

TABLE ROCK

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# SENTINEL

JULY/AUGUST  
1990

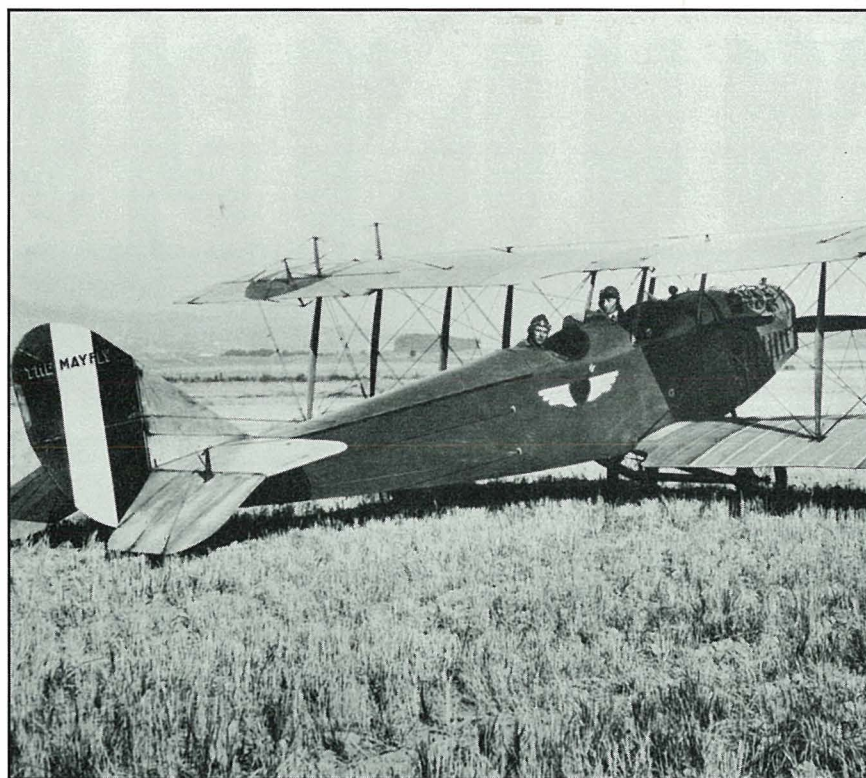
The  
Magazine  
of the  
Southern  
Oregon  
Historical  
Society



MY FIRST CATCH, AFTER 15 minutes WORK IN ROQUE RIVER 1907



# Seventy-one Years Ago



**Pilot Floyd Hart lands Exalted Ruler George Collins at Klamath Falls in 1919.**  
SOHS #12490

Former World War I pilot Floyd Hart flew passenger George Collins from Medford to Klamath Falls on August 13, 1919, for that year's Oregon State Elks Convention. It took one hour and forty-five minutes for *The Mayfly* to cover those few dozen miles. However, it was a landmark flight—George Collins became the first Elk Exalted Ruler to fly to a convention, and the first passenger to land in Klamath County.

Hundreds of Curtiss-built "Jenny" biplanes were commissioned during WWI for use as elementary trainers for would-be aces. Powered by a ninety-horse-power water-cooled engine, the biplane was considered remarkably dependable at altitudes as high as 10,000 feet. Hart and co-owners Hiney Fluhrer and Moose Muirhead probably purchased the aircraft for business use. (Fluhrer owned a bakery, Muirhead owned a cement company, and Hart was a manager at Timber Products.)



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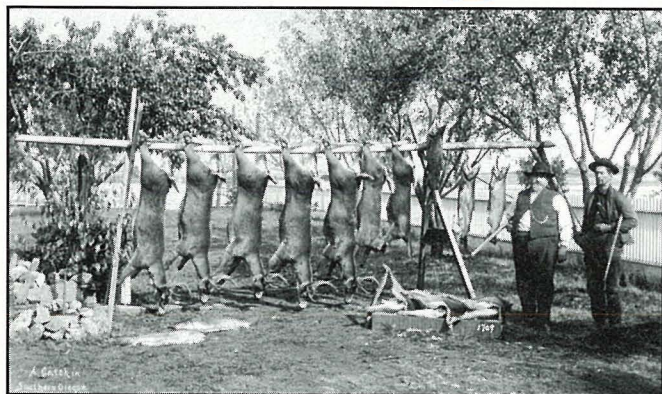
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p. 2



p. 16

## Features

### 2 Frank Hull's Photographs: A Rosy Review of the Rogue Valley by *Stan Paulic*

One of dozens of lesser-known turn-of-the-century photographers, Frank Hull sought to portray the Rogue Valley as an Eden in Oregon. His pictures boast of bountiful harvests and natural wonders, thriving communities and successful ventures. Hull's vision outlasted his business—a hundred-or-so photographs in the collection of the Southern Oregon Historical Society testify to an optimist's efforts.

### 14 Window to the Past: Preserving Historic Photographs by *Paul Richardson*

Paper-mounted historic photographs are fragile, frozen memories of a past way of life. An archivist discusses how to care for these visual records that are susceptible to heat, humidity and other environmental assailants.

### 16 A Rich, Dark Past: Coffee, From Staple To Social Lubricant by *Susan Ray*

From ancient Egyptians to Renaissance Venicians to contemporary southern Oregonians, few are those who have not tasted the brew of the aromatic coffee bean. How the beverage spread, in myth and memory, from Africa to the New World, is a story worth savoring.

## Departments

Seventy-One Years Ago (inside front cover)

26 From the Collections


27 Then and Now

Calendar of Events (inside back cover)

**Front cover:** Ever the promoter, Frank Hull arranged a photograph of himself posed with the reward of a successful fishing excursion in 1907.  
SOHS #5583

**Back cover:** Frank Hull photographed the Phantom Ship in Crater Lake.  
SOHS #12757





Frank Hull extolled the virtues of his subjects by photographing them in a positive light as well as frequently noting their assets directly on the negative.

# Frank Hull's Photographs: A Rosy Review of the Rogue Valley

by Stan Paulic

Since 1839, when Louis Daguerre and Henry Fox Talbot announced their inventions of widely differing techniques for permanently fixing an image, photography has been an important tool of the historian. But owing to the complexity of the processes of exposure and development and the unwieldy nature of the equipment, for its first fifty years or so the camera produced a relatively limited record, albeit a valuable one. By the late nineteenth-century, George Eastman's advancement in marketing a roll film that reduced the size of the camera and the complexity of the processes and, to a lesser extent, the replacement of wet-plate glass negative techniques by dry plates for those who chose to stay with a large format, led to a boom in photography that has left us with an abundance and variety of photographic documentation from that period to the present day.<sup>1</sup>

Photographs provide a rich diversity of useful information for the historian. Portraits, whether shot in a studio, on a front porch, or on the main street of town, give us more than accurate images (although they have always been alterable—photographers were quick to develop touch-up techniques). Fashions of hair style, make-up, and dress are recorded. Conventions of pose, particularly in group portraits, may provide valuable insight into social mores of the day. Street scenes document the architecture and engineering of a period, modes of transportation, advancement of certain technologies (are there telephone

poles and power lines pictured?) and a wide variety of other useful information. Panoramic landscapes often provide more than a pleasing wall piece. They may be used to document the growth of a town, development of railroads and highways and the impact of strip-mining, clear-cutting, land-filling, and other man-made changes.

The importance of a specific photographer from both a historical and artistic standpoint may be subjective, but certain individuals have left records of unquestionable value. Edward Curtis was one noteworthy photographer of the Pacific Northwest. His early twentieth-century documentaries of American Indians are significant for their extent, for the variety of the tribes he photographed in his travels, and often for the beauty and drama of the composition.

Curtis' estranged brother Asahel also produced a large body of superior work documenting life in Washington State, the Klondike and the Yukon for the first forty years of this century.

Locally, Peter Britt is deservedly the most noted photographer that southern Oregon has produced. His work spanned the last half of the nineteenth-century, a time of radical change in photographic techniques. From daguerreotype to tintype to gelatin dry plate and more, Britt kept pace with the changes and showed a mastery of each method. Britt's variety of subject matter presents a rich history of the Jacksonville area in the last half of the last century. He is also noted for his prolific photo-





In A Vineyard of  
SOUTHERN OREGON

An unidentified gentleman cuts luscious  
grapes from a loaded vine ca. 1906. SOHS #12777



Hull produced some memorable studio photographs demonstrating a sensitivity to pose and lighting, such as the portrait of his wife, Fanny, (far right) and the still life (below). His sense of humor is apparent in his portrayal of the family dog Bob. SOHS #12824, 12767, 12778



STRAWBERRIES  
from  
John Willaer's  
Rogue River Valley  
1100 Yields over



graphic output. The Southern Oregon Historical Society currently houses a collection of more than 10,000 Britt prints and negatives.

