THE GRAPEVINE

NEWSLETTER
of the
Carpinteria Valley
Historical Society

www.carpinteriahistoricalmuseum.org

Editor/Publisher: David W. Griggs *david@carpinteriahistoricalmuseum.org* **July/August 2014**

CALENDAR

July 26—Saturday
MUSEUM MARKETPLACE
8:00 a.m. - 3:00 P.M.

July 30—Wednesday
Board of Trustees Meeting
6:00 P.M.

August 20—Wednesday
Volunteer Appreciation
Luncheon at Clementine's
12:00 Noon

August 27—Wednesday
Board of Trustees Meeting
6:00 P.M.

August 30—Saturday
MUSEUM MARKETPLACE
8:00 a.m. - 3:00 P.M.

September 18—Thursday
Field Trip to Autry Museum of the West
Route 66 Special Exhibit
8:00 a.m. - 5:00 P.M.

VALLEY HISTORY

Springs of Pitch

The Asphalt Deposits of the Carpinteria Valley

by David W. Griggs

The cool, damp shroud of fog snaked its way through the still forest, wrapping around the trunks of the huge trees, shooting tendrils of mist upward through the branches, enveloping the dusty-green needles until they shed their wet jackets, sending a light steady rain to the thick forest floor below. A delicate shrew emerged from beneath a fern, quickly snatched an unwary millipede, and disappeared again, burrowing into the heavy carpet of humus which scented the air with the rich musk of decay.

Suddenly, an eagle's piercing scream split the sky above the forest's canopy; chipmunks scattered; squirrels clambered anxiously over the fir branches, leaping into an ancient redwood and sending a shower of tiny cones ripe with seed to join the tangled understory below. The woodpeckers momentarily ceased their hammering drone; and a diminutive deer froze in mid-step—sensing her proximity to the danger which lay just beyond the forest's edge in the scrubby grassland of the flood plain. Here, small herds of giant bison shared the forage with horses, elk, camels, and the massive mastodon—an elephant-like creature possessing the long trunk and gleaming tusks normally associated with the pachyderms, but with tiny ears, since the body-cooling function of large ears was unnecessary in this chilly coastal forest.

The grazing animals raised their heads and pricked their ears toward the southern marsh—a perilous place where waters born in the high mountains towering to the north met with the rich, cold waters of the great ocean, and subterranean water forced its way to the surface in numerous artesian springs. Movement through the area was difficult—and so was escape!

The cause for alarm was soon evident as a pack of snarling Dire wolves encircled their prey. The lure of the lush vegetation bordering the marsh had drawn a giant sloth from the relative safety of the forest to the lair of the cunning and powerful canines. In its efforts to escape, the sloth had lumbered into a small pool of stagnant water. But underlying the water was another kind of pool, issued by a different kind of spring fed by the pressure of gases deep within the rock which lay buried under the thick deposit of alluvium. The heavy beast sank under its own weight into the deadly grip of viscous, black tar. Unable to free its legs, the terrified creature lashed out with eight-inch fore-claws at the unrelenting attack of the hungry wolves. But the wolves were experts at the game. Their well-orchestrated technique provided for diversionary frontal assaults while a deadly onslaught from behind was launched upon the mired beast. The raucous din of the battle was soon replaced by the more subdued snaps and growls of the feast. All the wolves would gorge themselves, but in a specific order based upon dominance and rank within the pack. Some would travel a short distance to relieve their stomach contents onto the floor of their den to the delighted yips of a litter of pups, and then return to the kill to feast again—for they may not feed again for many days. Flocks of vultures, of several different species, gathered nearby while condors glided overhead. Many types of eagle—as much scavenger as predator—watched the carnage from a safe distance, as did coyote, fox, and a host of other creatures which would all wrest a meal from the Dire wolves' kill—a kill facilitated by the hidden pools of tar which sprang from this narrow coastal valley.

