

# THE MIRROR

The Richmond Museum Association Newsletter

Richmond Museum of History & Culture

Fall 2020

SS Red Oak Victory

## THE MUSEUM AND THE SHIP PREPARE TO REOPEN

Contra Costa Health Services has determined that indoor museums may reopen, subject to certain conditions. Consequently, both the Museum and the *Red Oak Victory* ship are allowed to reopen for indoor business. We have been busy behind the scenes preparing, and we plan to reopen soon, albeit on a limited basis. Stay tuned for further information.

## THE ARNAUTOFF MURAL IS NEARLY HERE!

By Marvin Collins

In the last issue of the Mirror I described the 14 x 7-foot oil-on-canvas mural "Richmond, Industrial City," that is currently undergoing restoration at the **Fine Art Conservation Laboratory** of Scott Haskins in Goleta California. The mural had been delivered to his workshop on May 23<sup>rd</sup>, and at the end of September, I decided to see the progress made for myself. On late Monday morning of September 28<sup>th</sup>, I arrived at Haskins' studio and was warmly greeted by Haskins and his staff.

After a short and very interesting tour of the facility and the projects underway, including a 150-year-old portrait of Alexander Hamilton that tangled with a big dog in the back of an SUV, I was led to the space in the rear of his shop where the large Victor Arnautoff mural was laid out on an even larger work table.

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## OHLONE VOICES PROJECT UPDATE

The renovation of the Native American section of the permanent exhibit has quietly progressed over the last few months. The Museum is working with the plans created by Scientific Art Studio to fund and implement the various elements that comprise the final exhibit. The project is supported through individual donors, proceeds from fundraising events and a Humanities for All Project Grant from California Humanities.

The Museum is honored to be guided by Ohlone language expert Deja Gould of the Confederated Villages of Lisjan as well as her mother and Tribal Chairperson Corrina Gould. They are working to raise awareness about their culture, revitalize their language and protect Ohlone sacred sites. The project is supported by artist Beatriz Oregel who is creating original artwork to accompany the Chochenyo recordings.

The Ohlone Voices project supports the creation of a digital interactive exhibit that teaches about the first human language spoken in West County. Chochenyo is the ancient language spoken by the local Ohlone people and will once again be spoken in Richmond. The interactive exhibit will consist of a 55" interactive touchscreen presenting an audio-visual lesson on



Chochenyo Language Experts Deja Gould and Maria de los Angeles Colos (r.), one of the last original Chochenyo speakers.



the Chochenyo language. The lesson will include history of the language and the opportunity to listen to Deja speaking the Chochenyo language.

The Ohlone were the original stewards of the land where the Museum is located and had an enduring relationship with the land that is now Richmond and all of the East Bay.

# PRESIDENT’S MESSAGE

by Lynn Maack

The Museum and the *Red Oak Victory* ship are still surviving despite recent challenges. The COVID-19 virus has kept us under wraps for several months, but our spirits are high, and we’re ready to reopen. We have a new Museum staff member, Maya Colbert, who is coming in as our Museum Educator. We recently hosted a successful event on the *Red Oak Victory* celebrating the 75th anniversary of “*Operation Magic Carpet*,” the homecoming of American troops from all over the world after WWII. We’re about to welcome back the mural by Victor Arnautoff, “**Richmond Industrial City**,” from its laborious and successful restoration by Fine Arts Conservation Laboratory in Goleta, California.

We plan to reopen both the Museum and the Ship on a limited basis, partly in adherence to the Contra Costa Health Department’s latest orders, but also recognizing that our volunteers and staff must consider their own health and safety amidst COVID-19’s lurking presence. We anticipate increased visitorship when the mural is up and ready for viewing, and we are making plans for that.

All-in-all, thanks to generous donations and targeted grants, the Museum and the Ship are both afloat. However, we can survive only with your help; we hope you will continue your generous ways and help us continue our educational endeavors. And we hope to be able to fling the doors open for everyone soon.

COVID-19 is part of our history, but it’s also part of our future. So be diligent; stay healthy, folks.