These and other photographers have gained fame and recognition. Their work has been extensively studied and published in recent years in monographs that adorn coffee tables and the bookshelves of students of photography and history. But there is also a great body of work left to us by a collection of lesser-known men and women who either did not produce a significant volume of noteworthy prints, lacked the skills and patience of a Britt or a Curtis, or whose work has been largely lost or buried in an attic, a basement, or the archives of an under-funded museum. Individually, these photographs may seem of little importance to us today. But as part of a collective whole their work offers valuable visual documentation of the history of towns and regions. Southern Oregon has its share of such photographers from the turn-of-the-century era. Although many photos are not credited, some of the names that do appear occasionally when sifting through the photographic collections of the Southern Oregon Historical Society include W. H. Rough, Ernest W. Smith, H. C. Mackey and L. A. Gregory. Frank H. Hull, an early twentieth-century Medford photographer, printer and businessman also belongs to this group.

## **Frank Hull portrayed a life of bounty and bliss for those lucky enough to call southern Oregon home.**

Details of Hull's life are, at this time, sketchy at best. Born in Kansas in 1880, he moved to the Medford area with his divorced mother and two sisters at some time prior to 1900. At the age of nineteen, he was listed in the turn-of-the-century census as a photographer. In 1900, he married Fanny E. Hall who was, like Hull, a member of the First Presbyterian Church.

It is not known where he received his training, but sometime early in this century Frank H. Hull went into business in Medford as a photographer and printer. Early business and telephone directories show that his operation, The Art Studio, was at 331½ Main Street on the second floor of the Hubbard's Hardware store that still

stands today.

His advertisement, painted across the top of the wall that faces Riverside Avenue, read "Scenery and Postcards."

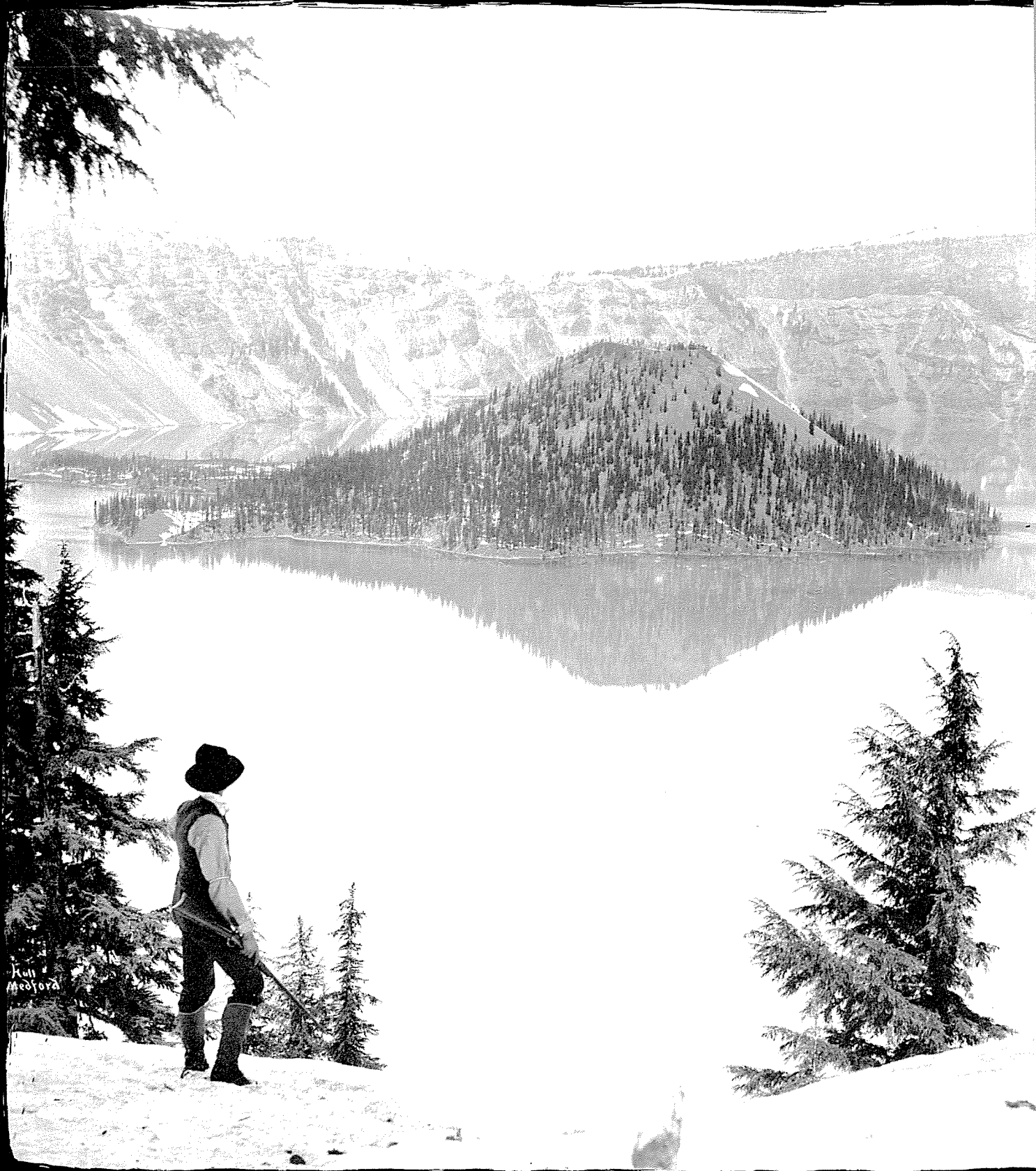
Throughout his years in the Medford area, Hull had his hand in several other businesses. In the 1911 Polk City Directory he is listed as the proprietor of an auto livery business and in 1914 as the proprietor of the Savoy Theater. By 1912 the address for his printing business is given as Main Street in Central Point, with no mention of photography. Sometime around World War I Hull moved to Chico, California, where he ran a variety of businesses including three movie houses and a new and used furniture store called Hull's Half-Acre. At this time there is no evidence to show that he continued his career as a photographer after moving to Chico.

Much of what is left of Hull's photographic work is a collection of glass plate negatives, predominantly eight-by-ten-inch pieces. One hundred and three of these plates along with a handful of prints and a few other negatives of various sizes were donated to the Southern Oregon Historical Society by the W. E. Thomas family of Medford. Most of the eight-by-ten-inch plates are well preserved and still render prints of fine quality.

There is a good deal of variety in the subject matter of Hull's photographs. They are documentary in style and, with a few exceptions, represent life in Medford and the surrounding region during the early twentieth-century. He did studio portraits of individuals, couples and groups, and even several of a dog. A few street scenes and panoramas of Medford and neighboring towns are among his collection. He produced photographs of leisure time activities including fishing the Rogue River and mountaineering on Mount Pitt (now known as Mount McLoughlin). Hull also did a number of shots of the scenic wonders of southern Oregon and northern California, including Crater Lake, the Castle Crags, the Rogue River and several waterfalls and covered bridges along the Rogue. Many of the shots in the Hull collection deal with the burgeoning orchard and agriculture businesses of the region. There are scenes of men picking and spraying apples or pears, farmers displaying produce and deep, flowing wheat fields.

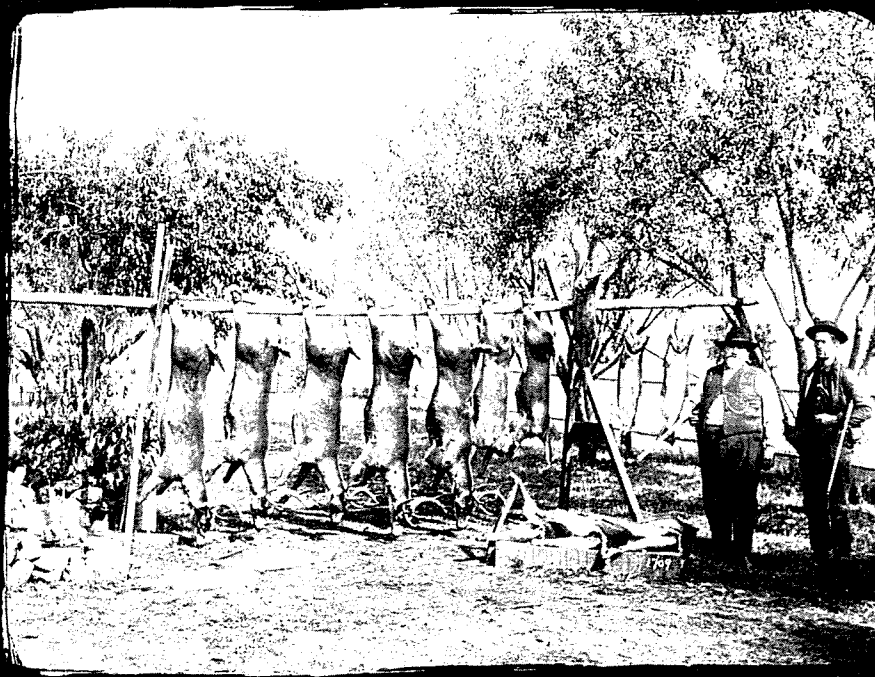
Writing directly on the glass plate negative, a fairly common practice of his time, Hull numbered all of his plates. He also wrote the date of the shooting on a handful of the plates. Assuming the numbers were done sequentially, we can determine within a year or two when most of his work was done. The earliest dated negative is from 1903 and the most recent from 1911. Some of the plates also have information about the subjects written on them. Notes include the name of a mining operation, the owner of a strawberry patch or apple orchard, the significance of a particular event or the name of a geographical feature. All of this proves useful in historical research.





