



Voices OF Gold

SANTA CLARA VALLEY AND THE GOLD RUSH

April 10 – December 31, 1999

San Jose Historical Museum, Pacific Hotel

The History Museums of San Jose will come alive with new interpretations of the Gold Rush and its impact on Santa Clara Valley. The world rushed to California in 1848, and the world still rushes to Silicon Valley 150 years later. See how families searched for wealth and a better life then and now through over 200 documents, photographs, artifacts and interactive elements. Chart the course of irreversible change affecting native peoples and the environment and discover how the Gold Rush was a catalyst for growth and development that continues in Santa Clara Valley today.

Members' Preview

April 8, 6:30 – 8:30 p.m.

You don't want to miss this one!

Museum members will be treated to an exclusive exhibit preview. Come listen and sing along to the Calicante Singers. Enjoy their background sounds on CD in the gallery, and hear them live this night. The City Store will be open and a light Gold Rush menu will be served.

Public Opening

April 10, 12 noon – 5:00 p.m.

Be a part of the experience!

Explore the new exhibits, pan for gold, participate in an interactive theater performance by the character John Sutter from the California Council for the Humanities, and stroll through the museum buildings. Visitors can sample food from a Gold Rush menu at the museum's café. The City Store will be open.

Voices of Gold April 10—Dec. 31, 1999

Gold Fever! April 10—May 26, 1999

(Traveling panel exhibit from the Oakland Museum of California's *Gold Fever! Untold stories of the California Gold Rush* exhibition.)

cont'd on page 2

Upper left: Antonio Maria Pico, c. 1860, a San José alcalde who served in the Constitutional Convention in 1849.

Upper left: Miss Augusta Reynolds, c. 1859.

Left: Illustrated poem with tin-types, *To The Memory Of Our Little Sister Who Died On The Road To California*, by Laura Berry, c. 1857.

Above left: Compass, c. 1849, used by the Kamp family crossing the plains. Quilt, c.1850, brought across the plains to California by Mrs. Annie Saels.

Above: *Crossing the Plains*, c. 1914, by Andrew P. Hill, depicts the mass migration of '49ers crossing the frontier to California.

All photos are from HMSJ collection.

From the President

It is now official. Americans trust museums. In fact, Americans trust museums as "places where people get information about the past" above any other source, including college classes, high school history teachers, or text books.

Recently published as *The Presence of the Past: Popular Uses of History in American Life* (New York, 1998) Roy Rosenzweig and David Thelan surveyed Americans' attitudes towards history in their daily lives. Their conclusions are eye opening.

Prime among their findings was that Americans use very personalized understandings of their pasts intimately in daily living—"to make sense of the past, set priorities, project what might happen next, and try to shape the future." But, at the same time, they had little use for "history." They "simply reject nation-centered accounts they were forced to memorize and regurgitate in school."

According to Rosenzweig and Thelan, there are ethnic differences in how history is perceived and used. "Americans—especially white Americans—tend to personalize the public past," they conclude. There is little sense of a broader national or civic history among this group.

"African Americans, American Indians, and evangelical Christians sometimes construct a wider set of usable pasts, building ties to their communities as well as to their families." Mexican Americans, according to the study, combine their family narratives with a traditional national identity that talks "about getting closer to owning a piece of the American dream."

The important point, however, is that history is personalized and used by everyone. And, regardless of gender, ethnicity, socio-economic status, or education, Americans trust museums above any other source for their historic information, followed, in order, by (2) personal accounts from grandparents or other relatives, (3) conversation with someone who was there, (4) college history professors, (5) high school teachers, (6) nonfiction books, and (7) movies and television programs. Why were museums so trusted, and what responsibilities does that trust thrust upon us?

First, by having the real things—often in the real places—history museums provide a sense of immediacy, of personally being there, that is missing from other sources. History in the schools, according to one interviewee, "was just a giant data dump." Second, people like the fact that there is no intermediary in a museum. As one person put it, "You can come to some conclusions on your own." And third, Americans trust museums because they assume that more than any other source, including text books, what is presented is accurate.

These conclusions place serious responsibilities upon the shoulders of museums. First, people trust us; we had better take care with what we do. We had better be accurate. Second, we are not classrooms. Indeed, we are antidotes to classrooms. We should get rid of every possible obstacle, every intermediary between our visitor and the experience of history. Understanding, not information, should be our goal, and inquiry, not "teaching" should be our method.

