

RUSSIAN RIVER



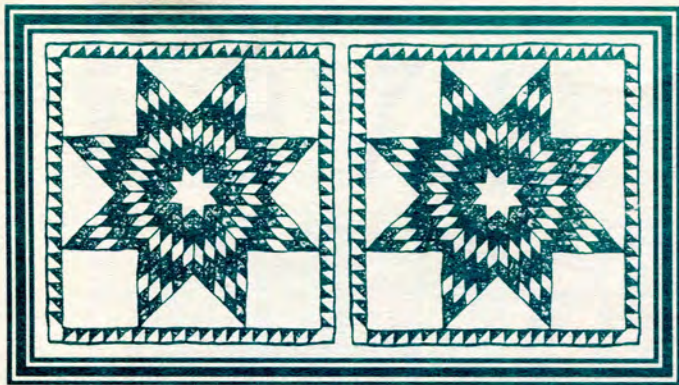
R E C O R D E R

"It took me more than twenty years, nearly twenty-five, I reckon, in the evenings after supper when the children were all put to bed. My whole life is in that quilt. It scares me sometimes when I look at it. All my joys and all my sorrows are stitched into those little pieces. When I was proud of the boys and when I was downright provoked and angry with them. When the girls annoyed me or when they gave me a warm feeling around my heart. And John, too. He was stitched into that quilt and all the thirty years we were married. Sometimes I loved him and sometimes I sat there hating him as I pieced the patches together. So they are all in that quilt, my hopes and fears, my joys and sorrows, my loves and hates. I tremble sometimes when I remember what that quilt knows about me."

HEALDSBURG MUSEUM & HISTORICAL SOCIETY

SPRING 1991

Issue 39



Editor's Desk

The Spring 1991 issue of the **Russian River Recorder** celebrates a special anniversary for the Healdsburg Museum and Historical Society. One year ago May Day the Museum opened amidst great celebration, revelry and relief in the restored 1910 Carnegie Library building at 221 Matheson Street.

Congratulations one and all, on your past triumphs and continued successes. Thank you for your ceaseless efforts to provide Healdsburg with the impetus and facility to preserve its wonderful history. I am very proud to be a part of your growth!

This issue's article, "*The Quilt: An American Tradition*" serves to accompany the Museum's current exhibition, "*A Stitch in Time: Sonoma County Quilts, 1840-1940.*"

Table of Contents

| | |
|---|---|
| Society Notes | 1 |
| The Quilt: An American Tradition | 3 |
| Museum News | 9 |

(cover: Marguerite Ickis, quoting her grandmother
From *Anonymous Was A Woman*, by Mirra Bank)

Staff

Verna Lafon, Acting News Coordinator
Jill Bacon, Editor & Layout

• SOCIETY NOTES •

A Message From The President

Gentlepeople:

This edition of the Russian River Recorder marks the first anniversary of the "new" Museum and shortly follows the fifteenth birthday of the Historical Society. Quite obviously the Society has come a long way since its first meeting at the Healdsburg High School Library on January 29, 1976.

Since the Museum's opening on May Day last year the Society has been very active in making its first year a successful one. With the help of Eleanor Zak and Marty Pogue we have opened and are operating a successful gift shop. Alice Grove and Shirley Davis began a docent committee and program which now consists of approximately 35 docents very capably chaired by Carol Clark. In addition we were able to secure a very favorable loan from the City of Healdsburg which has enabled us to hire a permanent part-time employee to serve as Assistant Curator. This has permitted the Museum to be open six days a week and broaden its services in all areas. I know you all must be pleased with the job Jill Bacon has done in that role.

Our major fundraising event, the *Zinfandel Hop* in September enabled the Society to purchase a superior computer set-up for the Museum. This year's major fundraising events - Spring Dinner at Madrona Manor and *Zinfandel Hop* on September 21 at Hop Kiln Winery - with your support should raise sufficient monies for more Museum improvements and to help defray the Assistant Curator's salary.

For those of you who missed the Annual Meeting in January (an

One



outstanding and entertaining evening), we presented our first Preservation Award to the Walters for their residential preservation of the Byron Gibbs home on Dry Creek. Recognition was also given by John Hoag, Award Chairman, to the Passalacguas and the Mojicas for their homes on Fitch Street and Matheson Street respectively.