Kull  
Medford





Many of Hull's photographs promote the spectacular scenery (*left*) and sporting life in southern Oregon (*above*). The photograph of the fly fisherman (*top*) earned some notoriety when it won third prize in *Recreation* magazine's 1908 photo competition—submitted by Earl W. Gage. Hull had to sue to claim ownership of the image. SOHS #12782, 12760, 12792







Although Hull was a photographer and printer, it seems his real business was promotion of the Rogue River Valley. He published one small booklet, slightly larger than a normal-sized postcard, titled *In the Noted Southern Oregon: The Cream of the Nation*. On the first page the reader is instructed to send fifteen-cents for a descriptive book of southern Oregon. The photos inside include shots of street scenes of Medford; eight area churches; a school; the court house in Jacksonville; people on an outing in a buggy at the base of Table Rock; local mining operations; Mill Creek Falls; Prospect (covered) Bridge on the Rogue River; Phantom Ship in Crater Lake; orchard scenes; studio shots of local produce including pears, vegetables, casaba and watermelons; a nineteen-inch round apple; and much more that was intended to portray a life of bounty and bliss for those lucky enough to call southern Oregon home.

Hull also was listed as the editor and manager of a monthly publication called *Medford Lights*, an eight-page newsletter that also touted life in the region. According to a statement on page two it was "Published monthly for the promotion of the industries of Southern Oregon." In the August 1908 edition he editorialized that the "Rogue River is fed by the Cascades' never-ending snows, carrying water enough to irrigate an empire, and power enough to turn all of Oregon's wheels of manufacture and its traffic. Down the center of the valley on the Alpine slopes of the Siskiyou flows Bear Creek, carrying always, water in abundance. The valley in its entirety presents a stretch of the finest country ever seen. The last of June or first of July always brings copious rains to mature the crops, and the warm season of August is broken by showers."

Hull's optimistic writing is reflected in his photography and vice versa. Nowhere in his pictures do we see a hint of foul weather, a focus on the humble and the poor, or any hint of hardship or adversity whatsoever. He should not necessarily be faulted for this, however, for his photography had a definite purpose that was fulfilled by his approach. While this may be somewhat limiting from an historical perspective, Hull did in fact cover a lot of ground and document a wide variety of subject matter.

His work shows that Hull was able to handle his equipment, a task that demanded skill, care and dedication, given the problems inherent in the use of an eight-by-ten format camera with glass plate negatives. The camera itself was bulky and the glass plates fragile and cumbersome. The plates needed to be protected from breakage and exposure to light. Imagine the effort required for Hull to carry his equipment to the top of Mount Pitt.

For the most part, Hull's negatives are technically superb. They were properly exposed and developed rendering contrast that is well balanced and detail that is extraordinary.

Hull did not use light to any spectacular effect, but does not seem to have made many noticeable errors in judging the lighting conditions of outdoor scenes. The studio shots he took are all examples of properly controlled artificial lighting.

Relative to many of his more famous contemporaries, Hull did not consistently demonstrate creative aesthetic compositions. Rather than focusing on artistic impressions, Hull's interest lay more in content. He did show a sense of composition in most of his work that goes beyond simply setting the camera on the tripod and releasing the shutter, but he did not develop a style that was distinctly different from numerous other photographers. Of course, as with his other ventures, Hull was most likely in the business of photography to make money rather than

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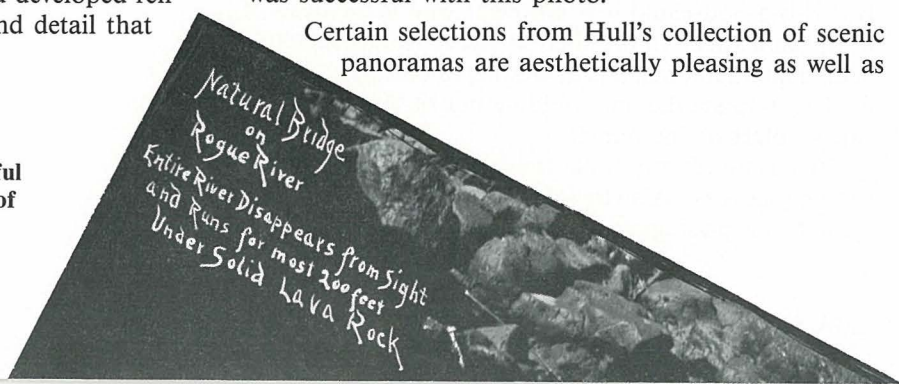
**In his writing and in his photography, he used hyperbole, humor, and a selective eye to emphasize the superlatives of the area.**

to create art. In his writing and in his photography he used hyperbole, humor, and a selective eye to emphasize the superlatives of the area—the large trees, plentiful fish and game, the bounty of the fields and orchards, and the beauty of its scenery. Content was apparently more important to Hull than aesthetics. In one of his forest scenes a man is pictured standing by a large sugar pine. His pose is stiff and unnatural and the bottom of the tree is centered in the frame. This is not a creative composition, but the writing on the negative gives away Hull's intent. It says, "A sugar pine toothpick." He was creating a humorous postcard-type picture to illustrate the size of the tree and was successful with this photo.

Certain selections from Hull's collection of scenic panoramas are aesthetically pleasing as well as

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**Views of Rogue Valley orchards and bountiful harvests frequently crop up in a collection of Hull's photographs.** SOHS #12795, 12759





technically brilliant. One outstanding example comes from his shots taken at Crater Lake. A man with a rifle in one hand is positioned at the lower left corner of the frame, his back to the camera, gazing at Wizard Island or the far rim of the lake. The picture is neatly framed by the dark presence of evergreens in the foreground. A close examination reveals remarkable detail in the features of Wizard Island and the opposite rim of the lake.

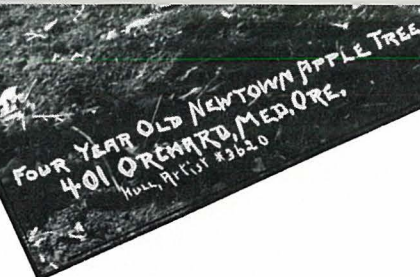
From an aesthetic viewpoint perhaps Hull's finest work was done in the portrait studio. He took a number of photos that show imaginative posing, as well as technical brilliance. One of particular interest is a group portrait that includes Hull himself in the picture. He most likely had an assistant operate the shutter, but the composition

▲

**As with his other ventures, Hull was more likely in the business of photography, to make money rather than to create art.**

is undoubtedly Hull's. There are six figures in the portrait, each striking a different pose. From a seated profile of the young lady on the left, to the partially reclined positions of Hull (second from the left) and the woman on the sofa or love seat with him, to the slight scowl of the woman standing in the middle, to the distant gaze of the man in the chair, to the surprisingly serious look of the boy at the right, each figure commands close scrutiny. If they had all been posed the same, either seated or standing, there would be little impact. The posing not only adds intrigue and a bit of mystery to the portrait, it also may spark questions about the social mores of the day, the relationships of men and women, children and adults. There are no notes with this negative so it is not known whether this group is all or in part related to Hull. If this is a household it is not clear who is the head of it, the man seated in the chair or the stern-faced woman behind him. However, it is interesting to note that the men of the group are the ones holding books, assumedly the two scholars of the bunch.

There is no certainty that the portion of the Hull collection that is available to us now is completely representative of his photographic work. The numbering on the



▲

**Hull arranged this curious group portrait (top), posing the people with understated drama and intensity. Hull did not pose the porkers, but he did manipulate this image by superimposing the sluggish swine over a solitary street scene. SOHS #12830, 12815**

glass plates would suggest that he took from 6,000 to 7,000 photographs during his career in the Medford area. Many plates may have been broken or are of unprintable quality, but it is safe to speculate that a great volume of his work was lost or discarded through the years, or is still stored away in places unknown. The 103 eight-by-ten-inch glass plates and the smattering of other Hull negatives that are stored in the Southern Oregon Historical Society's collection may be a limited view of his career.

Hull appears to have given up photography as a profession after ten or twelve years in the business. Why he did is an open question. Based on the material we have available today, his work was rather modest. But practitioners such as Hull do not lack in importance. He was one part of a larger mosaic of small-time photographers who leave visual documents that, taken as a whole, are significant. He was successful in portraying the Rogue River Valley as a slice of paradise. Frank H. Hull has given us a glimpse of life in the Medford region early in this century, albeit a glimpse through a rose-tinted camera lens.



