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THE TABLE ROCK SENTINEL

NEWSLETTER OF THE SOUTHERN OREGON HISTORICAL SOCIETY



Director's Corner

The Southern Oregon Historical Society is a member of the Oregon Museums Association. The OMA became a formally organized association in September of 1978, but it really had its beginning in the 1960's. Others may remember the facts differently but my memory recalls the early days of OMA as follows. On January 2, 1965, I became the Curator of the Klamath County Museum. I had volunteered and was a part-time employee for that museum as early as 1960, but I had no administrative background. During those first years I began visiting museums in other areas. The administrators of the Lane County Museum, Jacksonville Museum and Douglas County Museum were my first colleagues. We lamented the fact that there was no organization that was designed specifically for museums of our size. For my part, those early informal meetings were the seeds of the OMA. Later, the curators and directors of those four museums began to meet informally on a regular basis. They called themselves the Southern Oregon Museum Directors Association.

Gradually, other museum administrators began attending the meetings and the "Southern" was dropped from the title. Then, at one meeting in Aurora, George Abdill, Director of the Douglas County Museum, asked for a show of hands of those who were directors. The directors were definitely in the minority, so George moved for a name change and "Directors" was dropped from the title.

September, 1978, saw the formalization of the OMA with officers, Articles of Incorporation, bylaws, a dues structure, and a newsletter. The OMA meets quarterly at one of the member museums. A business meeting is followed by a workshop or a special speaker. (See pages 8 and 9 for a photo feature of SOHS staff members attending the last OMA meeting.)

Each member museum, regardless of size, gets one vote. Currently there are over 50 member museums and individual non-voting members. All public museums in Oregon are eligible for membership. Member institutions range in size from the Oregon Historical Society's museum and research center with a staff of 50 in Portland to the all-volunteer museum in Oakland, Oregon.

Of all the museum and historical society organizations to which I belong, the OMA is the most rewarding. I guess that's because of the people who make up the membership; they are not just fellow professionals, they are friends.

Bill Burk

THE SOUTHERN OREGON HISTORICAL SOCIETY OFFICERS OF THE BOARD OF TRUSTEES		STAFF OF THE JACKSONVILLE MUSEUM	
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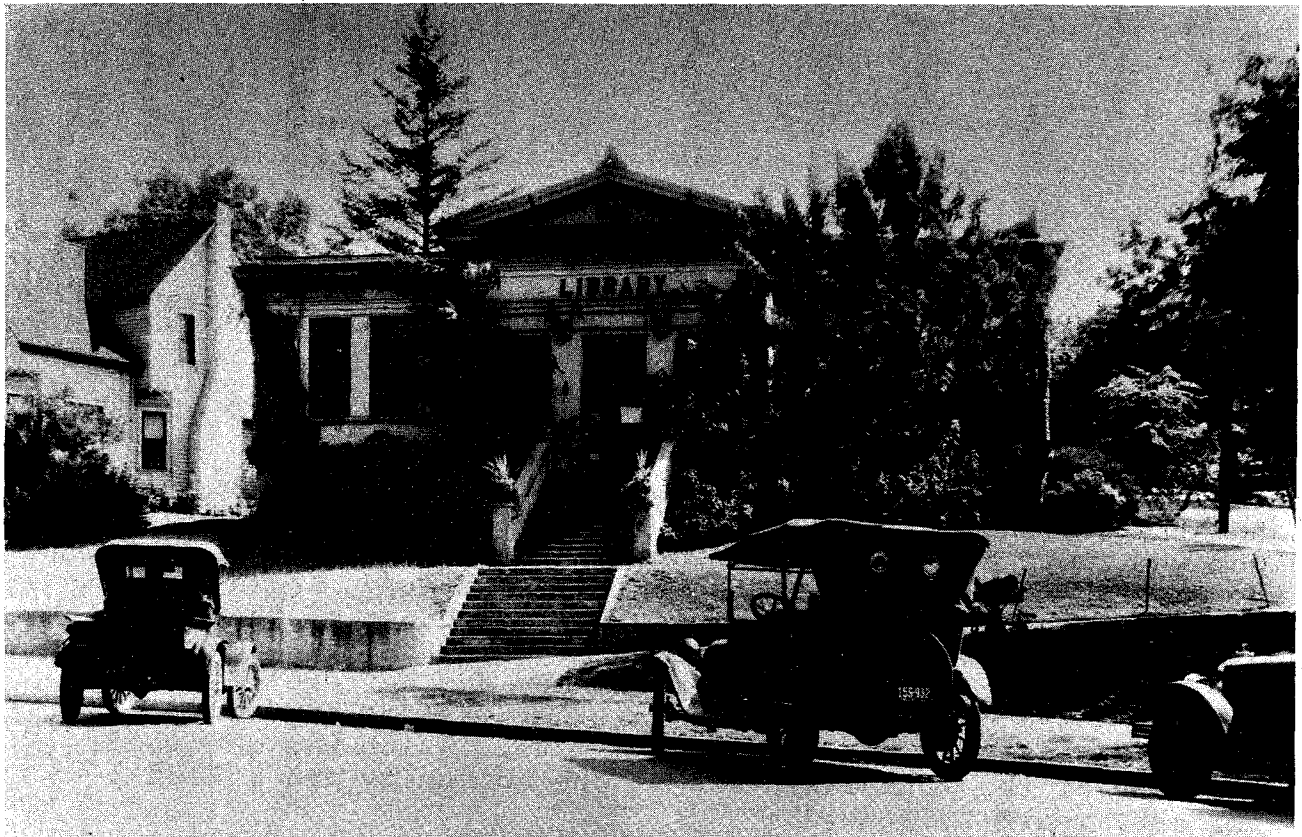
ASHLAND LIBRARY RECEIVES SOHS MARKER

In October of 1979 an SOHS marker was given to the Ashland Public Library. The following historical material was prepared by Theresa Dickson, assistant librarian:

"The Ashland Public Library had its beginning in 1891 when the Epworth League of the Methodist Church solicited memberships in the Library Association for \$1. The first officers were chosen on November 13, 1891. At that time it was one of eight public subscription libraries in the state.

