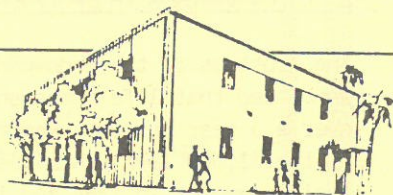


# The WHITTIER GAZETTE



WHITTIER, CALIFORNIA

THE NEWSLETTER OF THE WHITTIER HISTORICAL SOCIETY

Vol. IX

AUGUST 1983

No. 3

## WHS SUMMER FIELD TRIP

SOUTHWEST MUSEUM  
LAWRY'S CENTER

~~Thursday~~  
Wednesday, August 25

Cost: \$12 per person,  
includes bus transport  
and lunch.

We must have a 40 person minimum for bus and lunch reservations. RSVP by AUGUST 13. Leave museum at 9 a.m. Return to Whittier at 3:15 p.m. Make checks payable to Whittier Historical Society and mail to Virginia Boles, 1761 E. Woodcrest, La Habra 90631. 691-4227 or 945-3871.

Southwest Museum - one of the finest collections of American Indian arts in the United States. The museum building has been recently restored. This is an architectural treat as well as a historical treat.

Lawry's Center - Lunch will be at 11:30, followed by a tour of this unique "oasis". Then to the museum.

CUT GLASS EXHIBIT RUNS  
THROUGH SUNDAY, AUGUST 21.

### SPECIAL EVENT:

" AN EVENING ON A  
MAGIC CARPET "

SEPTEMBER 29 (THURSDAY)  
7:00 P.M. TO 9:00 P.M.

SEE PAGE 3

### HOME TOUR - SUNDAY, OCTOBER 2

Four sites and refreshments -  
1-5 p.m. \$5.00 for members of  
WHS and their friends.

Reservations: Make check payable  
to Whittier Historical Society and  
mail it to Virginia Boles, 1761  
E. Woodcrest, La Habra 90631 -  
691-4227. Please include names of  
all persons planning to attend.

WATCH FOR A MEMBERGRAM FOR MORE DETAILS



## LIFE MEMBERSHIPS/ENDOWMENTS

The Trustees of the Endowment Fund have announced that life memberships may be paid over a 3 year period. Members who have joined at the \$1,000 level this year may complete their payments in 1984 and 1985. Remember, these funds help WHS in perpetuity, since only the interest is used for operating expenses. Contact Membership Chairman Phyllis Pearce for details.

## ASSOCIATE MEMBERS

Some of you have asked "Who are the Associates?" They include all members who have joined at or above the \$50 level. Therefore, all Sustaining, Supporting, Grantor, Benefactor, Sponsor, and Life Members are included in the "Associates." With the growth of the museum, Associates are receiving special benefits, including free museum admission for family and guests, invitations to special exhibit receptions, and eventually, selected museum posters and publications.

## ORAL HISTORY - TYPISTS NEEDED

Willa Herzog, who recently agreed to direct the WHS Oral History Program, can use volunteer help in revitalizing this important program. Assistance is needed particularly in transcribing tapes and organizing the existing collection. We also need access to - or donations of - cassette-transcribing machines. Contact Willa at the Society office at 945-3871.

## NEW ARRIVALS

Is there a birthday coming up in your family? Museum Gift Shop Manager Ruth McFarland reports a variety of new items, including some charming, old-fashioned children's toys. The Gift Shop has just the thing for hard-to-shop-for-people. It also carries several hard-to-find books on Whittier, including Arnold's The History of

Whittier, published in 1933, and the 1969 The Trees of Whittier. Stop in any weekend during museum hours, 1-4 p.m.

## TELL A FRIEND

WHS now has almost 600 members! Thanks to all of you who have been spreading the word about our membership drive. Share your Gazette with a friend, neighbor, or co-worker, and encourage them to join. Bring them by the museum for one of our special programs or just for a museum tour. Remember, our goal is 1,000 members by year-end.

## LEGACIES

The Whittier Historical Society Endowment has been established with Mrs. Doyle Taylor, Hubert Perry and Earl Myer as trustees. The endowment is a basic key to the survival and growth of the society and its museum.