#### ENDNOTES

1. Jean-Claude Lemagny and Andre Rouille, *A History of Photography: Social and Cultural Perspectives* (Cambridge: Cambridge University Press, 1986), p. 80.
2. Naomi Rosenblum, *A World History of Photography* (New York: Abbeville Press, 1984), p. 442.

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*Stan Paulic is a photojournalist and writer and occasional contributor to the Ashland Daily Tidings. A recent graduate of Southern Oregon State College, he was honored with the Arthur S. Taylor Award for outstanding history major.*

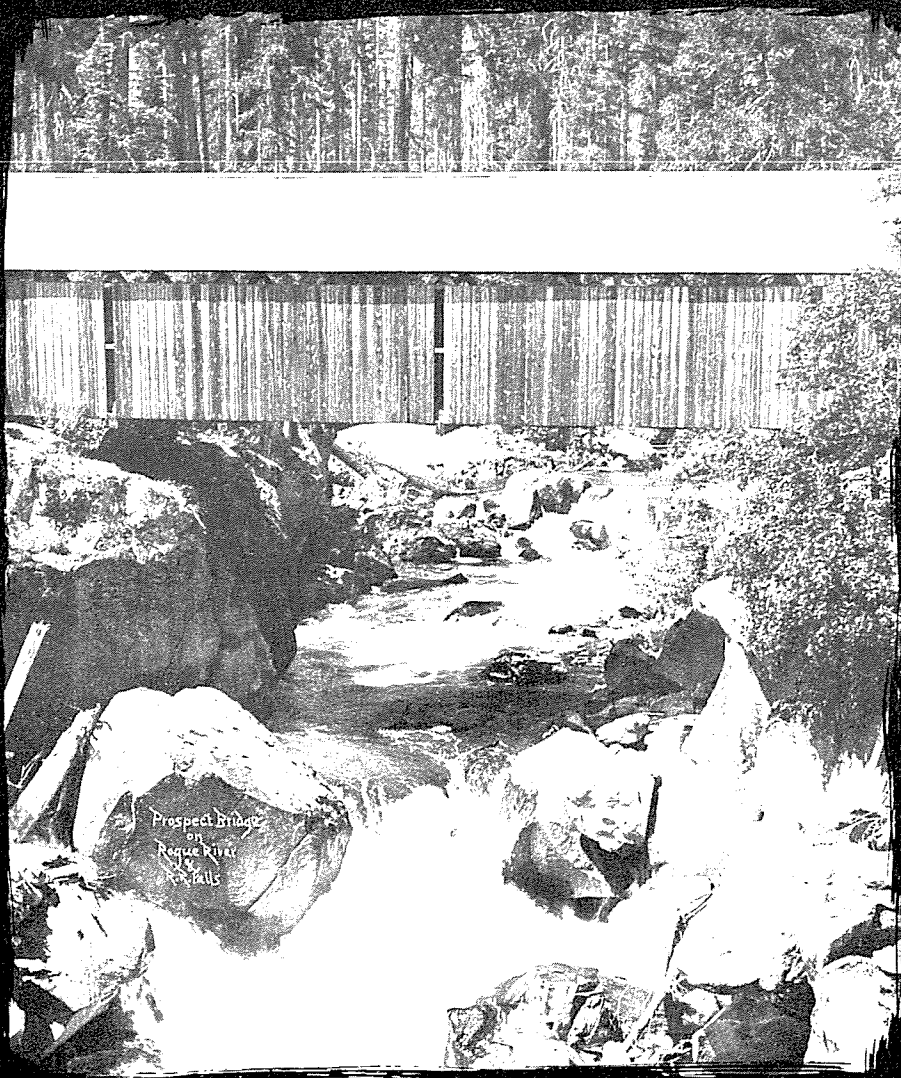








Frank Hull favored waterfalls and geological formations as subjects for his camera. The panoramic view of Butte Falls (above) is actually pieced from two matching 8×10" negatives. SOHS #12774-5, 12836, 12758







Tuff of Rock



# A Window Through Time: Preserving Historic Photographs

by Paul Richardson

The advent of photography in 1839 wrought a great revolution in the way people perceived themselves and in how we perceive our past. In a world inundated with visual images, it is difficult to imagine how extraordinary it must have been to view for the first time the features of a loved one captured in a photograph. Perhaps equally significant was the opportunity the new science afforded ordinary people to see hitherto-unknown wonders of the world outside their communities without undertaking long, dangerous, and expensive journeys. These same photographs continue to fascinate today's viewers, although for a different reason. For us, historic photographs are probably the closest reality comes to the fabled "time machine," allowing us to see, in however finite a glimpse, the world of the past.

In the late twentieth century, photography has become a part of everyday life. Few people in the developed world have not had their picture taken on numerous occasions. In fact, literally millions of photographs are produced each year, thanks to the wonders of mechanization and electronic gadgetry. As a result, most photographs are cared for by individuals, rather than art galleries or museums. This is true for historic images as well, despite the large size of many public photograph collections. Unfortunately, most people don't know how to properly care for such images and, as a result, much of our visual heritage is lost through carelessness or neglect. The disap-

pearance of such photographs is doubly tragic since a few simple steps are all that are needed to ensure an historic image will last many years.

## **Step 1—Keep Photographs Away From Intense Light**

Photographs are created as the result of a chemical reaction to light. But one of the most frequent causes of a photograph's early demise is an overexposure to Phoebus' rays. Through a variety of chemical reactions, ultraviolet (UV) radiation (emitted by the sun and fluorescent bulbs) causes photographs to yellow and fade. Even low levels of exposure will result in deterioration over time. Hence, one important consideration when storing photographs is the quality and intensity of light to which they are exposed.

## **Step 2—Avoid High Humidity**

Most photographic processes employ some form of silver to produce the shades and shadows which comprise the image. Unfortunately, silver is susceptible to tarnishing, as anyone with a traditional table setting can attest. The oxidation of photographs can be largely prevented by controlling the levels of humidity to which images are exposed. Optimum relative humidity for historic photographs is now thought to be at between thirty and forty percent.

## **Step 3—Keep Photographs at an Even Temperature**

In the same way that an oven causes chemical changes in food (that

usually makes it taste better!), high temperatures can greatly increase the rate at which photographs deteriorate. Heat is not the only threat to photographs. Cooler temperatures can result in greatly increased humidity levels to the point of condensation, which also damages historic images. Ideally, a photograph should be stored in a relatively cool environment at an even temperature.







Although they clearly span the decades, historic photographs are fragile and need to be treated with care. Dirt, ink and oils can permanently mar the surface. Scratches and other physical abrasions usually result in lost portions of the image. And changes in temperature and humidity can cause sensitive photograph emulsions to crack.

#### Step 4—Keep Photographs Clean

Another factor that can affect the life of photographs is dirt. Grime can cause scratching of images, sometimes to such a great extent that portions of a photograph are obliterated. Other substances such as skin oils and ink, as well as the acids and glues found in many popular photo albums, are more subtle enemies of historic images. By placing photographs in clean containers made of acid-free materials, handling them with clean hands (while at the same time not touching the surface of an image), and writing only on the backs of photographs in pencil, much of the battle for their preservation has been won.

Handling photographs carefully and storing them in a dark room with even temperature and humidity is a very important step toward ensuring their preservation. Equally important from the historical perspective is the

preservation of information about photographic images. Who was the photographer? Where was the image made? Who is depicted? What event is taking place? These are some of the questions that, when answered, can greatly enhance the information provided by a photograph.

Although modern technology has greatly increased the accessibility of the photographic arts to the general populace, these same advances have wrought a collector's nightmare. Despite the claims of some film manufacturers, color photographs produced on modern plastic papers look fantastic for only a relatively short period of time. Organic dyes and plastics that comprise the foundation of color photography are likely to deteriorate in as little as twenty-five years. Even more transient, video tape loses small bits of each image whenever it is played and can even be erased when exposed to electromagnetic fields as weak as those

produced by a household vacuum cleaner. Despite the benefits offered by present technology, the safest way to preserve visual images remains the black and white photograph.

The Southern Oregon Historical Society is constantly striving to preserve for present and future generations the visual heritage bequeathed us in the form of historic photographs. Without changes in present technological trends and an increased awareness on the part of private collectors, however, the window on the past provided by historic photographs will slowly close as these images fade away and are lost forever in the abyss of time.



*Paul Richardson, archivist for the Southern Oregon Historical Society, can frequently be found with hydrothermograph in hand, protecting from heat and humidity the 100,000 manuscripts and photographic images in his care.*









by Susan Ray

# A Rich, Dark Past: Coffee, From Staple to Social Lubricant

... This juice divine  
Shall banish sleep and steam of vaporous wine,  
And with its timely aid fresh vigor thou shalt find.  
(Maumenet, verses addressed to Galland)

Coffee should be black as Hell,  
strong as death  
and sweet as love.  
(Turkish proverb)

**A**round chuck wagons, ranch kitchens, and family dining tables, early Westerners renewed their energies with coffee, the aromatic brew that quickens the spirit and makes the heart light some.

