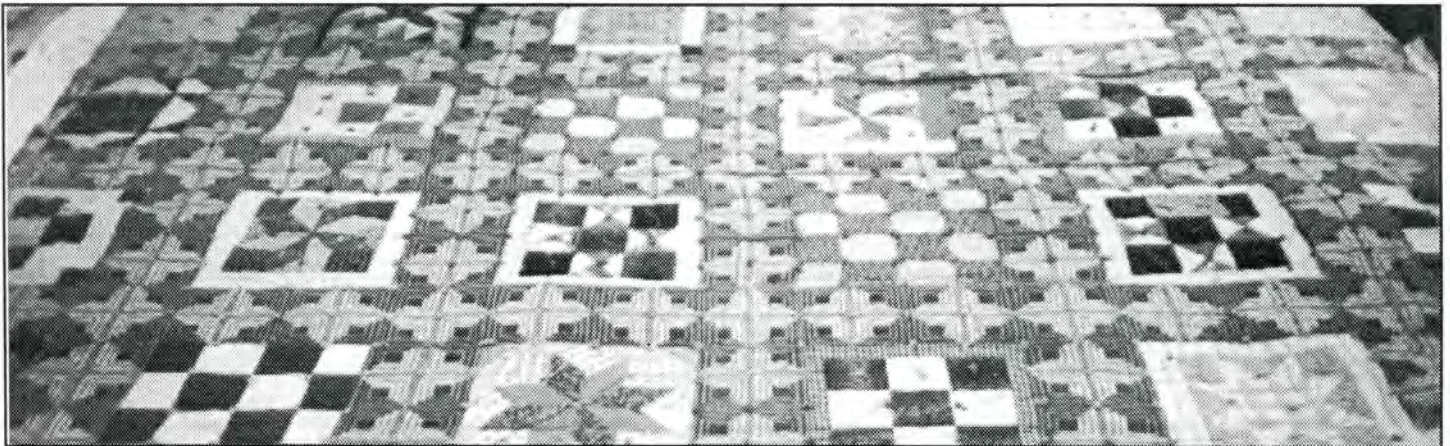
As early as the 1700s written records show that quilting social conventions arose early. The piecing and applique work was usually done by one woman, but the quilting together of the layers was at times done by a group of friends. Some early quilting gatherings were events that involved more than group quilting. Dancing, refreshments, and men were a part of these affairs. Quilting parties "offered diversion for young and old, community socializing, romancing and matchmaking" (Brackman). By the late 1800s, as American life grew more diverse and social opportunities grew more varied, this type of social aspect to the quilting gathering disappeared. The remaining quilting bee stayed exclusively female.

The gathering together of women served an important social function over the decades. It was here that women learned from each other, shared experiences, created together. Circumstances resulted in the format of the quilting bee changing to involve other purposes. Just as quilt patterns reflected the conditions or events of the day, so too did quilting bee activities.

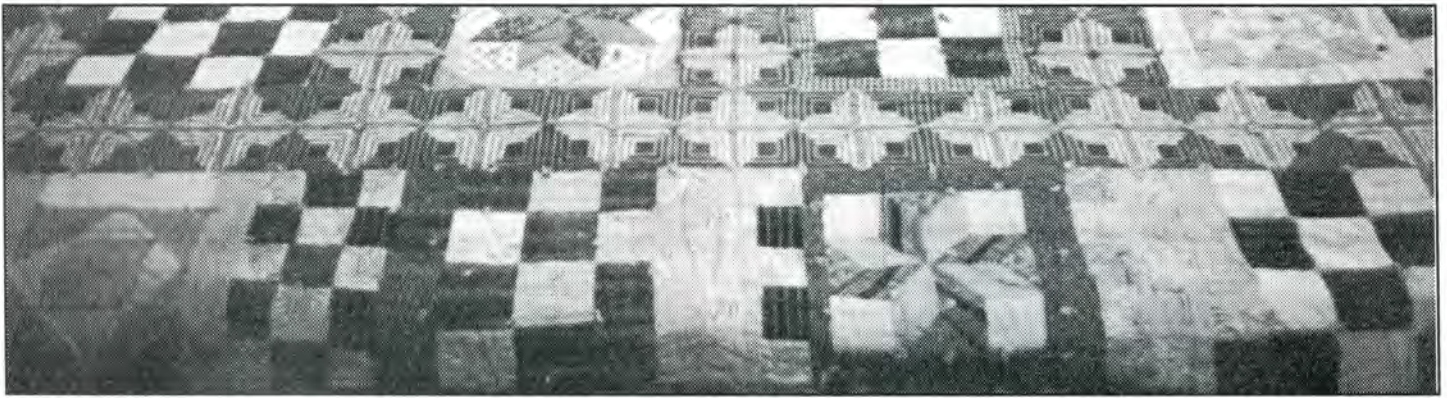
For instance, during the Civil War women raised money for war relief through fairs, where quilts were sold for profit. Oftentimes these fairs included quilting demonstrations. This civic mindedness followed women out West, where such movements like the temperance movement inspired not only patterns, but fundraising as well. Many quilts were collectively made and sold in order to raise money for women's choice causes, such as temperance, church support and education.