Several members have already included the endowment in their wills. Only the interest from investing the funds is used...the principal remains "forever". If you wish to join them, you should call your attorney, although a holographic codicil may be written as follows:

"I give and bequeath to the Whittier Historical Society, a non-profit corporation created under the laws of the State of California, located at Whittier, California, the sum of \$\_\_\_\_\_ for the society's permanent Endowment Fund."



SECOND FLOOR GALLERY:

"BIRDS, BEASTS, & BLOSSOMS  
FROM THE WORLD OF  
ORIENTAL CARPETS"

SEPTEMBER 17 - NOVEMBER 13

Representative examples of  
antique and modern rugs  
from the Middle East, the  
Balkans, North Africa, and  
China.

Rugs in the tradition of  
the finest 16th Century  
artists, showing the  
influence of nomadic,  
village, and court life.

Authentic costumes from  
the Middle East, courtesy  
of the AVAZ DANCE COMPANY.

Curated by collectors/  
lecturers MARY JANE BLOOM  
and MARSHA BLOOM GILBERT.



UPCOMING EXHIBITS:

December 1983 - Toy Trains

Spring 1984 - American Indian

Fall 1984 - Fine Arts Exhibit  
To be announced

Winter 1984 - Circus! Circus!

Spring 1985 - A Day in the  
Ukraine

SPECIAL EVENT:

" AN EVENING ON A  
MAGIC CARPET"

SEPTEMBER 29 (THURSDAY)  
7:00 P.M. TO 9:00 P.M.

Exhibit Curator Mary Jane  
Bloom presents an in-depth  
look at rug-making and its  
history, focusing on the  
rugs in the current  
exhibition.

Her presentation will  
include slides, giving  
insight into the geographic  
and cultural areas that  
produce the world's finest  
rugs.

ABOUT THE GALLERY:

The Whittier Museum opened  
its 4000 sq. ft. Gallery  
in October 1982, with the  
WAYNE LONG COLLECTION OF  
PACIFIC-ASIA ETHNIC ARTS.

In April of 1983, the Museum  
presented "OUR TOWN", a  
children's art exhibit,  
featuring the work of local  
public school children.

Summer of 1983 featured  
"TURN OF THE CENTURY CUT  
GLASS AND CLOTHING", the  
first look at many clothes  
and furnishings from the  
Museum's permanent col-  
lection.



## CONSERVING PAPER TREASURES

So you're a saver! Let the psychologists figure out why you are and the non-savers explain why you shouldn't be. Let's deal here with the fact that what you kept is important to your life for whatever reason and you want to keep it in the safest way. And this time let's talk about paper: newspaper, books, maps, documents. (Photo are another whole column.) And let's talk practically and not about rare manuscripts - just stuff!

Paper is made from acid materials and will eventually destroy itself. If that isn't bad enough, heat, too high or low humidity, air pollution, light, bugs and mold will try to finish the job more quickly. Cardboard and wood containers are acid too and metal will rust. The museum has catalogues of special archival supplies (preserving, storage, mending) if you want to spend a few bucks and information references to help you. But, most of our collections are not priceless, just precious.

Priceless or precious, here are some pointers that will help to preserve documents - First, of course, "weed your garden" of detritus - that which can be disposed of. Then follow a tried procedure for the preservation of what you have determined is worth retaining.

Get rid of metal fasteners, rubber bands, plastic, glue tapes or corners and dust. Microwave mildew pieces for 3 to ten second intervals. Flatten all folded or rolled pieces. (If stubborn try the bathroom with the hot shower on or the kettle steaming up the kitchen - moist heat and carefully).

Saturate - spray or dip - all permanent inked pieces in one quart of soda water and two

tablespoons of Milk of Magnesia. Dry on rinsed surface or nylon screen (tile or sweater dryer). Do invest in acid-free paper (stationers or art supply). Line your drawer or box with foil, then acid-free paper, and layer your pieces in while making a list to keep nearby the collection.