"Officers were chosen, a constitution and by-laws were drawn up and a board of trustees was appointed. The hours of opening were from 2 to 6 p.m. on Saturdays. Support was principally by means of benefit entertainments and subscriptions, with some supplemental small gifts.

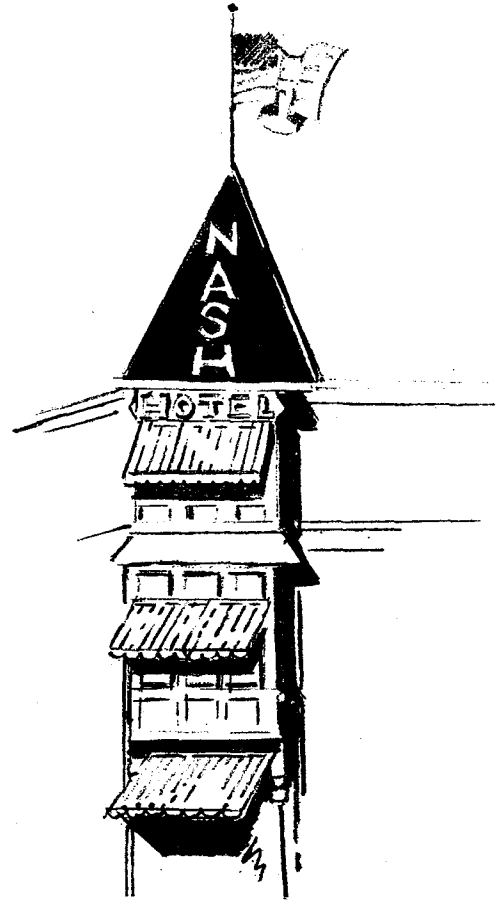
"At the first annual meeting on November 14, 1892, it was reported that the membership numbered 97; expenditures for books was \$120.79; book stock totaled 240 volumes; hours of opening had increased to include Saturday evening; total expenditures for the year were \$182.39; total receipts, \$209.60."



In 1909 a committee was sent to the City Council requesting an election regarding the site for a building. The estimated cost was \$16,500 with a Carnegie gift of an additional \$15,000. The Council agreed to pay for the furniture and to support the Library with a tax levy of 10% of the cost of the building yearly.

"Excavation was begun in October 1910, and the building was completed on October 25, 1912...at a total cost of \$17,673.

"There were 31 Carnegie buildings granted to Oregon. The Ashland Library was the fifth."



