



RUSSIAN RIVER RECORDER

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A large, colorful quilt with a repeating diamond pattern. The quilt is made of many small, irregular pieces of fabric in various colors and patterns, including blues, yellows, reds, and greys. The pieces are arranged in a grid of diamonds, creating a complex and vibrant design.

Artifacts

In This Issue

This issue of the *Russian River Recorder* is entirely devoted to our artifacts. Artifacts help us remember and document the past. They better enable us to tell stories and paint visual pictures, especially when the object has a known context or provenance.

As a regional history museum, artifacts are the tangible objects we collect and utilize to educate people about the history of this area. It is an honor and a responsibility to be a repository for these items. As stewards of local history, we continue to preserve the past, but also observe, document and collect some important aspects of today.

In the coming months (and, undoubtedly, years), Healdsburg Museum curators will be addressing collection-related issues, such as de-accessioning (e.g., removing items from the collection that are duplicated, too damaged to display or unrelated to the history of our area). The need for climate-controlled storage is another pressing concern that we need to resolve.

The range of artifact subjects in this volume is a fairly good representation of the types of objects in our collection. This diversity resulted in widely varied approaches by our writers. As a result, this issue happily mixes historical research, material culture study, genealogy, oral history and memoir.

We hope that you enjoy learning more about the artifacts in the Healdsburg Museum collection. We sincerely thank our contributors, Whitney Hopkins, Kay Schmidt Robinson, Janet Sbragia Pisenti, Ann Howard, Jane Bonham, Kyle O'Brien, Jack Trotter and Elizabeth Holmes, for helping us share these stories.

You've probably noticed that we splurged on color for this issue. We felt it was important to highlight the vibrancy and detail of the featured artifacts. We also wanted to remind you that history happened in color, not just sepia and black and white. We hope you appreciate our efforts.

Holly Hoods, Curator

Pamela Vana-Paxhia, Editor



RUSSIAN RIVER RECORDER

The Official Publication of the
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Contents

Russian River Recorder

Winter, 2015 * Issue 127

- 4 **The Collection's Early Caretakers**
by Whitney Hopkins
- 6 **Tumbling Blocks Quilt**
by Elizabeth Holmes
- 7 **Rare 1872 Ink Sketch of Healdsburg**
by Holly Hoods
- 9 **Remembering Private Arthur Beeman**
by Whitney Hopkins
- 11 **Southern Pomo and Western Wappo Basketry**
by Holly Hoods
- 12 **The Artistry of Alice Haigh Dixon**
by Jane Bonham
- 13 **"We Cure the Liquor Habit Without Any Suffering"**
Promotional Brochure for the Crocker Sanitarium
by Holly Hoods
- 15 **My Grandmother's Hat**
by Kay Schmidt Robinson
- 16 **Two Civil War Weapons**
by Kyle O'Brien and Jack Trotter
- 18 **Advertising and Calendar Plates**
George E. Rimmel General Merchandise
by Ann Howard
- 21 **"Flick Those Keys! Flick Those Keys!"**
by Janet Sbragia Pisenti
- 23 **Award at School**
by Kay Schmidt Robinson

The Collection's Early Caretakers

by Whitney Hopkins

As is common in most museums, the Healdsburg Museum's collections (objects, photographs, document, etc.) have come from many sources over the years, been stored in a variety of places, and numbered, organized and cared for by different individuals, each with their own method. One of the challenges of working with historic collections is often trying to trace the history (and paper trail) of each artifact. The following overview will give readers a sense of some of the curatorial complexities involved with museum collections.

Edwin Langhart, who grew up in Healdsburg and served the city from 1948 until 1974 as city clerk, administrator and manager, was Healdsburg's unofficial historian for many years. According to Langhart, the first collection in the City Archives began accumulating in the 1920s when Julius Myron Alexander (1880-1930), a nephew of Cyrus Alexander, one of the area's early settlers, and secretary of the Healdsburg Chamber of Commerce, began collecting materials and writing about Healdsburg. Alexander's material, originally donated to the American Legion, came to the City when the old Legion Hall was torn down in 1955. In addition to the Alexander/Legion collection, various historic items had been stored haphazardly in the attic of the first City Hall.



Source: Healdsburg Museum Collection
Historian/Curator Edwin Langhart examining a new addition to the museum's collection.

When Healdsburg's second City Hall was constructed in 1960, a small fire-resistant archives room was included to house the city's relics. Langhart was in charge of the City Archives. For the

next two decades, he continued to acquire and store materials pertaining to Healdsburg's history including various city documents, tax assessment books and Sanborn Insurance maps. Langhart developed an inventory numbering system based on each item's storage location.

On January 29, 1976, The Healdsburg Historical Society had its first official meeting led by Langhart, who was elected the Society's first President. The historical society was formed to assist in the establishment of a museum which was to be located in part of a building recently purchased by the City. It was created as a non-profit organization to work as the "citizen's arm" of the new museum, particularly for fundraising.

Healdsburg's Bicentennial Committee had urged the City Council to purchase the building at 133 Matheson Street that now houses the Healdsburg Senior Center to serve as a museum and public meeting hall. It was located across the street from City Hall. Until this time, most of the city's historical artifacts were being stored in a room at the City Hall which was becoming too crowded to even walk around in.

The building was purchased and the archives were moved across the street to the new museum which opened its doors on December 12, 1976, with a volunteer staff. Langhart volunteered his time as the museum's first Curator. He was also appointed by the City Council as the first Historian and Archivist.

Items received while Langhart was curator, were accessioned (registered) and listed in a notebook. The old city archives system of numbering by location was discontinued. Museum artifacts were numbered chronologically in the order in which they were received. Newly accessioned items were numbered with a three part number which included the year the item was received, a collection number within that year and an individual object number.

Langhart died on February 16, 1979, after a brief illness.



Source: Healdsburg Museum Collection

*Visitors to Healdsburg's first museum
(Ed Langhart's framed portrait in upper right corner)*

In April, 1979, the City hired Hannah Clayborn as the first paid curator. Clayborn, a graduate of Sonoma State University, had previously worked at the Jack London State Historic Park, Petaluma Adobe and the Toscano Hotel in Sonoma.



Source: Healdsburg Museum Collection

*Curator Hannah Clayborn working on a display area.
(Ironically, the same cannon is on display!)*

She was responsible for caring for and maintaining the collection and later for reorganizing it when the museum relocated from 133 Matheson Street to its current location at 221 Matheson Street.