Seriously consider copying by hand or machine on acid-free paper pieces that are very dirty, very brittle, very faded, laminated, badly torn and /or pasted in albums. These are "dying" and perhaps are more expensive to repair than their value.

Rolled pieces that won't relax can be put on foil and acid-free paper-covered fat cardboard PVC (plastic) tubes. It is well worth the investment for "special" papers to put them in Mylar - only Mylar - plastic loose leaf (take out acid paper liner) or envelopes. Any other plastic is disastrous to any of your collections. Work with newer pieces first - modern paper is more acid. Never wet shiny paper or books and store those books upright.

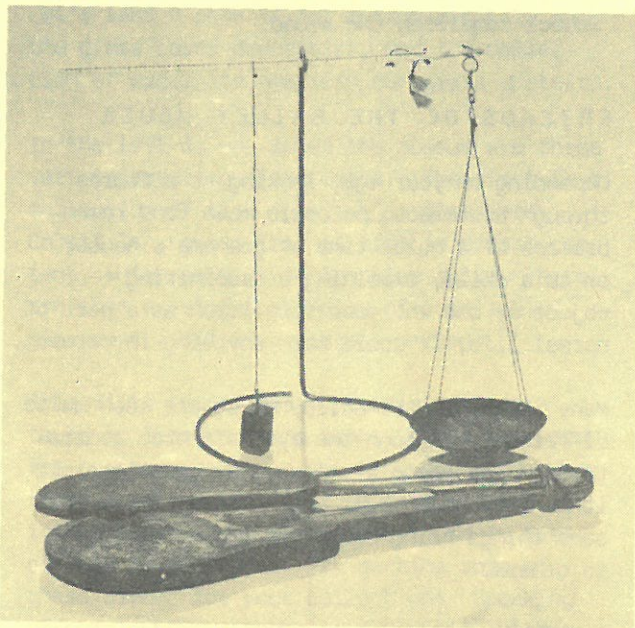
Now toss a silver fish packet (Sackett and Peters) into your cache and store where air can circulate in the most constantly cool, nearest 50% humidity, darkest place you have in the house. And keep saving, keep conserving and protecting. Without the savers of the world there would be few museums.

Mary Ann Rummel  
Archives and Collections

The Whittier Public Library is looking for pre 1968 Westways magazines. If you have some, call Cindy Birt at the library.



## OUT OF THE PAST



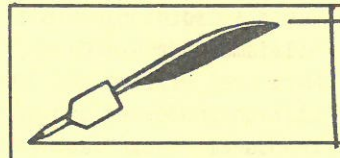
Pictured above is a Chinese opium scale, used by the '49'ers in the California gold fields. With the rush for gold, there was a shortage of scales, so special-purpose scales were often pressed into service for weighing gold. On this scale the beam appears to be ivory, decorated with Chinese characters. A series of evenly spaced notches were used to align the counter-weight. If any of our readers can provide details as to how these scales work, please let us know. We won't ask how you know!

Artifacts such as these remind us of the extent of the Chinese in the early Los Angeles labor force. Recently, at the archaeological site in Ventura, an opium pipe was unearthed, much to everyone's surprise. The early Whittier newspapers (which can be viewed on microfilm at the Public Library) carried front page stories that would seem to give real meaning to the term "yellow journalism." We might share some interesting early stories in an upcoming issue of the Gazette.

Thanks to Lee Owens for finding and donating this scale to the museum. We hope to use it in our docent outreach program to the schools.

Postscript: The term "yellow journalism" does not appear in our office dictionary, not from editorial oversight but because of the age of the dictionary. To give you a rough idea of its age, the chapter on "New Words" lists "flapper - a young woman whose behavior and costume are characterized by daring freedom and boldness."

## GOOD INKING



What would a letter be like without something to write it with?

By the first millenium B.C., if not before, the Chinese were writing with camel-and-rat hair brushes, the Egyptians were scribbling with various reeds. Nothing resembling the modern pen came along until the 6th century when Europe discovered the quill. The word pen comes from the Latin penna which means feather.

