

THE MIRROR

The Richmond Museum Association Newsletter

Fall 2008

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No. 3

DRILLING FOR OIL IN RICHMOND

by *Helen Pence*

(Reprinted from *The MIRROR*, Spring 1996)

One of Richmond's settlers was John Nicholl, who came to the area in the 1860s. He bought land from the Castro family in what is now the heart of Richmond. He built his ranch home near the present 28th Street and Macdonald Avenue and farmed the area that is now Nicholl Park and surrounding territory.

Although their home and ranch was in what is now Richmond, the Nicholl family actually lived in San Pablo, for when they came here there was no Richmond. Mr. Nicholl raised hay, grain, and livestock and operated a threshing machine.

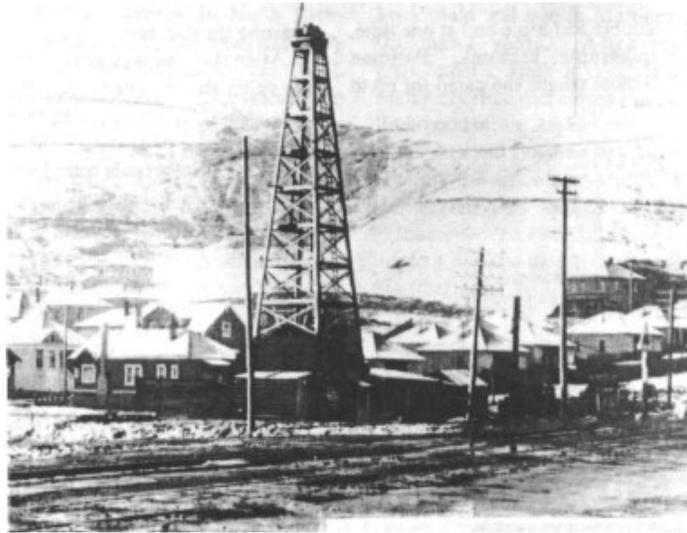
Later he bought more land at Point Richmond from Dr. Tewksbury and became a wealthy man when he sold some of his land to the Santa Fe Railway which built a terminal at Point Richmond in 1899.

Having acquired the wherewithal with which to speculate a bit, Mr. Nicholl concluded that there just might be oil on his property at the Point. [In 1923] an oil derrick was erected where Garrard Avenue, Tunnel Avenue and Tewksbury Street meet. Drilling began with great anticipation on the part of Mr. Nicholl and family.

At last the great day came! The drillers struck!!!!!!!!!!!!!! artesian water. A great well of lovely, cold, pure water.

Alas, no oil!

How disappointed and downcast the Nicholl family was, history has not recorded. We can imagine that it was quite a letdown for all of them. Not to be defeated, however, Mr. Nicholl donated that property to the city and the Richmond Natatorium was constructed, combining the artesian water with some sea water, to make a place for generations of Richmonders to learn to swim and to enjoy swimming. Richmond is, indeed, indebted to Mr. Nicholl for his generosity!



The Plunge served Richmond's citizens well. But time takes its toll, and the Plunge was closed in 2001 after years of neglect. The landmark building was in danger of being lost. Voters rejected a 1997 bond measure that would have funded its needed restoration, and the city lacked the money to do the work—but not to fear. To raise money for the estimated \$10 million renovation/retrofit, a core group of volunteers formed a nonprofit, chaired by tenacious Ellie Strauss, director of the "Save the Richmond Plunge Trust."

When Berkeley-based architect Todd Jersey came on the scene, even Ellie Strauss thought that the goal of \$10 million seemed out of reach. But Jersey proposed a design for the historic building that would cost half as much and would reopen the pool within a matter of a few years. People were skeptical, but Jersey's plan is now underway and Richmond residents will enjoy a living piece of the city's historic past—a past many of us and our children remember with fondness.

— Lois Boyle



Top photo, Museum collection; lower, Genser-Maack collection

DAVID NEWSOM'S AMAZING LIFE

FROM LOCAL BOY TO RESPECTED INTERNATIONAL DIPLOMAT

by Don Hardison

The only child of Fred & Ivy Newsom, David Dunlop Newsom was born January 6, 1918, in a California-style bungalow still standing at 4th Street and Barrett Avenue, a mere block from the Richmond Museum of History, which at that time was the city's Carnegie Library. His father was part-owner of the large-circulation **Richmond Independent**, which had been founded by publisher John Galvin.