Finally, and most importantly, every person brings their own personal experience to what we have to share, their own history that they already know. Our challenge is to make the personal link between the stories they already know and the ones they do not. When that happens, we move from "Oh, wow, look at that butter churn," to "Ah ha, I never thought of it that way before." When that happens, we have made history personal and changed the life of that individual forever.

David Crosson
President/CEO



Gold Rush



Above: Sheet music, *The Sucker State*, by E.F. Newberry, M.D., c. 1849. Music typically brought to California by the pioneers.

Excerpt from the 4th & 5th stanzas...

Men go to California now,
to dig with a spade instead of a plow.
But the way they get bit is a Sin to Crockett,
For lots come back without a cent in their pocket
from way of yonder.

They come, O come both small and great,
come young and old to the sucker state,
And dig for gold beneath the seal.
For there's lots to be found in every spot.
Away out here.

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Gold Rush Festival

May 29 - 31, 10:00 a.m. - 5:00 p.m.

Help make history come alive!

Pan for gold, make candles and toys, ride burros, churn butter, play games, and learn how to weave. There'll be music, mock gambling, dancing, melodramas and talks on the environment and the immigrant experience — plus, much more!

Family Fun Evenings

June 12, July 10, August 14

4:00 p.m. - 8:00 p.m.

Kick up your heels to live music, create Gold Rush art, pan for gold and have a picnic at family evenings. Join us for the second Saturday in June, July and August. Different theme each month.

Family Summer Sundays

June 27, July 25, August 22

1:00 p.m. - 4:00 p.m.

Enjoy diverse traditions of the Gold Rush immigrants through themed, interactive family days including Mexican piñata making, Irish step dancing and Hawaiian hula dancing and tattooing. (These activities are at the Peralta Adobe & Fallon House in downtown San Jose.)

Unless noted otherwise, all activities are at the San Jose Historical Museum located in Kelley Park, San Jose.

"To be ignorant of what occurred before you were born is to remain always a child. For what is the worth of human life unless it is woven into the life of our ancestors by the records of history?"

Cicero

Museum Receives Grant

The History Museums of San Jose received a \$10,000 grant from the Arts Council Silicon Valley for its *Voices of Collaboration: a Youth Mural and Mentoring Project* program. In connection with the *Voices of Gold* exhibition, this program is a four-way collaborative effort with the San Jose Repertory Theater (The Rep), Mexican American Community Services Agency (MACSA), artist Carlos Perez and HMSJ.

Voices of Collaboration goals are to create: a productive collaboration that combines the disciplines of theatre, art, history, museums and education; a mentoring program for at-risk high school students that builds their self esteem and ability to express themselves creatively; and a mural that addresses pertinent issues relating the Gold Rush period with contemporary society.

High school students in MACSA's dropout prevention program will work with professional actors, artists and museum staff to explore issues relating to the Gold Rush. These issues include the lure of and search for wealth and what "gold" is and means to different people. Students will explore the issues of immigration and the search of a dream; the environmental impact of the Gold Rush, and how different groups of people with different values come together and negotiate a sense of community.

Red Ladder Theater Company (the social outreach tour group within The Rep) will use theater exercises to guide the students' exploration of these issues. In addition, working with a mural artist, students will do art activities to express their understanding of the issues. The final result will be a youth-produced mural that will be installed in conjunction with the History Museums of San Jose's *Voices of Gold* exhibition.

The students also will be introduced to museum work and trained to be exhibit interpreters for the *Voices of Gold* exhibition. The high school exhibit interpreters will work with elementary school-aged groups visiting HMSJ on fieldtrips. The exhibit interpreters will guide visiting groups on a tour of the exhibition, help them pan for "gold," and then conduct a related art or theater activity. This is an exciting two-way mentoring program with the arts professionals mentoring high school students and these students mentoring younger students. This project is funded in part through the Arts Build Communities grants program, a project of Arts Council Silicon Valley and Community Foundation Silicon Valley.

Gold Rush

Poetry Contest

Eureka!

Eureka!

Eureka!



We're looking for your best word creations commemorating the Gold Rush. Send your poetic verse to *The News* and the HMSJ judges will select three of the entries to be published in next month's issue. The first prize entry will receive a family pass to the Gold Rush Festival on May 29, 30 and 31, 1999 at the San Jose Historical Museum.