The quill ruled the writing world for over 1,200 years. It was improved upon by metallic-lip pens at the dawn of the 19th century and the practical fountain pen wasn't produced until the 1880s.

Ball points emerged a decade later but were not very satisfactorily engineered until the 1940's.



## HONOR ROLL

While many of our members were relaxing and vacationing in June and July, others found themselves swept up in the demands of the behind-the-scenes activities.

Exhibits Committee members faced the awesome task of dismantling the Children's Art Exhibit, plus unwieldy remnants of the Wayne Long Exhibit. Then they were back to set up for the Turn-of-the-Century Show. Thanks to Mary Lee Holton, Leslie Peauroi, Francine Rippy, Miriam Lindstrom, John Kormalis and Bob Halliday for some very hard work indeed.

Those who helped create the magic of our Cut Glass & Clothing Exhibit included Diana Williams, Barbara Carty, Charon McFarland, Mary Lee, Miriam, and John again, Paul Gardner, Lillian Snodgrass and Sylvia Foltz. Special thanks to "Twerp" at Hinshaws for her support.

The July heat wave helped make the Village Festival a great success, but also made two very exhausting days. Through the untiring efforts of Virginia Boles, our popcorn-peanut-lemonade booth raised nearly \$1,000, doubling last year's profits. Kudos to Virginia, Myron and Nancy Claxton, Joe DaRold, Owen Lampman and the entire squad of volunteers from National Charity League. A special feature this year was Face Painting - very successful, too, thanks to the creative talents of Corky Rich and Sue Robison.

Our Archivist Mary Ann Rummel kept her dedicated volunteers working against deadlines to accession an enormous estate collection. We'll spotlight the archive crew in our next issue.

Lastly, thanks to WHS Vice President Roger Wolcott for solving the nearly impossible logistics of "flying" some heavy cabinetry up

to the second-floor workroom. Varlie Gordon, Owen, Joe and four young men from the Nelles School completed the squad.

## FRIENDS OF THE BAILEY HOUSE

Depending on your age, looking at pictures through a stereoscope could mean fond remembrances of a quiet time at grandma's house; or to a child, examining a fascinating object by one who sees television as a part of normal life, it could mean anything in between.

Many things in the Bailey House are seen quite differently through the eyes of three generations. The young are amazed by countless old items they have never seen before, while the same things bring back long stored memories to others.

As we help visitors to enjoy the Bailey House we emphasize a few things of interest in each room. In the living room just inside the door, the picture of Jonathan Bailey makes one feel his warm friendliness. His cane hanging on his rocking chair was a mark of distinction that he frequently carried. In the lighted bookcase there is an old Bible from Jonathan's family, a watch that belonged to Rebecca, some of her quilt scraps, along with a scrapbook, an autograph book and some old family books (bits of nostalgia for some, curiosity for others.)

Summer hours are Sundays 1-3 only during July and August. The house is closed during September. Regular hours, Wednesdays 1-3 and Sundays 1-3, will be resumed in October.

Marge Friedhof, Publicity  
Friends of the Bailey House



## A LOOK AT THE CURRENT MUSEUM EXHIBITS

Let's take a look at our museum exhibits in the glass cases downstairs, and the collection of exquisite American cut-glass upstairs.

To the left as you enter the museum are three very interesting glass cases. The first is a collection of rich cobalt-blue glassware. Cobalt is a glass that is high in potash content, which makes the rich blue color. There are some excellent examples of cobalt-blue glassware - all from various periods.

Scientists report that Cobalt pieces were found in Tutankhamen's tomb. Cobalt was used for pottery glazes in the Ming and Tang dynasties, a period that covered from 616 A.D through 1644 A.D. Cobalt was found in Mesopotamia in 2000 B.C. Try getting some of these pieces for your collection! Speaking of cobalt-blue - there is a beautiful table setting of it upstairs.

In the middle case is a collection of hats from the Leona Myers' collection circa turn of the century.