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This was the Carpinteria Valley during the *Pleistocene*—the period of the Great Ice Age lasting from perhaps two million years ago to approximately 11,700 years ago and encompassing four major periods of glaciation. And while most of the spectacular *Pleistocene* megafauna are now extinct, and the moist, coastal coniferous forests don't occur south of present Monterey, the springs of tar (actually liquid asphalt) still ooze to the surface, pushed up through the cracks of the ancient marine shales by natural gas. The story about life in Carpinteria Valley during the last Ice Age is based upon fossil evidence recovered from the "tar pits" and asphalt deposits, as well as surrounding clays, which were excavated in the 1920's on the Lucien Higgins Ranch (between the present-day City Hall and the Casitas Pier).

In 1926, Dr. Ralph Hoffman, director of the Santa Barbara Museum of Natural History, sent a collection of 25 species of fossil plants, including 8 conifers, to the Carnegie Institution in Washington, D.C. More excavations were carried out during the summer of 1927, and on May 4, 1928 the *Carpinteria Herald* reported: *"Scientific explorations in the Carpinteria Pits are now being conducted by Dr. Ralph W. Chaney of Carnegie Institute, Herbert L. Mason and Loye Miller of the University of California, and Chester Stockton of California Institute."*

In addition to the 25 plant species recovered, at least 55 species of birds and 26 species of mammals have been identified from the Carpinteria deposits. Not as rich as the *Rancho La Brea* deposits in Los Angeles, but quite impressive considering that the majority of the deposit had been removed and utilized in myriad ways by the succession of people to settle the valley.

Early Uses

The history of human use of asphalt and other associated *bituminous* deposits within the valley dates back to the first Native Americans who discovered its durable adhesive properties when used to affix stone tools to wooden shafts or to mend broken fragments of stone vessels. To their descendants, the Chumash, asphaltum was an extremely valuable commodity, and many of the largest villages along the South Coast were situated near natural asphalt seeps where lumps of asphaltum would be mined, stored, and traded to other villages. Other uses as an adhesive included gluing bone mouthpieces to soapstone smoking pipes and setting decorative inlay of shell into all manner of utensils. Water jars were created by dropping pieces of asphaltum along with small, smooth fire-heated pebbles into a tall, narrow-necked basket and swirling the contents around until the interior was covered with an even, water-proof coat of asphalt. The women even shaped small asphaltum beads which were attached to ends of their grass skirts as weights, presumably to keep them from blowing open in the wind.

But the most important application of asphalt to the culture and economy of the Chumash was its use as a caulking material in the construction of their *tomols*, or plank canoes. When the Spanish expedition led by Gaspar de Portolá visited the Chumash village of Mishopshno along Carpinteria Creek on August 17, 1769, Priest Juan Crespi recorded in his diary:

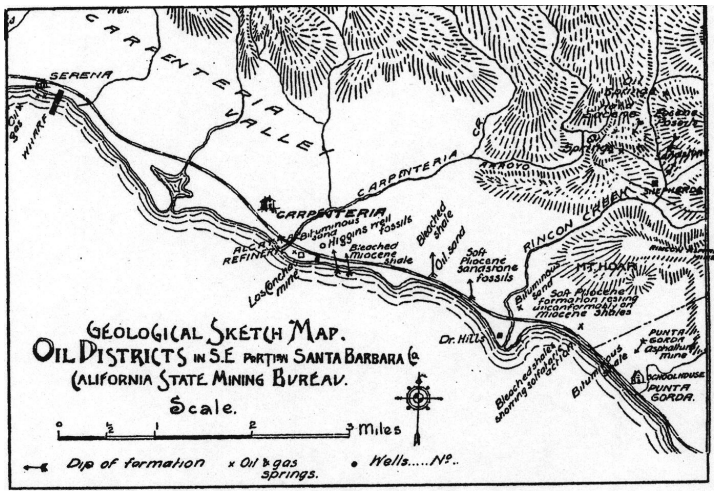
"As soon as we arrived all the people came to visit us and brought a great supply of roasted fish until the canoes arrived with fresh ones…not far from the town we saw some springs of pitch. The Indians had many canoes and at the time were building one, for which reason the soldiers named the town "La Carpinteria" (The Carpenter Shop).

The construction of a canoe was described in the account of Father Pedro Font, who chronicled the Juan Bautista de Anza expedition of 1775-76:

"They were very carefully made of several planks which they work with no other tools but their shells and flints. They join them at the seams with a very strong thread which they have and fit the joints with pitch….Some of the launches are decorated with little shells and all are painted red with hematite."