The well-equipped, western-bound wagon almost always held a large coffee pot, along with a camp kettle, frying pan, rolling pin, tin plates, cups, utensils, and enough provisions to get the travelers through the long overland journey ahead.

Other Westerners depended on the beverage too. Highly paid, the cowboy cook earned every cent of his salary. With ashes and dust from an open-pit fire blowing in his face, he prepared three meals daily for twenty to thirty hungry and thirsty cowhands who expected plenty of beans, fried beef, stew—and coffee strong enough to float a horseshoe. According to cowboy historian Edward Everett Dale, this was a tried-and-true method to determine

when the brew had reached its peak of flavor. A recipe went the rounds from ranch to ranch, confided by cooks to greenhorn hands. “You take two pounds of coffee, put in enough water to wet it down, then you boil it for two hours. After that, you throw in a horseshoe. If the shoe sinks, the coffee ain’t ready.” According to the cowboy cook, there was no such thing as strong coffee, but only weak people, and the men for whom he provided were surely not of that type.<sup>1</sup>

Perhaps just as primitive as the previous brewing method, was the cowboy’s version of “steamboat coffee.” This entailed filling a discarded sock (preferably freshly laundered!) with a couple of cups of ground coffee, tying the end off, and throwing it into a pot of hot water. By adding more water and another sock every so often, the aromatic concoction soon was ready to be partaken of.<sup>2</sup>

In the mid-1800s, California was inundated by folks hoping to strike it rich via the gold rush. The long, arduous westward trek was often a grim battle to conserve and replenish the dwindling supplies with which the emigrants started. Their simple meals were customarily washed down with coffee. Because many of the emigrants kept diaries of their journeys, we have some interesting first-hand glimpses of the beverage’s westerly migration and its use on the trail.

**Nothing tastes better than strong coffee—and thick steaks—in the great outdoors (left). SOHS #12896 Coffee paraphernalia (above) may include a bean grinder, stove-top percolator, and canned ground coffee. Artifacts from SOHS collections**





An enameled ware stove-top percolator (above) was a common fixture in the homestead as well as on the trail. Innovative owners affixed a heavy, ornate handle from a much larger pot on to this one when the original fixture broke off. Freshly roasted beans were manually ground in a coffee grinder such as this wooden box (right) with dove-tail joints, a cast iron grinding mechanism, and a small wooden drawer to catch the grounds. Artifacts from SOHS collections

Coffee was the perfect complement to such robust meals as iron skillet potatoes, red flannel hash, shoo-fly pie, dutch-oven pot roast, sourdough biscuits, griddle cakes, and pepper cornbread—that is if the pioneers were fortunate enough to eat so heartily. Many accounts of the westward migration speak of near starvation or of having to make do with whatever was on hand. One forty-niner's journal described a meeting with another wagon train: "Their sugar, rice, beans, and flour were also out and they had been living on nothing but hardtack and coffee and coffee and hardtack."<sup>3</sup> (Hardtack is a dehydrated mixture of flour and water.)

Provision amounts varied from source to source, but following are some samplings of recommended ration lists for those hardy transcontinental parties:

Provisions necessary to a transcontinental party consisting of four persons:<sup>4</sup>

75 pounds of coffee	200 pounds beans
824 pounds flour	135 pounds dried fruit
725 pounds bacon	25 pounds salt & pepper
160 pounds sugar	200 pounds lard & suet

Andres Child, in his advice to the Oregon-bound emigrants, listed as the minimum food allowance for three men:<sup>5</sup>

50 pounds coffee	400 pounds flour
75 pounds Indian meal	75 pounds rice
100 pounds sugar	250 pounds ham & bacon
75 pounds dried venison	2 pounds tea
6 gallons molasses	3 bushels dried fruit
3 gallons pickles	200 butter crackers

Emigrant guide Lansford Warren Hastings advised that each traveler supply himself with at least "ten pounds of coffee, twenty pounds of sugar, ten pounds of salt, and 200 pounds of bacon."<sup>6</sup>

Captain John Charles Fremont was sometimes referred to as "The Pathfinder" and explored much of the area between the Rocky Mountains and the Pacific Ocean. He also led large squadrons of forty-niners. All seem to have agreed with Fremont's recommendation that travelers take along plenty of coffee. Of the baggage swept away during an early river crossing, none was looked back upon with such remorse as the drowned coffee ration. "It was a loss which none but a traveler in a strange and inhospitable country can appreciate; and often afterward, when excessive toil and long marching had overcome us with fatigue and weariness, we remembered and mourned over our loss in the Kansas."<sup>7</sup> (It is interesting to note that few guidebook writers listed Fremont's second favorite beverage, brandy, even though he found nothing "more

agreeable after a hard day's march . . . All felt it to be a reviving cordial.")

American gold seekers who crossed Mexico on their way to California tended to cling to their own diets and modes of preparation and to shun those of the Sonorans. But there was an exception. H. C. Bailey, a forty-niner and diarist who had plenty to say about food and drink on the trail, didn't care for Mexican food but allowed an exception in his judgment, "Their coffee and chocolate surpassed anything I ever tasted. One cup of the coffee



**"You take two pounds of coffee, put in enough water to wet it down, then you boil it for two hours. After that, you throw in a horseshoe. If the shoe sinks, the coffee ain't ready."**

would in strength make at least six Americans. Such chocolate I never tasted, almost like soup, and such flavor."<sup>8</sup>

The kitchen was the throbbing heart of the homestead. Ingenuity and resourcefulness were great assets of our pioneer forefathers and foremothers. Of the drinks which accompanied the old-time dishes, much may be said for their simplicity. "Potato coffee" was a





popular standby, frequently concocted by the pioneer woman or housewife, pressed to make much out of little. Potatoes were cut into small chunks, dried in an oven and hung in a bag. When needed for use, they were roasted or burned, ground in a mill, or reduced to powder in a mortar. "Coffee" was also made in a like manner from combinations of corn, barley, parched rye, chestnuts, and the dandelion root. Other coffee placebos employed roasted dry brown bread crusts, rye grain soaked in rum before roasting, and ground peas.

In addition to pleasing our palates and stimulating our systems, our beloved beverage has served other practical functions—for example as a disinfectant and deodorizer! Numerous experiments with roasted and ground beans assert that it is an excellent means of rendering unpleasant emanations innocuous. One source tells of a room in which meat was decomposing, being quickly cleansed of all odors simply by carrying an open coffee roaster containing a pound of freshly roasted coffee through it. In another room, exposed to the "effluvium occasioned by the clearing of the dung pit," the stench was completely removed in half a minute, thanks to a mere three ounces of freshly roasted coffee. One can also sprinkle it in sinks or cess-

pools, or lay it on a plate in the room to be purified.<sup>9</sup>

Lydia Child, a nineteenth-century compiler of out-of-the-ordinary household hints, offers some handy advice on everything from whitening scorched linen using dried fowls' dung to adding an ounce of quicksilver to the whites of two eggs and applying the mixture with a feather to one's mattress to alleviate bedbugs. Mrs. Child also renders some tips on coffee: "A bit of fish-skin as big as a ninepence, thrown into coffee while it is boiling, tends to make it clear. The white of eggs, and even egg shells are good to settle coffee. Rind of salt pork is excellent. Some people think coffee is richer and clearer for having a bit of sweet butter, or a whole egg dropped in and stirred just before it is done roasting, and ground up, shell and all, with the coffee."<sup>10</sup>

Many old-time recipes call for butter to be added after the coffee is roasted, and an egg or two, shell and all, to be added to the boiling mixture in order to take the edge off the muddiness of the brew. Some even suggested that the addition of a fair amount of milk is a "proper article of diet for literary and sedentary people."<sup>11</sup>

This plant product of such surprising and stimulating characteristics also had early medicinal uses. More than 250 years ago folks

**Pioneer campers, like these at Union Creek, enjoy hot, black coffee as a round-the-clock beverage. SOHS #9280**





**An unidentified camper suspiciously eyes the contents of a Dutch oven. He need not fear—even the driest biscuits can be washed down with a cup of strong coffee kept piping hot in a pot suspended over a campfire. SOHS #12895**

purported the beverage to be useful in sobering people saturated with “fumes of wine.” Still today, coffee is employed to relieve the aftermath of overzealous bouts of merrymaking. It also was believed to help digestion and rarify the blood. It prevented sleepiness after eating, and was administered to “provoke urine and catamenia.”<sup>12</sup> Having been said to help comfort the brain and ease headaches, lethargy, and a bad cough, it appears that this drink served a variety of functions.