The third case contains a collection of beaded handbags, all quite old, some of which are very interesting pieces. One shows a Chinese garden scene on one side with an American country landscape on the reverse side. There

WATCH FOR THE TEDDY BEAR  
EXHIBIT AND THE TEDDY BEAR  
PICNIC - LATE NOVEMBER OR  
EARLY DECEMBER.

RIO HONDO SYMPHONY "POPS"  
CONCERT SUNDAY, AUG. 28, 7 p.m.  
Santa Fe Springs Town Center.  
All seats \$3. Food service  
4-6:30 p.m.

is an usual diamond-shaped black beaded bag; a looped amber bag, and two very old bags in floral patterns top the collection. I collect "evening bags" myself, and have not found anythat are so old and so unusual.

PHILIP ROA'S CUT GLASS COLLECTION  
UPSTAIR.

Phil Roa is a young La Habra resident, 31, who has been collecting American cut glass for ten years. He has collected some very beautiful pieces, of course, but also some very unusual and rare pieces. I particularly like the two ice tubs - one with straight vertical handles in the Harvard pattern and the other with looped handles in the hobstar pattern. There is a whiskey bottle in the rare wicker basket pattern. Phil feels this one is quite old - possibly pre-1890. My favorite is the sterling topped champagne pitcher in the notched prism pattern. Phil, who is the expert, particularly likes the two quite rare bell-shaped decanters. He calls it his "prized set." It is in the Monarch pattern, made by J. Hoare.

Let me say something about the very striking appearance of the entire setting for the cut glass. As you walk into the room, you are certainly attracted by the effective use of silver foil in just the right places. The cut glass against the foil is "awesome." This exhibit runs through August 21.

Our Museum Director reports that over 100 visitors a week have come to see this exhibit.

Betty Sullivan



## A GIFT OF MUSIC

Many objects come to the museum, soon thereafter to become collectively known as "artifacts." One object, however, has arrived with such intriguing lineage that it stands apart. It sits in the parlor of the Queen Anne Cottage as a nostalgic reminder of days gone by: A MELODEON.

It is an American free-reed melodeon introduced in 1836. In 1859 over twenty thousand were made in the United States. This melodeon was made by Livett, Baker & Co., Cincinnati, Ohio. About 1900 the melodeon was supplanted by the reed organ.

The melodeon we have was made about 1860 and was played in the home of Cyrus and Almeda Greist Green in Plainfield, Indiana. Their daughters Cora Edna Green and Florence Almeda Green eventually moved to Whittier.

Cora Edna Green married Griffith Milhous and they, together with Almeda Greist Green, moved to Whittier in the early 1900's when Griffith accepted a position as music teacher in the then State School for Boys (now Nelles School).

Their furniture came by railway car from Indiana and the melodeon probably arrived in the same manner. The melodeon was valuable as a musical instrument in the pioneer days. It was small in size and easy to transport and still it had a four-octave range of a larger piano instrument.

Upon the death of Cora Green Milhous the melodeon was taken by Florence Green Hiatt as a family heirloom and has been in the home of Ethel Marie Hiatt to the present time. She remembers her mother telling of some happy times when the Green family and friends gathered around the melodeon for group singing during her childhood and youth.

The melodeon now has a home in the Whittier Museum as part of its permanent exhibit and use (if someone can return it to working order).

Thank you Ethel Marie Hiatt for giving your melodeon to the museum for others to enjoy.



## WHAT SPECTACLES THEY WERE!



One day someone brought a small box of very old eyeglasses to the museum. Betty and I were fascinated as we examined them. That evening at home, I looked at the March, 1983, issue of Smithsonian and it had an article on spectacles by Dora Jane Hamblin. I thought I'd share some of her research with you.

Nobody knows who invented eyeglasses, but the inventor surely deserves a medal. "In more than a century of digging around in ancient archives," wrote Hamblin, "researchers have come up with many dizzy, dazzling examples of the spectacle maker's art." The first portrait to be painted of a person wearing eyeglasses was a Dominican brother of the 13th century. In the 17th century a Spanish viceroy of Naples wore them daringly in public. Orientals loved them, but they didn't know how to keep them on.