Items received while Clayborn was curator were numbered in a different format than Langhart had used. Instead of using the storage location as the

identifying feature, Clayborn used the donor as the key factor and assigned each donor a number. Every time a person or an organization made a donation, the next consecutive number was attached to the donor number. Accessions were recorded in chronological order in ledger books. Individual donor records were kept in five large 3-ring binders.

The museum moved into Healdsburg's historic Carnegie Library building, following a successful fundraising campaign led by Clayborn in 1987-1988 to refurbish and restore the building. She worked as Curator/Director until the end of 1993 when, citing budget constraints, the City discontinued funding the curator's position. The nonprofit Healdsburg Museum and Historical Society took over the museum's operation.



Source: Healdsburg Museum Collection

Museum Intern Thomas Armitstead and Volunteers Jack Trotter and Kyle O'Brien examine Civil War rifles from the collection.

Over subsequent years, successive curators have come and gone from the Healdsburg Museum, each caring for the collections, but with their own organizational system. Today's staff and volunteers continue to refer back, and build on, the work done by these early caretakers. Their original notebooks, indexes and 3-ring binders are still consulted.

Significant progress has been made in the organization of the collections. To date, most of these early paper accession records have been added to our electronic database, PastPerfect. Most of the objects in our collection have been photographed and electronically indexed. Over 19,000 photographs have been scanned, indexed and made available online via our website. Nevertheless, there is always more to do, more to organize, more to accession, more to catalog and more to digitize!



Source: Healdsburg Museum Collection

A portion of the unfinished Tumbling Blocks quilt made by Josephine Fitch Bailache

Tumbling Blocks Quilt

by Elizabeth Holmes

This beautiful satin quilt top is a remarkable example of the quilter's art made in 1890 and 1900 by Josephine Fitch Bailhache, daughter of Healdsburg's "first family," Josefa Carrillo and Henry Delano Fitch. It is pieced in the traditional set Tumbling Blocks from a variety of beautiful silks, outlined in colorful embroidery.

Tumbling Blocks is so-named due to the illusion created by the light and dark fabric placement, which achieves the effect of three-dimensional blocks. Using diamonds with 60-degree angles on the points, and 120-degree angles on the sides, quilters alternate dark, mid-value and light pieces to give a sense of depth to the design. Tumbling Blocks is a challenging quilt block set, because its fabric pieces are cut on the bias, and tend to stretch during construction. The embroidery shown here both stabilizes the seams, and also serves as additional embellishment.

More than simply a decorative domestic art, quilting was an important social and political activity for American women, particularly from the mid-to-late 1800s. Even well-to-do women, who did not need to preserve every scrap of fabric for domestic use, made quilts. Isolated pioneer women looked forward to quilting bees for several reasons. Not only would they receive help in their labors to complete decorative blankets for their families, but it was also entertaining for them because they had the opportunity to spend long hours with other women exchanging news and household tips.

Josephine Fitch Bailhache never finished the quilt shown here. A complete quilt includes not only a pieced or appliquéd top like this, but also an insulating layer and backing. Stitching or tying the layers together is the final design element on a traditional quilt.



Source: Healdsburg Museum Collection

Ink sketch of Healdsburg, 1872

Rare 1872 Ink Sketch of Healdsburg

by Holly Hoods

Created in spring of 1872, this rare artifact, a retouched and mounted photograph of an ink sketch, is the earliest known artistic depiction of Healdsburg. A visiting artist, Stephen Hamnet Shakespeare, made the sketch.

Voting records for 1872 reveal that Mr. Shakespeare was a native of Newcastle, Delaware. Genealogical research revealed that he had been recently discharged from his army job as a hospital steward at Camp Reynolds on Angel Island from 1869-1871. Shakespeare was 35 years old when he made the sketch of Healdsburg. His stay here was brief—less than two years. At the time, the Healdsburg newspaper published several articles about the artist and his activities in the local area. According to a February, 1872 issue of the *Russian River Flag*, during Mr. Shakespeare's short time in Healdsburg, he was "engaged for several weeks in teaching a large class in drawing, and is spoken of very highly by members of the class and those who

have noted the advancement made by his pupils in so short a time."

Stephen Shakespeare never achieved further recognition as an artist and his artwork has more historical interest than artistic merit or monetary value. Over the course of his lifetime, he worked primarily as a druggist and a teacher. By 1892, he took a teaching position at the Mt. Tamalpais Military Academy where he was known as "Colonel Shakespeare." He taught elocution. Stephen Shakespeare died of pneumonia at the age of 67 in San Rafael in 1902.

Historical newspapers are an invaluable tool for local history research. In this case, the *Russian River Flag* is the sole source of information we have about this early rendering of Healdsburg. We are able to know who did it, in addition to when, where and why.

The *Russian River Flag* enthusiastically announced the commencement of the artist's sketch

under the headline, “**View of Healdsburg,**” published April 23, 1872.

S.H. Shakespeare, who has been giving lessons in drawing for the past few months in this place, is now engaged on a landscape view, which will include the town of Healdsburg, a glimpse of Russian River, a portion of Russian River and Dry Creek valleys, and the Coast Range in the background. The view is taken from a point on the hills about two miles east of town. Mr. Shakespeare is a first-class artist and this landscape will prove a creditable effort. It is proposed to furnish large-sized photographs of this drawing for framing, to those of our citizens who desire them, providing a sufficient number may be ordered to warrant the undertaking. Mr. Shakespeare is contemplating a trip to Japan in the employ of Eastern parties. During his sojourn in our midst, he has won a host of friends who will wish him well wherever his fortunes may be cast.

Shakespeare evidently took his time on the landscape. The completion of the work was announced in the *Russian River Flag* the following month under the headline, “**Healdsburg in India-Ink,**” **May 30, 1872:**

S.H. Shakespeare has completed his sketch of Healdsburg in India-ink, and the work has been highly complimented by competent judges. The sketch is taken from a point on the high bluffs to the south of Fitch Mountain, about two miles southeast of town, and shows all the prominent points of the town, the railroad bridge, portions of the Russian River and Dry Creek, and the Coast Range to the west of the valleys. Mr. Shakespeare is now taking orders for re-touched photographs of this sketch which will be of a large size for framing and will be furnished at five dollars apiece [emphasis mine—this describes the artifact in the Museum collection].