Campbell Grant detailed the method of application of asphaltum as a caulking agent in the Santa Barbara Historical Society's publication *Noticias* (Winter, 1962): *"To apply it to the edges of the boards used in the canoes, a spatula-shaped rock was heated and held against the lump of asphaltum, making it run onto the desired place in the manner of the soldering technique."*

Thus, the maritime culture and extensive trading system of the Chumash people was largely dependent on asphaltum. Petroleum Geologist, Edwin B. Edwards, in his 1987 report published in *Petroleum Geology of Coastal Southern California* concludes that "…It is probable that the Carpinteria asphalt deposits rank among the first 'commercially developed' petroleum deposits in North America."



Map from *Oil and Gas Yielding Formations of Los Angeles, Ventura, and Santa Barbara Counties,* (Watts, 1897).

Mission and Rancho Days

Utilization of the area's local bituminous deposits continued by the Spanish as retiring Presidio soldiers were given grants of land and began settling in the valley. The many uses to which asphalt was put during this time is described in an industry publication dated January 1, 1895:

"The Spanish Mission Fathers appreciated its value for structural and hydraulic work, and more than a century ago used it in floors, walks, roofs, reservoirs and water conduits. Relics of these old structures today show that they builded [sic] better than they knew, for in many instances the asphalt work is seemingly as perfect as ever, and the asphalt itself shows the same cementing qualities as though recently applied.

"Since that epoch, asphalt was continually used by the Spanish Mexicans, and there are many examples of cisterns, roofs, walks, courtyard pavements and masonry, attesting its durability under varying conditions and treatment."

The first attempt at commercial production of Carpinteria asphalt by an American was in 1857 when San Francisco druggist, Charles Morrell, extracted material to be distilled into "illuminants." This venture was apparently unsuccessful as was reported by State Geologist J. D. Whitney in March, 1861. He was denied access to the Carpinteria operation, but described the area in general and specifically the deposit south of Rincon Mountain which would later briefly be developed as the *Punta Gorda* mine:

"The slates [shales] are black and highly bituminous where the outcrop strikes the sea, 3 miles to the southeast of Carpinteria, and large quantities of tarry asphaltum flow from them. For a mile or more along the shore the banks abound in it, and it saturates the beach sand and flows down into the seas."

It should be noted at this point that the oil and asphalt deposits of the region were formed in the warm, shallow sea of the Miocene epoch some 7 to 26 million years ago. These almost stagnant seas allowed for the great accumulations of organic matter in the marine sediments which eventually would become the bituminous (hydrocarbon) deposits found in the present Monterey shale formation. This ancient seabed has been compressed, uplifted, and block-faulted. Oil and asphalt tar migrate upward along cracks and fissures pushed by tremendous pressure from natural gas. Geologists describe the surface deposit of Carpinteria asphalt as consisting of "asphalt-impregnated conglomerates and sands of the Punta Gorda terrace, asphalt-impregnated modern beach sands and, where seepage has occurred into topographic depressions or over the sea cliff onto the beach, relatively pure, sand-free asphalt. These deposits extend nearly continuously from just east of the mouth of Carpinteria Creek, eastward about seven-tenths of a mile."

Commercial Development Begins

The first commercial mining of the deposits began in 1875 on the S. H. Olmstead property leased to the Crushed Rock and Asphaltum Company out of San Francisco, which employed forty men by 1880, according to Jayne Caldwell in her book *Carpinteria As It Was*.

Albertine Cadwell Rodriguez, whose father worked in the mines, wrote in 1968 that *"The mines were started in the early 1880's and worked for about 20 years…The William Crocker Company of San Francisco owned and operated the mines…known as the 'Alcatraz Mines.' A. F. Bell, who came with Crocker, was superintendent of the mines…Mr. Crocker lived in Mrs. Andrews' house which was located [at Maple Avenue and the Old Coast Highway]. The mines employed over three hundred men at one time. They had a large barracks and eating house to care for the workers. Mr. and Mrs. Phil Doerr and Mr. and Mrs. John Doerr ran the dining room. These old buildings lay vacant and decayed long ago."*

Now at this point, published accounts by various historians and local old-timers disagree as to name, location, and ownership of the different mining operations which worked the Carpinteria deposits between the 1880's and the early 1920's, when the mines closed permanently. The following account is compiled from sources published during the period in which the mines operated. By the late 1880's the asphalt mine and refinery established by Crocker on the low bluffs just east of Carpinteria Creek was operated by the California Petroleum & Asphalt Co. of San Francisco, although presumably still owned by Crocker. The refinery was officially named the Alcatraz Refinery and its products were marketed under the registered trademark "Alcatraz Asphalt" (Alcatraz is Spanish for pelican).