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## From the October 17 Red Oak Victory event (see p. 4)



*The Lovin’ Harmony Trio let loose on some great tunes from the ‘30s, ‘40s and ‘50s on the Red Oak Victory. (Photo by Marvin Collins.)*

# “AN EXPLORATION OF OUR HISTORY” ONLINE EXHIBIT

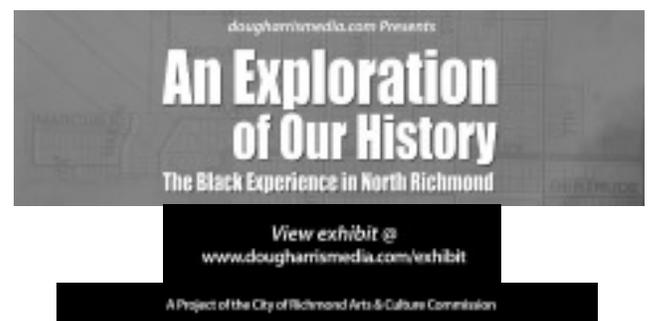
RMHC is proud to support award-winning filmmaker Doug Harris and his documentary exhibit about the Exploration of Our History. The exhibit was originally supposed to be displayed at the RMHC but the outbreak of the Covid-19 pandemic forced the project to go virtual. RMHC still hopes to host the physical exhibit when it is once again safe to reopen to the public.

The Documentary Photo Exhibit is comprised of 86 photographs and 15 video clips from the award-winning four-part “*An Exploration of Our History*” documentary series that chronicled the history of the North Richmond community from a socio-economic perspective. The documentaries were produced by teens to chronicle and preserve the rich history of their West Contra Costa County community.

Photos for the documentary films were furnished by the Richmond Public Library, Contra Costa County Library, Contra Costa County Historical Society, and several community residents who were interviewed for the series of films.

The project was conducted through the Digital Technology Academy, a media arts program for teens in partnership with Contra Costa County, City of Richmond, the California Endowment and Athletes United for Peace. The exhibit was made possible by a grant from the Richmond Arts & Culture Commission.

The online exhibit can be viewed at <http://dougharrismedia.com/exhibit>.



# FROM THE DIRECTOR

*Dear Friends:*

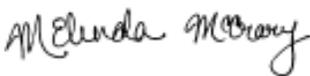
First I want to ask how you are doing through all the challenges. The museum is holding up quite well and we are using the closed time to make progress on and finish up old projects. I am so proud the museum is able to increase our staff during this challenging economic time. The pandemic has prevented the museum from hosting physical exhibits and programs so we have shifted to a temporary virtual platform. This issue includes several opportunities for you to engage with the museum and your community from the safety of your home.

The Museum was the recipient of a \$25,000 grant for K-12 educational programs from the Economic & Community Investment Agreement (ECIA) between the City of Richmond and Chevron Richmond. The Covid 19 pandemic has drastically changed our educational system and the Museum is working to pivot our programs to support students and teachers during this difficult time. Stay tuned for more information about our plans to support teachers and students during distance learning.

We truly hope the Museum and Ship will soon reopen to the public once again.

Take care everyone.

Sincerely,



Melinda McCrary

# WELCOME MAYA COLBERT!

Please join the board and staff in welcoming Maya Colbert to the staff as the new Museum Educator. Maya is a recent graduate of the Museum Studies program at San Francisco State University with strong ties to Richmond. Maya graduated from University of California Santa Barbara with a B.A in anthropology and spent a year teaching elementary enrichment courses with AmeriCorps in San Jose. Maya is a valuable asset to the RMA team. Welcome Maya!



# MUSEUM WISH LIST

The Museum, like all non-profit organizations, always seeks and greatly appreciates donations, monetary and otherwise. Here is a list of things we need to help us put on exhibits and events to bring you history you can enjoy:

- Face masks (new, unopened)
- Wooden clothes hangers
- Compost
- Legal writing pads
- Unbleached muslin fabric
- Quilt batting

If you can donate these items, contribute to their purchase or volunteer, please email the Museum at [info@richmondmuseumofhistory.org](mailto:info@richmondmuseumofhistory.org), or visit our website, [www.richmondmuseum.org](http://www.richmondmuseum.org) and click **DONATE**.

