

# Hathaway Ranch Museum

## News From the Ranch



Spring 1998  
Volume 8, Number 2



### A Request to Our Readers

Dear Readers (and everybody else, too):

We plan to devote an issue of our newsletter to an accounting of people who lived in this area or who are still living here. Nothing fancy. Just a few paragraphs of information will do. We'll weave what you send into a story to fit the newsletter. We are particularly interested in reaching people who attended school in this area. How about it?

Please send your information to:

Hathaway Ranch Museum  
11901 E. Florence Avenue  
Santa Fe Springs, CA 90670

### VOLUNTEER SERVICE

The following names appear on the wall of the visitor's center and indicate long term volunteer service to the museum. The figures were compiled through August 31, 1997.

Over 2,500 hrs: Henry Lynn

Over 2,000 hrs: Marvin Carlzen  
Jack Johnson

Over 1,000 hrs: Caroline Long  
Melvin Smith

Over 500 hrs: Jack Thorpe  
Josie Ramirez  
Ray Stenson

Over 250 hrs: Ann Bartunek  
Phyllis Stenson  
Evelyn Grembla  
Mildred Carlzen  
Faye Smetanka  
Meredith Hathaway  
Mollie Teschler  
Louise Thorson  
Joyce Virnala  
Slats Seeley

*Ruth Gram, below, charter member of the Hathaway Ranch Museum Guild, standing in front of the carriage barn at Heritage Park during a volunteer recognition picnic for docents of the museum.*



### 10th Anniversary Observed

1998 marks the tenth anniversary of two historical sites in Santa Fe Springs.

The first, **Heritage Park**, was dedicated in March, 1988. The second, **The Hathaway Ranch Museum**, was incorporated in October, 1988.

Heritage Park is maintained by the City of Santa Fe Springs. The Hathaway Ranch Museum, on the other hand, is private, and is maintained solely by donations and volunteers. Even the Board of Directors is composed of volunteers, and they serve without pay.

Heritage Park and the Hathaway Ranch Museum are complementary to each other, but with at least one major difference. As Henry Lynn, a docent for both, aptly puts it, "At Heritage Park we talk about history. At the Hathaway Ranch Museum we have to **work**."

### Dedication of Heritage Park March 1988



Members of Santa Fe Springs Historical Committee with their plaques: Lucille Burke, Ron France, Betty Putnam, John Nairn, Gwen Bradley, Carrie Long, Louise Thorson and Nadine Hathaway (seated)

# Museum Schedule

Except during major holidays  
the weekly schedule is as follows:

**Monday, Tuesday, Thursday & Friday**  
Tours & Activities                      11:00 A.M. to 4:00 P.M.

**First Sunday of Each Month**  
Tours & Activities                      1:00 to 4:00 P.M.

**Mud on my face....** In the last newsletter's article about "Sammy," the picture was incorrectly attributed. Yes, it is Sammy alright, but it is not Kathy (Hathaway) Weber holding the little monkey, but rather it is my other sister Margaret (Hathaway) Park. Oh, well, so much for me recognizing my sisters. Co-editor: Terry Hathaway

**Lifetime Members**

O.K. Flood	Thomas Scott
Nadine Hathaway	Ray & Phyllis Stenson

**HATHAWAY RANCH MUSEUM GUILD**

Youth (high school or younger) . . . . .	\$1.50
Individual . . . . .	\$3.00
Family (two adults & minor children) . . . . .	\$5.00
Business . . . . .	\$10.00

**"Angel" Membership Categories**

Supporting . . . . .	\$50.00
Sustaining . . . . .	\$100.00
Lifetime . . . . .	\$500.00

Make checks payable to Hathaway Ranch Museum, 11901 E. Florence Ave., Santa Fe Springs, CA 90670

Notice of membership dues are sent on a twelve-month basis. Donations are tax-deductible in the amount allowed by law.

The MUSEUM GUILD supports the aims and activities of the HATHAWAY RANCH MUSEUM, a 501(c)3 nonprofit corporation dedicated to preserving and presenting the eras of farming, ranching and oil development in early Santa Fe Springs.