The first day after completing his work orders were received for forty copies, and probably not less than one hundred will be subscribed for before the artist will have them ready for delivery. [This suggests that there were probably a lot less than 100 of the copies

made.] Mr. Shakespeare has spent several weeks on this work, which is a credit to the place, and our people should appreciate his labors by availing themselves of this their only opportunity of supplying their parlors with such an ornament, and also ordering copies to send to friends in the East.

One of the few copies of the photographed drawing was presented to then-City Clerk Edwin Langhart by Gene (Mrs. George) Warfield in 1962. It was added to the Healdsburg City Archives nearly a decade before a Healdsburg Museum was established.

The artwork measures 10” x 14” and is numbered 43.27p. The Museum has the only known copy of it in existence.

Thanks to John and S.G. Howell, publishers of the *Russian River Flag*, we are able to recognize and appreciate this 1872 depiction of Healdsburg today.

Sources:

Healdsburg Museum subject file, “Art.”
Russian River Flag, 13 February 1872; 23 April 1872; 30 May 1872.
Sonoma County Great Register of Voters, 1872
“Stephen Hamnet Shakespeare,” by Catherine Goudy, 2013, Marin Genealogical Society.



Source: Healdsburg Museum Collection

Private Arthur Coleman Beeman and the Purple Heart medal, awarded posthumously

Remembering Private Arthur Beeman

by Whitney Hopkins

You might have read, or watched, the incredible survival tale of Louis Zamporini, an Olympic athlete and veteran, who survived a plane crash, weeks lost at sea and a Japanese prison camp during World War II. Unfortunately, there were many more American soldiers who were not so lucky. They did not survive the war. We have several collections at the Healdsburg Museum that are associated with those from Healdsburg who did not come back from war. Albeit small, these collections of artifacts have the ability to elicit powerful memories – memories of individuals, of families, of communities, of world events and of eras.

One such collection is the Arthur Coleman Beeman Collection, which was given to the Healdsburg Museum in 2004 by Carol Davy of Carson City, Nevada. Carol is the only daughter of Arthur Beeman. The collection of artifacts consist of mainly ephemera – papers and photographs, but also some three dimensional objects. The papers are predominantly connected to Beeman's military service, including letters of recommendation for his entry into the military, and Western Union telegrams notifying his family of his injury, and later his death. We also have Beeman's Purple Heart, awarded posthumously, and sent to his daughter with a letter in February, 1945. The collection includes glimpses into Beeman's pre-war life, including his christening gown, his 1932 Healdsburg High School diploma, and a photo of Beeman as a Healdsburg police officer. The contrast of the pre-war and the post-war realities is striking.

Based on information from the papers in the collection, from Beeman's daughter, as well as

newspaper articles published in the Healdsburg Tribune, we can piece together the story of "Art" Beeman.



Source: Healdsburg Museum Collection

Beeman Family Portrait: Helen (Colvin) Beeman (standing at back), Great Grandma Colvin; and Art Beeman holding daughter Carol

Named after his father, he was the eldest son of Helen Coleman and Arthur Beeman. Born in Pueblo, Colorado where his parents married in 1909, he lived there for his first three years. As a young boy in 1915, Art Beeman moved with his parents and two siblings to a ranch in the Alexander Valley, near Healdsburg. Beeman grew up on the homestead in Alexander Valley doing ranch work, attended the one-room Maacama School and later Healdsburg High School, from which he graduated in 1932. He married in 1935, had daughter Carol in 1936, moved in to Healdsburg in 1940 and became a member of the Healdsburg Police force in 1941.



Source: Healdsburg Museum Collection
Art Beeman, Healdsburg Police Officer, circa 1943

Beeman was not with the Healdsburg Police long before World War II began. He enlisted in the Army in December, 1943. He completed basic training at Camp Fannin in Texas with another Healdsburg man, Berkley Bean, who had been manager of the Healdsburg Safeway market. Both men were sent to Europe. Wounded in action in France fighting with the 116th Infantry Regiment, 29th Infantry Division, Beeman was sent to a military hospital in England to recuperate.

Following his recovery, Beeman was sent back to action in August, 1944. On October 13, 1944, as the U.S. Army made its push into Germany, Beeman was reported missing in action. Sadly, it was later confirmed that Art Beeman was killed in action that day. It turned out that Berkley Bean and Art Beeman were killed on the same day, presumably in the same battle, as noted in the *Healdsburg Tribune*.

Beeman left behind his parents, siblings, and daughter Carol Lee. Beeman was posthumously

awarded a Purple Heart, which was sent to his daughter. The Purple Heart is now in the Healdsburg Museum's collection, where it is a physical reminder of Arthur Beeman's sacrifice for his family, community and country.

While tragic, there is a silver lining to this story, Private Beeman was buried overseas in the Henri-Chapelle American Cemetery in Belgium. There are 7,992 burials in this cemetery. The cemetery holds fallen Americans from two major efforts, once covering the US First Army's drive in the fall of 1944 through northern France, Belgium, Holland Luxembourg into Germany, and secondly covering the Battle of the Bulge. Arthur Beeman died during the US Army's push into Germany.

One might think that a single grave in such a large cemetery might be forgotten; however, Arthur Beeman's grave was adopted by Stan Derkx of the Netherlands, and his family. The practice of adopting American war graves is not uncommon in Europe, where citizens were and still are grateful for the Americans who gave their lives to liberate their region from the Nazis.



Source: Healdsburg Museum Collection
Grave Adopter Stan Derkx and family at Private Arthur Beeman's grave

Derkx contacted the Healdsburg Museum in 2011, wondering if we could provide historical information on Arthur Beeman. We were able to help him. We sent photographs and stories and connected Derkx with Carol Davy. Derkx let Carol know that her father's grave is being cared for, and loved.

This story is an excellent example of a collection going full circle. With the Beeman collection at the Healdsburg Museum and grave adopter Stan Derkx, Arthur Beeman's sacrifice will surely never be forgotten.

Southern Pomo and Western Wappo Basketry

by Holly Hoods

Pomo and Wappo basket makers are recognized as being among the finest basket makers in the world. The Healdsburg Museum is the steward of many valuable examples of this functional artistry. Using methods honed over thousands of years, local Native basket makers employed two different basket weaving techniques—coiling and twining.

Twined baskets were generally made for rougher usage, such as double-mouthed fishing baskets used as traps in weirs. Seed-sifting baskets and work baskets were usually constructed using the twining technique, as well.