Last, but not least, our Curator gave birth to a baby girl. However, the society cannot take credit for that event.

Thanks for all your help during the year. please continue to support the Society and its events, and the Museum as well.

Yours Very Truly,

PHILLIP J. SMITH
President

Historical Society

Officers & Board

The following people were installed as the new officers of the Board of Directors of the Society at our January meeting:

| | |
|-----------------------|------------------------|
| President: | <i>Phillip Smith</i> |
| Vice-President: | <i>Betty Reukema</i> |
| Corresponding Sect'y: | <i>Fern Naber</i> |
| Recording Sect'y: | <i>Verna Lafon</i> |
| Treasurer: | <i>Richard Iverson</i> |

| | |
|----------------------|--------------------------|
| Directors: | <i>Carol Muir</i> |
| | <i>Bill Caldwell</i> |
| | <i>John Hoag</i> |
| | <i>Eleanor Zak</i> |
| | <i>Don Reukema</i> |
| | <i>Norbert Babin</i> |
| | <i>June Jones</i> |
| | <i>Francis Branern</i> |
| | <i>Elsie Passalacqua</i> |
| Membership Chairman: | <i>Betty Reukema</i> |

In Memory

We regretfully acknowledge the Society members who have passed away since our last publication:

Lucile Alexander Clark
John Keegan

Donations

Donations have been received in memory of:

Lucile Alexander Clark
(Donor Bernice & William Auradou)
Norbert S. Babin (Sr)
(Donors Nancy & Kevin Maduras,
Phillip & Nancy Smith, and James
Mazzoni)

Welcome

The following have joined our growing list of members:

Leroy and Candace Danhausen
Patrick Larrick
Richard and Mary Hafner
Robin G. Cowden
James Biondi
Madeline Ravani
Cleone Pauline Howland

Life Members:

Phillip J. Smith
Robert K. Maize Sr.
Mary Jo Garrett

Special Welcome

To Cleone Pauline Howland!!

We wish to introduce you to the Healdsburg Historical Society's youngest member:

Cleone Pauline Howland arrived at Santa Rosa Memorial Hospital on February 17, 1991 at 6:41 P.M. She weighed 6 lb. 11 oz. and measured 18 1/2 inches long. (Continued on page 8).



The Quilt

An American Tradition

By Jill Bacon and Hannah Clayborn

QUILTMAKING: A Brief History

The story of the quilt stretches back to prehistory. Some believe it is a descendant of the "stuffed mattress" made of animal skins used by our neolithic ancestors in the chilly climate of northern Europe. Quiltmaking as we know it today may have developed independently in several parts of the world. The earliest evidence of patchwork (wherein small pieces of fabric are sewn together to form an overall design) dates back to 960 B.C. in Egypt. In the centuries that followed patchwork and embroidery combined with quilting spread through the Eastern World. Here quilting was used as often for floor coverings as for bedding.

By the 1400's the returning Crusaders had carried the art back to Europe where it flourished throughout the Middle Ages, especially for clothing. Many fine fabrics such as silks and satins were also imported from the East, and the art of embroidery on such lush fabrics became popular in the houses of European royalty and noblemen.

Appliqué (the craft of cutting out designs or

embroidery, and sewing it to background cloth) began as a "peasant art". This was a more economical substitute for the expensive and time-consuming art of embroidery and tapestry enjoyed by noblewomen. Even noblewomen found it easier to embroider on linen and apply this to the rich imported fabrics.

The importation of washable, colorfast, printed cottons from India beginning in the 1500's heralded a new era in quilting. Prior to that time quilts were made of wool, linen, or silk. The use of cotton for patchwork quilts gained prominence by the mid 1700's; by the end of the century the brightly patterned appliquéd cottons began to replace embroidery even in the upper class homes. Ladies soon learned that they could cut out the birds, flowers, and intricate

designs from scraps of leftover cottons and rearrange them on cloth in a pleasing manner.