David attended Peres and Grant Elementary Schools, then Roosevelt Junior High School before graduating from Richmond High in 1934. Then, at the University of California, Berkeley, he participated in, and/or led, various student activities, including a college-age church group where he and I first met. Upon graduation in 1938 with a degree in English, he attended Columbia University, gaining a masters degree in Journalism and being awarded the Pulitzer Traveling Scholarship for that year, which took him to Japan, China, India, Africa and South America. He then worked as a reporter for the **San Francisco Chronicle**.

Jean Craig, his future bride, though Canadian-born, was by then a Richmond resident. Her father was an engineer for the Atchison, Topeka and Santa Fe Railroad, which had its western terminus on Garrard Boulevard at Macdonald Avenue. David met Jean at the (now-demolished) First Presbyterian Church on Bissell Avenue at 12th Street prior to World War II. In 1942, with WWII underway, David joined the Navy, serving in Hawaii; however, in November of that year he interrupted his service long enough to return to Richmond and marry Jean at the church where they first met. Since David had served as my best man at Betty's and my marriage earlier that year, it was my pleasure to return the favor on this important occasion.

Following the War, David and Jean returned to the Bay Area, where, deciding to continue a career in journalism, they acquired the weekly **Walnut Creek Courier Journal**. However, in managing the publication and producing its editorials, David soon found that a small-circulation newspaper can be somewhat stressful and its readers sometimes unappreciative. This prompted him to explore a career in international diplomacy, a field that had aroused his interest during the War years. They sold the **Courier Journal** to Dean Leshner, who converted it to the daily **Contra Costa Times** and an eventual publishing empire.

In 1947, David embarked upon what would become a 35-year career with the Department of State, serving as a U.S. foreign-service officer in seven countries, including three as ambassador, under six presidents. His earliest assignment was in Karachi,

where he assisted Pakistan's new government in preparing its first constitution. He subsequently served in Oslo, Baghdad and London, and in 1965, President Johnson appointed him Ambassador to Libya, where Mu'ammarr Qadhafi was in power. There David helped evacuate 6,000 Americans during the "Six Day War."

In 1973, David was appointed Ambassador to Indonesia during the presidency of its militaristic General Soeharto. There

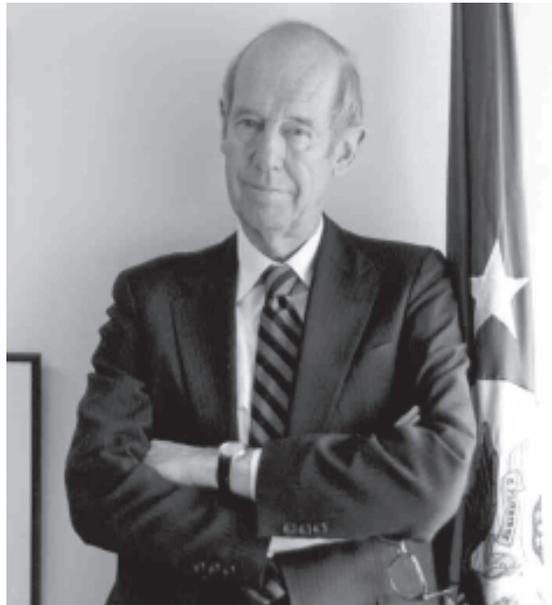
he was able to gain the release of most of that country's political prisoners. In 1976 Betty and I had the privilege of visiting the Newsoms at the US Embassy in Jakarta, where we soon discovered that ambassadors' wives are expected to assume the role of hostess for embassy events, as well as providing care for their numerous official guests. We found Jean performing this role with exceptionally great skill.

In 1979, after David served briefly as ambassador to the Philippines, President Carter called him back to Washington, appointing him Under Secretary of State for Political affairs. In that post, David assisted the President in what became a complex U.S. political effort to keep the deposed Shah of Iran from entering the U.S. Then, in November of that year, things really got complicated when Iranian militants stormed the U.S.