Coiled basketry used both single rod and double rod coils, and was often decorated with brightly colored feathers, beads and shells. Some coiled work baskets were coiled so tightly that they could hold water without leaking. Red hot stones dropped in a basket holding water and acorn meal

gradually cooked the mixture into a kind of porridge.

The Pomo and Wappo weavers used up to twelve different materials to make their baskets, primarily willow (for the foundation) and sedge root, redbud bark, bulrush root and grey pine root fibers for the body. As the name implies, redbud gave the baskets a beautiful red color. Bulrush root was often dyed black. Design elements in the weaving were enhanced by the contrasting colors.

Over many generations, the Pomo and Wappo people became highly skilled and intuitive managers of the natural resources in their environment. Native land management practices included controlled burning to promote new plant growth in desired areas and tending of sedge beds by aerating the soil around the plants with digging sticks. Basket materials required up to a year of complex preparation, including harvesting, stripping, whittling and drying.



Source: Healdsburg Museum Collection

Pomo Basketry Fishing Creel, c. 1900 **Willow, Sedge Root, Redbud (Coiled)**

This rare basket is a Pomo-made model of a commercially produced fishing creel. It incorporates traditional Pomo basketry techniques such as the one-rod coiled weave, although there is an unusual weft tucking. There are simple stair-step designs woven in the darker redbud on a field of light sedge root. The foundation rods are peeled willow. The thickly plaited “start” at the center of the base is a design characteristic of Lytton Springs or Alexander Valley weaving. It was made by the Luna family who worked on the L.J. Hall Ranch in Alexander Valley. This is one of several baskets in the Museum collection that was collected by the Hall family.



Source: Healdsburg Museum Collection

Pomo Gift Basket, c. 1890 **Sedge with redbud designs in shape of triangles (Twined)**

According to family oral history, this gift basket of exceptional quality was given to Telitha Jane Allen by a Dry Creek Pomo woman in the 1800s. According to Benjamin Benson, a basketry appraiser, this globose shape was woven by a superior artist who created this near-perfect form. Large red triangles alternate with light-colored triangles, all perfectly sized in conjunction with the changing diameter of the rounded sides. The diagonally twined weft surface is unusually uniform and smooth. There are no living Pomo weavers with the capability to produce a basket of this quality.

The Artistry of Alice Haigh Dixon

by Jane Bonham

There are some artfully executed paintings in the Healdsburg Museum collection that I have simply enjoyed without inquiry, knowing nothing about the artist. This article has provided me with an opportunity to learn something about the talented Alice Haigh Dixon.

Mrs. Dixon is best remembered for her redwood scenes in both watercolor and oil. In my opinion, this is so because she captured so well the *feeling* of standing in the midst of those giants. Their size and strength dominate her canvas, blocking the sky, pulling the viewer into the scene with a sense of awe.



Source: Healdsburg Museum Collection

An untitled painting by Alice Haigh Dixon, September, 1914

Alice Haigh was no stranger to the Sonoma County landscapes she painted. Her mother (Julia B. Smith) was just three when her family joined the other "49ers" in covered wagons heading to California. Her father (George W. Haigh) crossed the plains from Missouri at the age of ten, settling with his family on a ranch near Lytton Springs in 1856. Alice's parents met in Healdsburg.

George Haigh was a hard-working man with the vision to grow along with the early settlement.

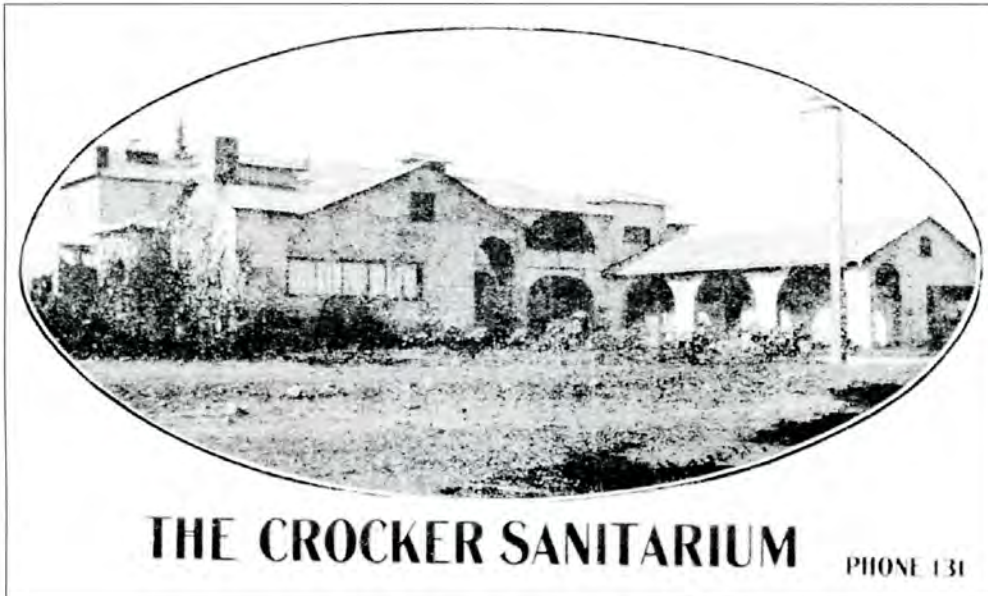
He became a partner in the Sotoyome Stables and by 1869 was ready to assume the responsibilities of marriage and family with Julia. By 1872, he purchased a large cattle ranch ten miles west of Skaggs Springs, northwest of Healdsburg. There, Jenine Alice Haigh was born on December 1, 1876.

In addition to the ranch, G. W. Haigh commissioned a grand house to be built at 14851 Grove Street in 1880. Now the family had easy access to the cultural, educational and social opportunities in the town of Healdsburg as well as the contrasting grandeur of wide open spaces and the splendor of the redwoods. It was in the trees and by the sea that she found the source of her inspiration. I am left to wonder where and when Jennie Alice learned to paint and from whom?

Certainly Ms. Haigh was not a shy individual, retiring from the world or dedicated only to her talent. In May of 1896 she was celebrated as the May Day Queen for the second Healdsburg Floral Festival. At the third and final Floral Festival, Isabelle Simi held court, later to marry Fred Haigh, Jennie's banker brother. One source suggests a marriage for Jennie Alice as well, to R. G. Cook in 1901. Life did not distract from her passion for paint, however, and by the turn of the century she was an accomplished landscape painter.