Quiltmaking in America

While the art of appliqué quilting flowered in Europe between 1400 and 1800, it seems that the art of patchwork quilting became sophisticated only in the New World. English quilts,

prized as highly as furnishings or silver, arrived with the first colonists on the eastern shores of America. As more ships arrived they brought some imported fabrics and quilts, but a general scarcity of imports dictated that almost a century of American quiltmaking relied on dark colored wools or "linsey woolsey" (cloth with linen or cotton warp, and wool weft) or homespun weaving.

Like the American settlers themselves, quilting in America faced a set of unique challenges and these challenges shaped a remarkable folk art. Because of hardship and scarcity of materials, especially on the frontier, patchwork and appliquéd quilts emerged here as a "salvage" art. Old clothing, blankets, and the leftovers of dressmaking could be



Three



reconstituted into an item necessary for the family's survival. While piecework came about as a "make do" measure, it also soon became a creative outlet for women isolated in cramped airless cabins on a lonely frontier; a means of entertainment and escape from a life filled with toil. In time the practical need for family bedding and pride in craft were married in the deceptive simplicity of the American patchwork quilt. Its repeating geometric pattern makes an immediate visual impact, while retaining an economy of parts.

Soon American patchwork quilts were easily distinguishable from all others: forms became simpler, more sculptural, and less embellished; a single motif was repeated as a design for an entire quilt instead of just a part or border. The new patchwork patterns spread with the settlers into the new wilderness.

A revolution in textile manufacturing in the United States in the 1800's made many brightly colored fabrics available to quiltmakers. The wide availability of these fabrics helped to transform pieced quilting from a strictly utilitarian craft into one that was geared for show. Yet in many rural areas traditional piecework, and the economy it symbolized, endured.

Quilt Patterns: More Than Just Design

Quilt patterns and their often colorful names were born in the imaginations of talented seamstresses. The most striking and ingenious of these patterns spread to other quilters through fairs and communal gatherings like the quilting bee. Though some gained only regional popularity, successive westward migrations spread many patterns

throughout the nation. In New England where ladies waited impatiently for their seafaring men, "All Around the World", "Lost Ship", and "Ocean Wave" were popular. Other patterns became nearly universal, like the "Tree of Paradise" and the "Wild Goose Chase". Along with the practical craft that became a

"The ability to piece 'clout on clout' was important indeed for our foremothers - a very necessary form of patchwork! And the patchwork quilt, contrived of 'clouts', tiny 'bits & pieces', 'snippets & swatches', even the unworn parts of worn-out garments, was carefully nurtured. An American product, born of necessity!"

*Lenice Ingram Bacon
American Patchwork Quilts*

visual folk art, the quilt names form a kind of folkloric poetry.

Like the art and literature of the country, quilt patterns were inspired by historical events, religion, politics, humor, tragedy, and superstition, as well as by the familiar and everyday. Historical events can be traced through the evolution of quilt names. The pattern "Burgoyne Surrounded" was said to have

been taken from an actual battle plan of the American Revolution. An interest in the political climate of the era is apparent in names like "Whig Rose", "Democrat Rose", and "Union Square".

Biblical themes were also popular and "Joseph's Coat" and "Tree of Paradise" are among them. The "Pickle Dish" and the "Sawtooth" are included in the names of familiar objects given to quilts. Superstitions also played a role in the naming of quilt patterns. The "Wandering Foot" was thought to be unlucky because, like the idle hand, the wandering foot was not considered to be admirable. Mothers were careful not to let their children sleep under a quilt with a "Wandering Foot" design for fear that they would grow up to be discontented or have a roving disposition.

To Commemorate And To Present

Quilts were most often made to celebrate an occasion or to commemorate a person, place or event. Presentation Quilts were made as a means of expressing appreciation for a family member, special friend, or an admired community leader such as a minister, teacher or politician. These quilts flourished in several varieties and differed in design, use and type of signature, and number of makers.