Embassy in Tehran, taking more than 50 Americans hostage. David assumed a major role in the unsuccessful effort to gain their release and even their rescue, which unfortunately ended in disaster on the desert. As history has recorded, the Americans were not released until 1980, as Jimmy Carter was handing over the presidency to Ronald Reagan. In June of that year, three consecutive issues of **The New Yorker** magazine featured an amazing series of profiles entitled "The Eye of the Storm" that recorded David's experiences in depth. Copies of these magazines are now on file at the Richmond Museum of History.

Having by then retired from the Department of State, David was invited to become director of the Institute for the Study of Diplomacy at the School of Foreign Service, Georgetown University, a position he held for ten years. In 1991, following the Newsoms' move from Washington, D.C., to Charlottesville, VA., David was appointed to be the first Gunning Memorial Chair in International Affairs at the University of Virginia.

David and Jean had five children and have boasted of nine grandchildren. During the years, they and their family have resided across the U.S. and even abroad, but they have never forgotten their family's roots in Richmond. This loyalty was confirmed when they proposed and funded a permanent exhibit



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FROM THE PRESIDENT....

A BUSY FALL FOR THE MUSEUM

by Lois Boyle

We're a busy association, building on the strengths of our past. Upcoming events you will want to participate in include:

The September 20th celebration of the 10th anniversary of the Red Oak Victory ship's move from the Mothball Fleet in Suisun Bay to Richmond, on the actual day of the 10th anniversary, at 3 p.m., with music, dance, entertainment, the musical overture from "**Rivets**", a supper club quartet with our own Alan Sauer performing, dinner, and lots of congratulations to all for this successful ongoing restoration project. Call (510) 232-6593 for reservations; cost is \$25.00 per person.

The **Home Front Festival by the Bay** is October 4th and 5th this year, and two days of activity are planned at Shipyard No. 3 and on the ship featuring two special theatre productions. Costumed re-enactors will greet guests, and vintage cars will be featured on the wharf. Food service on the ship will be offered from 9 a.m. until 4 p.m. both days, and the Hornet Museum Dance Band will play on the wharf from 10 a.m. until 1 p.m. with 15-minute interludes each hour featuring a **Rosie's Experience**, by Lois Boyle.



NEWSOM CONTINUED FROM PAGE 2

at the Richmond Museum of History entitled "**Places of Faith and Worship**," which opened in January 1998. The exhibit presents historical backgrounds and photographs of churches, synagogues and mosques that have been and will continue to be an important part of Richmond's cultural scene. Its subject reflects the Newsoms' view that tolerance and understanding of all faiths is essential to assure peace in this world.*

In November 2007, the Newsoms invited their family and friends to celebrate their 65th wedding anniversary at the Claremont Hotel in Berkeley. It was there that Betty and I had the pleasure of recalling to all present that it was a very rainy night in 1942 when we drove David and Jean to that very hotel following their wedding in Richmond.

Through his long career, David wrote six books; was the founding editor of the Diplomatic Record annual and a regular columnist for *The Christian Science Monitor*. In 2001, he was one of 28 former ambassadors and envoys who asked President Bush to be allowed to continue working with Arab and Muslim allies in the war against terror. In his recently-completed memoirs, to be published later this year, he wrote: "... significant changes have taken place in the international scene. I have been a witness to most and a participant in many." David passed away peacefully March 30, 2008.

* *The Museum Association welcomes gifts in David's honor. Please send contributions to the Richmond Museum of History, attention Donald Bastin, Director, with a note to apply the gift to "Places of Faith and Worship." All gifts are tax-deductible.*

"**Rivets**", a musical written by Kathryn G. McCarty with musical score by Mitchell Covington, is a provocative story of women's experiences in Kaiser's Richmond Shipyards and of the tremendous social changes that occurred throughout the country. It is being presented on Saturday, October 4th. This performance is sold out, but you can see this great production on the ship on Thursday, Friday and Saturday evenings from October 9 thru November 1. Call (510) 232-6593 for reservation information.

Featured on Sunday, October 5th, is Jovelyn Richards in her one-woman play, "**Come Home**." This is a "timeless evocation of how war and violence can change a community and its way of life. Twenty-six black soldiers leave lynch-torn rural Arkansas to fight in WW II. Thirteen Come Home. It is their story and that of their families." For reservation information, call (510) 232-6593. Tickets are \$20 general admission, \$12 seniors and children.

