

PAT KETLER.MP3 (dialog occasionally refers to a document titled Interview with Pat Kettler – December 3, 2024

Sharon: All right. So okay, you kind of incorporated what I did into. (*This is in reference to a document Patt Ketler typed up in Q&A fashion after our initial interview*)

Pat: Yeah. I thought, well, I might as well follow that. There's a, so that there's a purpose for each paragraph, I guess in a way.

Sharon: Yeah. But um, it's interesting. The Juniors did the Juniors meet at the same place the Women's Club did?

Pat: Mhm. Right next to Saint Luke's Lutheran Church.

Sharon: Okay.

Pat: On Wilson Street. And is...Okay. It's a little short street. Uh, you know, if you took Wilson's Street, you would run right into what I call Drew Ford. I know it isn't Drew Ford anymore. Okay?

Sharon: Because wasn't the.... was it a new Women's Club building that was at Lemon and Third?

Pat: That was the old, old one. The new one is the one that. So I think that that was finished before I was a member by a few years, so it was relatively new.

Sharon: Okay, I kind of remember the one over near the Drew Ford. I kind of remember that building.

Pat: Yeah, that's no more. Yeah.

Sharon: And I do, you know, a fellow named. John Meyer.

Pat: Meyer? I don't think so.

Sharon: I know he had a law office here. I ran into him. He was talking about that whole area today. I was walking around Lake Murray (*and ran into him*).

Pat: Oh, yeah. Right. Yeah, it's changed a lot.

Sharon: Yeah.

Pat: Because I used to take walks down there when there was... before there was the overpass to the freeway and all of that.

Sharon: Yeah. Okay. Third and Lemon.

Pat: I kept typing things and going over them and finding a wanting to change sentences and condense and not blather on too much. And every time I make a new copy, I find something else. And I thought, enough. Yeah, enough.

Sharon: Yeah yeah, yeah. So the.... the early beginnings of the La Mesa History Center. I know that you said, I think you went to the second meeting and you were there at the request of the Juniors to see what was going on.

Pat: Yeah, I've got it in here. Um, let's see what page. Um, I have I talked specifically about that. Um, let's see the house restored. Let's see. Maybe it is on the first page. Oh, I said, I did not attend the first community bicentennial meeting that was held. Okay, so there was one held that was advertised in the Scout. And I went over this with Donna to to clarify at my thinking. And so they did have a bicentennial meeting. And at this meeting the McKinney's were there. And Lloyd Donohue, who was the La Mesa Historical Society first president, and Helen Woody Link, who was a realtor in La Mesa. She went to that and Karna Webster, I believe, was there, too. And at that meeting they said, wouldn't it be a good idea if we formed our own historical society? So the very next day they met for lunch and launched it. And Woody was kind of the key pin there by, you know, she knew about a house for sale, which ended up being the McKinney house, and she talked with the McKinney's.

Sharon: Woody, ...a female. Yeah, I thought Woody was a male.

Pat: Well, I think that's her maiden last name. Maybe her last name was, uh, Helen ... Helen Wood or Woods or something. And you know how nicknames can be.

Sharon: Right? Right, right.

Pat: Okay. That's why I hyphenated the Woody part. Because she sold me. She sold my husband and I our first house in La Mesa, so I knew her. Um, and when the historical society meetings, I was going to. I mean, it was like, oh, a friend. Yeah. At the meeting, someone I know.

Sharon: Yeah.

Pat: So I attended one of the meetings right after Historical Society was incorporated in the and the and the, uh, the, um, uh, you know, the President, Vice all had been formed. So they were starting their meetings as a Historical Society. So shortly after, we met in the McKinney house in the room that's now your archive. I mean, your display room.

Sharon: Exhibit room? Yeah.

Pat: Very tight, very cramped.

Sharon: Yeah. Tiny? Yeah. So did it happen that there was a bunch of....other than they had the bicentennial meeting, but did it grow because there were other groups that.

Pat: Not necessarily. No. Because, um, Betty and, um, Richard Teague, I don't know, you may be familiar with him because she was pretty active in La Mesa Historical Society after it was formed. She was on the Bicentennial Committee, and she and her husband were at that meeting, and they were discussing what they were going the city was going to be doing for the bicentennial.

Sharon: Okay.

Pat: And then the idea came up for why don't we have a Historical Society? And they already had a group of old timers that met from time to time. They call it the Pioneer Group. And so, I guess, you know, everything sort of came together quickly.

Sharon: Okay.

Pat: So Donna and her mother, Dorothy Greiner. They ... they didn't go to that original bicentennial meeting, but they went to one of the first meetings after the Historical Society was formed.

Sharon: Okay.

Pat: So I don't know how many meetings they'd had before I went, but it was not the initial meetings, because that was in 1975.

Sharon: Yeah.

Pat: So it was shortly after, I guess, you know, maybe a month later, you know, I was there, so.

Sharon: Okay. And ...and then I think if you put. Yeah. You talk about, uh, the house and. Woody who helped get the house.

Pat: Yeah. She and Lloyd were not the only ones, but they were really sort of the key people. Because Lloyd knew a lot of the people who were there in the Pioneer Club, too.

Sharon: Yeah.

Pat: But she got things moving.

Sharon: And. And Donna's mom, Dorothy, would come and check on on, uh. Donald?

Pat: Yeah. Yeah. That was unusual. I mean, probably one one of the reasons the McKinney family were. So once we said, uh, that's okay, that he could or the society, the members then said that, uh, that he could certainly stay there, that everything went smoothly.

Sharon: Yeah, that was probably a win win for everybody. Yeah. Yeah.

Pat: And I don't know who. There may have been someone else that helped Dorothy too. That's why I left the question mark in there.

Sharon: Aha.

Pat: Um, so. But she she's the main person anyhow that, you know, washed some of his clothes and brought it over and.

Sharon: Okay.

Pat: And kept an eye on him and then I guess report back if there's anything that needed to be told to his family.

Sharon: Yeah. That would be meals and stuff like that.

Pat: 2] Or make sure in here, here, at here, it tells you that gets into that a bit. Didn't do too much cooking for him or anything. He... I mean you'll read there that, you know, he could take care of himself pretty well.

Sharon: Aha. Okay. And then So because of the help that Dorothy and other people did, the McKinney family canceled the note.

Pat: Oh, yeah, they were I mean, they were anytime I also mentioned in here anytime Donna had an opportunity to to call, she would call. Uh, the Reverend and Mrs. McKinney had three sons and Donald being the youngest. And then Cromwell was the oldest. So he had died by this time. And his wife, Marie McKinney, was a big help. She grew up in La Mesa as a young woman, young girl. So she had I think the society has some of the, um, your memory, you know, you write down what happens each day kind of thing.

Sharon: Diaries.

Pat: The diary and she kept them for years. And so, Donna, I can't.... You'll have to ask her at some point, but I think the society has some of them, but maybe not the earliest ones. And the reason may be that the family wanted to maybe make a copy or something and give it to the society, and I don't know if that was done or not, but it would have given a lot of insight to anyone who wanted to compile information and write an early history of La Mesa with an individual's perspective.

Sharon: Right, right. Yeah.

Pat: And then the youngest son, I mean, the middle son, Joyce. Um. I know the sons used their middle names, um, as their first names. So it was something. Cromwell McKinney and then something Joyce McKinney. So the second, the middle son's name was Jordan. So they were available to talk with for Donna or for anyone, if, you know, the thing is, keep wishing you had. Um, as Donna said, uh, thought about asking a more questions. Actually, it would have been great if we had a tape them, wouldn't it? Yeah. Yeah. Right. And I thought, shoot, that would have been.

Sharon: Reel to reel.

Pat: That's right.

Sharon: Back then. Yeah. Okay. Crum. Middle name Cromwell. He was the oldest. He passed away. Joyce was the middle and Donald.

Pat: And Donald was the youngest.

Sharon: There was no daughter.

Pat: No daughters.

Sharon: Okay. But Donald was his first name, right?

Pat: I guess, I mean, I, I don't know that for a fact, but he was two years old when he moved into that house.

Sharon: Yeah. Okay.

Pat: So he was born in 1906 and the house was ready to move into in 1908.

Sharon: That's pretty fascinating to think you're going to live in a place for that long.

Pat: I know it.

Sharon: I know it's kind of inconceivable to me.

Pat: Yeah, because I'd asked him, like I mentioned in here, too. I asked him one time, gee, what was it like living here before all of these things were built? And he said you could just take off, go one direction or the other and just wander. I mean, I guess he'd go on a on a small trip with his backpack and plenty of food in the backpack and just go wander.

Sharon: Yeah. Pretty fascinating.

Pat: Yeah.

Sharon: And. Okay. So the house that was restored, we talked about that. Um.

Pat: What page are you on? (*referring to Pat's notes*)

Sharon: I'm on page three.

Pat: Okay.

Sharon: Um. Um. Yeah. The research on the house. I don't know if she kept a book on that where she referenced all of the. She (*Donna Reagan*) and I've been playing phone tag.

Pat: That's what she said. Yeah.

Sharon: Yeah, and she called me the last time I was walking around Lake Murray, and I was talking to John Meyer, and so I couldn't answer the phone, but. Yeah.

Pat: Yeah. Well, yes she has. She's got some information too. She was so involved, as you'll, you'll see in here, because I included her a lot because she was so much involved in it, in, you know, aspects of the house.

Sharon: Aha. Yeah. Be interesting to see. Just kind of. See if there's a documentation of the decisions made. That to me is fascinating.

Pat: You mean going through the minutes.

Sharon: Mhm. Either the minutes some of it is in the minutes I think. Oh yeah.

Pat: Because if they're voting on something to do you know. Yeah. It would be the minutes. Um by the way I found something that I had typed up years ago. I don't know if you're interested in it or or what, but it's sort of a A compilation of events starting in 1868 that I typed up, and every time I was writing an article or something, I'd look up something. But I made a copy, and it isn't as dark as the original, but you're welcome to that.