# RED OAK WISH LIST:

The *Red Oak Victory* has a number of wishlist projects and specific repairs and upgrades to work on. However, after an entire summer in which we were closed to visitors, the top item in our wishlist is money for our general fund. As we described earlier this year, it costs, on average, \$4000 per month to keep the *Red Oak Victory* in operation. This doesn't include any special projects or restoration work, just the basic cost of keeping us current on all of our routine bills such as insurance, trash pickup, inspections, and compliance.. So if you wish to help the *Red Oak Victory*, please go to the website at [redoakvictory.us/support-us/donate/](http://redoakvictory.us/support-us/donate/) and make a contribution to the "*Fund the Ship for a Day*" program. We thank you for whatever level of support you can manage.

Here is a partial list of physical things the Ship needs; some of them are very specific—please email us at [info@redoakvictory.us](mailto:info@redoakvictory.us) to get details:

- Face masks (new, unopened)
- Starboard-side steel hull plate replacement (to donate, email us at [info@redoakvictory.us](mailto:info@redoakvictory.us) to make arrangements)
- Restore the insulation (lagging) on our high-pressure turbine
- Clean and re-hang the curtains in the Theater
- Improved lighting for Hold 5
- Replica light shades to replace those lost or broken throughout the Ship
- New hatch-cover canvas for Hold 2
- Spill kit
- Emergency locker with lid, 3' x 4'
- AA batteries
- Seat cushions for the Theater seats
- Safety cones
- Paint, paint, and more paint!

**Thank you for your help and support for both the Museum and the *Red Oak Victory*!**

# FROM THE *RED OAK VICTORY* SHIP

by Fred Klink, Marketing Director, Red Oak Victory

In spite of the on-going COVID issues, the fires, the high temperatures and poor air quality, the *Red Oak Victory* has some good news to report this month.

## Fire Extinguisher Inspection

If you read my column in the last Mirror, you'll recall that I reported that we were launching a program to raise money to complete the on-board fire extinguisher inspection. The cost of the inspection was estimated to be \$5-\$6000. We have three types of fire extinguishers on the Red Oak Victory: fixed systems, semi-portable systems and hand-portables. All of these extinguishers must be U.S. Coast Guard-approved and they must be periodically inspected by a company that has met the Coast Guard's requirements for this type of work. The fixed, semi-portable and some hand-portable extinguishers on board are



A couple of the types of fire extinguishers on board the Red Oak Victory. (Photo by Oscill Maloney.)

C O<sub>2</sub> and inspection involves weighing every cylinder and refilling those which need it. The dry powder cylinders are inspected by noting if the gauge is in the "green." If not, they have to be refilled, also. In addition to that, fourteen cylinders were in need of the 6-year service which consists of disassembly, replacement of the rubber seals and re-filling, or, alternatively, replacement of the entire unit. The word "inspection" does not nearly begin to describe the complexity and effort involved in this process.

The good news is that, thanks to your generosity, we were able to pay for the inspection process completely from your donations. We continue to be amazed at the support we receive from our community and we cannot begin to thank you enough.

With the fire extinguisher inspection completed, the last hurdle to completing our U.S. Coast Guard Certificate of Inspection (COI) was cleared. That certificate, which is required for us to host visitors on board, was issued to the Red Oak Victory in September. And speaking of visitors...

## October 17 Event

The end of World War II in August 1945 found hundreds of thousands of U.S. soldiers, sailors, airmen and Marines overseas. A massive effort was needed to move them all home. That effort, Operation Magic Carpet, involved ships of all sizes and types, including Victory Ships like the Red Oak Victory.

On October 17 we held an event to celebrate and commemorate Operation Magic Carpet. This musical and historical fundraiser on board the

*Red Oak Victory* was very successful, thanks to over 100 generous ticket buyers. The Lovin' Harmony Trio performed beginning at 1:30 pm followed by the George Cole Quartet. As a special treat,



The Lovin' Harmony Trio at the October 17 event on board the Red Oak Victory. See story, page 4. (Photo by Dori Luzbetak.)

Lovin' Harmony and George Cole even performed a few songs together. World War II military artifacts and both civilian and military vehicles (including two tanks!) were on display next to the *Red Oak Victory*. And, of course, the main attraction was the Ship herself which was open to visitors throughout the day.

Many visitors got into the spirit of the event by dressing in vintage clothing and bringing an authentic 1940s picnic spread.