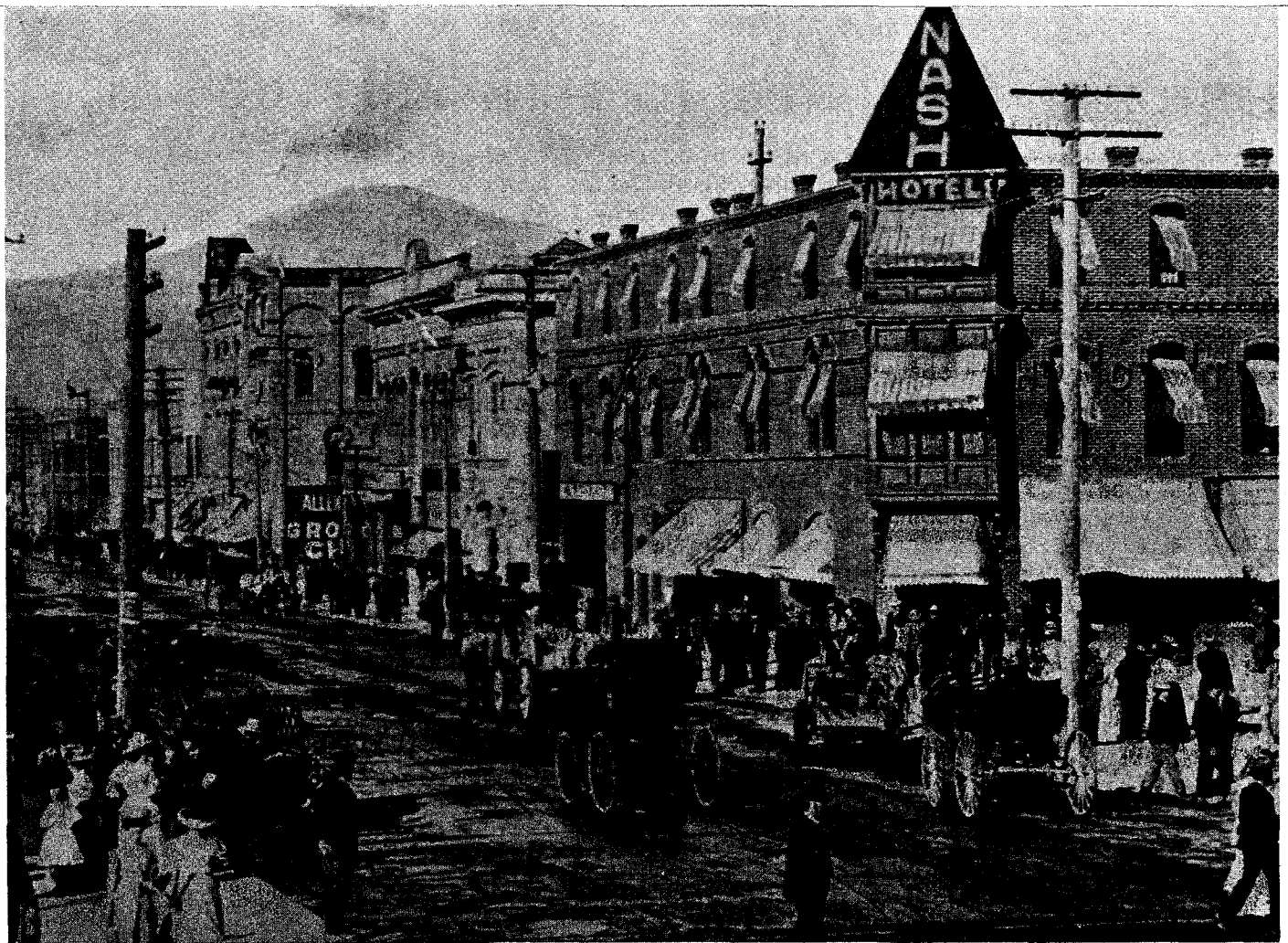
III. LANDMARKS NO LONGER IN EXISTENCE

Nash Hotel Has Golden Age

Pictured on the facing page is the Nash Hotel, third in a series of landmarks no longer in existence. According to Miss Jane Snedikor who wrote a "History of Medford," the Nash originally was the first brick building to be built in Medford. It was a one-story building of two rooms, built at the corner of Main and Front Streets. Construction started on May 4, 1884, and upon its completion the corner room became Kinney and Watters' Saloon. The south room was used as a public hall for meetings and dances. This corner was later built up into the hotel "which was destined to become one of the social centers of the community and a landmark for many years to come."

By 1892 it was known as the Grand Central Hotel. A photograph taken at this time shows a two-story building with an elaborate balcony around it. An imposing entrance faced Front Street. Under different management, the hotel changed its name several times. It was known as the Riddle House, the Grand, and the Medford, until in 1895 Captain Nash bought it and it became the Nash Hotel.

A 1941 story in the Medford Mail Tribune describes the period in Medford's history when orchards were first being planted and the pear industry was initially developed. The article states:



"The Nash Hotel was famous for its superlative accommodations, the excellence of its service, the glamor of its patrons. It was the scene of gala parties, the kind where big deals used to be consummated. Champagne flowed freely, tips were fabulous, entertaining was on a lavish scale." Early, tips were fabulous, entertaining was on a lavish scale. A 1906 holiday menu was printed in the Tribune. The dining room offered a 12-course meal beginning with oysters and terrapin soup. The fish course was salmon or sole with spiced walnuts, the entree was "boiled beef tongue," "Mongolian lamb cutlets," "Jardiniere." These courses led to the turkey with chestnut dressing, accompanied by corn on the cob, asparagus, peas, nut potatoes, and cranberry sauce. If one did not wish turkey, he could select suckling pig. The main course was followed by duck or squab and shrimp salad. Dessert featured plum pudding, pie, and cakes followed by figs and nuts. Champagne was sold at \$1.00. During prohibition the hotel's saloons were closed. The bar, after many years in storage and use in other bars, was donated to SOHSA. It is now refurbished and once again in use as this time on the second floor of the U.S. Hotel in Jacksonville. In later years, after brief periods as the Hotel Allen and Robinson Hotel, the Nash was dismantled to become storage space for the Robinson Brothers Clothing Store. On May 17, 1978, when the Robinson building burned, the last vestiges of the Nash Hotel burned to the ground.

HISTORIAN APPOINTED TO FOLK ARTS COUNCIL

Marjorie Edens, SOHS historian and newsletter editor, has recently been appointed a member of the Folk Arts Advisory Council of the Oregon Arts Commission. On March 6 she attended a combined meeting of the Commission and the Folk Arts Advisory Council in Salem.

This association has coordinated a program which seeks to identify Oregon folk artists, to make their work more visible to the public, and to document and preserve Oregon's folk cultural heritage. To this end, the Folk Art Coordinator has assisted in organizing regional festivals in Astoria, Redmond, and Roseburg (with one scheduled to open in Portland in August), in preparing an inventory and catalog of Oregon folk art, and in presenting an exhibition entitled Webfoots and Bunchgrassers: Folk Art of the Oregon Country. They have also sponsored talks and workshops. The program includes folk music as well as traditional artifacts. John Frohnmayer is Chairman of the Commission and Steve Siporin is the Folk Art Coordinator.

Marjorie will serve as regional advocate of folk arts. "Such art is an important link in understanding cultural values and regional identity," she stated, "and Oregon is remarkably rich in their artifacts."

SUMMER CLASSES TO BE OFFERED AT MUSEUM

A week-long class for children, grades 4, 5 and 6, will be offered twice this summer at the Museum. The first session will be held June 22-26; the second, July 13-17. Classes will be from 1:00 - 4:00 daily. The fee for children of SOHS members will be \$20. That for children of non-members will be \$25.

Students will be given the opportunity to experience the museum exhibits in depth and to participate in a variety of activities suggested by frontier life, including arts and crafts, games, music, food preparation, literature and demonstration.

Classes will be taught by Camille Showalter, formerly a curator on the staff of the history department of The Oakland (California) Museum. For additional information about classes, call Ms. Showalter at 773-4454 evenings or after 2:00 P.M.

Enrollment for each session is limited to 15 students and pre-registration is necessary. To reserve space in either class, please send in the form below with your check by May 15, 1981.

Ms. J. Camille Showalter
1573 Siskiyou Boulevard
Medford, Oregon 97501

Make checks payable to
J. Camille Showalter
child

Enclosed is my check for \$ _____ to enroll _____ children in the
history class during the week of: June 22-26 July 13-17

Name(s) and age(s) of participant(s) _____

Parents _____

Day phone _____

Address _____

NEWSLETTER PRESENTS PIONEER RECIPE

This recipe, selected from a pioneer collection, came originally from Izzie McCully of Jacksonville. It was tested by Marge Muncie, whose comments follow the list of ingredients.

Orange Cake

2 cups sugar	1 scant cup milk
1/2 cup butter	3 eggs
3 cups flour	2 teaspoons baking powder

Bake in three layers

FILLING: Juice and grated rind of one large orange, 1 cup powdered sugar, and the yolks of 3 eggs. Cut another orange in small pieces and put between layers.

TESTER'S COMMENTS: "I baked it at 350°. Slice the orange very thin. The recipe does not make enough filling so I made more. It's best to frost the layers on both sides before putting orange slices in, I think. It's rather heavy and too sweet."