Sharon: Okay. I appreciate that. Yeah. Wow. Yeah, that's. That's cool. Okay, good. Thank you. Yeah. I'll go back through the minutes and see, because it's always interesting to see the decision process. And then why ...why you finally went one direction.

Pat: Yeah. You know, well some of it, you know, like the restoration of the house probably that period of time would be interesting to go through the minutes for that, and I do. I touch on this to the well as you can see on page three.

Sharon: Yeah. The portrait. So the restoration of the house was if they incorporated in 1975. Uh, did they start the restoration shortly after?

Pat: I think so, um, now Donna would know they probably better the answer to that. Because I'm kind of vague on exact dates there, but I think it's sometime in the late 70s.

Sharon: Okay.

Pat: Maybe. Or very early 1980s. And they must have the plans stored there in the archives building of the of the house. I mean, the yeah, the restoration of the house, the moving of the garage and the building of the Palermo building.

Sharon: Yeah. I need to get my hands on it.

Pat: I'm sure it's late 1970s.

Sharon: Yeah, I, I asked, I asked about plans, but I think I asked it the wrong way for digital copies. And maybe there's not digital copies, maybe not hard copy.

Pat: Yeah. You'd want to look at the originals. Yeah, and I'm sure they'd be if somebody's been in there doing their job as far as getting things tagged and.

Sharon: Yeah.

Pat: You know, everything in its proper place and everything. You know, you shouldn't have a it's. Who's in charge of the archives.

Sharon: Veronica Martzel.

Pat: Okay, I don't know.

Sharon: She is an archivist.

Pat: Okay.

Sharon: Well, she would know. She's she's been doing a great job in the. It looks like, um, San Diego State and the universities have really been helping from the get go. Yeah.

Pat: With that was interesting because we were just average people, you know, in the historical society at first doing the best we could. And then about the time of, um, what's her name became when she became president. She was the archivist for a while. Donna Niemeyer.

Sharon: Ah, okay.

Pat: And, uh, that's when, uh, retired school teachers and and people were new, had contacts, you know, with San Diego State, you know, and that's when all that started. Students were coming in and helping out and everything. That's good. That's really good because, you know, uneducated people like us and not I'm, I mean, uneducated in the sense that I'm not an archivist. I'm not, you know, um, it's good to have professionals in there taking care of things.

Sharon: It's a lot of the it's good to have the labor. So it's,... it's students, but they're oversight is the professor.

Pat: Yeah. Oh yeah. It is good because they certainly know what they're doing and they know the best thing, how to do things and things that you know, you want to have everything, um, archival quality to so last a long.

Sharon: Time, right?

Pat: Right. So we try we knew some about that. And, uh, as far as the photographs were concerned, um.

Sharon: We're still using their system. I told you.

Pat: I mentioned it in here, too, you know? You know, I was going on instinct. Yeah.

Sharon: Well, the instinct was good. I'm reading a book about. Uh, I'm not going to be able to quote it. I'm reading a book about Lincoln's mentors, and he. Lincoln was talking about instinct and and the fact that it was it wasn't just a gut reaction. It was based on all your experiences and everything, I guess.

Pat: So they gave you a reasonable, uh, a reason why you do it that way. You know, because you have. You've been educated in one way or another.

Sharon: Yeah. Whether it's a formal one or not, a formal one.

Pat: Yeah, that's very true. Very true.

Sharon: Yeah. Like the paper and blah blah, all of that stuff I'm going to try to pull together. So it's all in one place rather than minutes. For the maintenance, maintenance and management plan that I'm working on.

Pat: Oh, yeah. I know Karna Webster did an inventory of furnishings and so forth in the house way back in the, um, mid to late 1990s. Have you run across that?

Sharon: Uh, I haven't seen it, but, um, Veronica probably has. Okay. In the archive building. Palermo building. So the Palermo building is what makes me think the quilters.

Pat: Are you at the bottom of page three?

Sharon: Bottom of page three? Yeah. That the quilters when they came. So when did when did the quilters come?

Pat: Well, they came sometime um, in the, in the early 1970s because they met Before the the second story screened porch above the regular porch. When the when the the um oh. The uh the return of the house's appearance in the front came to be before, uh, they were meeting in that screened in porch.

Sharon: Oh.

Pat: And then so came the ...the remodeling of the house back to its original appearance. So as soon as they met down, uh, no, they met in Donald's bedroom because he was deceased by that time.

Sharon: Okay.

Pat: Which tells you, when he died, Donald died. Um, let me get back to page two, where Donald, he tells when he died. Oh. Okay. Oh, I guess he was 77 when he died. So he was born in 1906. He was.

Sharon: 19 so 1983. But he lived he was 1980 was 1983 that he died? If he was 77.

Pat: Okay. So as soon as the Palermo building was finished. So it might have been the Palermo building was in the early 1980s when that was done. Uh, the quilters moved into, uh, into the Palermo building.

Sharon: Aha. Did did they pay to be able to use the McKinney house, do you think? The quilters.

Pat: Oh, no. They were the historical Society quilters. They were members who were of the Historical society.

Sharon: Okay.

Pat: And, uh, no. And they made our quilts for the ice cream social every year too.

Sharon: Okay.

Pat: And I mentioned that too. Further on.

Sharon: Yeah. I moved here in 1989, and I remember.....for whatever reason, going in the Palermo building when the quilters were quilting.

Pat: Oh.

Sharon: Yeah. And but I don't think I understood the whole.

Pat: The.

Sharon: Significance of it. Yeah.

Pat: Yeah. Yeah. Uh, yeah, they were they were really nice ladies because several of them are old timers in La Mesa, and they just..... Quilters are special people. Yeah. Uh, I mean, they just enjoy what they're doing so much that they, you know, they're good company for each other.

Sharon: Yeah. There's a house just on the other side of 125 that probably looks towards your house. I was walking or running past it, and they had a bunch of....there was a bunch of quilts hanging out. Oh. And it turns out they were having a quilt or meeting or whatever, or showing people were showing their quilts.

Pat: So they pinned them on a clothesline or something.

Sharon: Yeah. And they had them all over the house and the outside and oh, I remember I was looking, ran past, stopped and I was looking at them and they said, well, you can come on in. And so I went on in and.

Pat: Oh, nice.

Sharon: And the, the house had built, the lady had built a purpose built room for her quilting. It was phenomenal.

Pat: I'll bet.

Sharon: And I bet that those people are descendants of these quilters.

Pat: Could be. Could be. Yeah. Well. And quilting. There are a couple of people in my church that are quilters are just outstanding. And they have special machines. Yeah. Sewing machines. And I mean, it isn't like the old, old fashioned setting up the the the I don't know what you call that thing a stretcher. I call it where they stretch it over and clamp it down. And then you, you'd do your hand stitching.

Sharon: That's what they were doing in the old Palermo building. Yes, they were doing it by hand. That's right. Yeah. Yeah. That was that was pretty fascinating. Yeah. Yep. Huh? So on page four, you're talking about going through the McKinney house and

finding all the things that were left in the house and, uh, the different articles, the wood drain board. Yeah.

Pat: Yeah. That wooden drain board was covered with old linoleum. And so when it was taken up, because it was in bad shape, it was discovered that that, uh, wooden drain board was just in really, really bad shape. So Donna was busy on that one. And, um, so I tell you, the fellow named Rurik Karlis, uh, replicated it. And then they wanted to get linoleum. Well, at the time, they really didn't have linoleum because all the latest stuff was out. So she somehow found out that there was. You can buy, uh, shipped linoleum. I guess they use them in ships. Uh, they were still making the same kind, but it was solid color. And so that's what's in there now. She purchased some of that and covered the, the the drain boards covered near the sink with that. And then the, the linoleum that's on the floor in the kitchen. Now in the loan that we were given to, to redo the house and refurbish it in some way, was it we had said that we were going to replace it with reproduction. We couldn't find it then, but so once we cleaned the floor, we found out that it was in pretty good shape. It was so dirty, just, you know, practically scraped. And, um, I guess through all the years of renters, because they had renters in and out of that house starting in the 1920s.

Sharon: Um.

Pat: And so you mentioned about World War Two. So, yeah, they had renters then, But anyhow, it cleaned up nicely. So we thought, well, we don't need to worry about, um, you know, getting new linoleum. I mean, because she was thinking about the same kind of linoleum that she found for the kitchen counter sink. So that's original to, I guess, the 1920s. Anyhow. And then then that little. I don't know if it's still up in Donald's old bedroom, the one that has the, uh, sponge worked on the walls as you go up the stairs and turn right. Is that bedroom that's next to the dental office.

Sharon: I'll have to take you. I haven't been in the house.

Pat: But that was typical of having a linoleum rug.

Sharon: Yeah.

Pat: On the floor. And I think that I think it's still there. And that was, I don't know from what time period. Maybe, uh, early or at least in the 1920s.

Sharon: On the bedroom floor. Mm. I'm trying to think of my grandparents house ...it was frozen in time.

Pat: Oh, really?

Sharon: Yeah. Yeah. And I'm. My great grandmother's house was really frozen in time. I mean, it still had a wood burning stove in the kitchen. It was black from all the soot from the stove. But, uh, I don't remember the linoleum. I guess there was. There was something like that.

Pat: It was a very practical thing rather than, uh, you know, the cold floor. Yeah. Well, of course, linoleum is cold, too. But what if you were sick and, you know, in your bedroom and you know you threw up or something? You know, it would be easier to clean up on the linoleum rug than on a wooden floor that might not have been painted.

Sharon: Yeah. Yeah. So because typically, upstairs was more austere than the ground floor.

Pat: Yeah. That was for a company downstairs.

Sharon: Yeah. Yeah.

Pat: And people just didn't get rid of their furniture like we do today. You know, I mean, it lasted for the next generation and the next, if they wanted it.

Sharon: Yeah. Yep. And it was. I don't think any of the kids do tours through the house anymore, do they?