Information regarding all the Festival events, including those at the Red Oak, can be found on the festival website at www.homefrontfestival.com.

And in November comes our annual Veterans Day Celebration on the ship. Watch for reservation details.

Cooperation seems to be the current mechanism for getting things done in Richmond these days, and the museum is right in the midst of it. In partnership with the National Park Service, the Red Oak Victory will host students in a Youth Works Program commencing in September and continuing through January.

After the completion of the current exhibit in the Seaver Gallery entitled "**Richmond at War**," staff will begin in earnest the long-awaited upgrades to the upper gallery, moving the story line forward to include World War II and its impact on the city of Richmond. Donald Bastin and Clementina Diaz have labored over what to remove from the limited space we have and how best to use it in this continuing story. Watch for notice of the November 23rd opening of this new section in the gallery.

OLDEST LIVING RICHMOND NATIVE

by Mary Tom Coe

Several years ago *The MIRROR* carried an article featuring the oldest living Richmond native. The article was about Lillian Kelleghan Ghidella. I received a letter last week from her son, Allen, informing me that Lillian celebrated her 95th birthday on July 3rd in Orange, California.

Congratulations, Lillian.

MONICA HALEY: CHILDREN'S ART

by Clare Fischer

Fifteen years ago *The MIRROR* published an article about the remarkable achievements of Monica Haley in the field of early childhood development. Helen Pence, author of that piece and associate of Haley in the Richmond child care centers, provided her readers with an informed account of her colleague's contribution to children's art. After the Museum's exhibit of children's art last year, "*Art on the Home Front*," it seems appropriate to revisit the subject of Monica Haley, especially her role in fostering excellence in art education during and after World War II and her legacy as a leader in expanding an understanding and appreciation of the gifts of very young painters.

In 1993, the Richmond Museum of History offered viewers a sampling of drawings and paintings that Haley had collected from her students who participated in the 14 child care centers established in the early months of WWII. "*Creative Beginnings: Richmond Child Care Centers*" displayed colorful images derived from each of the young artists' application of paint to newsprint and visually expressed aspects of Richmond's wartime history. Last September, as part of Richmond's first annual Home Front Festival, the Seaver Gallery of the Museum once again hosted an exhibition dedicated to children's art produced during WWII selected from the large collection (several thousand pieces) Haley donated to the Museum. Some of these easel paintings are part of the Museum's current exhibit, "*Richmond At War: The Homefront Experience*," and will be represented as well at one of the 2008 Festival sites in The Cannery, newly restored, on Harbour Way.

Monica Haley was hired to teach in Richmond's child care centers in 1944 and remained there until 1966 when she retired. She had no prior training for this vocation but was soon to distinguish herself as an educator with a mission. She wrote of "the innate creative potential" that each of her young students possessed and promoted an approach designed to encourage their freedom of expression. More than 15,000 youngsters were enrolled in the centers that were open 12 hours a day, all week long during the war years. This wartime program, departing from the then-dominant model of custodial care for the very young, was



established as a multi-purpose educational experience based on a stimulating and healthy environment. Haley observed in her manuscript, *Child Art: Easel Paintings of the Twos, Threes, Fours and Fives*, that a quiet, non-distracting, clean and orderly setting assured an "aesthetic drive" and contributed to the learning of basic social skills. Appointed to the position of Art Supervisor shortly after she began teaching in the program, Haley promoted her students' accomplishments by exhibiting their paintings in a variety of venues including Washington School in Point Richmond in 1944, Berkeley in 1950 and the Richmond Art Center in 1952. A reporter from *The Richmond Independent* (January 11, 1952) observed that the children's paintings were "convincing proof of the soundness of the basic ideology as expressed by Mrs. Haley."

What are the elements of Monica Haley's ideology that encouraged productivity of young artists? Through the reading of lectures and published essays (texts are included in the Haley archives housed at the Museum), a number of conclusions emerge that reflect mutual learning of teacher and student. Haley emphasized that her approach developed from concrete observation in the classroom where students were encouraged in "self-initiated" easel projects. Creativity, according to Haley, required respect for the child's spontaneous approach, a process of "leisurely concentration" and an acceptance of the painter's choice of line, color and rhythm. She imposed no rules or teacher expectations, excepting those involving the orderly use of materials, with the result that even the youngest showed an eagerness to paint and sustained attention to their individual work in this art environment.