**HATHAWAY RANCH MUSEUM NEWSLETTER**

Published by	The Hathaway Ranch Museum
Mailing Address	11901 E. Florence Ave. Santa Fe Springs, CA 90670
Telephone	(562) 944-6563 or (562) 944-7372

This Newsletter is a general news journal and solicits articles regarding the general interest and the technical aspects of historical maintenance or restoration. Submissions must be sent to the Hathaway Ranch Museum, 11901 E. Florence Ave., Santa Fe Springs, California 90670.

## Generous Members

Rodger Applegate  
Eddie Aycock  
Carrie Long  
Virginia Nelson  
Mary Lou Ortiz-Jamieson  
Louise Thorson

## New Members

Mary Lou Ortiz-Jamieson

## Change of Address

Novella Waller  
c/o Katherine Harbison  
3109 Sunview Drive  
Bakersfield, CA 93306

## Volunteers

The following people gave time to the museum  
during the first Quarter of 1998:

Frances Agapoff	Henry Lynn
Mary Rose Bertucci	Frank Martinez
Mildred Carlzen	Frank Moody
Jeanne Grant	Mary O'Connor
Elizabeth Hathaway	Betty Putnam
Jean Hathaway	Josie Ramirez
Jesse Hathaway	Francine Rippey
Meredith Hathaway	Slats Seeley
Remy Hathaway	Melvin Smith
Richard F. Hathaway, Jr.	Phyllis Stenson
William Hathaway	Ray Stenson
Jack Johnson	Mollie Teschler
Carrie Long	Louise Thorson

## Santa Fe High School

The Santa Fe High School chapter of Future Business Leaders of America became the first southern California School in more than twenty years to win the State Sweepstakes Award two years in a row at the state conference this year. The students were among 1,300 delegates at the State Leadership conference that included business and leadership training, workshops and seminars, as well as the awards for more than forty events representing business and leadership skills.

**Almost 125 years ago** John Gately Downey, Irish immigrant and seventh governor of California, filed the tract map for the Downey Land Association, creating the first blocks of today's central business district.

# Of Preservation and Preservationists

By Nadine Hathaway

"What made you decide to start a museum?" People ask us that sometimes, and I am not sure how to answer. I suppose that anyone who has a sizable collection of anything could claim to have a museum, at least on a small scale.

In our case, it was old farm machinery, probably. It helps that my husband never moved. He was born on this property and he died on this property, 76 years later. In the meantime, this place became a repository for old machinery and equipment that had been acquired when Jesse and Lola came here to farm in 1905. Sometimes farming relatives left Santa Fe Springs for new homes elsewhere, after the oil boom hit in 1921, and left behind items that they no longer needed or wanted as would fit in with their new life styles.

Sometimes, in more recent times, people would ask my husband for a parking space for old equipment until they "found a place to keep it." Frequently such people would forget about it or ignore it or be afraid that they would be charged back rent for it if they claimed it. Some people are collectors who cannot really afford to be collectors, limited as they are by space on which to keep their collections. Dick Hathaway was a soft touch. It's as if he could not bear to throw out old junk machinery and would find a home for what needed to be housed. After he died we sometimes had difficulty tracking items to their legal owners.

Keep something long enough and it becomes an antique. Old junk machinery is attractive to some people and the older it becomes the more attractive it is. I don't remember Jesse being especially voluble on the subject but his son Dick could talk for ages—about machinery or nearly any other subject.

Dick did, in fact, have other interests besides machinery. He was especially interested in early California history and bought rare books on the subject. Book dealers would notify him when a new shipment of old books came in. Perhaps the most significant of his hobbies was his collection of photographs of the Santa Fe Springs area, most significant because of its impact on the community. For instance, pictures from his collection formed the basis of the restoration of Heritage Park. Enlargements of some of them hang in the carriage barn as well as the Santa Fe Springs library.