EDITOR'S SUGGESTION: If you prefer your eggs cooked, you might exchange Aunt Izzie's filling for Fannie Farmer's. (1897 edition)

EDITOR'S NOTE: One must reconsider that last statement. Marge Muncie is famous for her anti-sugar stand. Members of the SOHS staff who sampled her cake reported that it is mighty tasty. If you prefer your eggs cooked, you might exchange Aunt Izzie's filling for Fannie Farmer's. '1897 edition)

1/2 cup sugar	1/4 cup orange juice
2 1/2 teaspoons flour	1/2 tablespoon lemon juice
Grated rind 1/2 orange	1 egg slightly beaten
1 teaspoon butter	

Mix ingredients. Cook ten minutes in double boiler, stirring. Cool.

QUILTERS MAKE QUILT BLOCK COLLECTION

Current plans of the Jacksonville Museum Quilters include the establishment of an extensive collection of quilt blocks, each in a different pattern. At present they have a variety of over one hundred which will be exhibited at the annual Quilt Show, July 11-19. The Quilters would greatly appreciate donations of completed blocks or remnants and scraps of material. Those who wish to contribute may call 899-1847 and leave a message for Dora Scheidecker.

MUSEUMS ASSOCIATION HOLDS CONFERENCE

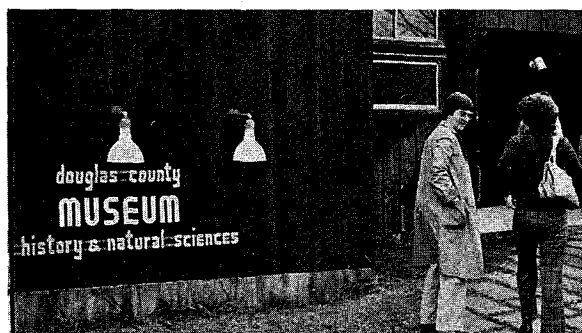
Photographs on the following two pages are pictures of staff members on a recent three-day trip to attend the quarterly meeting of the Oregon Museums Association. The meeting was held at the Oregon Historical Society in Portland on March 13.

Those taking the trip stopped at intervals along the way and met their staff counterparts serving at other museums. The itinerary included visits to the Douglas County Museum at Roseburg, the Oakland Museum, the Lane County Museum at Eugene, the Brownsville Museum, the Oregon Historical Society and the Portland Art Museum. On their return trip they visited the State Capitol to view the Folk Arts exhibits.

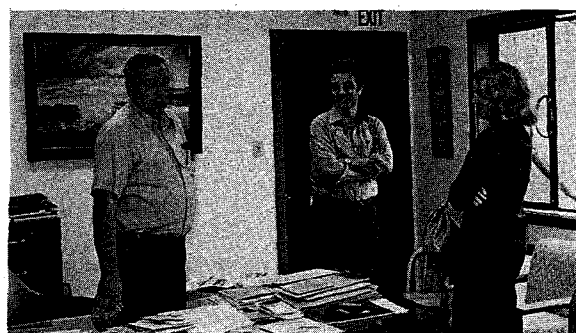
STAFF ATTENDS QUARTERLY MEETING ITINERARY INCLUDES OREGON MUSEUMS



Photographs by Doug Smith, Staff Photographer



Jime Matoush, Dottie Bailey and Joy Nagel enter the Douglas County Museum.



George Abdill, Director of Douglas County Museum, greets Bill Burk and Joy Nagel.



Joy Nagel views exhibits at the Oakland Museum.



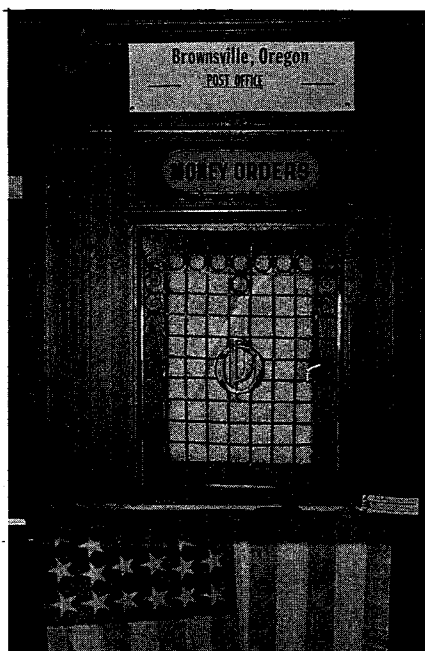
Greg Gualtieri and Jime Matoush visit the Oakland Museum.



Lucy Skjelstad, President of OMA and Director of the Horner Museum, presides.



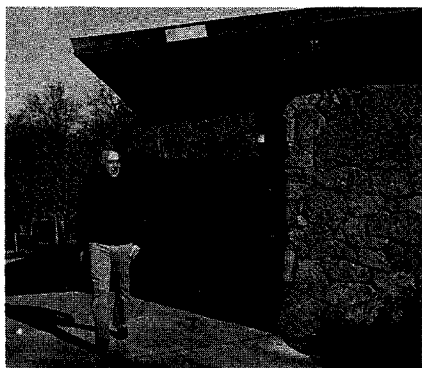
At an afternoon session members of the Oregon Historical Society discuss registration procedures.



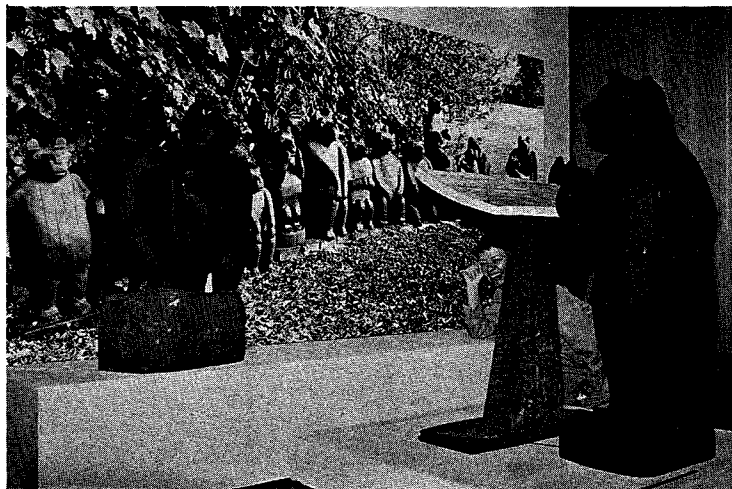
Postal display is exhibited at Brownsville Museum.