In closing, I want to emphasize that there are invaluable resources for study of Richmond's history at the Museum. Thanks to Monica Haley and her foresight in saving the many creations of her students at the child care centers, exhibitions have been mounted; the many boxes of her diaries and notes (contributed by Gregory Ghent) in the Museum's archives provide ample opportunity for exciting study of one woman's exemplary leadership.

NOTED HISTORIAN APPOINTED TO BOARD OF DIRECTORS

Stephan Gilford, research historian and an expert on the history of the Richmond Shipyards, has joined the board of the Richmond Museum Association. Steve's appointment became effective on August 14th. His writings have been featured in the *Red Oak Newsletter*, and of particular interest was his two-part story on Red Oak, Iowa.

His personal story will be featured in the next issue of *The MIRROR*.

Welcome, Steve, to the Board of Directors.

DONALD'S CORNER

by Donald Bastin, Executive Director

“Again!”

That's what children say when they want to repeat a pleasurable activity. Adults are no stranger to this perfectly understandable inclination, but we are (generally) wise enough to know that we can never really repeat an experience. All experiences are unique, and first-time experiences are the most unique of all. We can do something *similar*. But that is the best we can hope for.

This train of thought was occasioned by an awareness of the work now being done along Macdonald Avenue. For what I think is the third time, the city is attempting to “redevelop” what was once our main street, and revive its barely fibrillating heart. Perhaps behind this effort is a desire to recreate the past, to bring back what was, for most of us older residents, a truly special place, where we shopped, met neighbors, took in a movie, had a hamburger and a soda, or “dragged the main.” This is a laudable goal, but it is, we know, impossible. This does not mean to say that business cannot flourish, that people cannot, as they once did, stroll down the avenue and shop, have a bite to eat, and meet friends. But the past is the past.

If Macdonald Avenue is to “rise again,” it will be a different place, with a different rhythm and beat. What we can do is ensure that a place is made for the past, that the few remaining structures are preserved and that the places and people who are gone are not forgotten (this is where interpretive exhibits and signs come in). Thankfully, many structures have been preserved and plans are afoot to establish a trail of interpretive markers along the avenue. For these reasons, and others, there is hope that the current redevelopment plans may be more successful than those of the past. I am hopeful. The new Nevin Park will open in October and promises to be a much more attractive venue for neighborhood activities and for our museum.

Also helpful to our museum is the senior housing complex rapidly being constructed at the corner of 4th and Macdonald. Many of those seniors we expect to see in our museum. Just across the street from the new housing is the old 4th Street Market, which is housed in a well-preserved structure originally built around 1913. The new owners have put a lot of work into the



store and deli downstairs, and the interior is now clean and attractive. The plan is to improve the exterior in the near future.

Another good sign: La Perla, the Mexican delicatessen just to the west of the museum, is not moving, as we had thought, and will remain where they have been for over 60 years.

So what does all this mean? Maybe, just maybe, Macdonald Avenue has turned the corner and is coming, well, if not exactly back to what it was, to something *similar*.

By the time you read this, our new exhibit, “*Richmond At War*,” will have been up for a week or more. It will continue on display at least through October, so be sure to come by and take a look if you have not already done so. As we have mentioned before, much of this exhibit will be transferred to the main gallery and will be on display later in November. In order to make room for this, and post-war memorabilia, we are forced to eliminate the Victorian Room exhibit. So if you want to take one last look at the Victorian Room, which has been basically unchanged for over 30 years, come by before the end of October.

Don't forget the Home Front Festival, Saturday and Sunday, October 4 & 5. We have a full weekend planned at the ship, including presentations of the play “*Rivets*,” special tours and demonstrations, food, special and unique items available in the ship's gift shop, and much more.

See you there!

Richmond at War: The Homefront Experience

A new exhibit at the Richmond Museum of History.

For the first time, the story of Richmond's transformation from a small town with big dreams to the leading ship-building city in the nation.

Told with images and artifacts, some never-before seen.