Dick read constantly about scientific subjects. He had his own chemistry lab and he enjoyed talking to chemists, who were often surprised to learn that he had no more than a high school education, graduating from Excelsior High School in Norwalk in 1930. He developed mixes of minerals which he used to fatten carloads of prize Hereford steers which he showed at the Great Western Livestock shows in the fall of the year. He won the reserve grand championship once and went on to win the grand championship, beating out the cattle submitted by William Randolph Hearst, who offered Dick a job as herdsman at his ranch in San Simeon.

All of this may be interesting to some and shows a diversity of

interests of the people who lived here, but it doesn't answer the question, "what made you decide to start a museum?"

We didn't. The museum grew on us. It grew on us because Dick Hathaway couldn't bear to throw anything away. It grew on us because I had to clean out my mother's house after she died. She had the same disposition that Dick did about saving everything and I was too sentimental to throw out a lot. We used our old house—the one we now call the museum—as a warehouse, and used it for storage for old furniture and other items which we were not currently using. I laughingly called this our museum. Then we organized the stuff a little better and we were on our way.

That still doesn't qualify us as a museum. What would? About this time the storm clouds were gathering over Santa Fe Springs on the question of conservation. The city seemed determined to pursue the razing of the Little Lake School, and most importantly, its 700-seat auditorium, complete with stage, orchestra pit, and



*The 49 year old Little Lake School Auditorium.*

*March 1975*

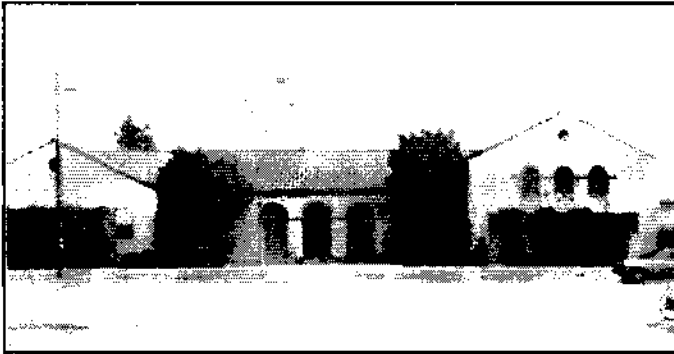


other accessories. That auditorium was the second largest auditorium next to the grandiose Whittier High School Auditorium in the Whittier Union High School District. It was owned, of course, by the Little Lake School District, whose trustees had been approached by Bob Williams, then city manager of Santa Fe Springs, to see if they would sell it to the city for restoration. Action stalled. When I asked Williams later what was holding up the procedure, he answered, that the Little Lake trustees didn't think the city really wanted to restore the auditorium. They thought the city wanted to resell it to developers and make a killing.

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## Preservation *continued from page 3*

Some of us quickly organized a group to gather signatures on a petition to save the auditorium and presented it at a council meeting. Betty Wilson looked over the 800 signatures and noted that not all of the signers lived in Santa Fe Springs. I was offended by this chauvinistic attitude. Most of us on the historical committee felt that a restored auditorium and that the school's conversion to shops in the classrooms would be a regional attraction, appealing to and used by members of surrounding towns and communities.



*Front view of the Little Lake School, March 1975.*

In January, 1983, the Little Lake School and auditorium were destroyed. Contrary to rumors that the auditorium wasn't safe, the man in charge of the wrecking crew let it be known that the crew had experienced unusual difficulty in balling down the buildings. The fire department had earlier vouched for the safety of the auditorium.

I sent out notices to people whom I thought would be interested to invite them to a meeting at my home to discuss the matter of preservation in our area. 60 interested citizens showed up. I consulted an attorney about forming a non-profit organization. By August of 1983 the Rancho Santa Gertrudes Historical Society was incorporated. We chose the name because we didn't want to give the impression that this was a society for Santa Fe Springs only. We welcomed participation from other communities, which once were a part of the area known as the Rancho Santa Gertrudes. I offered my home as a meeting place for this new society. We had speakers, arranged programs, and took tours. We were particularly interested in visiting sites in nearby cities, which were maintained or subsidized by municipal governments, to see what other cities were willing to do in the name of historical preservation.