Perhaps an incentive to stay healthy was an old-timer’s coffee milk recipe for the sick. A spoonful of ground coffee was boiled in a pint of milk for fifteen minutes. A shaving or two of isinglass (a preparation of fish bladders adulterated with gelatin, used as a clarifying agent, and in jellies and glue) was added and the mixture boiled for a few minutes more and set by the fireside to clarify. It was graciously sweetened with sugar just prior to serving.<sup>13</sup>

**F**ew aromas are as intoxicating as the scent of freshly brewed coffee: as a common touch point for sharing time with a friend, as an early morning stimulus, as the last fleeting aesthetic touch to dining, or as a restorative to break up a busy work day, coffee has become the most widely consumed beverage in the world, even surpassing Coca-Cola and Pepsi. It’s become a household commodity in America and is vital to international trade, right up there with sugar, wheat, wool, and cotton. But where did this “universal cup of good cheer” come from, how was it suffused into society and how did it become such a gastronomic phenomenon, such a popular social lubricant?

The saga of the fragrant little coffee berry is as exciting as its aroma is exotic. And much like its competitive counterpart tea, coffee too has a long and colorful past that has played an essential role in world culture.

Coffee was originally known as *qahwah*, an Arabic word meaning strength and derived from the Turkish word *qahveh*.<sup>14</sup>

Legends and myths of the origin of our favored drink abound; myths that might be history and history that could be myth. Caffeine has been traced as far back as early Paleolithic times 600,000 years ago. Stone Age people chewed the seeds, bark and leaves of many plants and probably associated the consumption of them with the resulting changes in mood and behavior.

Some students of the *Old Testament* interpreted a possible reference to coffee in the first chapter of *Genesis*. There the red pottage of fame is mentioned, for which the hairy Esau sold his birthright. The color red supposedly has an ancient relationship with coffee. There is, however, no proof that this story does indeed refer to coffee, instead of lentils, and of course, skeptics abound.

The beverage’s ability to deliver a mental lift has allegedly been evident since the ninth century, with the most famous version of its origin going something like this: Once upon a time in the land of Arabia Felix lived a goatherd named Kaldi. Kaldi was a sober, responsible goatherd, whose goats were also sober, if not responsible. One night Kaldi’s goats didn’t come home, and in the morning he found them dancing with gleeful abandon near a shiny, dark-leaved shrub with red berries. Kaldi soon determined that it was the red berries on the shrub that caused their eccentric behavior, and it wasn’t long before he was dancing too. Finally, a learned monk from a local monastery came by, sleepily, no doubt,



on his way to prayer. He witnessed Kaldi and the goats dancing and noticed the dark-leaved shrub with the red berries. Being of a more systematic turn of mind than the goats or Kaldi, the learned monk subjected the red berries to various experimental examinations, one of which involved parching and boiling. Soon neither the monk nor his fellows fell asleep at prayers, and the use of coffee spread from monastery to monastery throughout Arabia Felix, and from there to the world. We'll never know whether Kaldi and his goats dropped dead from exhaustion and caffeine poisoning or learned to control their habit.<sup>15</sup>

One coffee historian asserts that the first use of coffee was by the aborigines of the African forests. From the beginning it has been one of humanity's sacramental substances, and in Africa it was used in witchcraft and fertility rites. Coffee was introduced from Africa into Arabia in pre-Islamic days, where it was eaten as a compressed product, similar to chocolate bars we know today. Such coffee bars were used as a sort of iron ration during

the famous crusade of Caleb Negus, when his forces went to punish the Himyaritic ruler Yusuf Yarush in Yemen, who had been unnecessarily cruel in his persecution of Christians.<sup>16</sup>

It is believed by some that the Ethiopians had at one time traveled out of Africa across the narrows of the Red Sea to Arabia Felix, bringing with them the first coffee seed. From there the first camel trains and merchant ships transported coffee to Persia, and eventually Northwestward on the ageless caravan routes.<sup>17</sup>

Another popular legend deserves repeating. Sheikh Hadji Omer was a Moslem dervish exiled from Mocha in 1285 who out of the anguish of hunger, roasted some berries growing near his hiding place. Desperately he ate them to stay alive, and then steeped the roasted berries in water to quench his thirst. The infusion saved his life, and his persecutors, who had intended that he die of starvation, looked upon his preservation as a miracle. The former outcast was quickly recognized as a saint.<sup>18</sup>

In 1522, coffee was new to Islamic society, and so controversial it went on trial in Mecca. The charge: that large amounts could cause insomnia and melancholic anxiety. Islamic religious leaders declared its use contrary to the teachings of Islam and harmful to the body and soul. Their declaration was heeded in Cairo, where coffee warehouses were burned to the ground and coffee merchants were stoned by the people. However, in 1524, Sultan Selim I reversed the decree of the wise men, declaring the drinking of coffee to be perfectly orthodox. Eventually the drink became an important part of Moslem life.<sup>19</sup>

During the latter half of the fifteenth century coffee became a much-desired luxury of royalty and nobles, and the taste for it spread among the wealthy and even among those of lesser station. Its monetary value increased tremendously. It was inevitable that attempts be made to take the exotic plant product from the tropics and transplant to Europe.

Coffee was brought to Venice in 1615 by traders from the Near East. Coffee shops began to spring up throughout the city. In 1711, the first small consignment of coffee produced for commerce in Java was shipped to Holland for European trade.<sup>20</sup> Coffee houses soon appeared all over England and became centers for the intelligentsia and other social sets. This coterie gathered regularly for idle chit-chat, and to converse about politics, philosophy, drama, literature, and art.

As coffee houses were being introduced to Berlin in the late seventeenth-century so too



**Coffee became the beverage of choice at social gatherings. When entertaining turned formal, coffee servers also put on the ritz. This silver urn (above) lavishly decorated with a vine and leaf pattern probably kept coffee hot for numerous wedding receptions. Different from a percolator, the aluminum coffee maker (left) vacuum-brewed the coffee in a design made popular by the Silex brand appliance. Silex introduced its first glass coffee maker in 1914. Its unusual name meant "Sanitary and Interesting method of making Luscious coffee. It's Easy to operate on account of its being X-ray transparent."**

Artifacts from SOHS collections



**"Potato coffee" was a popular standby, frequently concocted by pioneer women pressed to make much out of little.**





did they arrive in Colonial America, faithfully patterned upon the design of the well-accepted English and European establishments.

The old Quaker William Penn is said to have introduced them into Pennsylvania and Delaware, where they served as stock exchanges as well as clubs. With the advent of these establishments, often packed with people thirsting for knowledge as well as the beverages offered there, coffee houses soon spread westward.

**F**rom whichever tradition we choose to believe regarding coffee's origin, this libation undoubtedly played various roles as a food, a medicine, and now a social beverage. How does one discern which bean or grind will produce the taste best suited for his or her palate, and what's all this hyperbole about the primo mocha javas, anyway?

Coffee is really not as esoteric as it's made out to be. However, most coffee drinkers give little thought to the origin of the ground coffee used to make the beverage in their cup. What we commonly call the coffee bean is actually the dried seed of the coffee cherry, which grows in clusters on the plant. Roughly five pounds of cherries are required to produce one pound of clean, green beans. Each tree yields about a pound of green coffee annually, so billions of trees must be harvested to quench the world's thirst.<sup>21</sup>

After harvesting, the beans must be separated from the cherry pulp, parchment, and silver skin which encloses them. After this, the naked gray-green beans are polished by tumbling in metal cylinders. The beans are then put into bags holding between 130 and 150 pounds. The bags are marked for date, type of beans, and bean grade. Coffee is graded by imperfections. The more imperfections in a random sample of beans from each bag, the lower the grade. The bags are then shipped and the beans eventually are roasted. The purpose of roasting is to bring out the flavor potential within the green bean, but once this phase is completed, the precious, volatile oils that give the drink its taste and aroma are exposed and freshness becomes a critical issue.

Only two varieties account for 99 percent of world coffee production; Arabica and Robusta. The Arabica bean produces the "Haagen Dazs" of coffee, and is the world's most important species, both in taste and commercial value. The Arabica plant possesses a distinctive trait of botanical self-reliance; it pollinates itself. Usually grown at high altitudes in nitrogen-rich soil, hand-picked at the moment of ripeness, then carefully cleaned and dried, Arabica beans are then sorted for quality.

Many specialty shops carry as many as thirty varieties of Arabica coffee, typically dis-

**At the Table Rock Billiard Saloon, early settlers could be certain to find a full bar and boisterous company. A century later, the former saloon stands remodeled as coffee house Apache Junction, where patrons can still find good beverages and easy conversation.**  
SOHS #1941



played in glass vases or in rows of large glass jars, along with shelves full of coffee makers, grinders and other paraphernalia. Do these coffees really taste different? They do. Differences stand out on a coffee-educated palate as clearly as sugar and salt. Experienced coffee tasters can distinguish the origin of most coffees simply by aroma and flavor.

The darker the bean, the longer it has been roasted. As a rule, lighter roasted beans are usually smaller and denser, and their sharp or tangy flavor characteristics are enhanced. By contrast, darker roasting produces a slightly larger bean characterized by a deeper, mellower flavor.