The mine operated by this company was never called the Alcatraz Mine, except perhaps by the locals. In company publications, mining and geologic bulletins it was always referred to as the *Las Conchas* (the shells) mine, probably so-named for the Chumash village shell-midden overburden which had to be removed before surface mining of the asphalt could begin.

The company had been involved in several other asphalt development ventures around the state, but after realizing the high bituminous content and purity of the Carpinteria deposits, concentrated all their work here and at the *La Patera* mine which they operated on More Mesa in the Goleta Valley.

Alcatraz Asphalt

The company again changed its name and described itself and its product in great detail in a pamphlet which they published January 1, 1895 entitled *Alcatraz Asphalt and Its Uses*:

"The principal development of the asphalts of California has been made by the California Petroleum and Asphalt Company, hereafter to be known as the Alcatraz Asphalt Company. The main deposits of this company are located on the seashore of Santa Barbara County…and the Company is able to produce unlimited quantities."

The Alcatraz Asphalt Refinery was located on a low bluff above Carpinteria Beach. A few remnants of the concrete seawater intake, brick ovens, and even narrow gauge ore cart rails can be seen today— usually during winter months when beach sand has been eroded following storms.

Photo from *Oil and Gas Yielding Formations of Los Angeles, Ventura, and Santa Barbara Counties* (Watts, 1897).

Up until this time most paving of U.S. city streets, particularly in the East, had used Trinidad asphalt from that 1,800 square mile island off the coast of Venezuela. Low in bitumen content – usually around 35% - it had to have a flux added when heated so that it would become workable. The flux added was usually residuum oil, a heavy by-product of petroleum refining. The problem was that the asphalt and oil were chemically incompatible and would separate. Further oxidation of volatile elements contained in this mixture would result in brittle pavements which cracked easily and, in general, degraded after a few years' exposure to climatic extremes and the constant wash of uric acid deposited by the millions of horses treading America's streets.

The Alcatraz Asphalt pamphlet describes their product in comparison with the Trinidad asphalt:

"In preparation of Alcatraz Asphalt no residuum oil is used. Instead, this company fluxes and prepares its products with Alcatraz Liquid Asphalt, a pure liquid bitumen produced at its purification works. This liquid asphalt is not produced by distillation, but by simple extraction by mechanical means from the clean sea-sand which it saturates as it oozes from immense beds of shale…Ready for shipment it analyzes over 98 per cent bitumen…(and when melted

together with the rock asphalt) makes a tough, elastic cement of great adhesive power."

The company backed-up their claims of a superior product with dozens of letters of testimonial from assay offices, which conducted laboratory analysis of Carpinteria asphalt, to satisfied city governments and private businesses from across the country. Besides paving streets from San Francisco to Omaha, Carpinteria asphalt was used for lining reservoirs and irrigation canals; water-proofing cellars and basements; coating iron and steel pipes, boilers, smokestacks, etc; it replaced coal-tars in roofing; was electrically non-conductive and thus used in insulation; and was even made into briquettes for "artificial fuel."

At the *Las Conchas* mine, vertical shafts were dug which would fill with the pure liquid asphalt. This was of such a high grade that it was also used in printer's inks, paints and varnishes.

Workers used iron spades heated in a box furnace to cut through rock asphalt at the Las Conchas mine, c.1895. Museum archive photo.