The 1910 census records have Jenine A. Haigh living with her parents and single. Later that year she married George A. Dixon (possibly a second marriage for them both). The couple spent several years in San Francisco in the late teens and early 1920s, where she continued to paint under the name Alice Haigh Dixon. During that time, he worked as an agent for the steam railway. I can imagine the two of them traveling about the North Bay Area, spending time in her beloved countryside.

It is possible the couple returned to live in the Healdsburg area in the mid-1930s. In the 1940 census, Alice is widowed and living with her widowed mother. She passed away on January 24, 1956, and is buried at Oak Mound Cemetery.



Source: Healdsburg Museum Collection
The cover page of a brochure from the Crocker Sanitarium

“We Cure the Liquor Habit Without Any Suffering” **Promotional Brochure for the Crocker Sanitarium**

by Holly Hoods

This brochure from the Crocker Sanitarium is an excellent example of wonderful ephemera that can be found within the Healdsburg Museum collection. What is “ephemera?” The definition can be somewhat slippery, even for the Ephemera Society of America, who admit: *The best we can manage is a generalized description of its qualities: on the whole it is made of paper, generally printed but sometimes handwritten; generally two-dimensional (though it may be a package or a pillbox); generally transient (though it may be a marriage certificate or a royal proclamation); generally an incidental, unself-conscious fragment, like a school attendance card (although it may be a multi-colored prize certificate.)* Ephemera, as artifacts of history, inevitably contains facts, prejudices, and other aspects (such as language, art and social organization) reflecting their particular time and place, and is now widely used in academic programs, sometimes falling under the rubric of “material culture.” Ephemera is revered not only for its content, but also for the beauty of its presentation which may involve interest in its graphic design, typography, a printing process such as chromolithography.

The Crocker Sanitarium Brochure is eight pages long and very informative. The brochure is printed in greenish-gray ink on both sides of four folded pages of glossy, medium-heavy, cream-colored paper. Each page measures 6 inches wide by 3.5 inches tall. The brochure contains five photos: one of the exterior of the facility, three of interior rooms (the operating room, a treatment room and a typical guest room) and one scenic view of the Russian River.

This paper artifact is in fragile and deteriorated condition. There are no staples binding

the booklet together. Museum founder Ed Langhart collected it when he was City archivist. When he added the brochure to the Healdsburg Museum’s collection in 1977, it was given an early accession number: 77.64.9.

Printed in 1904, the Sanitarium’s opening year, the commercial brochure extols the advantages of the Harry and Inez Crockers’ “modern treatment for invalids and convalescents” and touts Healdsburg as an appealing summer resort. The advertisers use a lot of ALL CAPITAL LETTERS and **bold typeface** to make their strong promises in the brochure: “WE

CURE THE LIQUOR HABIT WITHOUT ANY SUFFERING.” “WE CHARGE ONLY FOR RESULTS. OUR PATIENTS ARE ALWAYS SATISFIED.” Evidently this was not quite true: the Crocker Sanitarium lasted in business barely two years, despite the painless treatment of alcoholism.

The sanitarium was constructed in 1904 for Geyserville native Dr. Harry Bosworth Crocker, four years after receiving his medical degree. Built in the Mission style with a U-shaped courtyard, the architectural design incorporated the most up-to-date early 20th Century medical beliefs about health. “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.”

The Crockers were also proud to offer their guests private rooms in “a cool, concrete fireproof building with every modern equipment and convenience.” The guests were served a diet consisting of “fresh fruit, vegetables, butter, cream, milk, poultry and eggs from our own farm.” The doctor’s prescription for dietary health did not include beef or pork.

The sanitarium had a capacity of 20 patients. All physicians 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 care, 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.

The late June Maher Smith researched the Crocker Sanitarium/Palms Hotel for a feature article that was published in the *Russian River Recorder*, Spring, 1999. She chronicled the brief rise and fall of the Crocker Sanitarium (1904-1905), and its subsequent revamp from health spa in 1906 into “the first class tourist” Palms Hotel:

In 1906 Dr. Crocker was an unsuccessful candidate for mayor of Healdsburg and in August of that year, the sanitarium building was thoroughly renovated and reopened as the Palms Hotel. Inez Crocker managed the inn and provided free carriage service to the town’s business section, the railroad depot and the river...



Source: Healdsburg Museum Collection

Hotel Palms postcard, 1908

In 1907 the hotel was leased by Fritz Lueck, and in 1910 it was purchased by Mr. and Mrs. Ament of San Bernadino. Within two years, J.F. Shelley of Oakland bought it and remodeled the building again. By the late 1930s, the building was converted from an inn into an apartment house. Other owners through the years included Lloyd and Olive Smead, Joseph Mirschler, Gertrude Manley, Mrs. Monroe Proctor, Dick Barrett and Kathy and James Baskin.



Source: Healdsburg Museum Collection

Palms Apartments, 2010

The former Crocker Sanitarium/Palms Hotel building still stands at 504 Matheson Street (at University Street) and presently operates as the Palms Apartments, with 11 furnished residential units. The surviving advertising brochure from the Sanitarium reveals the fascinating history of health and hospitality at this vintage building.

Sources:

Healdsburg Museum ephemera files.
Healdsburg Museum newspaper index.
Historic Resource Inventory, 1983.
Healdsburg Tribune. July 28, 1904, December 22, 1904, August 10, 1910.
Smith, June. “The Crocker Sanitarium—First Class and Modern,” *Russian RiverRecorder*, Spring 1999.



Source: Healdsburg Museum Collection

Arla Marie Wagers Phillips' Wedding Hat

My Grandmother's Hat

by Kay Schmidt Robinson

Gifted to the museum many years ago by my mother, Pat Phillips Schmidt, this hat shows the flamboyance that my grandmother loved. Arla Marie Wagers wore it on her wedding day, November 18, 1918, to my grandfather, Harold F. Phillips.



Source: Healdsburg Museum Collection

Harold F. and Arla Marie Phillips on their wedding day

They met for the first time when Marie (she disliked the name Arla and always went by "Marie") was a toddler. Shortly after they moved to Healdsburg in 1898, Marie's parents, Owen Gentry "O. G." and Retta Wagers, were out searching for land to buy in Dry Creek Valley. They stopped by Harold's family's place and asked for refreshment. Inhospitably, Harold's mother declined their request

and told them to "move on." At that time, Harold was about seven years old; Marie was approximately three.