And we had a new mission. The Santa Fe Springs City Council seemed determined to swallow property surrounding the historic part of the Slusher property into an industrial park. Margaret Slusher had left her 43 acres south of Telegraph Rd. jointly to the Humane Society and to the crippled children's division of the Shrine. Robert Williams had persuaded the charities to give two acres of their bequest to the city (after all, it was a gift to **them**), but the present council insisted that two acres weren't enough to get started on to build a historic site and they were not of a mind to buy any more.

It looked bad for Heritage Park, or what might have become Heritage Park. The administration was split. City manager Don Powell and his loyalists were in favor of cutting off the park at its pockets. The Director of Planning and Development, Richard Weaver, felt that if a city with the wealth of Santa Fe Springs could not afford to restore a site like this, then what city could? The planning began.

Heritage Park opened in March, 1988. The City Manager seemed to be well pleased by the result, as indeed he should be. Heritage Park and its displays and beautiful landscaping are a **regional attraction**.

Meanwhile, back on the ranch, some changes had taken place. Dick Hathaway died in June, 1986. His widow, Nadine, consulted an attorney about establishing a foundation. She very much wanted to preserve the houses, barns, sheds, tanks, corn crib, cattle racks, scales and other equipment that had been used in farming and ranching operations, as well as remnants of what had been used in the operation of an independent oil company. From the beginning it was obvious that the foundation would have to be run on a more professional basis than the historical society. A book-keeper was hired and an attorney employed to see that we stayed out of trouble. Part time assistant directors kept the thing going.

**Owen Lampman**, who worked for the Whittier Museum, had a talent for arranging for storage and he put shelves in the "fig barn" (so called because it had previously housed sacks of dried figs: candy for cattle). **Mary Ann Rummel**, a knowledgeable and capable volunteer at the Whittier Museum, was hired to keep us moving ahead. While working for the museum she earned her master's degree in museum management. **Joe Da Rold**, formerly Director of the Whittier Museum, became Deputy Director of the now called Hathaway Ranch Museum and proved his expertise in research. Several publications were printed in the name of the foundation that owed their authorship to Da Rold. And **Virginia Mathony**, who did typing for the museum and who had authored two books of her own on the history of Whittier, as well as editing the Whittier Museum's newsletter, made it possible to compile, arrange, and print the "Settlers of Southern California" series. In nine volumes, these biographical and autobiographical sketches were collected to help preserve the history of this area.

Both Rummel and Da Rold had spent most of their time here identifying and cataloguing pictures. **Aaron Hathaway**, a great-grandson of Jesse and Lola, pursued that endeavor still further and proved additional usefulness in leading tours around the place. He designed our brochure. **Terry Hathaway**, a grandson of Jesse and Lola, noticing our childish attempts at bringing out a newsletter, volunteered to help us, and with his trusty computer he made us look respectable.

Not all of these people worked for the museum at the same time, but there was some overlapping.

It would be a mistake not to give credit to the old engine buffs  
*Continued on page 5*

## Preservation *continued from page 4*

known as Western Antique Power Associates, or WAPA. They are skilled and dedicated men and many of them spent their Sundays cleaning up the "back forty." We are indebted to WAPA for their help in cleaning up the place. Some of the docents or ranch hands have been here volunteering since the Rancho Santa Gertrudes Historical Society was incorporated in 1987. Special mention needs to be made of Humberto Alvarez, "Gilbert," who came to work here as a gardener, animal tender and handyman in July, 1985, and is still here. It's hard to imagine the museum without him. And we remember with fondness Arthur Martinez, whose family had worked for the Hathaways for generations and who had trapped gophers on the ranch from the time he was nine years old. Arthur's wife Rosie frequently showed up at the traditional Open House with a dish she had made herself.

Today we are fortunate to have men like Henry Lynn, Melvin Smith and Jack Johnson here to show people around on weekdays. Audrey Willard has taken over the job of guiding the docents and reorganizing the paperwork, which leads us directly to what we were considering in the first place: Several years after the Hathaway Ranch Museum was incorporated, the Board of Directors of the Rancho Santa Gertrudes Historical Society voted to disband the society and join forces with the museum. Approximately four-fifths of the five acres earmarked for the museum has been legally turned over to the museum, including the residence, which is used for meetings. The main residence, shop and visitors center will be added to the rest of the museum property when Nadine Hathaway no longer has need of it. And there is our museum.