The Signature or Autograph Quilt was a popular type of Presentation Quilt. They were of two types: Friendship Quilts, wherein all of the signed blocks are made from the same pattern, and Album Quilts which were assembled with signed blocks made from different appliqued or pieced patterns. The Signature Quilt was a commemorative artifact. Many were made by individuals, either



for themselves or as a gift to a special family member or friend. By the same token, many were the result of a collaborative effort for presentation to another member of the community. Often these quilts would be made in acknowledgement of special occasions such as births, marriages and retirements, but more often than not, the only circumstance that the Signature Quilt celebrated was the friendship that linked the individuals who were represented on it. Every Signature Quilt served to preserve the memory of the relationships that once existed. The people who participated in the creation of a signature quilt symbolically remained together from that day forward.

Another type of Presentation Quilt, called a Freedom Quilt, symbolized a young man's coming of age. When a boy finally arrived at the years of legal discretion, it was an important event. At twenty-one, his parents could no longer bind him out as an apprentice, take his wages, make him work at home for nothing or legally restrain his actions in any way. On his birthday he would be given a lavish "coming out" party, and a new suit of clothes, called a "Freedom Suit", to wear. His mother, sisters, and female friends would usually piece a quilt, called a "Freedom Quilt", which was then presented to him. If the young man was not married soon, the quilt would be carefully put away until he was inclined to

do so, at which time it would be added as his gift to the prospective Bride's dowry. Freedom Quilts were generally fashioned in red, white, and blue and often depicted crossed flags, emblazoned eagles, stars and stripes, or some other masculine or patriotic theme, or were created from the prettiest gowns of its makers.

The finest and most intricate quilt made to commemorate a special event was the Bridal Quilt. It is said that there were to be twelve or

"...So I collected a few squares of calico, and undertook to put them together in my usual independent way, without asking direction.; I liked assorting those little figured bits of cotton cloth, for they were scraps of gowns I had seen worn, and they reminded me of the persons who wore them."

Lucy Larcom, A New England Girlhood, 1889

thirteen quilts in a Bride's dowry; ten or eleven made with the help of family and friends, the groom's Freedom Quilt, and finally the Bride's quilt. The Bride's quilt was usually made to showcase the bride's most skillful needlework and its pattern was of the utmost importance. The heart motif was reserved exclusively for Bride's Quilts. To use it in any other quilt was considered to be unlucky, and could eventually prove to be the cause of a broken engagement. Many Bride's Quilts carried variations of the heart design or other sentimental patterns including: "Hands Over Hearts", "Four Hearts in a Four Leaf Clover Formation", "Lover's Knots", "Linked Wedding Rings",

"Love Rose", "Cupid's Arrowpoints", "Crescent Moons", and "Oak Leaves".

Having been brought up on embellished tales of lovely Bridal Quilts and brimming hope chests, many little girls anticipated their own marriages by working quilt squares at an early age. They hoped that someday these squares would grow into their own Bridal Quilt.

Divine or Decadent? Patchwork, Appliqué, and the Victorian Crazy Quilt

Patchwork, the craft of stitching together scraps of fabric to create an overall design, developed in America because of its utility and economy. Appliqué, wherein designs are cut from one fabric and sewn to a background cloth, also became a

tradition in America, but was at one time viewed as a frivolous art. The creation of an appliqué quilt required a new and unmarred background cloth, a decided expense. A patchwork could be made entirely from scraps and rags. It took much more time and effort to sew on the intricate applied designs of an appliqué quilt than it took to stitch the straightforward seams of a patchwork. No matter how beautiful, the patchwork quilt was primarily functional, which appealed to some American's Puritan ideals. The appliqué quilt was designed for show, and was thought to be the pastime of a leisure class.

In the late 1800's a new style of quilt became popular that





fabrics. Crazy quilts incorporated mainly silks, velvets, and satins. These "quilts" were made as decorative couch throws, and were rarely used because of the fragility of both fabric and stitch. Often these coverings were not "quilted" at all, because the needle might mar the fine surface. In a rejection of the formal, stoic designs of classical patchwork quilts, the design preferred by Victorians was "crazy": totally organic, cluttered, incoherent - and quite a bit of fun.

The traditional, utilitarian, American patchwork quilt never disappeared, however, even at the height of Victorian decadence. Hopefully the ideals it represented survived also.

Industrial Power

v.s.