Later they met at Healdsburg High School. Harold graduated in 1913; Marie in 1916.

Marie's interests ran to the arts and music. I remember listening to her play her baby grand piano. She also had a wonderful singing voice.

Harold attended UC Davis but was caught up in the final years of World War I. In 1918, while still training in the United States, Harold contracted pneumonia, nearly died of pleurisy, was discharged and given the unpleasant news that he would be lucky if he lived another six months. He died in 1977!

Marie, after graduating high school, attended two years at the University of Oregon. She returned to marry Harold at the home of her parents on West Grant Street.

The hat has been on display many times as a part of Museum exhibits featuring weddings, clothing and pioneer settlers. It is of brown velvet with a sweeping feather. The velvet is still soft to the touch with a creamy cotton lining. Two hat pins of gold celluloid adorn the brim. She had a matching bridal dress of brown velvet. Imagine the striking pose she held when joined in matrimony to Harold.



Source: Healdsburg Museum Collection

Civil War Re-enactor Kyle O'Brien with 1862 Springfield Breech Loading Rifle

Two Civil War Weapons

by Kyle O'Brien and Jack Trotter

The weapons of the Civil War greatly outpaced the military tactics that the generals used. In battle, soldiers, shoulder to shoulder in tight formation, would stride across an open field to meet an enemy waiting for them on the other side of a field. This formation worked fine in the Revolutionary War and the Mexican War when armies used smoothbore muskets that were ineffective at hitting a target more than 100 yards away.

Newly developed weapons technology changed everything. French army officer Claude-Etienne Minié invented the bullet that would bear his name. The Minié bullet, a cylindrical bullet with a hollow base that expanded when fired, proved lethally accurate over relatively long distances and

was soon used to devastating effect by the British army against Russian forces during the Crimean War. After the outbreak of the American Civil War in 1861, both Union and Confederate soldiers used the "minie" bullet in their muzzle-loading rifles.

This bullet had a devastating effect on troops. When it hit a soldier it often shattered or splintered bones in the process. Since the bone could not recover if it was struck, a surgeon would have to amputate the wounded limb. If the limb was not removed the patient would likely suffer an infection and die anyway. This led to many of the high casualties in Civil War battles.

The Healdsburg Museum collection contains two of the weapons that were common on the battlefield.



Source: Healdsburg Museum Collection

1842 Springfield Musket

Loan: American Legion Sotoyome Post 111

Originally designed in 1842, this musket represented a drastic change in firearm design. Unlike the muskets before, this was the first widely issued Percussion firing musket employed by the U.S. Army. The Flintlock muskets used before were loaded by pouring powder on the pan at the rear of the barrel. The cons of this were that the musket was inoperable in the rain due to the firing pan being exposed to the elements. The new Percussion firing system was operated by placing a firing cap on the "cone" then letting the hammer fall, striking it,

causing the flame to enter the barrel and ignite the powder. The interior of the barrel of this weapon was smooth. This caused the bullet to go out inaccurately and often not straight. At the outset of the Civil War both sides clamored to obtain all the muskets they could and both Governments relied on the smoothbore 1842 Springfield. It took about a year for the Federal Government and a little longer for the Confederate States to completely phase out the obsolete 1842 and replace it with the new Rifled 1861 Springfield.



Source: Healdsburg Museum Collection

1861 Springfield Breech Loading Rifle (Converted)

Donor: Donn Reiners

During the course of the war the Union Army began to issue breach loading and repeating rifles to Cavalry and select Infantry units. It was feared that if breach loading rifles became standard issue to the entire army then the government wouldn't be able to supply the amount of rounds needed. After the war the US government realized that with the success breach loading rifles had during the war that this

design was the future.

To economize, the Government had private contractors convert muzzle loading rifles to breach loaders shortly after the war. These were loaded by putting a round into the exposed breach in the rear of the barrel. These were popular with veterans on the plains when they were bought as Government Surplus.



Source: Healdsburg Museum Collection



Source: Geyserville Historical Society

Two versions of 1911 calendar plates inscribed "Compliments of Geo. E. Remmel, Dealer in General Merchandise, Geyserville, Cal." The only difference is the female figure in the center.

Advertising and Calendar Plates

George E. Remmel General Merchandise

by Ann Howard

Introduced in England in the late 1800s, calendar plates became popular in the United States from 1906 to 1929. Produced primarily in East Liverpool, Ohio, and nearby towns, they became popular promotional devices for local merchants. Given away to customers during the Christmas season, these inexpensive and quickly produced plates were designed to keep customers coming back to a store year after year. In addition to the calendar, most also had an advertisement for the business on the front of the plate along with a picture of flowers, a girl or a scene featured on the plate. Calendar plate production virtually stopped with the start of the Depression.

George Edson Remmel owned and operated a general merchandise store in Geyserville, California, from 1897 until approximately 1922. The store was located on the southeast corner at the junction of Main and Depot Streets [now Geyserville Avenue and Highway 128].

Typical of general merchandise operations, George Remmel's store carried a wide array of items that included (but was not limited to) groceries, dry goods, hardware, insecticides, lumber and building materials. It offered the "one stop" shopping experience of its time.



Source: Harry Bosworth Collection

Geo. E. Remmel, General Merchandise, 1899
 Sign at left "Largest Stock, Lowest Prices"
 Banner at right "Ice Cream, Milk Shake, Ice Cream Soda"

Jessie Bosworth Carlton, daughter of Geyserville's other general merchandise proprietor, had her own recollections of the store. (Her father and older brother Obed owned and operated the Geo. M. Bosworth and Son General Merchandise store.)

"He [George Rimmel] was father's competitor. Yet he had a much larger store because he had dry goods. In high school days, I bought my first sewing materials there. You could buy yardage goods. I bought my first pair of scissors that I used for sewing; in fact I still have them. Those things bring back fond memories. When I was in grammar school, a little boy bought a pen and pencil box for me for a Christmas present there. You could buy anything there."

Rimmel also utilized a popular promotional device of the day – the calendar plate. These plates were simply porcelain, semi-porcelain, or pottery plates with a decal design affixed to the plate underneath a glaze. Used as gifts to his customers, each plate carried a reminder of his business as the source.



Source: Healdsburg Museum Collection

1911 calendar plate with Carnation McNicol back mark.