Loretta Harrison (center), Curator of Collections, Lane County Museum, discusses recent exhibits with SOHS staff members.



Greg Gualtieri makes one of the many rest stop visits.



Marjorie Edens, latter-day Goldilocks, interviews the three bears at the Folk Art exhibit at the State Capitol.

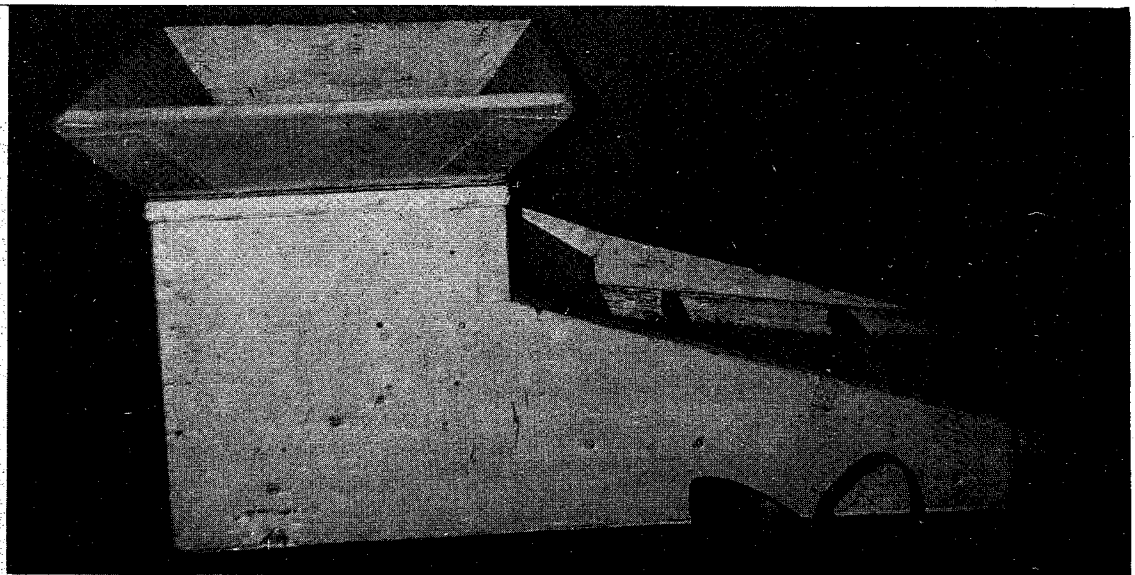
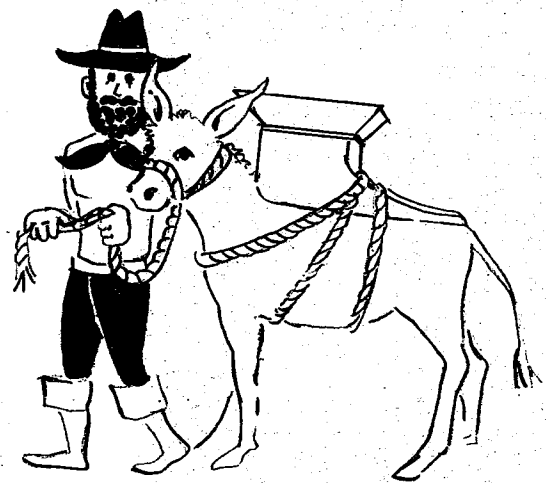
BACKYARD MINING MAY BEAT INFLATION

With no end in sight for the soaring cost of living, and with the rebirth of the victory garden, it is time to consider a little back yard gold panning. Perhaps one could venture into Forest Service or BLM lands without permission, but as it has ever been risky to jump another's claim, the back yard is strongly recommended.

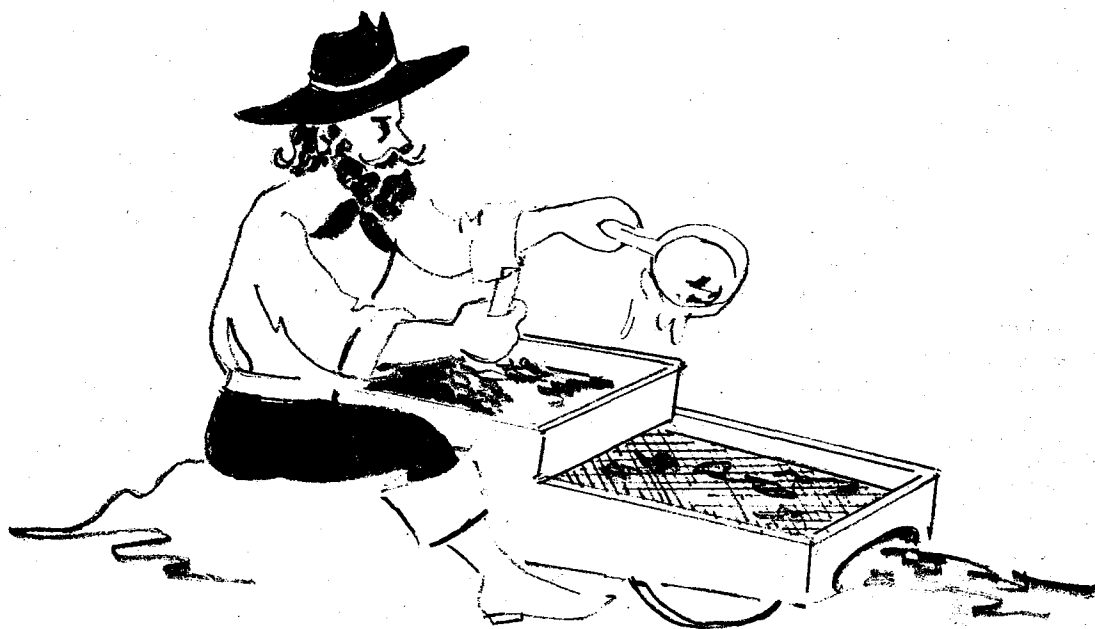
The successful prospector knows where to look for pay dirt. It is said that bed rock should be near, not more than a foot down, and that the bed of a little stream, dry or active, ought to be not far away. An excellent place to prospect is a hole left by an uprooted tree. It affords easy penetration to the gold-bearing gravel. The dirt along the edges of streams (the rimrock) is sometimes productive as well. The sniper, a prospector who works in the rimrocks to get what gold he can without doing much work, travels light, leaving his pick and shovel at home. He can pan by hand, using an ordinary frying pan, gently swirling water and gravel over the edge as the heavier gold sinks to the bottom of the pan.