Seaver Gallery, Richmond Museum of History
400 Nevin Avenue

Wednesday through Sunday, 1 to 4 p.m., through October

Admission: Members Free; Seniors/Students \$1.00; General \$2.00; Children Free w/adult

PLAN TO ATTEND

SHE CAME HOME

Ten years ago, the SS Red Oak Victory ship was towed from Mare Island Naval Shipyard to Richmond, where she was built in 1944. The Richmond Museum Association will host a celebration of the 10th anniversary of the Red Oak's return on September 20, 2008, at 3:00 p.m. on board the ship. Invited guests are Congressman George Miller, Mayor Gayle McLaughlin, Contra Costa County Supervisor John Gioia, National Park Service General Superintendent Martha Lee, and James Johnson, Mayor of Red Oak, Iowa, the town after which the SS Red Oak Victory was named.

Boarding begins promptly at 2:30 p.m., entertainment begins at 3:00 p.m., and dinner will be served later in the #4 Hold. Admission is \$25.00 per person. Reservations required; call (510) 232-6593 for reservation information.

RICHMOND HOME FRONT FESTIVAL

On October 4th and 5th, 2008, Richmond will hold its second annual Home Front Festival by the Bay. Numerous activities and vendors await festival-goers at several locations, including booths, kids' activities, food and a vintage car show at Lucretia Edwards Park and entertainment and the USO Dance at the Ford Building Craneway.

As part of the festival, the Museum will host activities on board the SS Red Oak Victory on both days, including tours and food from 9 a.m. to 4 p.m both days. For information about activities on the Red Oak, read this newsletter. For more festival information, visit the festival website at www.homefrontfestival.com.

RIVETS

"*Rivets*," a new musical based on women war workers called "Rosies," from the Rosie the Riveter wartime icon, and upon Kaiser's Richmond Shipyards, will have its premiere performance on board the SS Red Oak Victory, October 4, 2008, at 2 p.m. in the ship's #4 hold. The musical had its debut in February of this year at Contra Costa College. The musical and book were written by Kathryn G. McCarty with musical score by Mitchell Covington. McCarty spent four years researching her book and captured within it the story of the mass movement of people to the Bay Area with 120,000 of them coming to Richmond; a story of a time of tremendous social change in America. Members of the Museum Association saw the musical and immediately booked it for the ship.

The October 4th production, which is a benefit for the restoration project of the SS Red Oak Victory, is sold out, but the Galatean Players Ensemble will perform the show the next four weeks on the ship on Thursday, Friday and Saturday evenings. For all performances, reservations are required. Please call (510) 232-6593 for ticket information.

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BECOME A MEMBER OF THE RICHMOND MUSEUM ASSOCIATION

Privileges:

- Reduced admission to events
- Discounts on services, books, and gift items
- Quarterly newsletter, "The Mirror"
- Advanced notice of tours and events

*Yes, I want to become a member
Enclosed is my check for*

\$ _____ (payable to RMA)

Categories of Membership

\$15	Student
\$20	Senior
\$25	Individual
\$35	Family/Organization
\$50	Contributing
\$100	Sustaining
\$500	Patron
\$1000	Benefactor/Corporate

___ **New** ___ **Renew** ___ **Gift**
___ **I Would like to volunteer**

Name _____

Address _____

City _____

State/Zip _____

Phone _____

E-Mail _____

___ **I would like my newsletter sent by e-mail**
(saves money & trees)

Mail to:

**Richmond Museum of History
PO Box 1267
Richmond, CA 94802**

ITEMS IN THE MUSEUM COLLECTION NOT ON DISPLAY

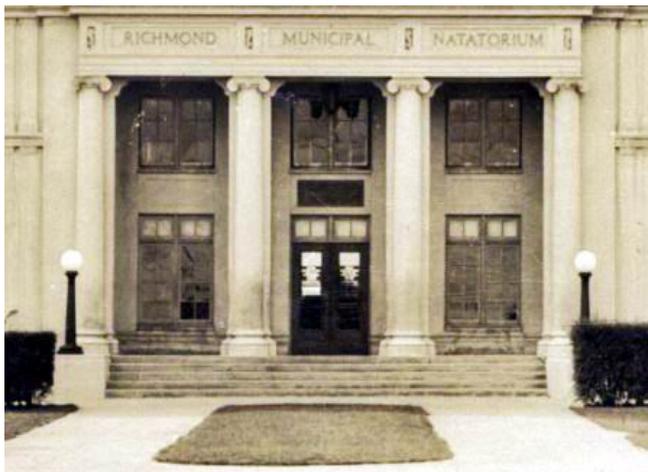
by Lynn Maack

In the Summer *MIRROR*, we began highlighting artifacts in the Museum collection that, due to Main Gallery space limitations, we are not currently able to display. Here are two items for your enjoyment: 1) an original lamp post from the Richmond Municipal Natatorium (The Plunge) and 2) a movie projector used in Richmond schools in the 1930s.