In addition to that, Richmond Museum of History, USS *Hornet* and The Rosie the Riveter Trust were set up with informational booths and merchandise available. And, naturally, the *Red Oak Victory* Ship's Store was open on deck and did a brisk business in



The Red Oak Victory Ship's Store did a brisk business on the main deck. Jill Schwinn (left), Ashley Elieff (center) and Mandy Torres (right) worked the store in period-correct 1940s clothing. (Photo by Dori Luzbetak.)

souvenir hats, shirts and pins.

Thank you to everyone who participated in the event, especially those who went out of their way to dress the part, display your war-time items and exhibit original vehicles of the

(Continued on p. 5)

## From the Red Oak (Continued from p. 4)

period. We love all of you who are fans of the Ship, and I can speak for every crew member when I say we missed you this summer and it was terrific to see visitors having fun on the decks of the Red Oak Victory once again!

### Reopening... we're almost there!

Contra Costa County recently modified their health orders to allow indoor museums to open at reduced capacity. As a result, the Red Oak Victory will open to the public starting later this month. We have to complete some maintenance work before opening, but please watch our Facebook page ([facebook.com/RedOakVictoryShip](https://facebook.com/RedOakVictoryShip)) and website ([redoakvictory.us](https://redoakvictory.us)) for updates. Admission price will be \$10, and this entitles you to a self-guided tour brochure. Docent tours will not be offered yet. For larger groups (more than 5), we recommend you email us at [info@redoakvictory.us](mailto:info@redoakvictory.us) to schedule your tour time and date.

## RECENT ACQUISITIONS TO THE MUSEUM PERMANENT COLLECTION

Face Mask from Rich City Rides "Need Space"

Richmond is Home: Preventing a Second Displacement of Laotian Americans (2020) by Brandy Khansouvang, Sary Tatpaporn, Sasha Graham, and Evan Bissell

Artifacts from Hampton's Shoe Repair in North Richmond: Wooden African-style mask, shoe repair tools, foot rests for shoe shine.

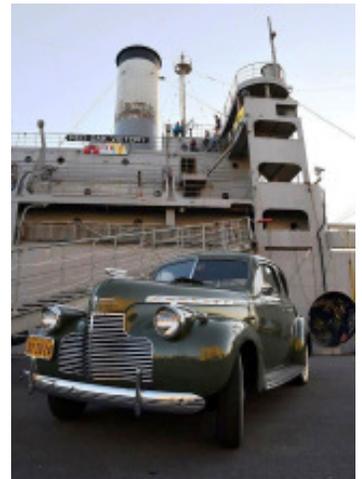
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*The George Cole Quartet, accompanied by the Lovin' Harmony Trio at the October 17 event. (Photo by Dori Luzbetak.)*

## More from the Red Oak Event

*1940 Chevrolet on dock next to the Red Oak Victory. (Photo by Dori Luzbetak.)*



*Two tanks next to the Red Oak Victory ship at the October 17 event, Sherman in the foreground, from Joe Garbarino's World War II US Military Vehicle Museum in San Rafael. (Photo by Marvin Collins.)*



*1941 Packard Special on display at October 17 event at the Red Oak Victory. (Photo by Marvin Collins.)*

# BIRTH OF THE ARNAUTOFF MURAL

By Marvin Collins

## A correspondence among equals

One of the most valuable resources in the museum archives are copies of the complete correspondence between Victor Arnautoff and his employers in Washington. The contract price was \$1,100, made in three payments, the last on the satisfactory installation of the work in the post office. The sum was equal to \$20,450 in 2020 dollars.

Arnautoff knew his government employer, Edward Beatty Rowan, Assistant Chief of the Public Works of Art Project of the Federal Works Agency, because they had worked together before. Rowan (1898-1946) was a skilled artist himself, having been a student and member of the mid-West art colony around Grant Wood. (We all remember Wood's iconic American Gothic.) His experience with Wood influenced him to be a strong proponent of Regionalism, depicting the lives of ordinary Americans in understandable images. That was the sensibility that informed the commissions he sought for his public buildings.

He was also an art historian and teacher, and he was a skillful manager of the large number of artists who were recruited to decorate government buildings in the late 1930s.

The correspondence between the men began on April 22, 1940, and because of the war in Europe, there was some difficulty in securing the highest-grade linen canvas, but a large-enough span was purchased from a dealer in New York.