Museum Information

Sites

San Jose Historical Museum
Kelley Park
1650 Senter Road
San Jose, CA 95112
(408) 287-2290

Peralta Adobe/Fallon House
175 W. St. John St.
San Jose, CA 95110
(408) 993-8182
FAX (408) 993-8184

Administrative Offices

1650 Senter Road
San Jose, CA 95112
(408) 287-2290
FAX (408) 287-2291
www.serve.com/sjhistory

Hours

Public tours at both sites
12 p.m. - 5:00 p.m. Tuesday-Sunday
Museum grounds at Kelley Park
8:00 a.m. - 5:00 p.m. Monday-Friday
Office hours at both sites
9:00 a.m. - 5:00 p.m. Monday-Friday

Public tours without reservations are available Tuesday through Sunday from 12 noon to 5:00 p.m. Call sites for specific times.

All school and outreach programs and group tours must be reserved. School programs and group tours are offered Monday through Friday from 9:00 a.m. to 5:00 p.m. Group tours are also offered Saturday and Sunday from 12 noon to 5:00 p.m. by reservation only.

Fees

General Admission Fees	One site	Both sites
Adult	\$6.00	\$10.00
Senior (age 65+)	\$5.00	\$8.00
Youth (age 6-17)	\$4.00	\$6.00
Child (5 and under)	Free	Free

A combined ticket for both sites is valid for two weeks from date of purchase.

Group Tour Fees

Adult	\$5.00	\$8.00
Senior (age 65+)	\$4.00	\$6.00
Youth (age 6-17)	\$3.00	\$4.00
Child (5 and under)	Free	Free

* A group being defined as 10 or more individuals who have pre-scheduled a tour.

Waived Admission Fees

Members of HMSJ at every level of giving receive free admission to the museums. Members of American Association of Museums (AAM) and American Association of State and Local History (AASLH) receive free general admission as professional courtesy. Teachers and chaperones are admitted free of charge during reserved school visits.

Programs

Public Programs

Downtown Walking Tour • Experience Peralta Fallon • Experience San Jose's Past

School Programs

Experience Adobe Days • Experience Victorian Days • Explore Peralta/Fallon • Explore San Jose's Past • History Hike • Historic Transportation Experience • Ohlone Indian Schoolkit • School Days in the 1890s • Victorian Schoolkit • Westward Ho! • Women Who Made A Difference

Outreach Programs

Decades of Change • Portraits of the Past

Please call (408) 918-1040 for reservations and current program prices.

Museum Involves High School Photography Students

A Day In the Life of Mayor Ron Gonzales

What does a mayor do on his first day in office? The History Museums of San Jose formed a high school press corps to find out and report back. On January 5th, toting cameras and note pads, Lizeth Sanchez and Tim Villarruz from San Jose High Academy and Martha Lopez and Diana Leon from Overfelt High School followed Mayor Gonzales through his first day at City Hall. They were accompanied by HMSJ Education Director Lisa Falk and San Jose Arts Council Chair Max Crumley.

The students photographed Mayor Gonzales at his first staff meeting, talking with middle school students at Peter Burnett Middle School, touring the police, emergency communications and planning departments, and mingling with city council members at a reception. The HMSJ high school press corps also was invited to document the mayor's inauguration at the San Jose McEnery Convention Center on January 12th.

In the process of documenting the mayor, the students found that they themselves became the attention of the professional media. Television channels 2, 4, 11, and 48 all carried stories about the mayor and his youthful press corps in the nightly news. The San Jose Mercury News mentioned them in their article about the mayor's first day and La Oferta Review wrote a front-page story with the headline: *History Museums of San Jose and Local High Schools Document First Day in the Life of Mayor Ron Gonzales.*

The photographic negatives were added to the museum's permanent archive, and an exhibition was created from the prints. The students with their photography teachers Reiko Takao and Steve Taddei met with Senior Curator Alida Bray and Lisa Falk to review contact sheets and choose images to include in the exhibition. Vision Color Lab donated the film processing and Max Crumley printed the contact sheets and final photographs for display.

On February 24th, the exhibition opened in HMSJ's hotel meeting room. It will be on display until March 29th and then may travel to the two participating high schools. The reception was attended by the mayor and his staff, city council members, school administrators, teachers, students and their parents, as well as HMSJ staff and volunteers.



photos by Lisa Falk

Right: Mayor Gonzales at his first staff meeting. Below: Lizeth Sanchez is interviewed by Channel 48 Telemundo.

Lower left: High school students Diana Leon, Martha Lopez, Lizeth Sanchez and Tim Villarruz pose in front of the mayor and his staff.

Lower right: The HMSJ high school press corps in action.