The use of a rocker or cradle, however, is strongly recommended. This is a comparatively small piece of equipment, but it is bulky enough to require a small donkey to transport it from one mining location to another -- unless the prospector is accompanied by his wife.

In the sketch to the right the donkey's back has been flattened out a little to accommodate the rocker. This is an unfair trick but, then, lading the donkey is another chapter.



The rocker, pictured above, is like those used by prospectors during the gold rush. This one was recently donated to SOHS by Mr. and Mrs. Edward Scott of Jacksonville.



Having thrown out larger stones and clods (the overburden of tailings), the prospector puts a shovelful of dirt into the hopper of the rocker. George Francis Collings, an early day miner in southern Oregon, in an oral history interview, tells us, "On top, inside the hopper, is a metal pan with holes through it. They put dirt into this and shake the rocker and pour water in with a dipper at the same time to wash the gravel through."

The hopper empties into an open trough, lined first with a mat of felt, corduroy, old carpet, or left over velvet -- our miner once knew rosier days. On top of the fabric is a metal grid (the riffle). By agitating the rocker, the gold can be separated from the dross, falling through the riffle onto the mat. Lighter stones and dirt are washed away. If the miner can situate his rocker in a stream, he can eliminate the bailing process and make the mining chore less manual.

We are told that in Alaska, during the rush for gold, eggs sold for a dollar apiece and a plate of ham and eggs cost \$10. These were not unreasonable prices to men who were making as much as \$5,000 in three days of mining. If one considers, however, that the construction of a hopper and the transporting of the equipment too much of a chore, he might consider acquiring a few sturdy hens.

HILL SISTERS OF ASHLAND FACE CHALLENGES

The diaries and journals of the Hill sisters of Ashland clearly reveal the determination and courage of the pioneer women who came to southern Oregon in days of the gold rush. It has been said that women like these were the true civilizers of the Northwest frontier.

In 1852 these three girls, Martha Louise, Mary M., and Ann Haseltine "Has," with their parents, Isaac and Elizabeth Hill, traveled by covered wagon from Sweetwater, Tennessee, to Oregon across the cholera-plagued plains, over mountain ranges and through dangerous Indian country. Accompanying the family as well were their brothers, Cicero and John. Tragically, John drowned at a crossing in the Missouri River. Another brother, LaGrand, who had accompanied his father on an earlier trip to the west, had remained in Oregon while the father had returned to Tennessee.

After leaving the Missouri River they traveled through Nebraska, Wyoming, Idaho, and about 300 miles into Oregon without meeting a white person for six months. Ann wrote, "The last house we saw after we set out from home was when we left the Missouri River. The next house we saw was on the Cascade Mountains." While traveling up the John Day River they met their brother LaGrand who joined them on the last leg of the journey. They arrived in eastern Oregon late in 1852, having brought with them a small fortune in livestock, including 500 head of cattle and 12 oxen.

In Oregon City they were offered ten thousand dollars for the stock. Martha, who overheard the conversation, begged her father to accept the money and take the family back to Tennessee. She stated in her account, "I was so homesick I would have started back that very night." The father refused, saying, "I expect this stock to make for me many times that amount."

They remained in Salem for several months so the stock could be fed throughout the winter. While there they stayed in two rooms of an unfinished hotel

which the owner had rented to them for the payment of one cow. The father and youngest sister were confined to their beds for three months with malaria. The winter of 1852 is reported to have been a bitter one for Oregon and northern California, and they lost much of the stock in the snow storms.

In the spring of 1853 they set out for the Rogue River Valley, finding this last short trip almost as difficult as the long march across the continent.

Reaching their destination in southern Oregon, "one of the wildest and most remote frontiers in the whole American West," they built a rude cabin with no floor and with holes for windows. Eventually Isaac Hill purchased boards for the floor from Al D. Helman, who founded Ashland. Helman had brought a circular saw around the Horn, and was selling wooden slabs for one dollar each. The first year they lost even more of their stock to grizzly bears and wolves, and they were unable to produce much of a wheat crop, having abandoned tools and wagons at Canyonville because there was only a pack trail from the Umpqua to the Rogue River. Skirmishes with the Indians caused great concern.

Every mile or two through the valley there were rancheros of Indians. Few of these Indians were friendly, and, in fact, many were actively hostile. At intervals the family were forced to go to the nearest blockhouse for safety. A stay at Fort Wagner lasted several months. Frequently the men at the fort would band together to go out on raids to prevent the Indians from destroying the settlers' property and from murdering the pioneers. At that time several entire families were massacred. A young cousin, Isham Kelley, was killed in a raid. Isham's mother was the first white woman to settle in Yreka first.

Shortly after the Hills' arrival in 1853, matters came to a climax and hostilities broke out. About 150 Indians were captured and imprisoned in a blockhouse. Other Indians made efforts

OF EARLY PIONEER EXISTENCE



Mary M. Hill



Ann Haseltine Hill

to release them and attacked the fort. This led to months of open warfare. In September of the year the men rode out to meet with the Indians who had sent word that they desired peace, but the settlers found themselves suddenly encircled, and only the arrival of the regulars saved them from death.