By August 6<sup>th</sup>, Rowan had accepted the colored cartoon of the design and urged the paymaster to release the second instalment to Arnautoff. He is not without reservation about the composition and suggests that Arnautoff change the grouping of Richmond citizens on the left side, finding the image of a mother with children, back to the viewer, "uninspiring."

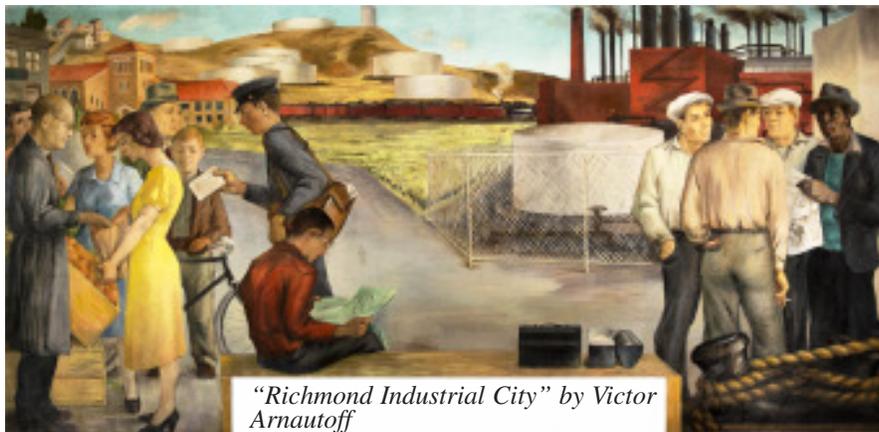
Rowan wrote, "The boy reading the paper immediately above the door should be the prototype in the direction of which you should work. He is beautifully and sensitively achieved and the workmen have a certain interest... but for us in this office the group on the left is quite without inspiration....I frankly hoped

from the preliminary sketch that this work was going to be more exciting and alive throughout than the cartoon reveals."

In suggesting changes in the submitted sketch, Rowan exhorted "I expect unusually fine work always from you." The assistant chief could only make such entreaties of his stable of artists because they trusted his taste and judgment. A mural like this could enter the realm of fine art but could also descend to the blandest of illustrations, and his job was to ensure finished works that excited all involved. Rowan understood that the "decorations" had to remain relevant to many viewers for a long time to come.

## A mural mystery resolved

In my previous musings, I noted the mid-1940 origin of the composition prevented the black worker on the far right side from having had employment in the Kaiser shipyards, to arise many months in the future.



"Richmond Industrial City" by Victor Arnautoff

Arnautoff noted that when he was casting around for a subject for the painting he spoke to the postmaster, he spoke to the editor of

the Richmond paper, he spoke to city officials and to the man and woman in the street.

He wrote to Rowan in June 1940 with the germ of his idea, "After several visits to Richmond and discussions I came to the conclusion that one general subject would be best. Richmond is an industrial city. The main industries are Standard Oil Co. oil refineries, Ford Assembly plant, Color-pigments Factory, Cannery, Pottery and Tiles; it is also a port.

"The population in Richmond consists of workers employed in the industries and merchants.

"We decided that the main subject of the mural should be the people of Richmond; oil tanks and factories as a background. Therefore in my sketch on one side I presented collective bargaining; on the other side, people walking on the street, going about their business."

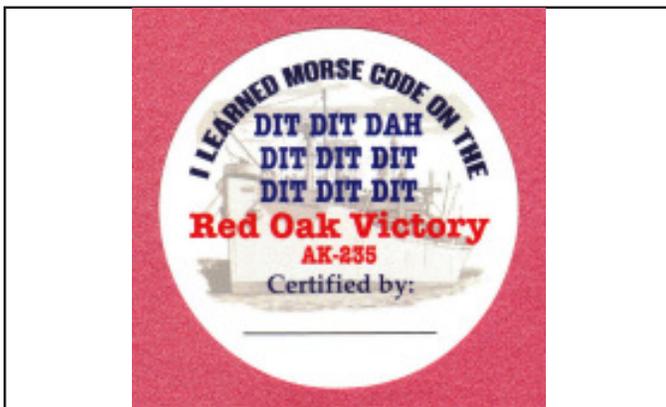
While he didn't mention the Pullman sleeping car company, which was a major employer of Negro men in the 1930s, with their western terminus in Richmond, he did mention the Ford Assembly plant, which hired blacks, and Standard Oil Co., which did not.