The Spanish were the first to learn how to "secure glasses behind the ears with loops." In France many used their reading aids only on the sly. Italians were the first to work out the first primitive codification for lens strengths. And it was America's Ben Franklin who invented bifocals in the 18th century. At the turn of this century, it was Switzerland that gave us contact lenses.

An Arabic scholar, known as Alhazen, Dora Hamblin says, wrote a voluminous work on optics that was translated into Latin in time to be studied by Roger Bacon. Bacon is sometimes credited with the invention of eyeglasses. Although he knew that a plano-convex lens would make letters appear larger, he didn't invent spectacles. The archives in the Abbey of Saint-Bavon-le Grand in

France refer to a priest who used spectacles to sign an agreement in 1282. Medieval poets in Germany mentioned optical magnification in works written between 1260 and 1284. Marco Polo confused the whole issue when he reported, around 1295, that he saw snakes wearing spectacles in India. It was later learned he had seen cobras with eyeglasslike markings.

Venetian glass was famous in medieval times and the honor of inventing spectacles may rest with an artisan who turned out small biconvex panes of quartz or glass set into mountings for the leaded windows of the churches and palaces. "One of them," wrote Ms. Hamblin, "must have squinted through a lens, picked up a second with his other hand and lifted it to his other eye, proclaimed something like 'Eureka' or 'Mama mia,' and decided to fasten the two together and perch them on his nose."

If you have found your arms have grown too short, or the light bulbs are too dim to read the phone directory or the stock market quotations, you'll probaboy join the millions who are thankful that someone did invent spectacles even if you don't know who it was.

If you don't have the magazine, there's a copy in the museum office you can borrow. I'm sure you'll enjoy reading the complete article.



RANCHO AZUSA de DUARTE: "ON THE DUARTE"

Long before the Spaniards came, the Shoshone Indians had crossed the desert to settle in the fertile valleys of Southern California. They established their villages wherever water and oak trees were plentiful. Their staple diet was the acorn. They grew no crops. A few Indian names reminiscent in modern place names: Azusa, Cucamonga, Cahuenga, Topanga, Piru, are all that remain of these gentle people.

When Mexico succeeded Spain as owner of Alta California, it provided room for people who wanted to settle in this fertile area by "secularizing" the mission lands. Technically, the missions had held all the land for the Indians. Mexico thereby acquired lots of land to give to colonists and ex-Mexican soldiers.

One of these soldiers was an Army Corporal named Andres Avelino Duarte. He was the son of a Spanish "leather-jacket" soldier from Sinaloa and was born in 1805 at the San Juan Capistrano Mission. He became a soldier, rose to the rank of corporal, and was transferred to the Mission San Gabriel garrison. As protector of the mission property, his "beat" was eastward from the Mission to San Bernardino. Along this route was one plot of land that really appealed to Andres Duarte: the land around the shallow ford across the San Gabriel River, (about where Arrow Highway crosses the river today.)

In 1840 he petitioned Governor Alvarado for the acres he wanted, between the San Gabriel River on the east and Hugo Reid's Santa Anita on the west, and from the mountains on the north to the Rio Hondo on the south. Governor Alvarado signed the petition in 1841 for the 7,000 acres, some of the finest land in the valley. Duarte

called his home "The Homestead."

With the coming of the Americans in 1850, the beginning of the end came for many of the Mexican land owners. They were involved in court battles over the land and didn't understand the language or the ways of the "gringos." By the time Duarte received the United States Patent to his land in 1878, he had had to sell all of it.

He sold 225 acres in Lower Duarte in 1855. A few years later Dr. Nehemiah Beardslee of Texas bought this land. Beardslee was the first permanent Anglo-American settler "on the Duarte."

Duarte borrowed so much money on the rest of his land that in 1862 the Sheriff of L. A. County sold it at auction - \$4,000 - to William Wolfskill. This was the Rancho Azusa de Duarte. Wolfskill's son sold the entire holding to an eastern financier.

The next significant sale was to Lewis Leonard Bradbury from Bangor, Me. In 1883 he bought 2750 acres, mostly the western third of the rancho, both Upper and Lower Duarte. The upper portion became the City of Industry in 1950.