Traditional Handcraft

was thought by some to be truly decadent - the Victorian Crazy Quilt. As American industry grew and technology brought many improvements to the home, men strove to provide for their families and to become a part of the leisurely middle class. It became important to them that their wives be viewed as ladies. No longer was it acceptable for her to toil over household chores or to be associated with crafts that were of a "make-do" measure. The lady of the house was to spend her leisure hours doing delicate needlework on opulent fabrics.

Like the culture as a whole, American quilting was greatly affected by the Victorian craze for ornate embellishment and craving for expensive, lush

The sewing machine was one of the most important inventions of the 19th Century - in industry and the home. It was the first domestic mechanical device to be mass produced, and it provided a means to manufacture inexpensive clothing for the first time. Not long after Elias Howe, Jr. developed the first practical prototype in 1846, and Isaac M. Singer patented and marketed the first domestic model in 1851, this machine began to make a mighty impact on the nation. The Singer sewing machine was the most widely advertised and distributed product of the 1850's and the basic principle of the machine was adapted to hundreds of other machines in such diverse

industries as jute, glove, hat, and boot-making.

The sewing machine's impact on traditional quilting was complex: it made certain aspects of quilting faster and easier, and at the same time helped to make the handmade quilt obsolete as a household necessity. Sewing machines were used mostly for piecing quilt tops. Research has shown that at least half of all pieced quilt tops were machine sewn after 1860. Machine piecing was a great time saver and contributed greatly to an increase in the complexity of pieced quilt patterns. Yet as more and more factory made bedding became available in the latter half of the century, home quilting declined drastically. Most American women found that the novelty and ease of ordering ready-made bedding from Sears Roebuck & Company was a temptation they could not resist.

After 1900 traditional handquilting survived on a greatly reduced scale in isolated rural areas or as a point of pride and a form of expression and relaxation in some American households.

In the Twentieth Century quilting has gone through several slumps and revivals. By 1900 the popularity of quilting in America had diminished due to the introduction of the sewing machine, the availability of inexpensive, patterned cloth, and the novelty of ordering ready-made bedspreads from mail-order outlets. Another downswing came during World War II when many women left home to work in the factories. However an interest in Americana has spawned several quilting revivals in the country, including the quilting renaissance seen during the last twenty years.



Preservation Awards

John W. Hoag, Chair

In an effort to recognize the individuals who have restored their historic homes or commercial buildings, and to encourage future restoration projects, the Historical Society has presented the following awards this year:

The top award was presented to *Mr. and Mrs. James D. Walters* for the restoration of their home at 801 Dry Creek Road, popularly known as Christmas Tree Hill. Great attention was paid to retain and preserve the authenticity and quality of this 111 year old home in Dry Creek Valley. The second award went to *Mr. and Mrs. Miguel Mojica* at 423 Mastheson Street. This house has been resored to its original opulance. The special Lifetime Achievement Award went to the *Francis and Elsie Passalacqua* home at 726 Fitch Street. This mansion has been maintained in its original splendor since it was built by the Passalacqua family in 1914.

There were no nominations for historic commercial structures this year.

Gift Shop Report

Eleanor Zak, Chair

With the first year anniversary of the Museum Gift Shop just ahead of us, May 1, I would like to make a few comments.

Taking on this project, I feel much like a person set afoot in a strange country. I learned it all "from scratch", with some wonderful help from Hannah, Richard Iverson (retail experience) and others. It has been a fun project and, after many months continues to give me satisfaction and a bit of a challenge. I have certainly appreciated the patience

and understanding of those giving the Gift Shop their tender care - the Museum Docents. They have done a marvelous job; without them there would be no Gift Shop.

The public has been very supportive of the Gift Shop and for this I'm much thankful. I had hoped to "break even" this first year. Amazingly, a profit has been made. Thus, I'm facing the future with a very positive frame of mind and feel the shop will realize the set goal of making money for the benefit of the Museum.

Looking ahead, I might mention that Rosinda Holmes, noted local artist, has donated a lovely watercolor depicting the Museum. We are planning new notecards in color and possibly a postcard.

All in all, it has been a successful year and I am pleased with all that has happened. My thanks to everyone. I am always open to suggestions and invite anyone to leave them at the Gift Shop.