Many friends and acquaintances of the Hill family were killed. Mary stated, "Some were killed who had just arrived [in southern Oregon] the night before. They had crossed the plains, meeting with Indians every day, and then, when they had reached the land of their desires, to meet death at the hand of Indians seemed indeed cruel."

Martha's story tells that a blacksmith living about two miles from Fort Wagner became friendly with the Indians. Feeling that the whites were to blame for all the trouble, he molded bullets to fit their stolen guns, gave them ammunition, and taught them how to shoot. The settlers, discovering this, resolved to hang him, but his son, although a loyal member of the volunteers, ran to his home and spirited his father away to General Lane who put him under guard and shipped him out of the country from Crescent City.

"At last," continues Martha, "the Indians were subdued, surrendered their arms to General Lane at Table Rock in the fall of '53, and were sent to a reservation." Scattered guerrilla attacks and massacres, however, continued until 1856.

The year after the war was a prosperous one for the settlers and gold was plentiful in Jacksonville. The Hill sisters, being the only white girls in the valley, were somewhat of a curiosity. On Sunday, after they had finished their regular work, such as milking and cooking, they were visited by dozens of men. Mary wrote that on "many Sunday mornings we would awake to find the fence in front of the cabin lined with those who had come, some of them from many miles, to see 'the Hill girls'."

Hill Sisters See Ashland Grow from Wilderness

Once to celebrate the fourth of July, the sisters, accompanied by their escorts, rode horses to Yreka. They were probably the first white girls to cross the Siskiyou Mountains from southern Oregon into California. They were met by a brass band and escorted through Miner Street. That night they danced until four o'clock.

The news that the Indians were no longer warlike encouraged other settlers to come, and within five years fields of grain met the eye in every direction. Deeply aware of the significance of their early days' experiences to the history of southern Oregon, each of the girls kept journals.

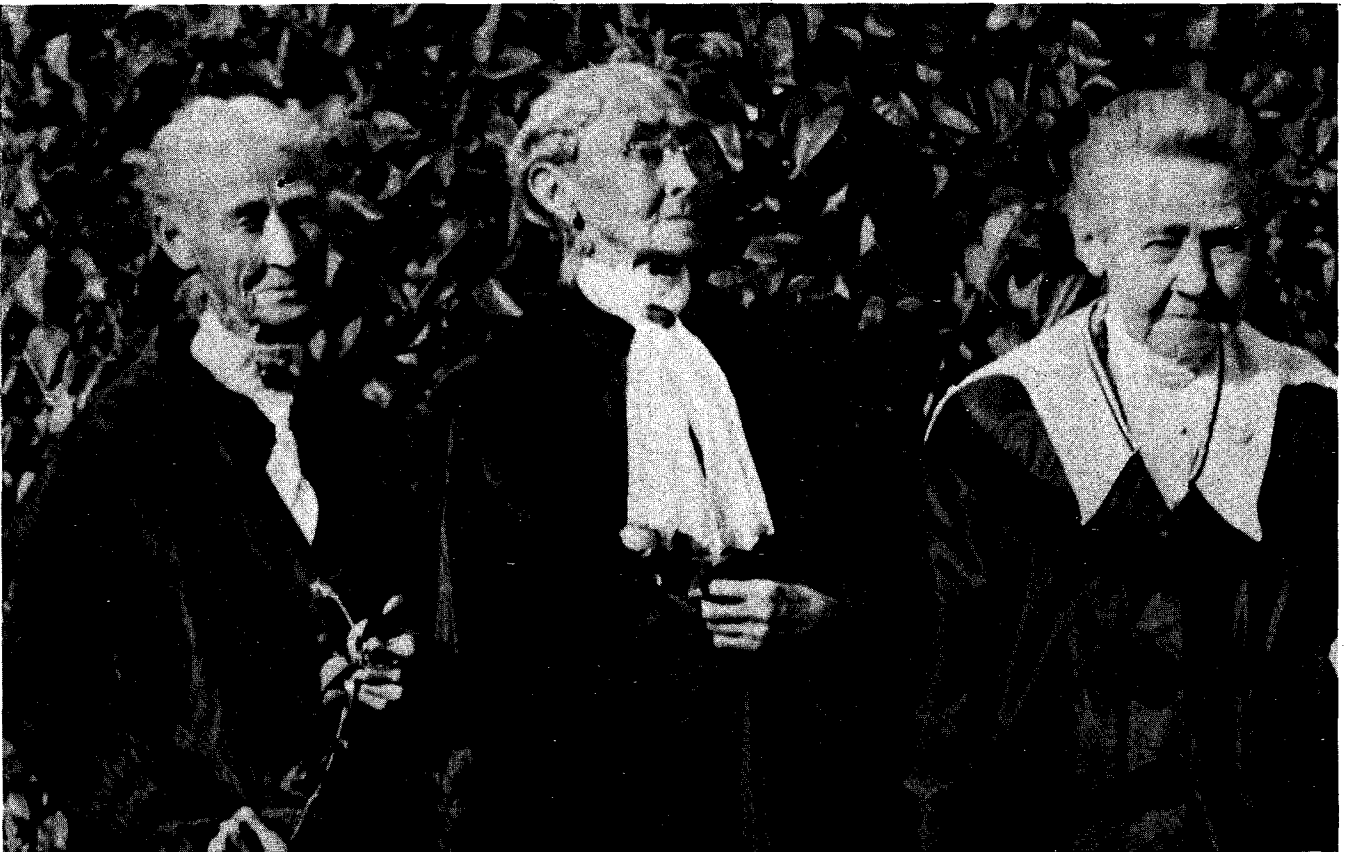
In 1854 Ann married James H. Russell and Mary married Patrick Dunn. The following year Martha married Almon Gillette.

Gillette was a carpenter and cabinet maker. "Furniture which he constructed and homes which he finished are still to be seen in Ashland." In 1857, after a

hectic stay in Yreka where he attempted to participate in frontier politics, Gillette and Martha returned to Ashland. They had eight children. Martha, in her later years, became an ardent Prohibitionist. It is said that she practiced the first "sit-ins" in Oregon in an effort to discourage Saloons. She died in 1920.