*Bradbury*

The Lower Duarte land was sold to people who came to California during the great railroad fare war of the 1880s. One way tickets by Santa Fe or Southern Pacific were \$1.50 each from Kansas City, Mo. to Los Angeles.

Many people came to Duarte for their health because of the climate. In time, two hospitals brought fame to Duarte: the City of Hope, founded in 1913; the other, Santa Teresita Hospital, started in 1927.

Researched by Claire Radford



## SEEMS LIKE YESTERDAY

Do you long for the old days? How about 1976? Whittier Historical Society has an over-supply of Bicentennial Calendars which it will be liquidating. Yet, despite the fact that 1976 is not coming back, the calendars have such a great amount of Whittier history that they are of more than just passing interest. If you would like one for your local history collection, or to pass on to a youngster or just as a belated keepsake, please stop by the WHS office in the museum. No limit - first come first served.

### ASSOCIATE MEMBERS THROUGH JULY 22

M/M Lee McFarland	M/M O. H. Rosentrete
Eleanor K. Neslen	M/M Joseph Vinatieri
M/M Robert Anderson	Jean G. Good
Esther Carvey	M/M Kenneth L. Ball
Doris Templer	M/M Herbert Evans
Whitwood Center, Inc.	

OUR SYMPATHY IS EXTENDED TO THE  
FAMILIES OF D. ESSLEY AND HELEN L.  
BROADWELL.

VOLUNTEER HOURS are chalking up. If you have not been reporting your hours, will you please do so for our records. Check in the office the next time you work, or see Mary Ann Rummel upstairs in the archives.

OUR "UPS AND DOWNS" are getting better! We're sorry our steps are so many and the gallery exhibits are up so high. We know this has kept some of you away from the museum, and you really would like to come and be a part of our functions. We have missed you, too, and want you to attend our activities, so we are going to do something about it. The Board established an ELEVATOR FUND at its June meeting. Treasurer Evelyn Larkins reported that she has received a check for \$500. What a great beginning! We will keep you posted as the fund grows. Everyone is invited to help.

### APPLICATION FOR MEMBERSHIP IN THE WHITTIER HISTORICAL SOCIETY

NAME \_\_\_\_\_ Date \_\_\_\_\_

Address (Street) \_\_\_\_\_ (Include Spouse's Name) \_\_\_\_\_  
Telephone \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Enclosed is my check payable to the Whittier Historical Society in the amount of \$ \_\_\_\_\_  
for a(n) \_\_\_\_\_ membership.

State type of membership. (See next page for categories and fees.)

Mail check and application form to: Whittier Historical Society, P. O. Box 561, Whittier  
CA 90608.



## WHITTIER HISTORICAL SOCIETY OFFICERS

President  
Myron Claxton  
First Vice President  
Virginia Boles  
Second Vice President  
Roger Wolcott  
Recording Secretary  
Barry Kerns  
Corresponding Secretary  
Ray O'Connor  
Treasurer  
Evelyn Larkins

### Whittier Historical Society offices at

**WHITTIER MUSEUM**  
6755 Newlin Ave.  
Whittier, CA 90601  
(213) 945-3871

Office Hours  
Tuesday - Friday 10 a.m. - 4 p.m.  
Joe DaRold, Museum Director

The Whittier Historical Society invites all persons interested in the history and future of Whittier to become members of the Society. Membership year begins the date dues are paid.

#### STUDENT \$5

INDIVIDUAL \$10 FAMILY \$15  
SUSTAINING \$50 SUPPORTING \$100  
GRANTOR \$250 BENEFACTOR \$500  
SPONSOR \$1000 LIFE MEMBERSHIP \$2500

Corporate memberships are also solicited and begin with \$50 for a Sustaining membership. Other categories are as above.

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Editor: Virginia Mathony 945-3871  
Editorial Assistant: Phil Wintner  
Photographer: Owen A. Lampman

Send or deliver copy for **Gazette** to Whittier Museum.

## Whittier Historical Society

P.O. Box 561

Whittier, California 90608

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