Patterns used to be handed down from grandmother to mother to daughter. But the magazines and the sales of quilt kits and pattern changed all that (Gordon)

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Sampler Quilt, belonged to Mrs. Fresbour, brought over plains by her great-great-grandmother, circa 1861.



The 20th century has been an up and down time for quilts. The downs have roots in the previous century when in 1846 Elias Howe developed the first sewing machine. Subsequently patented in 1851 by Isaac Singer, the sewing machine had a major impact on traditional quilt-making. Quilting was now faster and easier, and the handmade quilt was no longer a necessity. Factory-made bedding became more available, and, with the novelty and ease of buying from Sears Roebuck, hand quilting could not compete on a large scale.

World War I and its aftermath brought an upsurge in interest in quilts and quiltmaking. During the war the Red Cross made quilts for war relief and to commemorate the combat soldiers. After the war, with victory came a revival of things American. Quilting, as a result, gained popularity, and women's magazines began printing quilt patterns. Three patterns in particular - the "Double Wedding Ring", the "Dresden Plate", and "Grandmother's Flower Garden" were the rage. Colors were bright and cheerful during the "Roaring 20s".

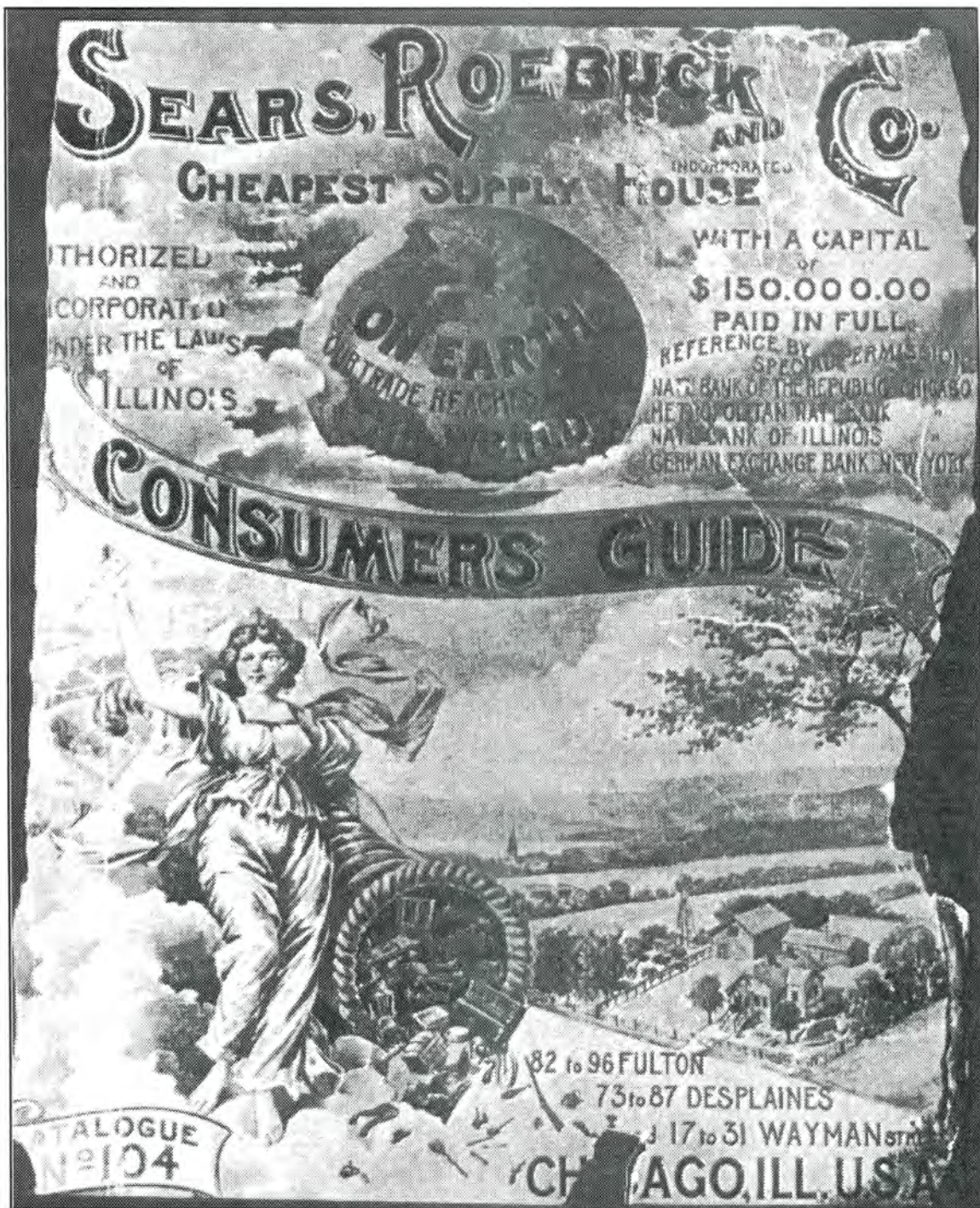
The Great Depression in the early 1930s saw quilts made out of grain bags and flour sacks, the materials reflecting the times. Quilt making continued steadily and popularly until the 1940s when, due to World War II, there were fabric rationings and restrictions, and a large number of women entered the workforce, dropping many home pursuits. Quiltmaking, quilt history and quilt ownership has enjoyed a renaissance the last two decades, reflecting a history that will some day be studied and pieced together.