Pat: You know, I don't. It doesn't seem like it. I read the newsletter online, and it just. I mean, we were really busy because in those days, um, they had money in the schools for taking the kids, you know, for an outing. So I would take the slide program of La Mesa's history to the classroom. And the teacher had prepped them ahead of time. And,

um, and then that was like a, the setup for, uh, a busload of kids being brought to the house, you know, you know, maybe a month later or whenever. But it was such fun having them there.

Sharon: Yeah. Maybe that's because it's so hard to get people interested in volunteering.

Pat: You mean to docent? That's too bad.

Sharon: Yeah.

Pat: Well, maybe they do. They know very much about the history of the house or. Does Carol Lockwood still docent?

Sharon: Carol is not doing very well. She had a bad fall. Oh. And I think she may still be in the hospital.

Pat: Really?

Sharon: Yeah.

Pat: Oh, I'm sorry to hear that.

Sharon: Yeah. Yeah. So, yeah. No, she was spent a lot of time being a docent.

Pat: I know, and then I was a docent for. I mean, Donna was a docent, too, but we were so familiar with the details about the house. Right. With kids, you got to be, you know, not in detail, but when groups of people would come through, we'd have little antidotal things to say about, you know, the McKinney house and that closet in the dining room. You could go, uh, through it and and, uh, let's see now, am I making this up or am I not remembering? Right? Well.

Sharon: You could go through it?

Pat: Yeah, you could come out the other. Are there two doors? Yes.

Sharon: Okay. Into the other room?

Pat: No, not into the next room. I think there's. You can. Are there in the dining room. Refresh my memory. There's like a closet, right? Is there another door next to it?

Sharon: They don't recall another door next to it.

Pat: How was that?

Sharon: Because a door. And then there's the built in the China cabinet. Yeah.

Pat: That's what I'm seeing in my in my mind's eye, too. Now, what was that? I'll have to ask Donna if it's good that I have her to refresh my thinking. Because when you know, you forget there's so many things that went on. Well, something with that closet that that, uh, either Cromwell or Joyce would go hide in that closet and then and they could sneak out another way. And anyhow. Well, the kids loved hearing that they wanted to get in there and go through it, but, um, but the the, uh, how the walls were done, like the downstairs dining room was the only wall in the house that had wallpaper. Right. And upstairs there, there were there's, um, you know, border, the border, uh, along the ceiling on several bedrooms. The two, the two bedrooms. When you go up the stairs and you turn to the left. That was the McKinney's bedroom at the back. I mean, the Reverend and Mrs., uh, on the side that's, uh, Pine Street to the back and the corner one, the front one was Cromwell's bedroom, uh, facing University and with one window, and then pine with the other window. And then, um. George's bedroom was where Donald ended up being, where Donald slept, I don't know, I asked Donald that where did he sleep? Because there wasn't a screened in porch until 1922, so I don't know, maybe he. Shared a bedroom with his brother?

Sharon: Probably.

Pat: But there was a bedroom downstairs. To where the. You know, where the, uh, where your display room is. There was a bedroom down there, and I think they had a relative, either missus McKinney's relative or, um, the reverend that, uh, like the mother

that stayed there for a while. I may be wrong on that, but, I mean, the house was full as far as being used.

Sharon: They took in renters while they were living there.

Pat: Not until the 1920s.

Sharon: Okay.

Pat: Uh, when they added that, uh, screened in upper porch.

Sharon: Okay.

Pat: Above the porch. It looked like a box. You know, when it was finished? It was. It was ugly. The house was really not very nice looking like it is now.

Sharon: Sleep? Yeah. Sleeping porches were. Yeah.

Pat: It could be Donald's, uh, in the 1920s. Maybe he stayed there because I don't know when Cromwell and Marie got married. They were missionaries to South America. Yeah. And after they got married, I think not shortly after they moved down there.

Sharon: Okay.

Pat: And then the. Now, did you see about the the parlor organ? I don't know if you knew that. It's on page five.

Sharon: Yeah. That it was sold and they located it and. Yeah.

Pat: Well, the the man, they we were looking for it. The man that bought it, it came and offered it.

Sharon: Yeah. That's cool.

Pat: Yeah.

Sharon: I wonder if they ever try to play that.

Pat: Yeah, I played it.

Sharon: Did you?

Pat: Yeah. Well, see here, it'll tell you that he restored it.

Sharon: Uh huh.

Pat: And, uh, and then it was in his house for a while, and then he donated it back. Oh, yeah. We played it for the kids, too. Uh huh. You know, and then a few that wanted, you know, we let them, you know, do a finger, and then I'd I pull out one of the stops. You know, it sounded like a trumpet or something. Whatever it.

Sharon: Was.

Pat: Yeah. You know, just to show them how. And you have to pedal.

Sharon: Yeah.

Pat: You know, your feet going and your hands going. Yeah.

Sharon: Interesting. Yeah. That would be cool to have find somebody that know how to play it and play it for an event.

Pat: Or you don't have. I mean, if you want to tinker around on it, you can do it too. It's fun. I took maybe 15 years of piano lessons growing up. And so when I sat down, it just felt different than a piano.

Sharon: Right.

Pat: So I wouldn't I wouldn't start off playing some Chopin or something like that. Um, so, um, I found hymns and I would try playing those, but it's so difficult, you know, your

feet are going and your hands are going and you're trying to read the sheet music, and I didn't do it too often. In other words.

Sharon: And then to try to pull out the the special effects.

Pat: I know that that was a, you know, a bridge too far.

Sharon: That's cool. Christmas. Yeah. We still try to do Christmas. Open house.

Pat: Yeah. Well, of course, in those early days everybody was excited and a lot of the old timers were still alive and they'd come to all. We always had a lot going on. And then some of the members, one of the members, as I say in here, we had quilts and we'd go, uh, we had we had tickets printed up and we'd go sit in the bank. So one thing I hated to do, but felt it was necessary to take the quilt, put it on display, and maybe with a photograph too, you know, to draw people to come over and say, what's going on? What is this? And then sell drawing tickets.

Sharon: Yeah.

Pat: A side of from mailing them to which we did. I know they don't mail drawing tickets anymore, do they?

Sharon: No, no. Although we're we're saying, um, we have to get back into mailing for special events.

Pat: I think so. You probably after Covid too. Because during Covid, everything kind of changed.

Sharon: Yeah, that's a true statement. And a lot has not.

Pat: Got people interested.

Sharon: Yeah.

Pat: Um, yeah. You do need to have. I thought it was it was mandatory for a non-profit to like to have the the house open at least twice a month.

Sharon: The house is open on Saturdays.

Pat: It.

Sharon: But for.

Pat: Somebody sitting in the house.

Sharon: There is somebody. Yeah.

Pat: Oh, okay.

Sharon: Yeah. So it's it's still open. Um, on Saturdays. And the archive is open for people that want to come in and.

Pat: Well, if you have some docents and, and they're interested, I mean, um, maybe there would be a time that I could talk with them, I don't know. There should be something written up about the house. But if you don't live it, if you don't experience it, it's just something on a piece of paper.

Sharon: Yeah.

Pat: And and you think? And it doesn't. Of course, the McKinney house isn't all that extravagant. I mean, it's a simple house. Yeah. But, uh, when we were there and I tried to put the feeling in the words, too, about how we felt when we were going through it. It was just a really joyous, special time and we all enjoyed it.

Sharon: Yeah.

Pat: Getting to know it and going through things. And so we have all these memories where somebody's just offering to come. And docent doesn't have that same feeling because it's, uh.

Sharon: That's a good point, especially losing. Um. Uh. Donna Lockwood.

Pat: Oh.

Sharon: Yeah, I don't she's not going to be able to come back to now is.

Pat: Um. Carol you mean Carol?

Sharon: Carol?

Pat: Yeah. No. Her husband Bryce. Is he deceased?

Sharon: No, he's he is not. He's they're both. He's he's very frail. Oh. Have you ever been in their house?

Pat: No.

Sharon: It has way too many stairs. Um, and so it's it's really hard, I think, for them to get around. Hopefully her fall wasn't in the house, but there's steps up and down to all kinds of things.

Pat: And they don't want to move, I guess.

Sharon: Probably not.

Pat: They took care of his mother and then she went into she went into a non assisted living. But a little she went into something smaller on um let's see, I think it was Date Avenue at Date Avenue, a small apartment. And they would check on her all the time. They were so good. Yeah. It was Bryce's mother.

Sharon: Okay.

Pat: She was a lovely little old lady at the time.

Sharon: Yeah. Nobody wants to go into.

Pat: No, nothing like that. I keep thinking myself. Gosh, I'm glad everything's on one level for me to live in and my son stays downstairs. He had a he had a liver transplant two years ago. And so he he came and stayed with me. And he's he's still recuperating from it. So he has his place down there. So I take care of best I can everything here, which isn't too bad because it's not a very big house.

Sharon: Yeah. Yeah.

Pat: Um.

Sharon: But that's good to have another person in the house.

Pat: Yeah. Yeah. I don't see much of him, but at least he's there. I okay, too.

Sharon: That's actually a good thing.

Pat: Yeah.

Sharon: I have somebody staying with me now.

Pat: Yeah. Yeah. You need that, I think.

Sharon: Yeah. And, uh, she kind of keeps to her wing of the house and, um, but we, you know, we'll have dinner together every once in a while, and it's just nice to have another and.

Pat: Yeah.

Sharon: breathing person .

Pat: And and and I fixed dinner for him and myself. I think if I was living alone, I might not be have been very good about eating properly. But, you know, having to make sure that he eats because once you've had a transplant. You know, eating properly is, you

know, number one. And, you know, men can be like. Throw anything together or, you know, not not. And he didn't take very good care of himself. That way, you know, eating. So I really feel in my heart that I have to make sure that he eats. Right. So I keeps me eating.

Sharon: Right.