Museum Month

School Programs

April Museum Month Moving into the Millennium

At the heart of Museum Month's collaborative and promotional effort is the opportunity to strengthen the relationship between communities and museums. It builds awareness that the museum experience is for everyone; and that museums are about adventures, telling stories past and present and breaking down barriers. Museum Month strives to promote the belief that a community's cultural vitality is about relationships between children, families and the arts. Children are tomorrow's advocates, historians, artists and audience.

This year's theme, *Family Expressions: The Museum Experience*, will literally stitch together a collaborative public program at all San Jose six museums. Each museum has a designated quilting weekend in the month of April. Visitors will be encouraged to design and make their own quilt squares, as well as an extra to leave at the museum. Instructions will be available for families to stitch their squares into a quilt at home.

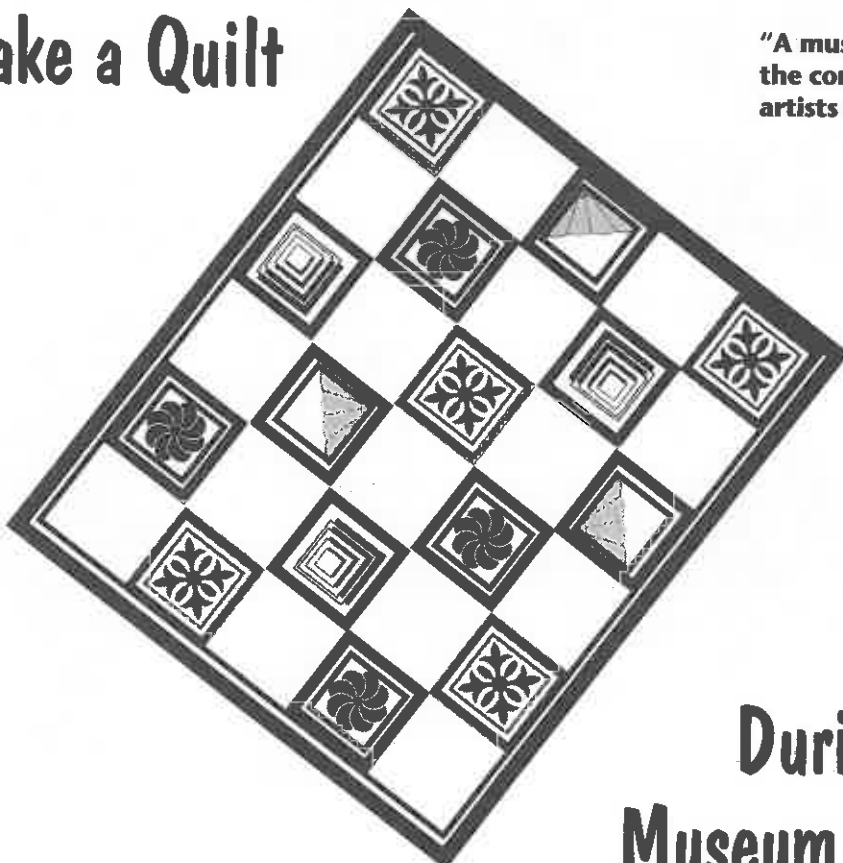
On May 16, the museums will jointly host a *block party* where families can help make a community quilt from the extra blocks left at each museum in April (location to be announced—please call HMSJ in April). For families who can't attend the *block party* and need assistance, the San Jose Museum of Quilts & Textiles plans to offer a series of family quilting workshops where people can bring their original squares to be assembled.

In support of this richly woven program, **Applied Materials** is sponsoring Museum Month with a \$5,000 contribution. **P & B Textiles** is donating the muslin material used to make quilt squares, and **All Tied Up**, a quilt store, is also an in-kind sponsor.

As in the past, members of any of the six participating museums receive free admission to all the other participating museums during April. Individuals or families who join any participating museum in April receive 30 days of free admission to all museums from the date they joined. Store discounts will be recognized at all institutions. The Tech is limiting member access this year. Free admission to The Tech will be on weekdays only and on April 15 until 8:00 pm.

April 10 - 11	
Children's Discovery Museum	298-5437
San Jose Museum of Quilts & Textiles	971-0323
April 17 - 18	
Rosicrucian Egyptian Museum	947-3633
The Tech Museum of Innovation	279-7150
April 24 - 25	
San Jose Historical Museum	287-2290
San Jose Museum of Art	294-2787

Make a Quilt



"A museum is a place where the community and its artists meet each other."
Carl Sandberg

During Museum Month

The History Museums of San Jose kicked off the new year with two new school programs, *Experience Victorian Days* at the Peralta Adobe & Fallon House Historic Site and *School Days in the 1890s* at the San Jose Historical Museum in Kelley Park. Both programs were pilot tested with actual classes to fine tune every last detail of content and logistics.