Gourmet coffees are always identified first by the country where they are grown. Some-



**More than 250 years ago folks purported the beverage to be useful in sobering people saturated with fumes of wine.**

times a more descriptive term is appended to the label, indicating the genetic strain of the crop, the grade, or even the particular flavor character. These beans are often found in specialty shops and gourmet coffee houses, and are the alternative to mass-produced, vacuum-packed, anonymous blends derived from the Robusta bean.

The Robusta plant has proved economically attractive to many coffee growers because of

its resistance to disease, its adaptability and hardiness, its ease of harvesting, and its average yield of 700 pounds of clean beans per acre compared to an average Arabica yield of 300 pounds per acre.<sup>23</sup> These beans make their way into canned, mass-marked coffees, which differ from whole-bean specialty coffees in freshness and in the capacity to keep fresh. Ever notice that first burst of aroma upon opening a steel container of ground coffee? That odoriferous quality is highly susceptible to staling within hours once the can is opened. The brew often has a sour, and sometimes burnt flavor to it, and is harsher to the stomach.

*What pleasure a Coffee House daily bestows!  
To read and hear how the world merrily goes;  
Hear the Rake after Roving and Tripling all night  
For his Groat in the Morning may set his head right.  
(The Coffee House, a play by James Miller, 1737)*

**T**he nature of the coffee house was established early, and has changed remarkably little in the last 500 years. Of course, the coffee house as a place in which to relax and exchange ideas over a hot drink is still a thriving business. Even in the Rogue Valley, charming spots may be found which harbor the sounds of restful, unhurried conversations and the aromas of coffees from many lands.

The Apache Junction, located at 165 S. Oregon Street in Jacksonville, is a quaint, cozy, gourmet coffee shop and delicatessen, which shares its quarters with the Coffee Connection, a coffee-roasting and wholesale business. The Connection's raw beans are purchased on the San Francisco spot market and are trucked in, arriving in 155-pound burlap sacks. The beans are then air-roasted on the premises in a unique machine that works very much like an oversize popcorn popper. The only one of its kind in the area, it roasts up to thirty-five pounds of coffee beans at a time in less than twenty minutes. (Other types of roasters consist of large vats with arms that swing around and stir the contents, possibly causing more damage to the beans.)

Owner Mark Walker explains that broken beans are more sensitive to burning and that the air-roasting method doesn't crush the beans. Batches are also roasted in smaller quantities, which keeps quality control on a manageable scale. "It fills up Jacksonville with this luscious aroma when we roast early in the morning or late in the evening," Walker says.

(Before it became known as the Apache Junction, the building housed the former



**Fourteen-year-old James Folger arrived in San Francisco in 1850 with two older brothers and tens of thousands of gold-thirsty miners. Returning from a successful search for the precious yellow metal, Jim invested in the Pioneer Steam Coffee and Spice Mills where he worked as clerk and salesman. Selling ground coffee during the Gold Rush was good business—few burly bachelor miners wanted to roast and manually grind coffee beans. Jim soon bought controlling interest in the firm, which changed names to Marden & Folger (in 1859), J. A. Folger & Co. (1874), Folger-Schilling Company (1878), and back to J. A. Folger & Co. (1882).**

**In 1901, energetic salesman Frank P. Atha expanded the Folger distribution to Texas. Finding the expansion profitable, Jim's son James A. Folger II set up an office in Kansas City. Folger's coffee soon became a brand recognized from coast to coast.**

**The aluminum West Bend electric percolator (left) was popular in the 1950s. Artifacts from SOHS collections**





Today's coffeemakers frequently feature streamlined shapes and drip-brew designs. Sized to brew coffee for single cups to large canisters, coffee makers can be found in nearly every home and workplace. The first company in the early 1900s to vacuum-pack the ground coffee, Hills Brothers (right) today is one of many national brands marketing their product for commercial use. Industrial size tins and pre-measured packets lure employers mindful of economy.

Table Rock Billiard Saloon. Built in 1860, some accounts claim that it was noted for a billiard table brought in from Crescent City on the back of a large mule. It was well known as a gathering place for social and business people. The business was closed permanently in 1914. All but the arched brick front was destroyed by a fire in 1960 and stood vacant for thirteen years.)

A sensory sampler of attractive gourmet coffee beans such as Macadamian Nut, Frangelica, French Vanilla, Choco-Fudge, Golden Pecan, Sumatra, and Colombian Supremo offers the discerning Coffee Connection customer a wide variety of choices. The establishment prides itself on being "home of the twenty-five cent cup of coffee," and also sells its freshly roasted beans to specialty stores.

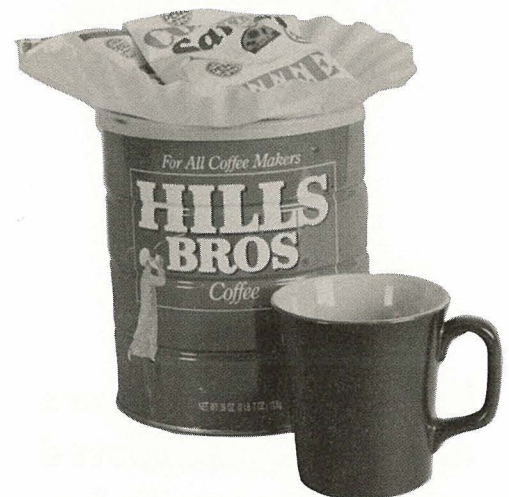
You'll often find a coterie of hard-core coffee drinkers and conversationalists at The Beanery, located at 1602 Ashland Street in Ashland. The Beanery is owned by Allann Brothers, and like many blossoming businesses, it started small. The enterprise was born in 1972 in Allan Schultz's small Ashland apartment. He owned a hot plate and a skillet and spent umpteen hours trying to figure out how to roast the stubborn green beans. He apparently succeeded in his attempts. The Beanery now has five other outlets: one in Salem, two in Eugene, and two in Corvallis. The corporate main office, warehouse, and roaster are also in Corvallis.

Allann Brothers early on gave up the hot plate and skillet for a much more functional piece of equipment—the Burns Drum. This roaster was first introduced to the coffee world at the 1929 World's Fair. Resembling a large upside-down funnel, it roasts roughly 300 pounds at a time.

Coffee is fascinating, it's a romance," says Jerry Nelson, sales representative and wholesale manager for Allann Brothers. "You can take the best bean in the world and screw it up." He reminisces back to the 1930s, when coffee was forty-nine cents a pound at the grocery store, when it was a staple. Even kids drank it, he says. It was like wine is in France. He goes on to equate the coffee business to growing grapes for fine wine. Both demand the most exacting conditions and painstaking care, with the utmost attention to detail. Similar terminology is used for both beverages in distinguishing quality: acidity, body, aroma and flavor.

Grants Pass doesn't have a large selection of gourmet coffee shops, but you can always saunter into the Butcher Block, at 131 S.W. G Street, and go home with the specialty bean of your choice. Owner R. J. Farr has found coffee to be "a wonderful traffic building," bringing regular customers back to replace what they've recently used up. He stocks twenty-four varieties, yet finds his most popular bean is Colombian, although Khalua Fudge and Irish Cream do quite well as flavored coffees. His beans are shipped from Hillsboro the day after they are air-roasted to guarantee freshness. Coffee is actually one-third of his business. He also carries rare teas, a small assortment of specialty food items, and beautiful pottery created by four local artists.

Farr suggests freezing coffee that won't be used within ten days because the natural oils otherwise will go rancid. He loves the taste of



**Even in the Rogue Valley, charming spots may be found which harbor the sounds of restful, unhurried conversations and the aromas of coffees from many lands.**





**Patrons of The Beanery in Ashland study and socialize over gourmet coffees from around the world.** Photo by Susan Ray

good coffee but says he's not hooked on it and warns that too much of anything is not good for anyone. Slowly the ironic story comes out of the lady who would religiously come in and purchase two pounds on a weekly basis. She worked out in the woods and it "kept her going." One week she mistakenly purchased decaffeinated coffee, and unknowingly traipsed back to enjoy it for a week. Enjoy was the last thing she did, for she suffered from headaches, nausea, and lethargy—undoubtedly coffee withdrawal. Upon returning to the Butcher Block and realizing her mistake, she has been drinking dcafe ever since.

Decaffeination is achieved by two different processes. One involves putting the beans in a flow of steam which absorbs and carries off the caffeine. The other process soaks the beans in a chemical compound which absorbs the caffeine and is then rinsed off. Many mass-market coffees employ the chemical method, although some use the steam process. Several years ago a packet of instant Sanka alongside a cup of boiled water was the best decaf a consumer could hope for. Now the market has exploded, and rich-flavored decaffeinated coffees have their place right alongside the others.