(Continued on p. 7)

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## Birth of the Mural (Continued from p. 6)

He then mentioned collective bargaining and some rusty cogs began to rotate in my brain. In May of 1934, Victor Arnautoff was the lead painter completing the fresco murals in Coit Tower. At the very moment the epic longshoreman strike broke out up and down the West Coast. In the decades before air transport and the giant network of highways, most goods were carried in ships that were laboriously loaded and unloaded by hand.

The great demand of the strike was to end the blue book system of hiring dock workers, based on favoritism and bribes, and to replace it with organized collective bargaining with clear new rules about how labor was hired and paid. While humping cargo was a hard and dangerous job, it was choice work if you could get it. Blacks were only allowed to work on two piers, but organizer Harry Bridges recognized that black-white solidarity was the key to success in San Francisco's general strike.

Bridges went to black churches on both sides of San Francisco Bay and asked the ministers if he could say a few words during the Sunday services. He begged the congregation to join the strikers on the picket line, and promised that when the strike ended, blacks would work on every dock on the West Coast.

The waterfront strike ended on July 31 when the International Longshoremen's Association was recognized by the shipping companies. Bridges kept his word: all piers were opened to blacks. They began to get the same work as everyone else, and some later became union officers. Bridges was quoted as famously stating "that if only two longshore workers are left on the docks, one would be black and the other white."

The result of the strike tremendously impressed Arnautoff, who had featured African-Americans in several of his paintings, most notoriously as slaves owned by General Washington in the Washington school frescos completed in 1936. He had equated blacks in America with serfs in his native Russia and with landless peasants he observed when he worked in Mexico with Diego Rivera.

So now the grouping of four workers next to the mooring bollard and ropes of the docks made sense. They were all longshoremen whose lives had been ennobled by the power of collective bargaining. The black man looks out to the viewers with dignity and purpose, and a sense of belonging.

While some protesters died and more were injured and arrested, Arnautoff and his fellow painters has seen how men working together could overcome seemingly immovable forces, and he celebrated the victory of collective bargaining in his mural for Richmond Industrial City, soon to be beautifully restored as one of the city's crowning artistic glories.

## Arnautoff Mural (Continued from p. 1)

I had never seen the actual mural in the flesh, and I was pleased by both its artistic qualities and its overall good condition. Head conservator Virginia Panizzon gave me a review of the principal technical features of the conservation work already done and the work still to be accomplished.

The mural lies very flat and most of the rippling that the mural exhibited from being tightly rolled for such a long time has



*Mural on work table in FACL workshop. (Photo by Marvin Collins.)*

been successfully eliminated by the removal of the thick layer of lead white adhesive and plaster clinging to its backside and by relaxing the canvas on the shop's heated vacuum table.

The heavy layer was softened in a gel medium and then delicately scraped away, square inch by square inch. The technical term is levigation, by which a non-water soluble material can be removed when wet.



*Mural adhesive residue on reverse. (Photo by Marvin Collins.)*

The remaining adhesive is very hard and thin and has been leveled to an even thickness to avoid lumps or ridges showing through the canvas when attached to the rigid fabric support. The residual lead will be "encapsulated" to meet legal EPA standards of safety for potential exposure.

Virginia showed me the warp and weft of the original canvas

now exposed and I could feel the true thickness of the heavy canvas supporting the pigment surface. I want to emphasize that great weight has been taken away from the entire painting, contributing to its long-term stability when hung on a wall.

The next step is to complete the removal of the old yellowed varnish. Several test patches swabbed clean reveal the bright colors of the original paint. Then every inch of the mural will be inspected for secure paint adhesion and for flaws and nicks that will be touched up with matching colors. Scott Haskins considers that the existing damage mostly occurred when the canvas was flexed in pulling it off the post office wall. With touch-ups completed, the mural will receive several applications of archival varnish.



*Varnish removal test section. (Photo by Marvin Collins.)*

When all is ready, the restored mural will be attached to its stiff white Monotech 370 support with a reversible archival adhesive. Monotech is an architectural woven polyester fabric that is both stiff and flexible, and the piece intended to back the canvas mural is cut larger than the size of the painting in all dimensions. Grommets will be punched through this border so that the completed assembly can be mounted to a vertical surface with suitable hardware.