Ann's husband was a marble cutter from whom she learned marble carving. They had eleven children. When she was 90 she was still writing articles about early days and continuing her hobby of sculpturing in marble. She died in 1930.

Mary's husband, Patrick Dunn, served in the legislature (1855), was Jackson County Assessor (1865), County Clerk (1872), and County Commissioner for several terms. They had six children. Mary was crowned Pioneer "Mother Queen" at the Portland Auditorium in 1927. She died in 1933.



Ann Haseltine Russell, Mary M. Dunn, Martha Louise Gillette

CRATERIAN THEATER OPENING IS GALA AFFAIR

The Medford theater pictured on the cover, the Craterian, was opened to the public on October 20, 1924. Built by J.C. Cooley and P.J. Neff, it was leased, furnished and operated by George A. Hunt.

The exterior of the building was designed by Frank C. Clark. An article in the Medford Sun describes it as an early Spanish style. The interior was "Italian Renaissance, with walls highly decorated in design and colors of gold and silver with multicolored ornamentation and background." Murals were done by Berg and Weisenborn of Seattle.

Upon entering the theater, one walked "over a tile lobby into the main foyer which [was] beautifully draped with electric blue silk plush." Lighting fixtures were of wrought iron interlined with silk. Louis XVI chairs were placed in the foyer. In the ceiling, baby spotlights illuminated each costumed usher.

The walls of the lobby were decorated with gold stencil work. Wall niches contained vases holding fresh flowers. The foyer was separated from the auditorium by a plate glass partition. The "ladies' retiring room was directly off the foyer and the furniture there was of wicker, "very tastefully decorated." A smoking room for men was also provided and the decoration there was "of the Adam period."

The auditorium, with a seating capacity for 1187 patrons, was covered with 500 Mazda lamps, alternating in colors, to produce varied lighting effects. On either side of the stage were ornamental grills to conceal the organ pipes. The stage was large enough to provide space for touring dramatic groups. Its height was 50 feet to enable huge sets "to be flown for dramatic extravaganzas." The pit provided room for a complete orchestra, the organ console and a grand piano. The pipe organ rested on an elevator platform, enabling the organist to rise to the full view of the audience. The asbestos advertising curtain featured a colorful picture of Crater Lake. Off the balcony were two special rooms: one, a private party room with plate glass windows through which pictures could be viewed; the other, a sound-proof Crying Room.

The projection room contained special equipment to enable the films to be shown in exciting colors for fire, storm and other dramatic scenes. Flickering was absolutely eliminated with new equipment.

For the opening night Mr. Elliott Dexter, the "famous motion picture and stage star," had the honor of dedicating the theater "from the stage in a modern spoken Comedy Drama, 'The Havoc'." An advertisement promised that "no less interesting and memorable than the opening of the theater will be the audience that will participate on the occasion...The guest list reveals the social brilliance of the assemblage." It can readily be seen why only Medford's elite attended. For this occasion, starring the ever-popular Elliott Dexter, ticket prices soared to a high of \$2.75. After the gala opening, film performances, starring lesser lights such as John Barrymore or Clara Bow, commanded substantially less, namely 50 cents. No doubt Venita Daley, who frequently served as ticket-taker for Hunt's theaters, was in the box office.

The presentation on the second night was a film starring Constance and Norma Talmadge, a serial, "The Chase," Pathe News, a Felix cartoon and "Betty" Brown at the console of the mighty organ. Friday night's feature was Colleen Moore in "The Perfect Flapper."

SOHS WELCOMES NEW MEMBERS

The following became members of the Southern Oregon Historical Society in the months of January and February, 1981, and we welcome them.

Marvyn Sowle, Sonora, California
Mrs. M. Louise Scott, Sacramento, Ca.
Mrs. George Mason, Ashland
Laird Parker, Trinidad, California
Ruth Igo, Medford
Nina Pence, Klamath Falls
George R. Kennedy, Medford
Dunbar Carpenter, Medford
Darlene M. Dodd, Phoenix
Anna Salisbury, Medford
Betty Conover, Eagle Point
Mr. & Mrs. Howard Keefer, Medford
Rick Horn, Medford
Dorothy R. Miller, Medford
Kathleen Hogue, Phoenix
Mrs. Floyd Koch, Walla Walla, Wa.
Wallace Skyrman, Central Point

Mr. & Mrs. Ken Kugler, Medford
John S. Conway, Ashland
Curt Cooter, Ashland
Gilbert & Helen Burgess,
Jacksonville
Lincoln Historical Society,
Ashland
Brian Mercer, Medford
Clair V. Rider, Medford
Mr. & Mrs. Michael Satern, Salem
Winnifred Becker, Spokane, Wa.
Lois & Elmer Silva, Oakland, Ca.
Leland Knox, Medford
Deborah Muirhead, Medford
Hayes & Rosemary Rossman,
Medford
Otto Frohnmayer, Medford

THE NEWSLETTER OF THE SOUTHERN OREGON HISTORICAL SOCIETY

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ARMSTRONG HOUSE • CATHOLIC RECTORY • ROGUE RIVER VALLEY RAILWAY STATION
U.S. HOTEL • RESEARCH LIBRARY • MUSEUM SHOP

STAFF MEMBERS ESTABLISH THEATER COLLECTION

Doug Smith, SOHS staff photographer, and Bill Burk, director, have recently initiated a project to acquire equipment and photographs of theaters in southern Oregon. The collection will include shots of interiors and exteriors of existing theaters as well as of theaters which are no longer standing. In addition they are seeking theater equipment such as projectors, advertising posters and playbills.

Don Evans, manager of the Oregon-California Theaters, has donated photographs from the Craterian collection and has permitted the Historical Society to copy many more. Included in these are pictures of the Lithia, the Varsity, the Rialto and the Esquire.

Doug and Bill would greatly appreciate any contributions of material of this nature.