Experience Victorian Days is offered twice weekly at the Fallon House and allows third graders to experience what it was like to live in Victorian San Jose. Students design calling cards for their visit to the Fallon's home, play parlor games and make their own toys, don Victorian clothes for class photos, bake scones, and perform some of the chores needed to keep the Fallon House tidy. The action and excitement is combined with discussions about social class and comparisons between "then and now."

School Days in the 1890s is offered twice monthly and is also highly experiential. In this program for fourth and fifth graders, students and volunteers role play a morning in the One Room Schoolhouse. Students learn to "make their manners," practice Spencerian penmanship, solve arithmetic problems on the blackboard, read from a McGuffey's reader, and play games at recess. At the conclusion, volunteers lead students in a discussion comparing school days in the 1890s to their own school experiences.

In addition to these programs already in full swing, *Women Who Made a Difference* is undergoing final revisions and will be offered to third and fourth grade classes beginning in April. This program at the San Jose Historical Museum will highlight numerous women of Santa Clara Valley who have made a difference for people in the community or beyond. Students will identify historic and contemporary women's roles through questioning games, exploration of the museum's exhibits, and role-playing activities designed to empower students to be agents of change. They will leave the program inspired to honor women who make a difference in their own lives.

If you know a teacher who would like to bring a class for one of these programs, ask him or her to call Dori Vaught at 408-918-1040. School programs and tour fees range from \$3 to \$6 per student depending on the program.

We are always in need of enthusiastic volunteers to present our school programs and work in various areas of the museum. If you would like to become involved, please call Jennifer Warner at 408-918-1050 for more information.



Arithmetic can be hard work, as this child learns during the newest educational program, *Schooldays in the 1890s*, held in the restored One Room Schoolhouse at the San Jose Historical Museum.

Member Travel Opportunity

Explore Alaska!

The museum is pleased to once again offer an exciting and educational trip to Alaska and the Arctic. This extraordinary adventure is put together by our travel partner, Lifelong Learning. They've been providing high-quality, enriching travel opportunities for over 20 years.

This particular adventure departs Vancouver, British Columbia on July 13 and disembarks in Vancouver on July 27. During the two-week trip, travelers will thrill to the breathtaking land of Alaska, including the highest pinnacle on the North American continent, majestic Mt. McKinley, at 20,000 ft.

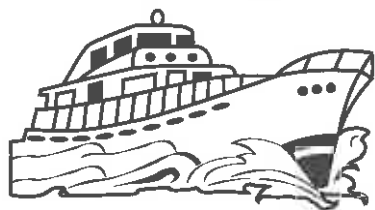
The cruise ship, *Universe Explorer*, stops at Anchorage and Fairbanks, the state's largest and most dynamic cities. Further north lies the intriguing landscape above the Arctic Circle. Here the Inuit or Eskimo people still retain many of their ancient traditions.

This trip also offers the unique experience of flightseeing in a chartered Convair 580 prop-jet out of Anchorage. Travelers will stay over at Pt. Barrow at the Top of the World Hotel on the shores of the Arctic Ocean, the most northern point in the United States.

The onboard university lecture program featuring the natural history, anthropology, wildlife, geology, oceanography as well as the political history and economics of the 49th state is unmatched in the cruise industry.

The History Museums of San Jose is pleased to recommend this trip to our members, and values the on-going relationship with Lifelong Learning. Lifelong Learning not only offers quality products, but for every museum recommended trip that is booked, the company contributes a percentage of their proceeds to HMSJ. In 1998 the museum received over \$7,000 of unrestricted revenue.

For more information about Alaska & the Arctic, call Lifelong Learning at 1(800) 854-4080. Please mention that you read about the trip in the museum's newsletter.



Totems: The totemic art of the native people of Southeast Alaska is one of the state's most potent images. A visit to any of a number of Southeast Alaska communities affords visitors the rare opportunity to appreciate and admire an impressive collection of these wooden sculptures. Right: Snow capped hills and gorgeous meadows greet visitors to Alaska.

Totem Photos by Eric Luse, Alaska Division of Tourism.

Historical Highlights of Santa Clara Valley

FREMONT AND CORA OLDER OF WOODHILLS

by Jack Douglas

Santa Cruz Mountain
Writers No. 7

Fremont and Cora Older built their unique country home in the hills above Cupertino in 1913 when Fremont was at the peak of his illustrious career as crusading San Francisco newspaper editor. This was the Olders' first home. They had been living in various San Francisco hotels and had not had the time nor the resources to find a home in the city.