The Las Conchas Mine

It has often been stated that the surface mining of asphalt utilizing spades heated in box-furnaces was a later advent—after the mines had been closed and reopened early in this century. The following description of the workings of the mine and refinery will dispel that notion, as well as provide an accurate account of the processing of the asphalt. It is rather lengthy, but is worth reprinting here in its entirety as it appeared in the California State Mining Bureau Bulletin No. 11, published December, 1896 and titled *Oil and Gas Yielding Formations of Los Angeles, Ventura, and Santa Barbara Counties,* by W.L. Watts, M.E.:

"The Las Conchas mine and asphaltum works are situated on the seashore at Carpinteria. The mine consists of a body of bituminized sand which covers about 75 acres, and which has been estimated by boring to be more than 25 feet in average thickness. The process of mining is as follows:

"The surface soil, consisting of 6' to 8' of loam, is removed by hydraulic washing; a thin stratum of yellow clay, overlying the bituminous sand, is then stripped off; the sand is mined with hot spades, and conveyed by cars, which are hauled by a cable up an incline track, to the upper floor of the asphaltum refinery, where it is dumped into a 'mixer,' consisting of a steam-jacketed cylinder, in which revolving arms break the lumps. From the mixer the sand falls into vats of boiling water, the maltha floats and the sand sinks to the bottom, where revolving 'worms' carry the sand to a hopper, feeding a 'bucket conveyor,' which conducts the sand through a flume to the point of discharge. When each bucket reaches the point of discharge, it is played on by a jet of water to free it from the sand. The maltha, called 'crude flux,' flows from the surface of the water through a flume to a tank, whence it is pumped into a storage tank at a higher elevation. From the storage tank the 'crude flux' runs by gravity into two refining kettles of 15 tons capacity each, where it is subjected for twenty hours to a high temperature, commencing at 100 degrees F. and finishing at 240 degrees F. In this process aqueous vapor and the lighter oils are driven off. The 'refined flux' is carried by steam-jacketed pipes to the mixing department, where it is used as a flux for treating asphaltum from the La Patera mine. This treatment consists of adding the refined flux to the crude asphaltum and revolving the mass in drums of 5 tons capacity and at a temperature of about 350 degrees F. The amount of flux added depends on the degree to hardness required in the refined asphaltum. In about five hours the charge is run into a settling kettle, wherein the impurities settle, and from the bottom of which they are removed by a worm, and used as fuel. The refined asphaltum is conducted by a steam-jacketed pipe to the 'barreling tank,' from which it is drawn into a traveling kettle, running on an overhead gear and discharging the asphaltum into barrels. During all these processes the asphaltum is kept in a state of fluidity to admit of its being handled with celerity. The process of separating the maltha from the sand and refining the 'crude flux' is a continuous one; the manufacture of the refined asphaltum is intermittent. The capacity of these works is 75 tons in twenty-four hours."

A coopers shop at the refinery made barrels in which the final products were shipped either by sea from the Smith Brothers' wharf at Serena, near Summerland, or by rail following the completion of the Southern Pacific line from Los Angeles to Santa Barbara in 1887. The product of the Alcatraz Refinery was available in three grades: Rock Asphalt – a natural product containing an average of 60 per cent bitumen; Liquid Asphalt – an almost pure bitumen, ideal flux for the hard asphalts; and Asphalt Paving Cement, a combination of the two materials which could be ordered in varying proportions depending on need.

But the Las Conchas mine operated by the Alcatraz Asphalt Company was not the only game in town. Other discoveries on adjacent properties were being made. New companies were forming and securing leases from the property owners. Later, competition from South America and new demands for liquid asphalt would all have their affect on the next 20 years of the asphalt industry in Carpinteria – to be explored in the next issue.❦

Editor's note: This article was originally published in The Grapevine *a generation ago in 1993, and is revised and reprinted here to share with a whole new audience the fascinating history of Carpinteria's historically important asphalt deposits. The museum currently has on view a special exhibit on the asphalt deposits, including Pleistocene fossils, many Chumash artifacts utilizing asphalt, and text and photos outlining the mining history, including the only known iron asphalt cutting spade known to exist!*