1. Like a sentinel in the Museum basement stands a lamp post. This lamp post is one of two that graced the steps of the Richmond Plunge when it was built in 1926 and for many years thereafter. The lamp posts were removed at some point as The Plunge underwent changes over the years, perhaps in the 1976 renovation. If you look at the 1920s-era picture of The Plunge below, you will see the lamp posts on either side of the grand entrance, at the top of the stairs. Looking like a Greek column, the fluted, cast-iron lamp post is finished in black enamel and stands four feet, eight inches tall. It would have supported a large, white glass globe, inside of which would have been the light bulb.



As you probably know, The Plunge is currently undergoing complete restoration; wouldn't it be nice to reunite this original lamp post with The Plunge as part of the rehabilitation?



2. In pieces on a shelf in the basement lies a movie projector. But this is not just an ordinary movie projector; it is a Bell & Howell "Filmoarc," which is a professional-quality, 16mm, carbon-arc theater projector with all the bells and whistles available in the 1930s. It was used in Richmond schools in the 1930s and perhaps later. The school district donated it to the Museum in 1973.

Apparently complete except for a projection lens, speakers and film reels, the Museum's Filmoarc projection system con-



tains the arc lamphouse (the top piece), the amplifier (below the lamphouse) which contains the controls, a power rectifier (not shown, but as large as the amplifier), the projector/soundhead, upper and lower reel arms and the adjustable, four-legged, pedestal base with lamphouse support platform. The entire unit stands five feet tall to the top of the upper

reel arm and 35 inches from the back of the lamphouse to the front of the upper reel/motor assembly. The total weight of the system is close to 200 pounds.

A Bell & Howell Filmoarc brochure states, "Most powerful of all 16mm sound film projectors, the Filmoarc provides sufficient light for the largest auditorium!" Bell & Howell made the Filmoarc projector from about 1936 until about 1960.

PLAN TO ATTEND

CONTINUED FROM PAGE 6

COME HOME

On October 5, 2008, the Museum Association presents an inspired and inspiring play with orchestral background. Set in the segregated South, Jovelyn Richards' solo play, "*Come Home*," unfolds a tale about twenty-six black soldiers who leave their home in lynch-torn, rural Arkansas to fight against Germany in the Second World War. There are thirteen survivors. "*Come Home*" is timeless in its evocation of how war and violence can change a community and its way of life, both for the men who return and the families who waited for them.

The performance will be from 3:30 to 4:30 p.m. on board the Red Oak Victory in the ship's #4 Hold. Reservations are required and may be obtained by calling (510) 232-6593. Tickets are \$20 general admission, \$12 seniors and children.

Richmond Museum Association, Inc.

Museum open Wed-Sun, 1-4 pm
400 Nevin Ave, PO Box 1267
Richmond, CA 94802,
(510) 235-7387

Richmondmuseumofhistory.org

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Mark Your Calendar

On display now in the Seaver Gallery:
“Richmond At War: World War II, The Home Front Experience.”

September 20: “She Came Home,” celebrating the 10th anniversary of the **SS Red Oak Victory’s** return to Richmond, on board the ship. (See p. 6)

October 4 & 5: Enjoy Richmond’s Home Front Festival on board the **SS Red Oak Victory**. (See pp. 6 & 7)

Sunday, November 23: Opening of the “Richmond At War” exhibit in the permanent gallery.



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The Museum is open Wednesday thru Sunday, 1-4 p.m.
Call (510) 235-7387 for information and tour appointments.
Visit us online at: **RICHMONDMUSEUMOFHISTORY.ORG**

Admission:

Members: Free
Seniors/Students: \$1.00
General: \$2.00
Children: Free w/adult