Pat: The old thing about what am I going to have for dinner tonight? You know, my husband would come home or he'd say, what's for dinner? You know, I think, well, I don't. Know, some days, you know, I get busy doing things like an old thing I did was when I had the La Mesa scouts here at my house. I would bring a book up and start reading through it and making notes, and the whole day would go by. And then dinner. Oh my gosh, he'd come in the door. What's for dinner? And I'd say, go away, I don't know. So, you know, that happens every once in a while. I get busy and I think, oh my gosh, what am I going to fix for dinner? And so I think I would be very bad that way on my own.

Sharon: Yeah. Well that's good.

Pat: But the ice cream social was a big deal and it was a lot of fun. And there were a lot of people that came. And because the tickets were on sale to anybody that came that wanted to buy them coming in the, in the bank. And, uh.

Sharon: And so the.

Pat: The community, the neighbors would come over and.

Sharon: Oh, that's. Yeah. That's cool. And a quilt was was displayed in the bank. Is that what you said?

Pat: Yeah, we put it up. Put it up on. Um.

Sharon: Which bank would that be?

Pat: Well, one bank is no longer in business anymore. On, um, Palm Street. You know, it's just behind where the. Where the old drugstore used to be. On the corner.

Sharon: Yeah, yeah.

Pat: Okay. Yeah. Okay. And there's an alley. And then right there, that bank and. And then the bank where it's Millicent and Company. Okay. That bank isn't there anymore. And when it was there, that's where we went. And then, I don't know, some other banks around La Mesa. And for, you know, a couple of weeks before we'd start setting up or maybe even a month before. It's one thing I did not, like I said, did not enjoy doing. But once you set up and people are come in and they want to know what's going on. Then can you kick into gear?

Sharon: Yeah, yeah, yeah.

Pat: Because it was fun talking to them about.

Sharon: Yeah.

Pat: That's a society.

Sharon: That's a good idea. Yeah. Get out and talk about it more.

Pat: And then one of the member, uh, as I say here, uh, he, uh, collected, cleaned and, um, antique clocks. So he would donate clocks from time to time. So that was the that went over really big people like that. Yeah, most people did.

Sharon: Yeah. I wonder if they did. They own that store that used to be on the clock time downtown.

Pat: Yeah. No, no, he was a member of the society, and he, um, he just collected clocks, and he restored them in his home.

Sharon: Okay. What kind of musicians would play.

Pat: Well, I mean, let's see, we had, uh, kind of some country, country western, you know, and then, um, people that sang also old tunes play the guitar. And one guy played a banjo one time, you know, and they'd sing. People could sing along with them set up underneath the the the pine tree and. Yeah. And then down in the back, uh, where the Palermo building is. Uh, my husband was part of it, too. The husbands and the members would set up barbecues and and barbecue chicken. I remember one time I drove all the way downtown San Diego where there was a a plant where they, uh, you know, cut up chickens and everything. And I ordered pieces of chicken, you know, and put them in the put them on. They put him on ice and brought it home to take over there. And then we had the house open for people to go through. And like I said, Donna and I would always have a a themed display up in the up. Come up to the top of the stairs, the bedroom straight ahead to the left. Yeah. In there, you know, photographs outside, photographs downstairs. You know, the big the big ones.

Sharon: Yeah.

Pat: And, uh, yeah, every year we did that we'd set up and sometimes even in the other bedroom we'd have displays in there.

Sharon: Okay.

Pat: And at Christmas time sometimes too.

Sharon: Um.

Pat: So it was a big deal.

Sharon: Yeah. Did the, did the amount of people coming to it remain pretty steady Or did that.

Pat: Yeah. Every year.

Sharon: Yeah.

Pat: But but the people on the board and everything it was getting to be you get older and it's a lot of work and.

Sharon: Yeah.

Pat: You know that how that goes and it.

Sharon: Yeah.

Pat: So it morphed into uh, as I say here, you know, the Rose garden, uh, Memorial, uh, that was set up, I forget by who set that up. But anyhow, um, so they would have a special event for that in the summertime. So it's sort of in June we had the ice cream social and, and I don't know if it was June every year that the Memorial Rose garden, when people would donate money for the for the rose bushes in memory of whoever and they wanted there, and they would have their names put on the plaque. Is a plaque still there?

Sharon: No.

Pat: Oh, that's too bad.

Sharon: No. There's a new plaque that talks about the Rose garden. But.

Pat: No, but it doesn't have all the names because we do the names.

Sharon: And then I think that's inside the archives now.

Pat: Mm. Okay. Okay.

Sharon: Yeah.

Pat: Well, anyhow, the ice cream social kind of ended up as part of that. And so then the next big thing would have been the, you know, the Christmas open house.

Sharon: Aha. And then the end of page six, you're talking about the old issues of the Mesa Scout. And I remember saying, uh, talking about that big box of pictures and everything. Yeah, I was.

Pat: I mentioned that and and see, where did I put that? I didn't go into a, you know, a big detail about that. I think I think it's with the it's with the photographs.

Sharon: Yeah.

Pat: In the photo section about the photographs. Okay. Which is further on.

Sharon: Was the La Mesa Thrift Store associated with the women's club?

Pat: No, it was the La Mesa Thrift Store. Was the Nan Coutts was involved with that, too. And it was, um. Well, there isn't a Nebo Drive anymore. At least not on the the north side of, um, La Mesa Boulevard, on the.

Sharon: Um, over by the train depot.

Pat: Yeah, that's all gone there now, but it was there. And then they built the new one. That's that's on Lemon Avenue, at Lemon and Third and they. So it came. That's the same thing. They they gathered things in the community to give out. Like during the depression.

Sharon: Yeah.

Pat: And in those earlier days in the 20s. And I don't know how long, actually, maybe it was there even before the 20s, but I don't I'm not sure. I'm not sure. But they were very kind to, to donate money for the microfilming.

Sharon: Yeah. Yeah.

Pat: They, they, uh, they had a fund set aside for, uh, if there was something going on in La Mesa, they'd give back to the community that way.

Sharon: Yeah. I think they still. They still do that.

Pat: That's good.

Sharon: More to like the schools and different things. Mhm.

Pat: Yeah.

Sharon: And the. La Mesa Courier. That used to be the Scout and used to be, I think, in an upstairs room.

Pat: Yeah.

Sharon: In La Mesa Boulevard.

Pat: Yeah. Right. Yeah. I mentioned that, um. Where it was located. Up. Up above. Further under. Uh, when did you become aware of the existence of the old issues?

Sharon: Yeah. So the old La Mesa Scout office is where the dog. Um. Uh, dog parlor?

Pat: No.

Sharon: In the corner.

Pat: No, it's not even there. The whole block is gone. All the buildings.

Sharon: Other side.

Pat: Yeah. It's on the north side of La Mesa Boulevard. It was.

Sharon: Okay. That's where.

Pat: The. Right on.

Sharon: The strip. Strip mall is now.

Pat: Yeah. Yeah.

Sharon: Oh, okay. Okay. Yeah. And there was a movie theater over there.

Pat: On the south side, closer to, um.

Sharon: Well, the old my my husband was part of the. It was all young college people and high school people. Train a train club that met in a. It was an old, old theater.

Pat: Yes.

Sharon: And then that theater moved and that whole block got torn apart.

Pat: Well, there were two theaters. The very first one after the Baldwin. Um. Oh. What's it called? Oh. The Baldwin's. Okay. On the. On the. Let me get this straight here. On La Mesa Boulevard and and Palm Street. That intersection where the Mexican restaurant is on the on the on the. Yes. If you went. If you went north towards Allison.

Sharon: Okay.

Pat: Um, well, we're the we're we're Por Favor is. Is that used to be the Baldwin Theater? I mean, and it was, you know, it was, um.

Sharon: I thought it used to be a bank.

Pat: It was a bank. After the. After first. That's.

Sharon: Oh, okay.

Pat: That was the bank. And that's the building before it. But before that, there was a wooden structure there called the Baldwin Theater or something like that. Well, anyhow, it was like shows that come into town, you know. Um, and it was a wooden structure and it went up, I think, in the early and maybe I even wrote it down on that list, but maybe not. But anyhow, it was up in the early, early days, um, like 1912, 14, something

like that. And, and then that building the, the, uh, the bank building went up there. Okay. But you're talking about theaters. I think it was in the 1920s. If you're going on La Mesa Boulevard and you're going up, let's see, how does La Mesa Boulevard North, East and west, doesn't it? Runs east and west. So on the west side of the tracks. On the south side. You know, here's the. Here's the depot. The railroad depot. And you keep going. And there's it's Palm Avenue. And you go past Palm Avenue and that block on, on, uh, on, uh, La Mesa Boulevard in the middle of that block was, um, uh, a movie theater. And I don't know what it is now. It's still there, but it's it's a business of some kind. And it was not real big. But when I was living in LA, May 1st moved to La Mesa. There was a the the theater that was there. That's no longer there. When everything was torn out there on the corner of University Avenue and La Mesa Boulevard on the north side, and it's now La Mesa Spring Shopping Center. Right. Okay. So on La Mesa Boulevard, on that corner, that's where the big movie theater was.

Sharon: Okay.

Pat: Normal Avenue comes down. Yeah. And you? Right across the street and just to the left. Uh, on the corner. Okay. It's where the. It was like a Quonset hut building.

Sharon: Yeah, yeah.

Pat: So it was there when we first moved to La Mesa and lived on Normal Avenue in 19, um, 56. Oh, no. No. That's wrong. 1960. And it was there. And it was there for a number of years later. And then it was torn down when they built La Mesa Springs.

Sharon: Okay. It's a good thing that you got ahold of all those papers.