Zinfandel Hop Raffle - 1991

Before the Zinfandel Hop, our annual affair to help financially support the Healdsburg Museum, which is going to be held this year on Saturday, September 21, 1991, at the Hop Kiln Winery, you will be receiving raffle tickets to buy (and sell).

This year, rather than having just one prize, as we have had for the past few years, we are going to have three prizes, to include: (1) A weekend for two in the gold country at a bed and breakfast, along with an excellent dinner at a local restaurant; (2) some beautiful ceramic vases by Evans; and, (3) a \$200 cash prize. All of these prizes are going to be donated, so that every dollar the Historical Society gets from the raffle

Seven



ticket sales will go into the fund to support and improve our great Museum.

We also plan to sell the raffle tickets for \$1.00 a piece, but unlike the past, we are going to be selling six tickets for the cost of five. we hope that in offering this little token of our appreciation to those who support the Museum in this manner it will allow us to provide greater financial support to the Museum.

I know that if you have a chance to visit the Museum and talk to Hannah or Jill, and see all the things that the Museum provides to our community, it will cause you to want to buy as many raffle tickets as you can possibly afford. Let's have a sell out this year!

Thanks for your continued support!!!

NORBERT C. BABIN
Zinfandel Hop
Raffle Chairman

May Day Fantasy

Planning for *May Day Fantasy*, our spring dinner has begun. Carol and John Muir have graciously agreed to open the doors of Madrona Manor to the Society on Wednesday, May 1st, to host this elegant fundraising event to benefit the Museum.

We will begin at 7:30 pm with appetizers and a champagne reception. Dinner will follow at 8:00 pm, and once again Chef Todd Muir has planned an incredible menu. Appropriate wines for each course have been donated by many local wineries.

Society members should have already received their invitation in the mail. However, for those who may have misplaced theirs, the flyer has been reproduced in this issue of the Recorder. The deadline for reservations is April 22. Guests will be limited to 80.

Artifact Donations

The following people have donated artifacts to the Museum collection since we last published this feature:

Roy Lowe
Roberta Alexander
William Knox
Arnie Valencia
Pauline Wood
Lorraine Kimes-Owen
Dr. Daniel Markwyn
Elizabeth Pettit
Hannah Clayborn
Richard Iverson
Marie Sparks
L.M. Brookins
Maud Cummings
Rena Phillips
June Smith
Pat Schmidt
Dr. Francis Ritz
Gloria Merkle
Cathryn Fairlee
Healdsburg Beautification Committee
Claire Grubbs
Sarah Lee Calhoun

(continued from page 2)

Her proud parents, John and Hannah Clayborn Howland named her after her maternal grandmother, Cleone Clayborn and her paternal grandmother, Pauline Howland. She was greeted by many relatives including eight cousins in her generation.

Cleone arrived ten days early. Her mom says that she is doing great; when she is not eating ("around the clock") she is sleeping. At her ten day check-up, Cleone weighed in at 7 lb. Her parents must be doing everything right!!

Congratulations, Hannah and John!!!



• MUSEUM NEWS •

A Year In Review

As spring arrives the Healdsburg Museum marks its first anniversary in its new building. One year has passed since our grand opening on May 1, 1990, the culmination of many years of work and planning. At that time I set out some ambitious short range goals for the Museum. Happily, I can report that the Museum has met, and in some cases surpassed, those goals.

One major goal was to increase public attendance at the new site. During our first summer of operation in 1990 the average attendance was 19 visitors per day. I set a goal of no less than 30 visitors a day in one year. Museum attendance for the last two quarters shows an average of 42 visitors per day.

Several things helped in achieving that goal. Increased advertising and expanded press release programs, in addition to the wide distribution of an attractive new brochure, heightened the Museum's profile in the community. In addition to our permanent history exhibits, two popular special exhibits helped draw larger crowds, our annual Christmas Toy and Doll display, and our current exhibit, "*A Stitch in Time: Sonoma County Quilts 1840-1940*".