MUSEUM NEWS

NEW VIDEO ORAL HISTORY PROJECT LOOKING FOR VOLUNTEERS

Larry Nimmer, Carpinteria's "Man-on-the-Street," is looking for museum volunteers to be involved with his new project ***Everyone Has a Story***, a partnership with the Carpinteria Valley Museum of History and other non-profit organizations. Nimmer is offering to train volunteers to record oral histories with readily available tools, using laptops and smart phones. These video oral histories can be posted online and become easily accessible resource for both family members and museum users. You can see samples at www.EveryoneHasAStory.org. To find out more information, or to sign up, contact Larry Nimmer at 805-708-4753, or email him at larry@nimmer.net; or contact David Griggs at the museum, 684-3112, or email him at david@carpinteriahistoricalmuseum.org. ❦

ANNUAL BENEFIT BLOOMS

The Memorial Weekend Museum Marketplace and Annual Plant & Flower Sale was a success, with flower sales combined with vendor space fees, used treasures sale, and the refreshment booth raising over $4,200 for museum operating expenses.

Special thanks to the MANY volunteers who helped to organize, set-up, pick-up donations, and work all the booths on the day of the sale.

We truly appreciate the annual support of the growers to this museum benefit, and wish to acknowledge and thank the following donors:

Abe Nursery	***Johannes Flowers***
Belle Story Farm	***King Growers***
B & G Color Nursery	***Kitagawa Nursery***
B & H Flowers	***KM Nursery***
Cervani Farms	***Los Padres Nursery***
Colorama Nursery	***Maximum Nursery***
Everbloom Nursery	***Ocean Breeze***
Farmers' West	***Pianta Bella***
Foothill Nursery	***Sunshine Floral***
Gallup & Stribling	***Toro Canyon***
Giovanni's Nursery	***Valley Flowers***
Hilltop Flowers	***Westerlay Orchids***
Hollandia Produce	***Westland Floral***

Our next **Museum Marketplace** benefit will be held **Saturday, July 26, from 8:00 a.m. to 3:00 p.m.** on the museum grounds. New vendors participate every month, so there are always new treasures to discover! **Future dates are August 30 and September 27.** Tax-deductible donations of used items for the museum's rummage tables are needed and appreciated, and will be accepted any time prior to the day of the market; but please, no large furniture or old computers and electronics. *Thank you!!* ❦

AUTRY MUSEUM TRIP TO VIEW ROUTE 66 EXHIBITION

Come "get your kicks on Route 66" on an exciting excursion to visit the Autry Museum of the American West's special exhibit *Route 66: The Road and the Romance* on **Thursday, September 18.** According to the Autry's website, you will "discover the facts and the fiction surrounding the 'Mother Road' through more than 250 extraordinary artifacts that trace the history of the route and its impact on American popular culture. Connecting Chicago to Los Angeles, the 2,400-mile-long highway was a witness to history and a symbol for America on the move. *Route 66: The Road and the Romance* travels the iconic road from its inception in 1926 through the drama of the Great Depression to its heyday as a travel destination and the route's eventual displacement by the Interstate Highway System. The exhibition concludes with a contemporary look at the road and the movement for its preservation.

***"Route 66* presents historical artifacts** from institutions and private collections across the United States, many never before displayed together. See the oldest existing Route 66 shield, an early Jackson Pollock landscape painting, a ten-foot twin visible gas pump, the handwritten page from *The Grapes of Wrath* manuscript that introduces the "Mother Road," renowned Dust Bowl–era photographs, Woody Guthrie's guitar, the original typewritten scroll of

Jack Kerouac's *On the Road*, a classic 1960 Corvette, and countless objects adorned with the Route 66 moniker or acquired along the route."

The Roots of the Route The exhibition opens with an overview of the major industrial and technological changes that radically altered American life and paved the way for a national network of roads. As the automobile replaced railroads as the chief mode of transportation, a new American landscape emerged, dotted with oil rigs and gas stations, motels and billboards. The section concludes with the establishment of Route 66 in 1926, featuring many of the signs and promotional materials that helped make it the "Main Street of America."

The Mother Road In this section, artifacts and newsreel footage relate the extraordinary hardships of the Great Depression and Dust Bowl era, when weary refugees traveled Route 66 in search of a better life. The Mother Road features a variety of paintings and photographs reflecting their plight, including iconic photographs by Dorothea Lange, Arthur Rothstein, and Horace Bristol. *The Grapes of Wrath* by John Steinbeck was and remains an accurate portrayal of these times, and this section details the inspirations for the novel and subsequent film.