Scott and Virginia agree that the mural will be finished and ready for delivery in early November 2020.



*Black workman portrait detail with need for in-painting repair on hat, face and jacket. (:Photo by Marvin Collins.)*

## The Mural Restorers



Virginia Panizzon and Scott Haskins with mural on work table, white monotech support behind on floor. (Photo by Marvin Collins.)

## THE VOLUNTEER APPEAL

**NOTE:** neither the Museum nor the *Red Oak Victory* ship is open at this time; however, we anticipate reopening soon.

The headline above has a double meaning: one, the RMA is appealing to the public for volunteers, and two, volunteering is appealing. If you have time on your hands, or you want a break from the stresses of your daily life, and you want to do something useful ... Volunteer! We have something for everyone, either at the Museum or on the *Red Oak Victory* Ship. Do you want to put your mechanical or technical skills to work? Get thee down to the *Red Oak*. Do you want to help document and digitize old photos? The Museum is your place to be. Do you want to be a docent and educate the public about Richmond history, or explain the intricacies of a WWII ammunition-carrying cargo ship? Make your way to one of our venues and volunteer your services.

The Richmond Museum Association depends on volunteers. Without them, we cannot operate. So we appeal to you for help. And we offer you appealing jobs. Just contact us, let us know that you'd like to help and what you may be looking for to do, and we'll be happy to welcome you to the fold. Call the Museum at 510-235-7387, or email the Ship at [info@redoakvictory.us](mailto:info@redoakvictory.us). They'll tell you what we have for you to do.

Wait, there's a third meaning to the headline: if you volunteer, you will be more appealing to others! Call now!

## Become a Member Today

And receive these Benefits:

- « Free admission (except special events and exhibits)
- « Quarterly newsletter
- « 10% discount in gift shops
- « Membership card
- « And more:

\_\_\_ \$35 **History Ally**—Seniors aged 62 and over—  
Benefits include quarterly e-newsletter and free admission for one to the Richmond Museum of History and the SS *Red Oak Victory* (except special events and exhibits)

\_\_\_ \$50 **History Enthusiast**—Benefits above plus one digital file of a photo in the permanent collection for personal use

\_\_\_ \$100 **History Advocate**—2 adults/2 youth—  
Benefits above and one hour of staff research time

\_\_\_ \$250 **History Guardian**—Benefits above and “Behind the Scenes” tour of permanent collection

\_\_\_ \$500 **History Patron**—Benefits above and one ad in *The MIRROR* newsletter

\_\_\_ **New** \_\_\_ **Renew** \_\_\_ **Gift**

\_\_\_ **I would like to Volunteer!**

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State/Zip: \_\_\_\_\_

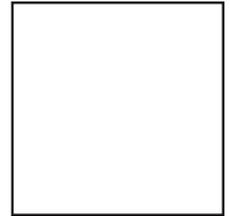
Phone: \_\_\_\_\_

E-mail: \_\_\_\_\_

Date: \_\_\_\_\_

Join at [www.richmondmuseum.org](http://www.richmondmuseum.org) or mail a check to RMA at:

Richmond Museum Association  
P.O. Box 1267  
Richmond CA 94802



P.O. Box 1267  
Richmond, CA 94802

Join the Richmond Museum Association on social media! We are on Facebook under Richmond Museum of History and *SS Red Oak Victory* (two separate pages). We are also on twitter @richmondhistory.

*The **Richmond Museum Association** is a 501 (C) 3 non-profit educational organization and incorporates both the Richmond Museum of History and Culture and the Red Oak Victory ship. Gifts and donations are tax-deductible to the full extent allowed by law.*

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**Red Oak Victory Ship**

**Not currently open; await further notice**

Location: 1337 Canal Blvd., Berth 5, Richmond  
Mail: 1337 Canal Blvd., Berth 5  
Richmond CA 94804-3555  
Email [info@redoakvictory.us](mailto:info@redoakvictory.us) for information and tour appointments

**Richmond Museum of History & Culture**

**Not currently open; await further notice**

Location: 400 Nevin Avenue, Richmond  
Mail: P.O. Box 1267  
Richmond CA 94802  
(510) 235-7387 for information and Tour Appointments

Visit our website at [www.richmondmuseum.org](http://www.richmondmuseum.org)