The historic progress reflects the accomplishments of women as well as men - the contributions of women as help-mates, culture bearers, and city builders. Unfortunately, the labor, sacrifice, aspirations, and examples of these women have been largely unreported in conventional commentaries, and remain to be captured in the most unexpected sources. Although they are still anonymous and the testimonies are elusive, women's passions and dreams lie hidden in their crafts. Particularly, the vibrant artistic achievement of quiltmaking provides a personal as well as eloquent tribute to women's imagination and artistry. the quilters' patient commitment to detail in creating objects that are expected to endure and be cherished by subsequent generations

reveal both their selflessness and their vision. Through their quilts women have expressed both love and duty. Through them they have also conveyed what they understood of art and life. Through them we may now capture a portion of their forgotten history (Lothrop). ❀❀❀

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1897 Sears Roebuck Catalogue

A glance at the 1897 Sears Roebuck Catalogue (SRC) can infuse someone with a sense of American life in the 1890s. The SRC contains items that people really wanted and actually bought. Through the SRC a researcher can see technological advances and changes in American life.

The 1897 SRC was sent post-free to millions of American homes. At that time, Sears Roebuck was only four years old, and not yet a giant corporation. The 770 or so pages list a variety of merchandise (over 6000 items), along with sales appeals, testimonial letters and colorful engravings. This 1897 SRC has been called an "authentic part of American culture, sociology, and history, an invaluable record from which we can gain insight into a by-gone era."

A TRIBUTE TO OUR LOCAL HEROES OF WAR

By Holly Hoods

A poignant monument stands in the southeast corner of the Healdsburg Plaza. Placed there by Fred and Evalee Vellutini of Santa Cruz (she is the former Evalee Huddart) the bronze statue depicts a solemn young boy bearing a folded American flag. The monument pays tribute to the men of Healdsburg, Windsor and Geyserville who lost their lives in World War II. At the base of the statue is a plaque with the names of over 30 local "Gold Stars"--people whose commitment to the country and the cause cost them the ultimate sacrifice.

During wartime, the *Healdsburg Tribune* ran a regular column: "News of our Men and Women in Uniform." The Tribune's column boosted public morale and provided a vital news link for the community. It featured handsome photos of men and women in uniform; excerpts from letters home; announcements of promotions, honors and transfers; and news of the missing, wounded or dead. The column was placed in the most prominent place in the newspaper: the top left-hand corner of the front page. Everyone in town read that section of the paper first.