In the process of driving about to explore the state, the Olders discovered the beauties of the Santa Cruz Mountain locale. A number of their friends, Erskine Scott Wood, Clarence Darrow, Senator Phelan and the Norrises, to name several, were also drawn to the area, and a plan was hatched to build a colony or retreat for progressive artists, writers and intellectuals. This idea failed to materialize, but a number of the group decided to build their residences in the area.

Early Years

Fremont Older was born in 1856 on his grandfather's farm near Appleton, Wisconsin. The farm, worked by Fremont's father and other relatives, was a successful enterprise until hostilities broke out between the North and South. Squire Auger, Fremont's grandfather, was an idealist and dedicated reader of Horace Greeley's *Tribune*. When war was declared the old man watched the eligible men of the family march away to join the cause to free the slaves. He was to pay a horrific price for his patriotism, for Fremont's father and six of his uncles would all die of war injuries.

Without the men to run the farm the remaining family members became destitute. At the age of ten Fremont was forced to work for neighboring farmers and to follow the harvests to distant locations. As a teenager he took whatever temporary jobs he could find, including one as a printer's devil. This led to work as a tramp printer. Once exposed to the world of print, and with memories of his grandfather's admiration of Horace Greeley, young Older knew his destiny would be found in the editing of important newspapers.

With the help of his mother, now remarried and living in California, Fremont took the train to San Francisco where he arrived at age 17 ready to carve out a career as newspaperman. He began as a freelance reporter, submitting pieces to any paper that would print them. Perhaps because of his experience with poverty he was to make his name in journalism as a writer of human interest stories. All through his life he had deep sympathies for those down on their luck, and he always emptied his pockets to anyone in need.

During this period he met and married Cora Baggerly, an attractive, talented woman who gave up a comfortable life in the East for this footloose reporter.

Edits San Francisco Bulletin

Fremont was working as a reporter for the *San Francisco Call* when he got his first big break—the editorship of the historic *San Francisco Bulletin*. Once a leading daily in the city, *The Bulletin* had only 9,000 subscribers when Older took the reins.

Both Olders set to work putting out the *Bulletin*. In the next few years they were to make many innovations which revolutionized the looks and content of not only their paper but that of other American newspapers as well. Front pages, which had previously been covered with advertising, now had illustrations and banner headlines. Cora's brother, Hiland Baggerly, created what was to become the modern sports section. More room was given to social events, and serialized novels became a regular feature. Within a decade the *Bulletin* became the most read of the city's six daily newspapers.

As editor, Fremont trained and inspired his reporters and gave them a free hand in writing their own stories, and in so doing, he developed some of the best writers in the nation. This outstanding reportorial staff would work for low wages out of loyalty to their editor.

Political Muckraking

Having a popular newspaper was not enough for Fremont Older. He wanted to make a difference in his city. One of his first efforts was a series on the prostitution problem in Chinatown. The articles

were sympathetic to the women and critical of the men who profited from it, including the police, the politicians and many members of the upper classes.

Older's campaign against graft, payoffs and kick-backs led many advertisers to withdraw their support of the *Bulletin*, and subscriptions dipped, but the paper thrived because it told the truth. Sales on the street corners skyrocketed. R.A. Crothers, the conservative owner of the *Bulletin*, was personally offended by his paper, but he did not interfere as long as the money rolled in.

To clean up the corrupt city government, Older entreated businessman James D. Phelan to run for mayor. With the *Bulletin's* support Phelan won and began the process of taming San Francisco's frontier politics. Phelan lasted for three terms until the election of his successor Eugene Schmitz, a machine candidate controlled by Boss Abe Ruef. It was back to business as usual.

With everyone on the take or looking the other way Fremont Older had difficulty finding anyone to help champion the cause of civic reform. Besides Phelan, only one other man from the social elite, Rudolph

Spreckles, got behind the crusade. Older and Spreckles went to Washington to enlist the help of President Theodore Roosevelt who assigned U.S. Attorney Francis Heney and detective William Burns to smoke out the corruption. During the succeeding trials Older was kidnapped (he escaped unharmed) and Heney was shot. Heney's assistant, Hiram Johnson, who carried the case to a successful conclusion, was later to become governor of California. Kidnappers Ruef and Schmitz were tried and convicted.

Older visited Ruef in prison and felt sorry for him. The real culprits, thought Older, were the so-called respectable people who paid off the city officials. Having put Ruef in jail, Older now wrote editorials asking for his early release.