Pat: Yes, I really, I really. Even though I still kick myself over not being bold about taking that box home. I really do, because I may have been, except for Hubert Guy, who had a business across the street next to the depot. I knew about the extra copies of the La Mesa Scouts because he took two years, as I told you, for his own purpose. One of them one year, was donated back. Maybe both years 1917 and 1918 is what he took. So he was aware of it? Yeah. Because the guy that bought the Scout from the previous owner, uh, you know, it was just in his way. Really. He went to smaller digs for his office, and that's. I'm glad that I was bold in it because I, you know, I don't want to get

don't want to make any waves here. Yeah, well I've grown out of that. But, um, anyhow, at the time, I just didn't want to be, you know, bold enough to say, may I have them? But I did, because I just felt it was really important.

Sharon: Yeah.

Pat: Plus, something could be done. I was discovered we could do something with them.

Sharon: Yeah.

Pat: So much wonderful stuff in there. It would be horrible to have it just taken by people piecemeal, for one reason or another, and not have it all together.

Sharon: Mhm. Mhm. Yeah. And then that became also feeds for the La Mesa Historical Society Lookout. Little historical....historical vignettes.

Pat: Yeah.

Sharon: Yeah. Is your slide show of La Mesa history in the archives?

Pat: It should.

Sharon: Be.

Pat: Because I, you know, it's. I left it there.

Sharon: Okay.

Pat: It should be in the box in in the in the carousel.

Sharon: Did you have a script that went with it or you just you just knew.

Pat: At first I did, and after I knew it, you know that I just it was too much to use the clicker. And, I mean, I would just point out I did take a bunch of photographs, tried to

take an old picture with a view and find where it was was, and then take a today view. And I'd love to show the kids, you know, this is the way it looked, and this is the way it looks now. And because they were la mesa kids, some of them, of course, would say, oh, I know where that is. Huh? Yeah, that was fun. It was fun. The kids were well, thanks to the teacher who, you know, just sort of primed the pump, so to speak. Yeah. Beforehand. And so kids would ask reasonable questions most of the time.

Sharon: Yeah, yeah. That's cool. Yeah. Microfilm copy, microfilm copies of all of that. We talked about. The photo archivist and.

Pat: I don't know.

Sharon: How system.

Pat: Yeah. Now everything all the all of the photographs or most of them are, uh, what do you what's the term you use? Digitized. Yeah. And so when people come in, do they use any of those old books, the binder books with Xerox copies of the photos in categories?

Sharon: I, I think on occasion, yeah.

Pat: Yeah, that was a lot of work.

Sharon: Yeah.

Pat: You know, taking photos over to be photocopied. Yeah. We didn't have our.

Sharon: Yeah.

Pat: At least I didn't, and not for quite. I'd go in and the place I took it. The lady was so accommodating. Um, you know, she would, uh, I mean, because I'd be there for an hour.

Sharon: Yeah, it's good to. Keep a lot of the photos and negatives, but I've been going through all my old family, and they're just some of some of them have remained crisp, and then others just the colors get all.

Pat: That was it in the 1970s or 60s when when color film was not really it didn't stay.

Sharon: Yeah, yeah.

Pat: Something like that. It faded.

Sharon: It must have been the 60s. Yeah, 60s. Early 70s.

Pat: Because the older ones, like, you know, the turn of the last century, for example. Some of them are just. They're marvelous. I mean, as long as they weren't left out to be in the sun or in the weather.

Sharon: My dad was in the Korean War, and he took extensive pictures of Korea and Japan and all black and white.

Pat: They were so good. I love black and white. Crisp, yes.

Sharon: Yeah. His pictures were all in wonderful shape.

Pat: But what are you going to do with all those photos?

Sharon: Um, I have them boxed up, and I'm trying to find, um, because he was with the Army Corps of Engineers. Oh. To see if the Army Corps of Engineers in their museum want the pictures. Oh.

Pat: Good. Yeah, that's what I was going to say. A lot of times they mean somebody's got to appreciate them. You know, you shouldn't just throw them away. And I know you probably wouldn't, but.

Sharon: Yeah. Yeah.

Pat: Yeah.

Sharon: Yeah. And for my dad, I made him a I did digitize them all also.

Pat: Oh, good.

Sharon: And, um, made him a Shutterfly book.

Pat: Oh, I bet he appreciated that.

Sharon: Yeah. And it was a good conversation piece for talking to my sister and I about because he, he, um, built bridges.

Pat: They're very good.

Sharon: How was fascinating to me how you could do what they used to do.

Pat: With, like, pontoon bridges.

Sharon: Um, somewhere pontoon bridges. And then others were truss bridges. And I was just mind boggling when he. How did you do that? Yeah, I know.

Pat: It's amazing, isn't it? Yeah. So when he retired from the military, did he use that technology?

Sharon: And he didn't he? He was, um, drafted into the military in. But he had he was already a licensed engineer that had been working for a very big name construction company. So he went.

Pat: Right back to that.

Sharon: Showed up to when he came back from the Korean War. Yeah, he went back into doing what he was doing when he showed up. Luckily, the Army recognized we shouldn't send. We got somebody to the trenches. No need to go.

Pat: I'm glad they do things like that. Yeah. What do you think about, uh, Pete Hegseth and what they're doing, what they're doing now. It's just amazing, isn't it? Oh, golly.

Sharon: I'm glad I'm retired.

Pat: Yeah, well, I mean, they're doing so much. My head spins. Yeah.

Sharon: Yep yep yep. Oh, so you used to display things at other events. The history center.

Pat: Yeah.

Sharon: Now, what are you. I'm at the bottom of page seven. Oh, okay. Had a number of photocopies enlarged on foam board for display at La Mesa History Center events and other events like Oktoberfest.

Pat: Yeah. Aha! At any time, like if I took a slide program to a club or an organization or a church group. I would take some photos too and display them to because it's a great conversation piece.

Sharon: Yeah.

Pat: For people.

Sharon: Yeah. Good way to get other people interested.

Pat: Oh, yeah, I think so.

Sharon: Oral histories? Yeah. Your oral experience with the oral history program. Uh. So some of the people you did record.

Pat: I did.

Sharon: Nan Coutts was recorded.

Pat: Yes. Nan Coutts and, uh, the olive lot. Manin, she was kind of a difficult person to. I mean, I'm trying to remember what it was about her. She was one of the pioneer ladies.

Sharon: Uh huh.

Pat: Um, and, uh, I guess they lived over near 70th Street at first. What is now 70th Street that drops down to the freeway and on the other side of North La Mesa now?

Sharon: Yep.

Pat: Yeah. Um, and they I guess they had a chicken farm or something like that, but they. And she ended up. Whoever she married was a mason. And so she lived in La Mesa for a lot of years, too. Don't remember the dates and everything, but she was hard to talk with, you know? I mean, she was kind of shy, and I would and I was kind of dumb because I wasn't, you know, really, I can talk now and ask questions and might get my brain going, you know, about what do you think about this? And but I was just kind of thinking that I sat the, the recorder down and once she said, yes, you can use it. And, uh, and so I would start with something and then sit back.

Sharon: Aha. And nothing.

Pat: Short. Short answers.

Sharon: Oh. Aha!

Pat: And so I would try. I thought that I don't think that turned out very well. But you know most people I think you know, they, they aren't quite as shy as she was. She was a sweet little old lady, but she just didn't.

Sharon: Yeah.

Pat: I didn't do very well with that one, I don't think. But with Ed Fletcher Jr now he was very easy to talk with.

Sharon: Aha.

Pat: And, um, Jim ...and Bill and Jim Osborne's mother. And for the life of me, she was a McCarthy and, um, she was easy to talk with. She was just a very down to earth lady that, um, you know, she had things to say. And I don't know if I'm sure that I interviewed her. I'm, uh. I'm positive I did. And Bill and Jim Osborne were both in the La Mesa Fire Department from the early days. So that family, the McCarthy's and the and the, um. What am I trying to say here? Osborne? I don't know about the Osborne's, but the McCarthy's were here, like something like 19, six, seven, eight, somewhere around there.

Sharon: Yeah.

Pat: I didn't do a lot of of oral histories. I didn't have a lot of time to do it. For one thing. So, um, we were kind of hoping there was someone I think that could take that over, and it didn't seem to happen. And so I said, oh, I'll do it, you know? Yeah, kind of thing.

Sharon: Yeah. Yeah.

Pat: I know Hubert. Thelma Todd was, uh, a long time resident. She the. Her house is a lovely house up on top of Mount Nebo.

Sharon: That's a beautiful house.

Pat: Yes. And we used to meet in there from time to time.

Sharon: Aha.

Pat: And, um, she she would I never I never did interview her for some reason, but I remember some things she said how, um, her, her husband, I guess, grew up in that house. I don't know if he was little or what he was, but they had a, um, a sporting goods store in downtown San Diego. And they lived out there. And when, um, when, um, Thelma's husband was a young boy. He'd go down near the train tracks and everything in play. And in those days, all she had to do was go out on her front porch and yell down. And it's a long distance down there. It's time for dinner, you know, come on home kind of thing. I remember her talking about that, huh?

Sharon: Yeah.

Pat: And I think she said that. I hope I'm not just saying it because I don't know that it could be verified. Maybe it can. That, um, who was the lady's name that planted a lot of stuff in Balboa Park?

Sharon: Kate Sessions?

Pat: Yeah. That she had her come out and or her mother.

Sharon: I heard that that Kate Sessions designed the little garden that's got a water feature on the side of the house. Mhm. Yeah, I did, I heard that.

Pat: So there I was, you know, and then Hubert Guy, we used to meet in the in the Schumann-heink house for some meetings. Special meetings, you know, not board meetings, but special meetings. Um, and so I had a tour of their house. And Jean Guy Hubert, as I said, here, is grandson of Schumann-heink and his wife Jean was, uh, pretty active in the historical society.

Sharon: Aha.

Pat: And she was a good friend of, uh, Thelma Todd.

Sharon: The Schumann-Heink house would be interesting to see.

Pat: Yeah, it is one of the first houses that were built up on Grossmont on the east side.

Sharon: Yeah. Yeah.

Pat: Mhm.

Sharon: Yeah. Looks like a little deferred maintenance going on. Now, every once in a while, I'll walk past it.