Yet no matter how attractive or well publicized a Museum is, it cannot function without a loyal core of volunteers. When the Museum opened we had approximately fifteen volunteers. Under the guidance of volunteer coordinators Alice Grove and Shirley Davis, and more recently Carol Clark and Elizabeth Neal, that number has more than doubled to thirty-nine volunteers. These invaluable volunteers are now better trained and more organized than

ever before.

Although Museum staff and volunteers have much work ahead and new goals to set, it is at least encouraging that the new Museum is quite obviously thriving.

Looking Ahead

The popularity of the current Museum exhibit, "*A Stitch In Time: Sonoma County Quilts 1840-1940*" warrants that it be extended through the summer, the height of our tourist season. The next special exhibit, constructed every fall, will be the *Eleventh Annual Christmas Antique and Collectible Toy Show*, opening on November 19, 1991. In January of 1992, watch for a new special exhibit exploring the realm of the 19th Century gasoline engine and its relationship to northern Sonoma County agriculture and transportation. In conjunction with this exhibit, the Museum will display the impressive photographic collection of Charles W. Case, whose photographs depict the machines that were once the everyday industrial heart of the County, now often forgotten and rusting in open fields and scattered barns.

New Acquisitions

The Museum has recently "acquired", with the support of the Historical Society, two important additions:

For those of you who have not met her, we have hired a capable new staff person, *Jill Bacon*, to serve as Assistant Curator. Jill comes to us with a background in Museum and Gallery work, and an education in Art History and Arts Management.

The Museum is also enjoying the capabilities of advanced technology through its purchase of a wonderful new computer system. The computer will



May Day Fantasy

A Fund Raising Event for the

Healdsburg Museum

Edwin Langhart, Founder

Chef Todd Muir

of

Madrona Manor

presents a gourmet dinner

May 1, 1991

Champagne Reception at 7:30 p.m.

Dinner at 8:00 p.m.

Each course will be accompanied by the appropriate wines

Black Tie Optional

Reservations Are Limited

For further information, phone 431-3325 or 433-2668

To make your reservations, please send your check, payable to Healdsburg Historical Society to PO Box 952, Healdsburg, California 95448, before April 22, 1991.

\$75.00 per person

*Enclosed is my check in the amount of \$ _____
for _____ dinner reservations at Madrona Manor.*

Name _____

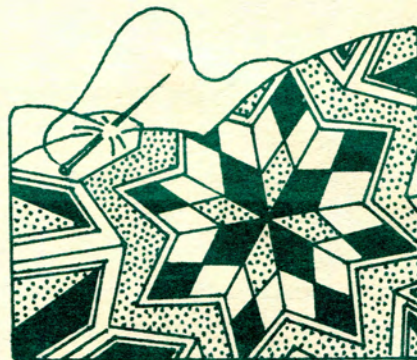
Phone Number _____

(Museum News, continued)

allow us to accomplish many things, including the design and production of our publications and the management of our growing collection of artifacts.

Please stop in soon to welcome Jill and to see the impressive new computer.

Hannah Clayborn, Director/Curator
Healdsburg Museum, Edwin Langhart, Founder
Open Tuesday through Sunday, 12-5 p.m.
221 Matheson Street
Healdsburg, California 95448
(707) 431-3325



Healdsburg Historical Society
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Members Night at the Healdsburg Museum



*A chance for members to
view new acquisitions
in a convivial setting*

The famous Charlie Foss stage to the Geysers is depicted in a charming and dramatic "California School" style painting by Elizabeth Rockwell in 1860. This painting is now on loan to our Museum from the Fine Arts Museums of San Francisco. Hear the colorful history of Charlie Foss, his hair-raising stagecoach rides, and much more.

It was two years in the making: a reproduction Californio (Mexican Californian) saddle handmade to our specifications! Modeled on the saddles ridden by native Californians during the rancho era of the 1840's, this saddle is a masterpiece of precision saddlemaking. Because so few 1840's California saddles exist, we had to reproduce one - but it is a beauty. Hear about the amazing skill of California's first cowboys.



Friday, August 30, 1991 7 to 9 p.m.

(speakers begin at 7:30)

Healdsburg Museum 221 Matheson Street

Members Free Guests \$1.00

refreshments served