## Members in the News

The following article appeared in the April, 1998 issue of the Multnomah Village Post. (Multnomah is a suburb of Portland, Oregon) It tells about the work of Will Hathaway, who has retired as Director of the Multnomah Art Center. Will went to school in the Little Lake District, graduated from Santa Fe High School in 1960, graduated from Fullerton Junior College and the California College of Arts and Crafts in Oakland.

Long before the Hathaway Ranch Museum was incorporated, Will suggested the possibility of a foundation. So guess who became the Director of the foundation?

## MULTNOMAH CENTER DIRECTOR RETIRES AFTER 16 YEARS

By K.C. Cowan  
The Multnomah Village Post

There's been a changing of the guard at the Multnomah Center and although you may not notice any drastic difference, it truly is the end of an era. Will Hathaway, director of the center since 1982, has retired.

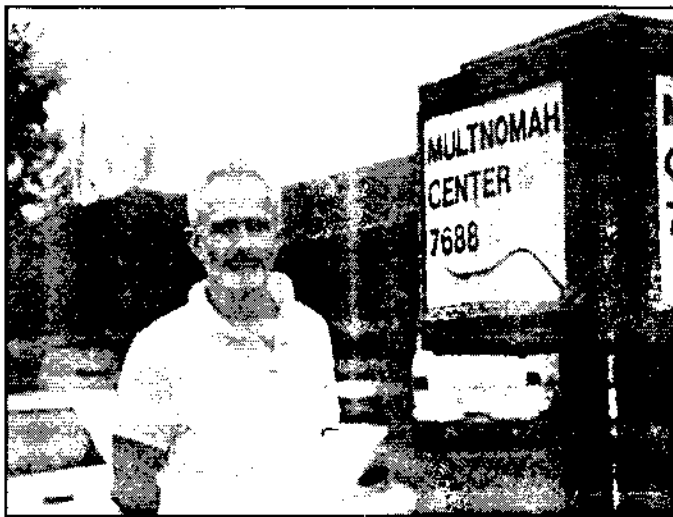
Hathaway was the driving force behind the expansion of the original arts center which began in the old Neighborhood House in 1973. In 1982, it moved into the old Multnomah grade school and became the Multnomah Community Design Center. For a long time now it has been known as the Multnomah Art Center.

At the same time, Hathaway became the director of both it and the new Multnomah Center for Portland Parks and Recreation. He became the landlord to the tenants and guiding force behind the Center's mission - to create a space for the public to enjoy and share.

"It was my job to fill it and establish leases with organizations," said Hathaway. "The Center has a focus on public accessibility. So we've attempted to always keep a couple of rooms open for the public to rent to hold a meeting or hold a class."

Some of the permanent tenants include the Senior Center and Loaves and Fishes. The Portland Waldorf School and the Two Rivers Montessori bring the cheerful noises of children to the Center, and the Southwest Neighborhoods, Inc. (SWNI) office is also there. And the Community Policing Contact Office also has staked out some territory.

It's this kind of diversity that pleases Hathaway. He's seen the young and old come together and share space. Wedding receptions, anniversary parties, even wakes have been held at the Center. He calls it a "nice feeling."



*Will Hathaway retired last month after 16 years as director of the Multnomah Arts Center.*

*(Post photo by Donald W. Snedecor)*

But the Center's goal has also been to be an educational resource for the public, and most people probably get their first exposure to the Center by taking a class. Hathaway says that in the time he's been there, the number of classes offered has really grown.

Only about 600 people took classes the first year. But today, some 6,000 people participate in approximately 250 classes ... everything from painting to senior tap class. And they come from an area as close as the neighborhood, and as far away as Vancouver, Washington.