Pat: Oh, do you go?

Sharon: I live kind of close to there. Oh, okay.

Pat: Okay.

Sharon: Yeah.

Pat: Well, maybe so, because I don't know who's living in there now. Hubert's dead, and I'm sure Jean's dead. And whether it's one of their children, that's that's living in the house. She had a huge. You know, I don't know how many feet high birdcage out in the driveway. You come up and it's. I think it's like a half circle driveway. And then on the not the house side, but on the other side was this big birdcage. And they had, um, parrots and other kind of birds in there. They probably don't have them now. I don't know.

Sharon: Yeah. I don't remember.

Pat: If the house looks like it hasn't been taken care of. Why would they take care of birds?

Sharon: Yeah. Membership meetings.

Pat: Oh, once a year. It was real. That was really well attended.

Sharon: Aha. And they had you had it in different historic buildings. Mhm.

Pat: And, and Donna and I would set up displays.

Sharon: At.

Pat: Those two photographs and maybe, you know, address on a form or, you know, something.

Sharon: Like that. Huh. Huh. That's interesting to have it like the American Legion, the church. Anthony's.

Pat: Mhm.

Sharon: Yeah. To get people out to see different places.

Pat: Mhm. And then we were learning about those places too, because we'd be talking to some of the elderly members ahead of time you know.

Sharon: Aha.

Pat: And when we'd ask permission. Can we set up here? Can we do this? Can we do that? And then you get to talking with, um, you know, like there's one lady that used to live right next door to the Central Congregational Church on Lemon Avenue. And her name was, uh, her last name was up. Upp. And, uh, she was just a wealth of information. But, of course, I didn't tape that either. I mean, it was just like in conversation, you know? And she invited me over one day to. For tea, and, uh, I just went to get to know her because she seemed so interesting. And she was probably one of the in the Pioneer Club.

Sharon: Uh huh. I wonder where the records of the Pioneer Club went. Um.

Pat: They ever if they if they kept records, it was informal. It was not an established club.

Sharon: Okay.

Pat: I don't know the details on it, and I don't know who. If Donna would remember somebody that did.

Sharon: I think there's a little bit on it in here.

Pat: Yeah. Could be.

Sharon: But I don't recall. There was ever. Yeah. Okay. Although it was kind of was the thing back in that time that if you had your meeting, somebody took notes.

Pat: Well, you know, I that's true. That's very true. But, um, it may be that it was, like I said, an informal they just got together and ate together or something like and say, remember when? And, you know, that kind of fun stuff? Yeah, yeah. On occasion. Maybe there was no set time that they got together, but somebody said, hey, I think it's time we should get together.

Sharon: Yeah.

Pat: I don't know.

Sharon: And. The rose garden..... We still have the Rose garden.

Pat: Yeah, it's all around the perimeter, I guess, from what I could see.

Sharon: Kind of in the on the outside is, um. They're not. It's not consistent. With what? Outside of the fence. What used to be there. But it's consistent with the era.

Pat: Yeah. And I imagine it was a wise idea putting rose bushes in there, because I can't imagine how many transients you found because we've had that experience. Not not terribly bad, but I mean.

Sharon: Yeah.

Pat: There was somebody sleeping on the back porch one time of the screened in porch.

Sharon: And yeah, there was a period where there was one on the front porch. And so the fence has been helpful and the gates are locked.

Pat: Yeah, I noticed that I drove by. I, you know, I, of course, would look over at the house every time I go by. Uh, but I, I went down Pine Street and drove slowly by, you

know, to see what I could see. And I noticed that you have the arbor on the side of the house, and not facing to going in the direction where the outhouse is.

Sharon: Right.

Pat: Uh, and that in the back is kind of compacted earth. It wouldn't be something that, you know, a homeless person would say, I'm going to go in there and sleep on the grass or whatever. No. And I can understand why why you would want to do what you do to not have people that nasty surprises. Yeah. So to speak.

Sharon: Well, part of the compacted dirt is it for events. That's the intention to have events out there. And so you're not worried about plus the watering bill.

Pat: Oh, definitely. And a gardener. Yeah.

Sharon: Yeah.

Pat: Yeah. I don't know if I, I think I put something in there about. Or I started out putting it in there and maybe took it out about. We had a we called Helix High to see if there were any kids that wanted to earn some money, uh, mowing the lawn there, the McKinney house. And there was one boy who brought his own lawn mower. His dad brought it over. Got got it out and he mowed the lawn. And then, of course, the lawn wasn't really much of a lawn at that particular time. So he was getting rocks in the blade and everything. And he, he, you know, he did a good job. But I can understand that it was a lot of work. Yeah, yeah. And and that didn't work out too well. And then I think around 1990 something, uh, Joe Coffey, who was president of the Historical society at that point, the, the and she's got a neighbor down at the bottom of the hill. They were gardeners, professional gardeners, and, uh, had her set up the, the husband and wife. But the wife was the one that was active doing it. Set up a sprinkler system for the lawn and got it all set up. And then we had the walkway put in about that time in the back. And so then there was a green lawn, so to speak. And then I guess there was a gardener that somebody that came in and mowed. I can't really remember, but. Right. You have to. That's money that you have to. Pay somebody.

Sharon: Yeah.

Pat: But um, so the, the the idea with the arbor pointing in the direction that it was that missus McKinney, uh, used that as before, plumbing when they had the outhouse was roughly about where it is now, but maybe further towards the Palermo building. Um, you know, if you want. You didn't want the neighbors knowing what your business was.

Sharon: Yeah, yeah.

Pat: Oh, there's missus McKinney. She's going to the bathroom again. That idea, uh, and so she would go through the outhouse off from the kitchen porch. Go down and go through the arbor to the outhouse. You know that one. So that's why when we reconstructed the arbor, we had thought we had it where we thought maybe that's what it was originally. Well, the old one was falling down. So we did have a we did have a guide to go by. So we thought that was the reason why it was there that way.

Sharon: Yeah. Yeah. That makes sense. Mm. Historical. Yeah. I know that you were definitely engaged in the writing of some of the historical society's publications.

Pat: Yeah, well, I mean, you know, um, there were several of us, like I said, on the, on the La Mesa Through the Years. Is that the one you brought la mesa through the years.

Sharon: Yeah.

Pat: Yeah. Okay. Yeah, that's the one that, uh, Norrie West, he, you know, he he took on a lot of work there, so he needed some extra people, and I named the ones that I'm remembering. And also, I think it's in the book, too. And the names of of. So we all did our bit and we wrote different sections that he, you know, checked it over and he said, yeah, I'll use it.

Sharon: Yeah. And then the walking tour is a good. Yeah.

Pat: So that and then but the one do you have, do you have copies of this. Um, okay. I just didn't know because I had, I had several and uh, that that's what the city of La Mesa gave the historical society the money to put this out because they wanted to, you know, promote La Mesa. But we certainly crammed a ...Donna and I worked on this. We

certainly crammed in a whole lot of stuff in a small amount. There were like, I guess 16 photographs and and a brief history.

Sharon: Aha. Yeah. That's a good legacy.

Pat: Yeah. I think it's, uh. And it was there's a lot in there for someone to, uh, take home and have. I mean, it's not just a little old brochure. Yeah. And then I don't know if the historical society has this book by Hubert Guy. Do you have it there? Okay. Okay.

Sharon: Yep. I've got that at home also. Okay. Not a not a hardcover. I didn't know if it was made in hardcover.

Pat: Yeah.

Sharon: That was the paperback.

Pat: This is signed by him. So what? I maybe what I need to do someday. I don't know. Your research library. What if it has? I have some. Yeah. It's 1992. They signed it, and, um. But I have some volumes of older histories of San Diego, which include La Mesa that maybe I should think about giving to the society if they don't already have it.

Sharon: Yeah. Yeah. You could just make a list of what you've got and.

Pat: Yeah. And do they have, do they have a, have this copy.

Sharon: Wow...I don't know.

Pat: Yeah. This is the only one that we talked about. You know, that I went to the library and the only thing they had was Anna Gilbert's copy of La Mesa. Yesterday and today.

Sharon: Huh. Annie Gilbert is the author.

Pat: And, Yeah. Yeah, yeah. Anna. Anna M Gilbert.

Sharon: Okay.

Pat: And this was done in. Let's see now, I think the 1920s, 1924 copyright.

Sharon: Okay. I'll be in the building on Monday, so I'll ask what? I'll be in the building on Monday, so I'll ask in the archives.

Pat: Oh, okay. Yeah. I need to get over there. I haven't been over to the McKinney house in a really long time, and it isn't like I don't want to go. I do every time I go by and I think, golly, I've got to, you know, go over there one day.

Sharon: Yeah. You should go on a Saturday. When, uh. Yeah. Veronica is there on Saturdays. And Jim Newland is there also....when he's not off on a business trip.

Pat: So what does he do with the historical?

Sharon: He, um. Well, he was president for a number of years. Yeah. But, um, he does a lot of work in the archives. Mhm. Um, and he is the link to the San Diego State history professors and students that intern and go through there. Mhm. And helps people with researching their homes.

Pat: Oh good. That's. Yeah that's important because. Yeah. I remember getting a lot of people came and looking for photographs and looking for more information.

Sharon: And so. Right, right.

Pat: So so they're they're able to use the microfilm. They're at the.

Sharon: I think he's he's he's um. You know, I don't know for sure that we're still using the microfilm, but all the microfilm has been converted into researchable, um, material.

Pat: Oh, really?

Speaker1: Yeah. And that was that was the San Diego State Students project.

Pat: I wonder if the La Mesa library still has the microfilm of La Mesa. Because we gave them a copy.

Sharon: Oh.

Pat: And the, uh. Did you use any of the index cards? Um. Did I give you, uh, did I? I can't remember if I gave this. I signed, maybe I didn't, but I gave the library my handwritten three by five cards as I was reading through the Scout newspapers for years and years.

Sharon: You gave the library.