The backs of many calendar plates were marked with a manufacturer's name or symbol. The 1911 calendar plates featured on the previous page carried the Carnation McNicol back marks. The D. E. McNicol Pottery Company of East Liverpool, Ohio, was part of the most important industry in this city. John S. Goodwin built the original plant consisting of two kilns in 1862. The business was eventually sold to John McNicol and others in 1869. John McNicol died in 1882 and his son, Daniel E. McNicol, took over his interests. In 1892 he organized the D. E. McNicol Pottery Company. Since that time the plants had been operated by D. E. McNicol and his four sons. At least 42 marks were registered by the company during its years of operation, most used on its 20th century hotel, dinner

and advertising ware. The company was still in business in the 1960s

The two advertising plates shown below are a variation on the calendar plate concept, but still offer a constant reminder of their source.



Source: Healdsburg Museum Collection



Source: Healdsburg Museum Collection

**Undated promotional plates, 9 inches each,
"Compliments of Geo. E. Rimmel General Merchandise,
Geyserville, Calif."**

The back mark on the two plates above is thought to be the first used by the Harker Pottery Co. of East Liverpool, Ohio. Commonly known as the "Oldest Pottery in America," the company was founded in 1840 and continued until 1972.



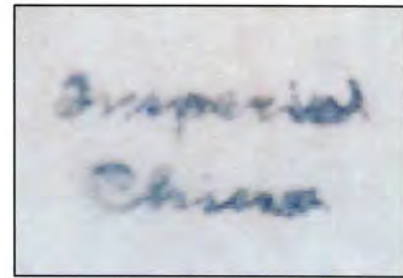
Source: Healdsburg Museum Collection
Back mark of the Harker Pottery Co.

Another interesting example of a calendar plate from George E. Rimmel's store is dated 1910 and was sourced from John Nelson of Sebastopol. It belonged to his grandparents, Nels Peter and Jennie Marie (Olsen) Nelson.

Originally from Norway, Nelson's grandparents lived on the Nelson & Olson Ranch east of Geyserville and the Russian River in the early 1900s, making charcoal to ship to San Francisco. Surprisingly, this plate survived the multiple moves the pair subsequently made as they relocated to Canada and then to Sebastopol.



Source: John Nelson Collection
1910 calendar plate, 8½ inches
"Geo. E. Rimmel General Merchandise, Geyserville, Calif."



Source: John Nelson Collection
Imperial China back mark

The months are shown in the feathers of the Indian's headdress. The "Imperial China" back mark is the third version among the five plates, but city of origin remains a mystery.

George Rimmel sold his store to W. F. Rood in 1922. Rood soon sold the business to James K. Furgerson & Sons. By 1935, the business name had changed to Furgerson & Richards General Merchandise. Sadly, on October 8, 1935, a fire broke out in the basement destroying the building and its contents along with many other historic buildings in Geyserville.

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Source: Healdsburg Museum Collection

A Royal manual typewriter

“Flick Those Keys! Flick Those Keys!”

by Janet Sbragia Pisenti

An old black typewriter sits in one of the Museum’s storage buildings, nobody to love it, nobody to “flick those keys.” Seeing that familiar, but outdated, piece of equipment takes me back to when I first learned to type and all the typewriters and keyboards I have used throughout the years.

Those of us who took typing at the old Healdsburg High School at Fitch and Grant Streets will certainly recall Mr. Ed Matteoli, our typing teacher. He was primarily an athletic coach, but was also required to teach a typing class, while admitting he did not know how to type. Therefore, his typing class on the second floor of that old three-story building sounded more like a pep talk if the windows were open and you were outside listening.

His coaching persona became quite pronounced during those classroom hours. “Flick those keys! Flick those keys!” he would say in his loudest voice as he walked around the room or paced back and forth in front of the blackboard, as if

prepping a bunch of freshmen out there on the football field.

Yet, in the days that passed, we all learned to type. The first thing we learned was to place all our fingers, except our thumbs, on the “home row.” That would be: ASDF for the left hand fingers and JKL colon/semi-colon for the right hand fingers. The G and H in the center of that row were to be left alone, plus all the other letters, numbers, punctuation marks, and specific tasks, only to be used when needed.

At one point, Mr. Matteoli (we still called our former teachers “Mr.”) would turn his back to the class and write this sentence on the board: *All good men should come to the aid of their country.* We were to type that sentence almost every day as good practice for hand placement and typing skills. If your fingers were just one letter off, your sentence would look like this: A;; gppd ,em sjpi;d cp,e tp the aod pf tjeor cpimtru. That would never do. With my eyes closed, I can still place my hands on an imaginary

keyboard on the home row, and type those letters in the right places.

A method that is still used by those who never took a typing class is the familiar "hunt and peck" system. That is where one stares at the keyboard, hunting for the right letter, and when finding its prey – pecks at it!

In our typing class, the first sounds, besides Mr. Matteoli's voice, were like the hunt and peck system – a few pecks here and there, then the clickety-clack of a multitude of keys striking the paper as we got more proficient.

Similar to that old typewriter at the Museum, we had to insert a piece of paper behind the platen and roll it up to face us, so we could type at it or on it. Then, after typing the first line, we had to swing the carriage return lever to bring us back just under the first line, so we could type the second line. It made a much softer sound, while still adding to the other sounds in the room.



Source: Healdsburg Museum Collection

Mrs. Jessie Larsens' Typing Class, 1956

We also had to deal with typewriter ribbons, which would wear out and need to be reinserted. Sometimes swearing would take place. A lot of paper and erasers (those little round ones with a brush attached) were used in the process.

In any case, we were all timed as to speed and accuracy. Results were important just like any other class – tests, tests and more tests. The more words you could type in a minute, the more proficient you became and the more worth you had as a future clerk-typist, secretary, or office helper.

Those who of us who took business classes, had to take typing, shorthand, bookkeeping, and office practice. Then we were sent out to various business establishments during our senior year, to volunteer as office assistants for a certain period of time.

My assignment was at Stevens Lumber Company, down by the railroad tracks, where I was greeted by Edith Bertoli, the office manager and bookkeeper, who put up with me. Ernestine Nicoletti was sent to Killingsworth Insurance & Finance and Jackie Leech went to the Healdsburg Chamber of Commerce.