Among the countless travelers on Route 66 was charismatic musician Woody Guthrie. The highway imbued Guthrie's public persona as he gave voice to the Depression's downtrodden. On view are one of his Martin guitars, along with hand-drawn lyrics and sketches, and various personal effects. Often overlooked, the New Deal's impact on economic recovery along Route 66 closes out this section, with the road's improvement and nearby new buildings, bridges, and parks creating millions of jobs.

Another Roadside Attraction explores Route 66 in its golden age, as increased tourism and a growing car culture turned the highway into a major thoroughfare and vacation destination. The postwar boom and increased consumerism are illustrated through promotional materials the average traveler would have seen on the road, including a complete set of Burma Shave signs, a Phillips 66 gasoline pump, and a large contemporary neon sign. Songwriter Bobby Troup immortalized the highway in the song "(Get Your Kicks On) Route 66," and the map he used to drive the highway is featured. The catchy song turned Route 66 into a national phenomenon and even engendered a TV series. The emerging youth generation, including the rebellious Beats, also made use of the new highways. Jack Kerouac's *On the Road* embodies their thirst for freedom. Never before seen in Los Angeles, Kerouac's manuscript, a 120-foot-long, single-spaced typed scroll, is on display alongside a digital version that provides complete access to its contents.

End of the Trail Beginning in 1956, Route 66 was effectively bypassed by the Interstate Highway System and the popularity of Route 66 was further diminished by air travel and the allure of attractions such as Disneyland and Las Vegas. The commercial exploitation of Route 66 by multinational chain stores, restaurants, and motels also eroded the unique appeal of the road. The exhibition documents the degradation of the road and its surrounding businesses, finishing with examples of the work of the National Park Service and preservationists to restore and revive the road's rich history and heritage.

At the Autry Museum you will experience the thrill of the American West in all of its diversity and glory—from the Native American tribes and explorations by the Spanish conquistadors; through the Gold Rush and pioneer settlers; to the West's romantic depiction in radio, film and television, and ending with the fascinating history of Route 66; the visitor will relive the dramatic history of one of the greatest epics of all time.

We will depart the Carpinteria Valley Museum aboard a deluxe motorcoach with restroom on **Thursday, September 18 at 8:00 a.m. and return by 5:00 p.m. Your cost as a Historical Society member is just $45;** ($55 for non-members) this includes bus fare, museum admission, and snacks and refreshments aboard the bus. A no-host lunch is available in the Autry Museum's newly renovated, Southwest inspired, *Crossroads West Café*. Please join us for this exciting opportunity to explore the history of Route 66, as well as our shared western heritage. For reservations or more information, call David at 684-3112, or simply enclose a check with the reservation coupon on the back of this newsletter and mail.❦

MEMORIALS

WILLIAM "DOC" CARTY: Clarence Peterson; Andy & Carol Bailard.

MIYEKO FUKASAWA: Hanaye Honda.

PATRICIA "PAT" GRIFFITH: Phyllis Hansen; Angelo & Marie Granaroli.

JOAN GUNTHER: Betty Woodworth.

DON LEE: Phyllis Hansen.

JOHN ROMERO: Walter & Janet Johnson; Angelo & Marie Granaroli; Bonnie Milne; the Hickey Family.

FRED THORNGATE, JR.: Angelo & Marie Granaroli.

NADINE WALSH: Phyllis Hansen; Angelo & Marie Granaroli; Clarence Peterson; Betty Popnoe; Dan & Marie Spiegle.

CARL ZANGGER: Angelo & Marie Granaroli.

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Carpinteria Valley Historical Society

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The Autry Museum of the American West

Special Exhibition - *Route 66: The Road and the Romance*

***Trip Date:* Thursday, September 18, 2014**
Depart Carpinteria Museum 8:00 a.m. Return 5:00 P.M.

FIELD TRIP RESERVATION FORM

Name(s)_____

Address_____

Zip_____ **Phone**_____

Number of reservations:

Members @ $45_____ **Non-members @ $55**_____**TOTAL:**_____

Return this form with check payable to: **Carpinteria Valley Historical Society *or (C.V.H.S.)***
956 Maple Avenue, Carpinteria, CA 93013