Healdsburg was very active in supporting the War effort. The people did whatever they could do to help, including many who enlisted in the armed forces. The majority of Healdsburg, Windsor and Geyserville's servicemen and women safely returned home. In such a close-knit area, though, everyone knew someone who died in the War. This article touches briefly on the lives of the sons, brothers, husbands, cousins, nephews, uncles and friends who did not return. Remember them when you pause to look at the monument in the Plaza. And please do pause to look at it. . .



Memorial, dedicated December 7, 1997.

Robert V. ("Virgil" or "Babe") Bagley, the son of Mr. and Mrs. W.T. Bagley of Dry Creek Valley, was employed by Grace Brothers prior to his enlistment. Private Bagley served for two years as a motorcycle dispatcher in the First Army, Second Division. On January 5, 1945 his parents received a telegram from the War Department reporting him missing in action in Belgium. In April, they were notified of his death from heart attack in a German prison camp. He died on March 2, 1945.

Berkley Bean was killed in action in Germany on October 13, 1944. Born in Montana, Private Bean had moved with his family to Windsor as a boy. He was inducted into service December 1943. Married to Marjorie Henley, he had been well known as a Safeway manager in Healdsburg.

Art Beeman was the son of Mr. and Mrs. Arthur Beeman of Alexander Valley. Born in Colorado, he lived most of his life in Sonoma County and was graduated from Healdsburg High School. He trained with and was inducted into the army at the same time as Berkley Bean. Private Beeman died in action in Germany on October 13, 1944, in the same battle in which Bean was killed. Prior to his enlistment, he was a police officer.

Aldo Bellagio, the 20-year old son of Lidio and Palmera Bellagio of Healdsburg, was killed with the rest of his crew members in an aircraft transport crash off the coast of Arabia in October 1944. He had been employed in defense work prior to his entrance in the armed forces.

Donald Brown, the son of Mr. and Mrs. G.R. Brown of Healdsburg, was a naval lieutenant who lost his life at sea. The newspaper reported that he had been attached to a submarine that had been reported missing in November 1943 after intense activity in clearing the enemy-infested waters of the south Pacific. Prior to his enlistment, he had been employed as assistant to the County Surveyor.

Robert Buchignani, a top gunner in the Air Force, attended Litton School and was graduated from Healdsburg High School. He was declared missing October 27, 1944. He was the son of Mr. and Mrs. E. Buchignani.

Robert Chaney, the grandson of Mr. and Mrs. W.H. Chaney of Healdsburg, was reported missing in action over Negros Island in the Philippines in April 1945. The second

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lieutenant, a pilot, had resided with grandparents for a number of years and attended Healdsburg High School, Santa Rosa Junior College and University of California.

Barton Coombs was among hundreds of American men in the armed forces to be killed in December 1944 when the Japanese ship he was prisoner on was sunk by the United States. He had been the superintendent of a large government construction job on the Bataan peninsula. When Bataan fell, he was taken prisoner and later taken to a Japanese prison camp in Manila. Prior to his enlistment, he worked at Bechtel Construction Company and resided in Glendale with his wife Louise.

Frank Henrotte, a sergeant and gunner in the Army Air Corps, and former *Healdsburg Tribune* employee, was killed in early 1944 when his plane was lost over Italy.

George Hicks, age 20, was the seventh WW II casualty in the extended family of Ovid Hicks. Killed in action in France in November 1944, George Hicks had been serving as a personal bodyguard to the commanding officer. He was a sergeant with the military police platoon of the armored division of the Fourth Army. Born in New York, he moved to the area as a child and attended Geyserville schools. He was engaged to be married.

O.F. "Sonny" Illias, the 21-year old son of Mr. and Mrs. A. Illias of Los Lomas Ranch near Skaggs Springs, was killed when his C-60 army plane crashed into Bare Mountain near Bakersfield.

Frank Meisner, the son of Mr. and Mrs. Frank Meisner, was born and raised in Healdsburg. He served as a petty officer in the U.S. Navy. He was reported missing in action in the south Pacific October 25, 1944.

James Miller, was the son of Mr. and Mrs. Joe Miller of Salinas (formerly of Healdsburg). Captain Miller, of the Fifth Air Force, was declared dead after being missing for one year. He disappeared October 16, 1943 in a storm 35 miles off of the coast in the Huon

Gulf. His plane was last seen going into a spin. He left a widow, Luella McKenzie Miller, residing in Uvalde, Texas.