"We're about the only place in the area that offers some activities," said Hathaway. "And we've attempted to keep it af-

*Continued on page 6*

## Multnomah *continued from page 5*

fordable enough so people can try something new without investing a whole lot of money."

That the Center is doing so well does not surprise Sylvia Bogert, Executive Director of SWNI. She calls Hathaway a "man of vision."

"He envisioned a place where the public could gather to learn, celebrate and express creative styles," said Bogert. "His passion was to involve the community in the arts and with his innovative style he did."

The Multnomah Center Gallery is a prime example of that. With ten shows a year, the Gallery has allowed young artists too new to get into a larger gallery the chance to exhibit their works. While offering residents access to a local arts gallery, it has launched several artists into bigger shows.

And Bogert points to the Gathering of the Guilds as another example of Hathaway's creative direction of the Center. First held in 1989, it was the first time anyone had ever reached out to the small clusters of guild artisans and brought them together to demonstrate their talents for the public. The show became a favorite program for six years.

Hathaway's work extended beyond the artistic to the downright practical. As Director, he was the one everyone called when the boiler broke down, the roof leaked or anything else went wrong in the old school. He called it a challenge.

"You have to juggle the budgets and rents to keep them affordable, but you still have to keep up with maintenance," said Hathaway. "I've had to go begging to the operations bureau of the Parks Department for maintenance money, but overall, (the Center's) in pretty good shape."

Of his maintenance skills, Bogert says Hathaway "could fix anything. The tenants admired his can-do attitude and willingness to find solutions," she said. "Will was always right on top of things."

Hathaway had planned on retiring in the year 2000. But he had a chance to do so now and get to work on some favorite hobbies at home, so he took it.

He admits to feeling a little guilty about one thing, leaving the Adventure Playground project that he's worked on for the past few years before it's completed. But he's confident there will be enough energy at the Center to keep it going and see it through to its completion. Bogert agrees.

"I don't think there will ever be another Will," she said. "But he achieved what we all want out of life turning work into play and endearing himself to the community at the same time." And that's quite a legacy for any man.

### Whittier Historical Society

The Whittier Historical Society has sponsored an "Appreciate Whittier" contest in which more than 150 students, Kindergarten through 12th grade, submitted entries. Cindy French, coordinator reported that "the really prevalent theme with all the kids was they appreciate the hills, the trees and the friendliness of Whittier."

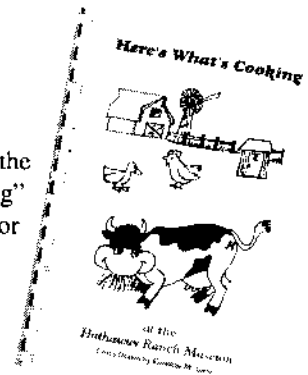
## MARY BESSENT'S ORANGE DATE CAKE

This recipe and others are in the cookbook "Here's What's Cooking" which is for sale at the museum for \$7.00 plus \$0.58 tax.

4 cups sifted flour  
2 tsp. Soda  
1 tsp. Salt  
1 ½ cup chopped dates  
1 cup chopped nuts  
peel of 1 orange  
1 cup shortening  
2 cups sugar  
4 eggs (unbeaten)  
2 cups buttermilk  
Orange syrup (recipe to follow)

Stir together flour, soda and salt. Mix dates, nuts and ½ cup of the flour mixture. Grind orange peel fine. Cream shortening with sugar. Beat in eggs, one at a time. Add flour mixture alternately with buttermilk. Turn into a greased and floured 10 inch tube pan. Bake at 300° for 1 ½ to 1 ¾ hours. Cool for 10 minutes in pan, then 10 minutes on rack. Place cake on plate; slowly pour syrup over it. Let stand overnight and frost top with thin icing if desired.

**Orange syrup:** Blend juice of one orange with ¾ cup sugar. Let stand for 30 minutes before pouring over cake.



Mary Besent



Dick Hathaway on the Caterpillar "Thirty" tractor plowing the "low" grounds in June of 1937. The so-called "low" ground was the Western side of the Hathaway Ranch ending near Pioneer Blvd. It was so named because it was lower in elevation than the rest of the property.