Appalled by the conditions in the state prisons, Older launched the *Bulletin* into efforts for prison reform and banishment of the death penalty. He also carried out a lifelong crusade to free Tom Mooney, the labor radical accused of setting off a bomb during a preparedness parade on Market Street in 1916. Older's reporters unearthed evidence that witnesses were paid to lie at Mooney's trial, but the establishment decided that it was safer to keep Mooney behind bars. He was not pardoned until 1939, three years after Older's death.

Advocating freedom for an alleged radical bomber was too much for the owners of the *Bulletin*, and they began to restrict Older. Reluctantly he took the offer to become editor of Hearst's *San Francisco Call*. Many of his liberal supporters felt that he had sold out, but Hearst, knowing what a jewel he had in Older, let him continue his various campaigns for reform. Many of Older's best people followed him to the *Call*, and it soon became the city's most popular evening paper. The *Bulletin* was later absorbed by the Hearst syndicate to become the *Call-Bulletin*.

At Home in Woodhills

In the midst of the turmoil of politics in San Francisco, Fremont and Cora Older found quiet and companionship in the quiet hills overlooking the Santa Clara Valley. Their new home, designed by the noted San Jose architect Frank Delos Wolfe, was ideally constructed to take advantage of the views but not to detract from the rural setting.

Cora, who wrote extensively about early California missions and lifestyles, rescued one of downtown San Jose's last adobe buildings and had it reconstructed as a study near their swimming pool. Fremont commuted to San Francisco on the railroad which passed not far away. Fremont Station, a small stopping place along the line, was named in his honor.

Fremont could return to his country roots as he walked his dogs through the sunlit hills. Cora created an extensive array of terraced gardens around the house and planted them with her favorite roses. Consistent



photo courtesy of Mr. Levine

Cora and Fremont Older and their dogs near the adobe building c. 1930.

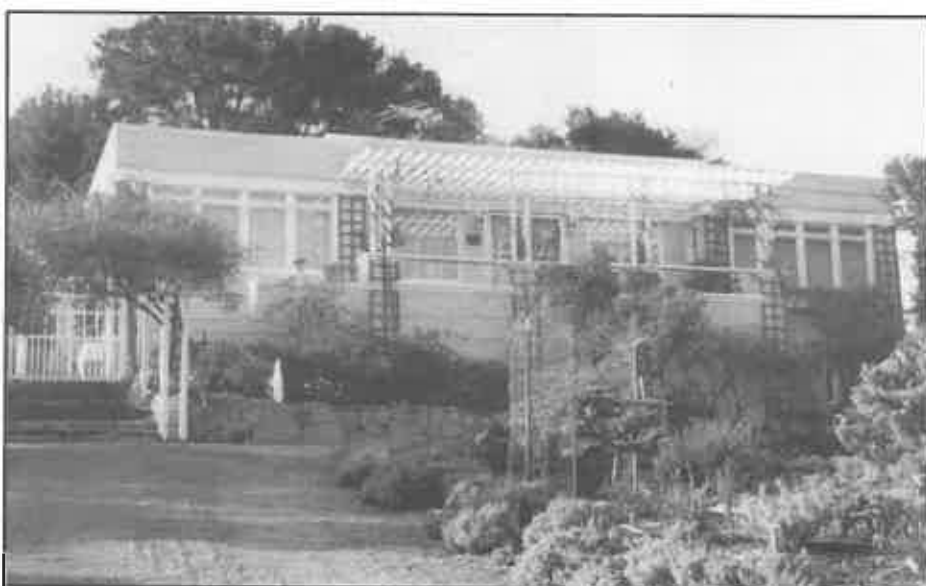


photo courtesy of Jack Douglas

Woodhills, as it looks now in 1999.

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Highlights

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with his ideas on prison reform, Fremont employed many former inmates to work on the gardens. Jack Black, a professional criminal turned author whom Older saved from a long prison term, was frequently a dinner guest along with judges, senators, artists and reformers.

While Fremont's professional life centered on San Francisco, Cora's was concentrated on San Jose and Santa Clara County. (See the author's chapter: "Cora Older: Of Romance and Roses" in *Historical Footnotes of Santa Clara Valley*.) She was a frequent guest at Senator Phelan's soirees at Villa Montalvo.