Elmer J. Nardi participated in over 20 separate bomber missions over enemy-occupied continental Europe before being killed in action. He was posthumously awarded the Air Medal and Three Oak Leaf Clusters in October 1944.

Sanator "Sam" Passarino was born and raised in Healdsburg. His plane was reported missing on October 10, 1944. He lost his life after six months of action in Italy as a member of the infantry in the Fifth Army. Like Frank Henrotte, he had previously worked for the *Healdsburg Tribune*.

Keith Penry, age 21, was killed in action December 8, 1945 at Leyte Island. He was born in Healdsburg to Mr. and Mrs. Sam Penry. Lieutenant Penry was an officer of an infantry company and platoon leader.

Oscar P. Perry, the son of Oscar Perry of Westside, was reported missing in action December 1945 in Germany. He had been a member of an infantry division of the First Army, and left a wife and 2-year old daughter.

Larry Phillips, 19, was the son of Mr. and Mrs. Harold Phillips of Dry Creek Valley. He was killed during army training maneuvers at Camp White, Oregon.

Donald Robarts, the son of Mr. and Mrs. S.E. Robarts of Maacama Creek district, was killed in action in April 1945. He had been a Navy corpsman.

Robert Sacry, the 23-year old son of Mr. and Mrs. Harl Sacry of Healdsburg, was killed on a B-29 during an army air raid on Japanese war plants in occupied China on December 7, 1944. Lieutenant Sacry had been a radar expert

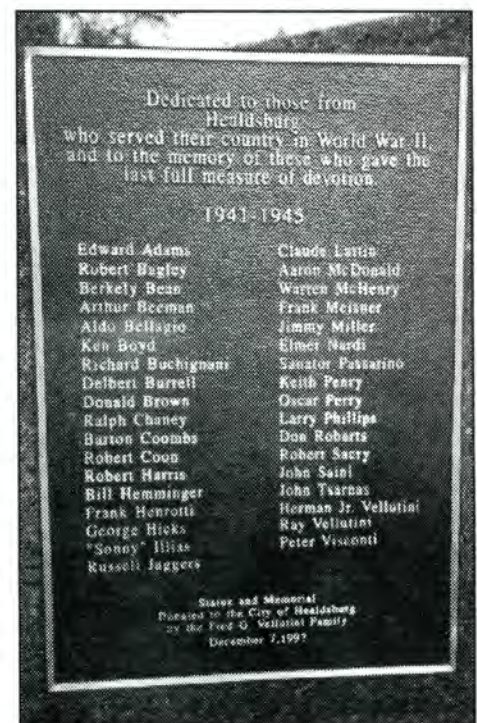
John Saini, the son of Mr. and Mrs. Michael Saini of Alexander Valley, was killed in action at Tarawa, Gilbert Islands, just a

few months after entering the Marine Corps. His parents received word of his death on December 23, 1944.

John Tsarnas, the son of Mr. and Mrs. John Tsarnas of Westside, was killed on January 16, 1945 while making his last mission as a bomber pilot for the U.S. Navy off of the China coast. At first he had been reported missing in action.

Herman Vellutini was reported missing in action at Guadalcanal in 1942. Three years later, August 1945, the Navy officially declared him dead. His brother Fred placed the monument in the Healdsburg Plaza.

Ray Vellutini died when the aircraft carrier on which he was stationed was bombed by Japanese aircraft. He was first reported missing in action March 1, but had been killed February 21, 1945. He was born in



Please see page 12



"News of Our Men and Women in Uniform" from the Healdsburg Tribune, 1941-1946.

Mendocino County, and lived in Healdsburg most of his life. He had been a machinist first class and in the service for four years. He left a wife and son.

I was unable to contact and/or locate relatives of the other war heroes in time for publication: Ed Adams, Delbert Burrell, Russell Jagers, Claude Latin, Robert Harris, Peter Visconti and Walter Porter. I will publish any information I receive about them in the next issue of the Russian River Recorder. To research this article, I spoke to families and friends of the deceased, and reviewed the local wartime newspapers. It was a moving

experience and I am grateful to people for their openness. These young men were indeed "stars," whose loss darkened their families' skies and forever changed their lives. The Vellutinis are to be credited for reminding us of the importance of their sacrifices. ***

Sources of information:

Thanks to Jack and Doreene Zanzi, Fred Haley, Fred and Evalee Vellutini, and the families of the "Gold Stars."
Healdsburg Tribune, 1941-1945.



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