That little black typewriter at the Museum represents my first one, but many others followed, each with a different manufacturer. The inventor of the first practical modern typewriter was Christopher Latham Sholes in 1868. The popular brands that followed were: Remington, Royal, Smith Corona, Olivetti, Underwood, IBM and Brother. Originally intended as a machine for the blind, the typewriters that followed allowed for more efficiency in shorthand and became a symbol for the American female worker. Clerical work defined women workers and the typewriter became their main tool of 'production.'

Keyboards have stayed more or less the same, but the size and shape of keys have changed from round to square, indented or flat. Typewriters – from manual to electric on up to the present-day computers and wireless hand-held devices used all over the world.

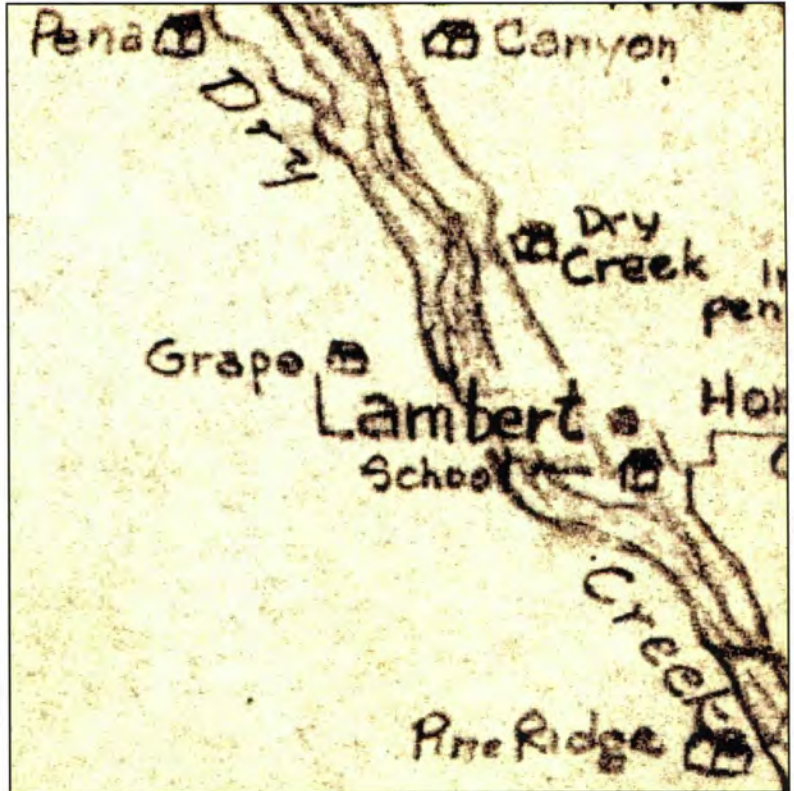
A lot of stories, movie scripts and song lyrics have been written because of those manual (entirely mechanical) typewriters. Newspapers have flourished because of them. Businesses have flourished because of them. Students have gotten their degrees because of them. Books have been written because of them. Love letters, sometimes 'Dear Johns', have also been used because of them. Speed has been gained. Penmanship has been lost.

That little black typewriter still sits in the Museum's storage building, brought out at times for a special exhibit, but I wonder who put their fingers on the 'home row' and who taught them to type. Was it Mr. Matteoli? Or was it someone else? What words did that person type? It will never tell. We will never know...and maybe that's a good thing.



Source: Healdsburg Museum Collection

Good Conduct Cup Awarded to Mary Jane Allen



Source: Healdsburg Museum Collection

Sonoma County One-Room Schools Map, c. 1900

Award at School

by Kay Schmidt Robinson

This cup, etched with the words “For A Good Girl”, presented to student Mary Jane Allen for good conduct is the only artifact that we have in the Museum collection from Grape School. This one-room school was located on the west side of Dry Creek Valley.

Many people know of Wine Creek Road, but did you know that Wine Creek is actually a tributary of Grape Creek and that Wine Creek Road follows Grape Creek for most of its length? Wine and Grape Creeks join just before the current site of Michel Schlumberger Winery with Grape Creek coming from the west and Wine Creek coming from the north. After the confluence, Grape Creek flows eastward to join Dry Creek near Quivira Winery.

Grape Creek School existed in two locations. The school was first built on Koch Road, now a private driveway. Since Mary Jane was born in 1857 to W. T. and Jane Capell Allen, we know that the school was in existence from the mid-1860s. (The

first mention in the newspaper was a minstrel performance in 1878.)

Later, the school was moved to a location on the east side of West Dry Creek Road on property owned by Jules Auradou, followed by Hendicks and Nelson. It would have served children who lived within a four-mile radius. A February, 1911, *Healdsburg Tribune* article chronicles the need for a school bond in the amount of \$3,000 “for Grape District, the same to be used in the purchase of a site, the erection of a new building and such other requirements as may be needful.”

The article goes on to say: “Years ago when the pale face first came to this country and the feather bedecked Indians held their rightful sway, the few settlers in that district built a schoolhouse. That was in the day before surveys were made and fences were quite unknown. As time progressed and settlements were made, the old schoolhouse seemed to be retreating further and further into the fastness of the

mountain forests until today when it is reached by winding trails over ruttled monarchs of the forests, with here and there a stile to suffer the children and the teacher to surmount a high and barbed wire fence. So you see a new and modern building along a traveled thorofare is sorely necessary.”

Unfortunately this bond election failed, as did a subsequent one in 1916. It is thought that the school was eventually moved by skids to the second location in 1920.

The Grape School District merged with the Healdsburg schools in 1948 and ceased operation. The school was dismantled about 1960 and the lumber was put to use in a barn. No photographs of either school have been located.

A few names associated with the school are: Trustees George Duvall Bell, A. H. Clark, Henry Albright, Charles Pridham, Mrs. J. H. Hall (the first woman elected to the board) and Mrs. J. B. Austin. The teachers were Miss Ottmer (1892), Ollie Dutton (1895), Mr. Silvia and Miss Stites (1899), Mabel Phillips Eachus (1905). Students included Maggie Derrick, Hattie Baker, Vincent Lodrago, Pascqualina “Pat” Lodrago (Black), Vivienne Sioli (Rochioli), Eddinger children and the younger children of Valentine and Johanna Enzenauer.

This delicate and beautiful cup of clear and red glass stands 4 inches high and 3 inches in diameter. It was donated in 1985 by Leon Hendricks, a great nephew of Mary Jane Allen.

Third Class



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