Pat: A copy, and they had it typed, and they gave me my handwritten cards and the box that I kept them in back. And I can't remember if I don't think that I gave them to the historical society. But but there are so many different aspects. I'm trying to picture how people can research and get a feeling of the time, unless they're just actually looking for one thing in particular, and nothing else matters. The Like, how do you go.

Sharon: About.

Pat: Making something like that available to people?

Sharon: The library has been reaching out to us and, um, you know, for synergies between the History Center and the library. Um, I actually went to Vulcan Mountain, which is in Julian, um, dinner dance on. Did I go Saturday? Saturday night. And, um, a good friend of mine is on the board, and her daughter was in charge of the La Mesa library, and she's since moved on to be having several libraries. So. Jenny Bergström is her name. She would be a good person to ask that.

Pat: Yeah. I moved things around from downstairs to upstairs and some stuff to the garage, and I have got to see if I.

Sharon: So you think you still have the....you have the cards back. And what they did is they typed them all up.

Pat: Well, that was quite a job, I'm sure. Yes. And they had their own set of what I had written so that when people come in as in categories. Um. Um, and they could look up things, you know, people houses, you know, those basic. It was not, you know, super detailed.

Sharon: Yeah. La Mesa History Center is pretty much taken over that role. Role, but. There still can be synergy between the organizations.

Pat: Oh, yeah. Sure. I mean, we don't have room for everything. No, I mean.

Sharon: Oh, no.

Pat: That's just it.

Sharon: The archive building is crammed.

Pat: I bet it is. Yeah. Are you still using the metal shelves in there?

Sharon: Yeah.

Pat: Yeah. Don is the one that got those after the after the garage was moved back there and and the shell was put up, you know, for it being an archives building. Things were in boxes everywhere. So we had to start she I don't know where she got them from, but she got all of them that were in there at the time anyhow.

Sharon: The archival boxes.

Pat: And some of them. Yes, we bought them. The archive boxes and other, um, the tissue that you need for, um, clothing and other items, you know, and, uh, set that up. That was good. And and that's when the Scouts went back in for my house over there.

Sharon: Huh? Yeah. Mm. Yeah. I know, it's.

Pat: I'm sure it's.

Sharon: Cramped.

Pat: I'm sure it is. And then you probably have to be selective on what you take. Yeah. too.

Sharon: They have a lot of. Yeah. They're being very selective. Before I think, um, anything was accepted. But now it needs to be pertinent to the greater La Mesa area.

Pat: Yeah. Not just. Oh. You know, we brought this with us from Ohio and thought you might like to like to use this is somewhere, right?

Sharon: Exactly. Yeah. Yep. Yeah. No, it had to be pertinent. Yeah. Yeah. Yeah. So this is great. This is great. And I think I was rereading what I had written and.

Pat: I think is that a copy of what you gave me?

Sharon: Yeah. I think. And I caught myself with. What the heck....I thought I proofread this. Oh, yeah. Yeah. Good.

Pat: Yes. I took what you had and I chopped it up. And when I was trying to get my act together about how to put it down on paper for myself, I thought the best way to do it would be you asking me a question. And that's the the material right there from from your question. So, I mean, forgive me if I put a question together incorrectly or.

Sharon: Nope, nope nope. It's all good. And I'm going to I see this is actually recording now, so that's good. Yeah. So yeah I appreciate your all your time.

Pat: Well it's my pleasure to do it. It brought back a lot of old memories. You know something I had forgotten of all things. Um, you know, that we sat in banks and sold tickets and, and, you know, gathered up stuff and carried it in and set it up and everything. Maybe I wanted to forget it. It was really a lot of work, but it was really enjoyable, too.

Sharon: Yeah, well, it was a good way to keep being pertinent in the, in the community. Yeah.

Pat: Right. And there are people, of course, that it didn't give a tinker's damn about what that was all about, and that's okay. But then there were enough people, some that even, um, you know, would talk and say, oh, I've lived in La Mesa for so many years. And so they'd have a little something interesting to say, too.

Sharon: Yeah. Did I tell you about the archive day that we're going to be doing?

Pat: No.

Sharon: Um, we are doing an archive day. That is. I want to say it is. Uh. Day. May. It's in May, I think. Yeah. May 3rd. Reaching out.

Pat: Saturday.

Sharon: Yes. From 10 to 4. Reaching out to the community. We've got, um, 6 to 7, uh, San Diego State students encouraging people that have got scrapbooks or old pictures to come in. And the San Diego State students are going to have the capability of, um, photocopying them. Good. And, uh, just kind of another way to let people talk about what they knew. And because there's a lot of people that have stuff stashed here and there and.

Pat: And they don't know what to do with it. Usually it's the children of the parents, too, that lived right here, for example.

Sharon: Right.

Pat: That might have something, you know, they didn't have time to look through it. They were too busy with their lives. Yeah, and they're curious. They don't want to get rid of it, but they're curious.

Sharon: Yeah.

Pat: So, yeah, I know a lot of people didn't want to let go of their photographs. And, and sometimes we had to talk them into, well, maybe we just borrow it and take it and

photocopy it. You know, I mean, have a copy negative made, you know, kind of thing. And that's a pain in the you know what? Because you go downtown San Diego and you there was a place down there near Horton Plaza that I think it was Giant Photos. Um, and then the one over near the marine base that I think I mentioned to you. Right.

Sharon: Right. That's where Giant Photos is now.

Pat: Yeah. Okay. They left there and. Yeah. Went over there. Yeah. And, um, and and then of course, they had there be a second generation photo. But if, um, um, cameras and the capability of making a copy of a photo has so much improved over the years.

Sharon: It has improved. But I think any historian/archivist will tell you we have so much potential for losing documentation because everything's digital.

Pat: Oh.

Sharon: And you know, it doesn't get saved. Um, well, if it gets saved, I remember, uh, going through old documentation when I worked for the Marine Corps. Um, and I found floppy disks this big.

Pat: My gosh.

Sharon: That. Who can read that anymore? True. And so things can get saved on a type of media that you know somebody needs. Somebody needs to be there to move it into the next generation of documentation. And so much happens now, you know, sending an email with photos or some attachment. And that never makes it into any kind of file system. And so it's good and it's not so good.

Pat: Yeah. And some things, um, can get copied like say, a photograph and you think, all right, they're copied and they're safe. I'm going to throw away the negatives. I'm going to throw away the originals even, you know, because I've got X number of copies. Right. People do that too.

Sharon: Right

Pat: But thinking, you know, you can make a copy of it at some point, but it's always better to have the original. Right, so that you can make the copies from that.

Sharon: Right.

Pat: Rather than getting rid of the original because you've got, you know, X number of copies if, if one gets lost. Well, I've got another copy that idea.

Sharon: Yeah, yeah. Yeah. Well, the archive day will be another good step of trying to get more information from.

Pat: Yeah, well, and of course, it would be nice to have the house more accessible now to people. Just curious. Um, I think that's kind of important, too.

Sharon: Yeah.

Pat: For the children to see how people lived at another point in time.

Sharon: Yeah, I think well, obviously you had the house open during the week to have kids go through.

Pat: Yeah. Well we come in specially, you know.

Sharon: Okay. Yeah.

Pat: Yeah. I mean, that was an arranged thing. And also there would be groups, just adult groups from time to time that would come in like. Yeah, like a women's group or something like that.

Sharon: Yeah. That still can happen.

Pat: Yeah, it still can happen. And. Well, but see then it's word of mouth that. Oh, we went and visited the McKinney house. It's a little old house that was built in 1908, you know. And it's the one thing at the beginning when all of this started. And I do have the timeline written in there, too, of interpretation for the McKinney House. Um, the problem

we had in our group at the beginning of this is to put in faux things that, oh, the McKinney's would have liked. If they had the money, they would have had this, or they would have had that, you know. But you're dealing with what's there, and all of it belonged to the McKinney's. That's, you know, unique in a way. When we got the house.

Sharon: Yeah.

Pat: I mean, going through things was all McKinney stuff that you're sorting through.

Sharon: Yeah.

Pat: So it's unique that way. So it's a good photograph of a particular time in history. So it ended up being from 1908 to the 1920s.

Sharon: Mhm. Mhm. Yeah. Yeah. We had talked about that also with the time frame. Yeah.

Pat: A time period of interpretation. Right. That's because people would say well I think that looks like it comes from a later date. Well, if you know about what what you've got in your house too, which is probably daunting for people who just go sit in the house and don't know a lot about the furnishings and the period of time that was put in there.

Sharon: Well, I think that the current docents have a pretty good idea of that, but I'm not sure that a lot of the fun, anecdotal things is being carried over.

Pat: So they might not have been a lot of fun anecdotal things there in the beginning, but things that, um, I know Donna's the one that talked to the McKinney's a lot and, you know, like I have in there about the marriage of the granddaughter in in the McKinney House in the.... In the ninth.... he was married in the parlor.

Sharon: Uh.

Pat: And uh uh, so I mean, that was that was kind of fun, you know, to have a family member come in and get married in the parlor of your grandparents house.

Sharon: Uh huh. Where was this church?

Pat: What church?

Sharon: The Reverend McKinney.

Pat: Oh, he was a a circuit minister. He didn't have a church.

Sharon: Oh.

Pat: So he came from, uh. I don't know if he was living down in South San Diego at the time, and he would. Comes around 1901, and he would come around, uh, uh, San Diego and was a, uh, it would be a, uh, like a fill in pastor. It was a whether he had a church in South San Diego. I'm not clear on that. But he didn't have a specific church. But he did have a furniture store. You probably know that for a while.

Sharon: Huh? I didn't know that. No, I didn't know that.

Pat: And some of the furniture that's in the house came from his store. I don't know which pieces offhand.

Sharon: Huh? Huh? Hey. Lots of information.

Pat: Yeah.

Sharon: Lots of.

Pat: Information. Indeed. Now, are you are you going to be, um, handling the furnishings in the house? Is that your.

Sharon: I really was.