As one of the nation's most acclaimed newspaper editors Fremont Older groomed a number of loyal writers who would go on to make names for themselves in the literary world. They included: Maxwell Anderson, Kathleen Norris, Sinclair Lewis, Edith Daley, Robert Duffus, John Francis Neylan, Bruce Bliven, Richard Barry and numerous others. Older's integrity, humanity and dedication to his profession drew followers from all walks of life. A newspaper man to the end, he edited the *Call-Bulletin* until he died in 1935 at the age of 79. Cora maintained Woodhills as a gathering place for prominent figures in politics and the arts until her death in 1968.

Woodhills fell into neglect and was threatened with demolition until it was saved and beautifully restored by newspaper publisher Morton Levine and his wife, Elaine Levine. Listed on the National Register of Historic Places and surrounded by the Mid-Peninsula Open Space District, Woodhills remains in its natural setting, a tribute to the Olders who found their first permanent home overlooking our valley.



photo courtesy of Mr. Levine

Woodhills, as it appeared in c. 1916, with the hills planted.

Volunteer Training

Volunteer Training begins March 6!

The History Museums of San Jose welcomes new volunteers to the 1999 training program beginning on Saturday, March 6 at the San Jose Historical Museum. New for this year's training program is a comprehensive orientation for all new volunteers and a special field trip to the Coyote Hills Regional Park for a workshop on Ohlone Indians. Informative guest presenters, group discussions, interesting readings, and time learning about the museum's exhibitions at both museum sites will make for a comprehensive and enjoyable training program. It's not too late to join— if you would like more information about volunteer opportunities or want to sign up for training, please call 408-918-1050.



In the program *Women Who Made A Difference*, volunteer Martha Dignam helps 4th graders reenact the protest marches of the Women's Suffrage Movement of the early 1900s. Other school programs focus on the Westward Movement, life in Victorian San Jose, the founding of the original Pueblo de San José de Guadalupe and other local themes. Volunteer for school programs and help students find meaning in history.

Welcome

to the newest members of the History Museums of San Jose:

- Ethelyn Agler
- David & Olivia Andrews
- Doug & Sylvia Barron
- Kip & Helen Cassino
- Fernando & Blanca Chavez
- Richard & Laurel Cress
- Sheila Cress
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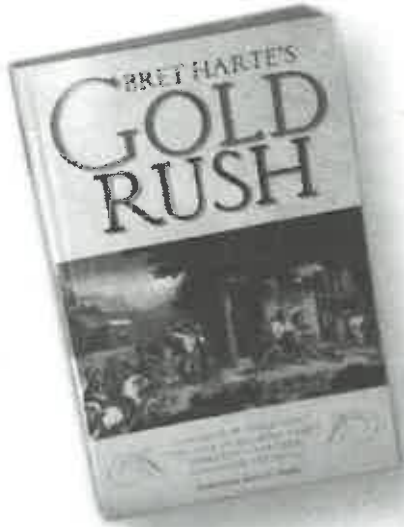
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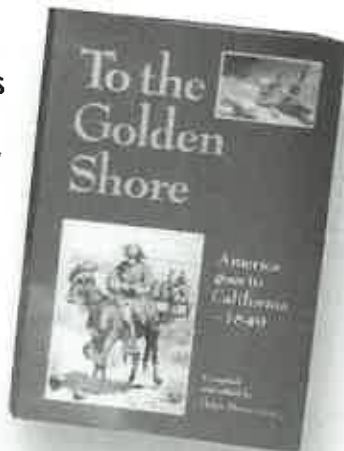
Specials in City Stores

The California Gold Rush



Bret Harte's Gold Rush brings the California Gold Rush to life in a collection of fifteen stories that feature a boisterous assemblage of rough-clad miners, pistol-packing preachers, iron-willed women and philosophical gamblers. A master storyteller, Harte weaves tales that seem to come directly from the campfire, where the spinning of yarns and swapping of lies were the highest form of entertainment. The stories presented in this volume are among Harte's best.

To the Golden Shore, America Goes to California—1849 is a collection of newspaper articles, editorials, sermons, songs and letters from 1848 and 1849. It tells the story of people striving towards California via many routes, including: over the Isthmus of Panama, around Cape Horn, across the plains, and through Nicaragua and Mexico.



Our California book section is growing! *California, Land and Legacy* examines 150 years of development. William Fulton, one of the state's most authoritative voices on land-use policy, has created a document that is historical and forward-looking, thoughtful and stunningly beautiful.



Be sure to stop by the City Stores to see all the "golden" items! If you'd like to try your hand at gold panning, we'll have panning kits. For those who like to pan the easy way, we'll have vials of gold, along with other fun and interesting items to commemorate your visit to *Voices of Gold!*

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