Pat: Just oral history.

Sharon: My intention. But it would be a good thing to probably put something in an appendix. The the furnishings that were original to the house and. Yeah, a little bit of anecdotal information about the furnishings.

Pat: Yeah. Donna would be a good person to talk to about that. Okay. Um, because I didn't focus a whole lot on that myself. But, I mean, no new furniture has come in the house. It's always the same. Yeah. Okay. Yeah. All right.

Sharon: And I know there was some that, um, a few pieces that have been donated that weren't appropriate. And those were returned. Oh, okay. Yeah.

Pat: Yeah.

Sharon: Yeah. There's not a whole lot of furniture anymore in the house.

Pat: I mean, it's still the same furniture that's always been there.

Sharon: Probably, yeah.

Pat: Yeah, I'll have to come and take a look.

Sharon: Yeah. Because that was one thought that I had had about, you know, when you're having events, if you've got a room that's all full of furniture, it's hard for people to move around and.

Pat: Well, like the bedrooms upstairs and of course, that bathroom. So dinky. Yeah. But you keep it roped off.

Sharon: Yeah.

Pat: And we learned one thing the hard way when we had, I think it was a Christmas, a Christmas open house. I don't think it was an ice cream social. A couple of kids came in the house and neighborhood kids, I guess, and they were looking around at everything and we had docents stationed upstairs. I think maybe there was just one at the time that they went upstairs and in the bathroom we had, um, a razor, you know, an old. And it

came from Lloyd Donahue, whose father was a barber in la mesa in the early days, and he gave it to the society. So we put it up on that shelf, along with some other old things in there. And the kids went up there and they stole it. I mean, we know after because, uh, well, the one docent that was up there was showing something so she wasn't eyes on right away. But they they went in quickly and then they went out and they went down the stairs and they left. And so they stole the that razor. And I mean, it's not a super big deal, but it is in another way, because it was really a piece that belonged to La Mesa.

Sharon: Right, right.

Pat: So we thought, well, from now on then they would just put they'd make sure that there was somebody two, at least two people upstairs when you had an open house. Yeah. And if one's distracted, the other one keeps an eye on things. Yeah, but we kind of roped off the rooms, too, because they are small. Yeah. And you can see, you can poke your head in and kind of see everything.

Sharon: Yeah. Yeah. Yeah I know. Yeah. Uh. Yeah. Having events..., You need to....

Pat: You got to be. You got to watch.

Sharon: Yeah.

Pat: It's it's not as bad as going into Walmart these days, but but you have to just be aware that.

Sharon: Yeah. And there's not that many house museums here in San Diego anymore. I mean.

Pat: That's probably so, except maybe in Old Town.

Sharon: Well, the Estudio. That's kind of a.

Pat: How about the one that's, uh, San Diego Historical Society.

Sharon: Marston house. Yeah.

Pat: Yeah. But then there's the older one. The first one that's not in a good section of town. Right, right. Do they still have that open?

Sharon: I don't think they have that one open regularly. Yeah, just the Marston House is open regularly. Yeah. And. I can't think of any other. I know La Jolla Historical Society has just made theirs an exhibit space. The. It was a house turned bookstore. Turned.

Pat: Oh, yeah.

Sharon: Yeah. And so not that many. Lemon Grove has.

Pat: The Bancroft house.

Sharon: Right? I haven't been in that in ages.

Pat: That isn't Lemon Grove. I think that's Spring Valley Historical Society has the Bancroft House. I don't know that Lemon Grove ever had a building to go through.

Sharon: Lemon Grove does have something, um, by their park. Hmm.

Pat: Okay.

Sharon: But yeah, you're right. That is Spring Valley. Yeah.

Pat: Yeah. Because that's a, that's a very old in comparison you know.

Sharon: Mhm.

Pat: Well it's all real interesting. And probably people in those earlier days there were more women available to do things like in the women's club. It faded off into the sunset because most of the women are working now, you know, and they're, they're busy doing other things, not just having teas and and the juniors, we were all young women with little kids. And so everything kind of reflected off of that, being in the

community, doing things for children to. That was one of our goals was, uh, having events and, and spaces for children, uh, to go and have fun.

Sharon: Yeah. Yeah. Different times.

Pat: Mhm. Certainly I was in Walmart this morning and I went into the cosmetics section. Even the, I was looking for an astringent for my skin. Even that's locked up. And I thought oh I can understand maybe lipstick and, and other things that are smaller that somebody can slip into their purse. But these are, you know, fair sized bottles of things. And the guy said, I mentioned, I said, it must be a real pain for you to have somebody you press the button to get somebody over there. And it's a good thing. It was like 730 in the morning that I was over there, because if it's during the busy day, you know, how soon is somebody going to get over there to take his key and open up the slider and wait until you say, hmm, you know, I think and look at it because you have sometimes you have to do that.

Sharon: Yeah.

Pat: Yeah. And I said, this must be a real pain for you to have to, you know, deal with this. And he said, well, it's not as bad as it is down in, in, uh, Chula Vista and National City. He said almost everything is locked up.

Sharon: Wow.

Pat: Wow is right.

Sharon: Yeah.

Pat: So if you don't know what you're looking for when you go into a store and it takes time for you to, you know, read the directions and make sure that that's what you want. And somebody is waiting for you to.

Sharon: Make up your mind....

Pat: Yeah. Uh, it's just kind of a not fun way to go shopping.

Sharon: No, no. Mm.

Pat: But this is what we're living in.

Sharon: Yeah. At least you and I are not on totally online shopping.

Pat: No, I'm not. I'm not totally online. You're not either. No. Because clothing, when it comes to some types of clothing, you have to feel the material. You have to look at the print. If it's a print, you know.

Sharon: Plus, my husband and I were small business owners and you killed the mom and pop shops. When you order online and you don't go frequent their stores.

Pat: Yeah. That's true. I don't really buy a lot online.

Sharon: Yeah. No. Me neither.

Pat: I mean, there are a few things from time to time, but.

Sharon: Yeah.

Pat: Because it's just because I'm old. I think, you know, I don't need a lot of clothing. Like I used to think. Oh, I want to buy this. It's fashionable. And right now, you know, I, I think I've got enough clothes to last me until I go home.

Sharon: Yeah. Well, look, look at, like, the McKinney house. They didn't have a lot of stuff.

Pat: The closets.

Sharon: Right, right.

Pat: That tells you they had a Sunday outfit and then maybe a dress or two, you know, to make it through the day. During the week.

Sharon: Right.

Pat: Because they didn't wear pants.

Sharon: Right, right.

Pat: I know my mother. Didn't she get up every morning and put on her house dress and her hose?

Sharon: Yeah.

Pat: Some maybe rolled down or, uh, put it put on a garter belt with it too. Would be a pain in the neck.

Sharon: Yeah.

Pat: But that's what she wore a dress all the time.

Sharon: Yeah. And they would have had probably two pairs of shoes. The good one and the everyday one. That's it.

Pat: Yeah. The indoor shoe and the outdoor shoe. And maybe the dress shoe, you know. Oh, definitely the dress shoe. If you went out and go to church or went shopping or something.

Sharon: Yeah. Yeah.

Pat: Yeah. Really different. Well, uh, with all that's going on, maybe we're going to be learning. Uh, I don't know if Walmart is having less stuff coming from China. There's going to be, you know, get a cheap, you know, a shirt or a cheap pair of something or other. And so you've got 12 different things that you only wear three of anyhow. Yeah. Maybe we're going to be reminded of, you know, it's not going to be there en masse for a while.

Sharon: Yeah.

Pat: With all these tariffs and so forth.

Sharon: Yeah. Yeah.

Pat: Interesting times we live in.

Sharon: Yes it is. As Confucius says. Oh again thank you.

Pat: Well you're more than welcome. And it's nice to get to know you too. And.

Sharon: Yeah.

Pat: And a new connection with the Historical Society or the History Center. What is it?
The history.

Sharon: History Center.

Pat: Center?

Sharon: Yes.

Pat: Okay. That's easier to say anyhow, too.

Sharon: Yeah. And I think.

Pat: It's more inclusive.

Sharon: It's more inclusive and it's more, um, reflective of.

Pat: What it.

Sharon: Actually what we are actually doing. Yeah.

Pat: Well, yeah, because it isn't like a bunch of ladies get together and let's say and they have it's sort of, you know, just among us if you're La Masan, it's just it's not. Just opening your arms to the whole area.

Sharon: Right, right.

Pat: With what you've got.

Sharon: Right. Yeah.

Pat: And so the history, I mean, going in for photographs and and other other information and it's nice for kids to come and see too, because if they're growing up in a particular place, they may have a different outlook about where they live. Before, before it was all filled in with stores and apartment buildings and what have you. I mean, it looked like this.

Sharon: Yeah. Yeah. Well, I think it's going to take volunteers going out and doing that now, too, because the teachers are overwhelmed with just the regular stuff. Oh, gosh.

Pat: Well, they do have I think they have to include, um, if I'm remembering right, an element of history to the children, at least when I was doing it. I mean, they were crammed with stuff to teach the kids then, too, and now with all this other stuff that they're trying to cram into kids. Uh, I'm sure you're right. The teachers are just plain overwhelmed.

Sharon: Yeah.

Pat: But it was always a little bit of history in there, and it was usually about when they're younger, it's about the area that they live in.

Sharon: Yeah. But I, you know, it's also, um, the parents that are active who are volunteering for different things and active in coming to coming to school to help pass along information.

Pat: Mhm. Mhm. Yeah. That's right. To be and to be proud of your community that you live in too is another thing. Yeah. It is um, uh, it isn't just a place where you go to bed and get up and go do your thing, and you ignore everything around you just because you're in a beeline for one thing or another.

Sharon: Yeah.

Pat: Makes you stop and look around and not be looking down at your.

Sharon: Device.

Pat: All the time like they do.

Sharon: Yeah. Yeah. All right, well, I'm going to shut this off now.....