Coffee was, and still is, the most popular American hot beverage. In 1850, Americans

drank almost four times as much coffee as they did tea. Today, the U.S., which claims scarcely one-twentieth of the world's population, drinks one-third of the planet's coffee. Americans polish off about 360 million cups of it a day.<sup>24</sup>

Mark Twain, after spending a year and a half traveling about Europe with his family and becoming increasingly disillusioned with the food and drink, went off on a tangent of a diner's daydream: "... Imagine an angel suddenly sweeping down out of a better land and setting before him a mighty porter-house steak an inch and a half thick, hot and sputtering from the griddle; dusted with fragrant pepper; enriched with little melting bits of butter of the unimpeachable freshness and genuineness; the precious juices of the meat trickling out and joining the gravy, archipelogoed with mushrooms . . . and imagine that the angel also adds a great cup of American home-made coffee, with cream afroth on top . . . could words describe the gratitude of this exile?"

Well? Could they? Was it at least good to the last drop?



#### ENDNOTES

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5. Kathryn Troxel, "Food of the Overland Emigrants," *Oregon Historical Quarterly*, vol. 56. no. 1. March 1955, pg. 14.
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24. *Consumer Reports*, Sept. 1987, p. 527.

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*A native New Yorker, Susan Ray is the photography/publications specialist for the Southern Oregon Historical Society. A self-proclaimed coffee connoisseur, Susan often finds herself indulging in this rich, dark "social lubricant." Fine chocolates and good red wines are also on her list of obsessions.*

## From the Collections

By Janette Meek

The tin can, how did we ever live without it? Today, the grocery store contains aisle after aisle of high quality and flavorful commodities in cans. You can make a selection, take it off the shelf and purchase the item in less than five minutes. Dinner was not always that convenient. In 1898, a patent was given for the vacuum pack tin. Five years later, Hills Brothers of San Francisco was the first firm to commercially vacuum pack coffee.

In 1911 at the Warner, Wortman & Gore Store, 307-309 East Main in Medford, you walked into the store and were greeted by a friendly clerk. Your supply list was handed over for the clerk to retrieve the goods. Coffee beans were scooped out of a big bin, ground, weighed and packaged. The aroma filled the room as you waited for the goods and you caught up on the news of the week.

In 1965, Mrs. Rosa Gore Cook donated this coffee bin from the Warner, Wortman & Gore Store to the Southern Oregon Historical Society. The bin is made of black painted tin and measures 13" x 20" and is nineteen inches high. The gold and white stenciled borders outline the letters that tell us that the Diamond Roasted Coffee was distributed by Wadhams & Co. Inc., Portland, Oregon. To



open the bin, a white porcelain knob was used to slide the lid back.

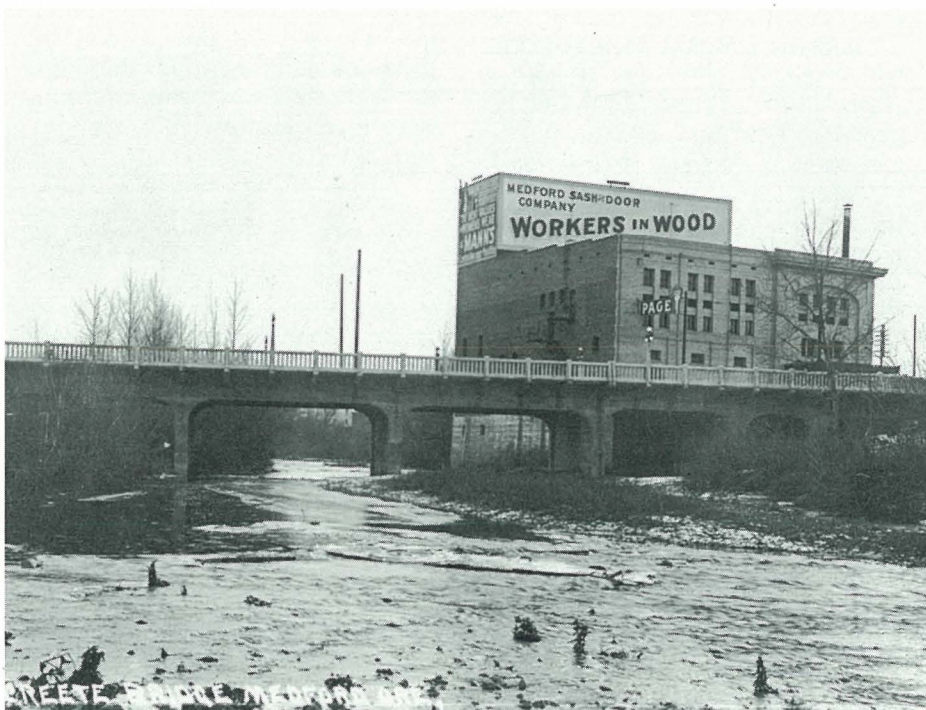
The Southern Oregon Historical Society houses numerous objects that, owing to limited exhibit space, are not often seen by visitors. We hope that featuring items in each issue of the *Table Rock Sentinel* will provide an enjoyable and educational view of the scope of its collection.



# Then and Now

Only two historic theaters remain in Medford, the Holly and the Craterian, but the town formerly had numerous others. One of the loveliest was the Page Theater, which stood on Main Street along Bear Creek. Built in 1912-13 as an investment by Dr. Frederick Page, the interior boasted plush carpeting, seats for 1,100 and exquisite acoustics. The structure cost \$30,000—a staggering sum.

On opening night, Maud Adams played Peter Pan to a sold-out house. *Medford Mail Tribune* reviewer Ed Andrews applauded both the production and the auditorium, “Every seat in the house is a comfortable folding chair and the lines of vision are so cleverly arranged by the architect that one gets a splendid view of the stage from the most remote corner. As to the acoustics, they are really marvelous. . . . The voice of a child in



The Page Theater stood on the corner of Main Street and Bear Creek for the decade 1913-1923. SOHS #8323



Viewed from the creek today, the I-5 overpass is the dominant feature.  
Photo by Susan Ray

**CORRECTION:** The *Table Rock Sentinel* mentioned Helen Achsah Holmes in a pear recipe published in the May/June 1990 issue. The name should have been Mary Achsah Holmes. The *Table Rock Sentinel* strives for accuracy and regrets any inconvenience this error may have caused.

ordinary conversational tones can be distinctly heard from the top row of the balcony. . . . And Maud Adams! She was so ethereal that her performance was a spiritual experience.”

The Page brought joy to Medford for but a decade; a fire completely destroyed the playhouse on December 31, 1923.

The charred shell was boarded up and remained an eyesore for years. The city condemned the remains and demolished the skeletal walls by 1933.

Another movie house was later erected in the Page Commercial District. The Roxy Theatre opened at 420 East Main, playing to audiences into the 1940s. The Esquire moved in following the fall of the Roxy. In the 1960s, the Esquire closed its doors and sat vacant for a brief period, during which time it was used as an indoor archery range. Demolished in the late 1960s, the site serves today as a parking lot for the Main Street Market. Foundation walls from the Page Theater structure may still be visible bordering the parking area.

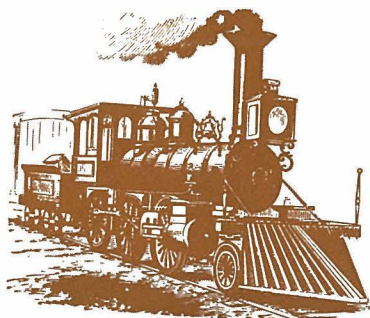


# CALENDAR OF EVENTS

## Currently Showing

Four exhibits may be seen at the **Swedenburg Cultural Resource Center**. Installed downstairs is *Native Plants, Native People*, an exhibit of plants used for food, fiber and medicine. Also on the lower floor is *South County History*, an examination of the area's architectural and cultural growth from early habitation to the present times. Smaller exhibits include *Ashland Begins* and *Hair-works*. While at the Resource Center, stroll outside to see the wild irises blooming in the ethnobotanical garden. For more information contact Nan Hannon or Jean Vondracek at (503) 488-1341.

**Living with the Land: The Indians of Southwest Oregon** is currently on exhibit at the History Center. The display includes artifacts, photographs and text tracing the prehistory and history of local Native Americans. Featured is a stunning and diverse collection of handwoven baskets and a display of archaeological methods.



## Through 1990

**Making Tracks: The Impact of Railroading in the Rogue Valley** traces the coming and going of the railroad, how it changed people's lives and the valley's economy, its local role in the nation's battles overseas, and the introduction of the railroad worker as an important member of the valley's communities.

**HANNAH: Pioneer Potters on the Rogue** exhibit features the wares and pottery-making techniques of the 19th-century Hannah potter works

(once located near present-day Shady Cove) and focuses on pioneer methods of food preservation and preparation. Both exhibits showing at the Jacksonville Museum of Southern Oregon History.



## July 3, 11, 17, 18, 19, 23, 24, 26, 31

The Southern Oregon Historical Society and the Jackson County Library system join together this summer to bring a special program to nearly every library in the county. At **Lawn Party**, youngsters of all ages will enjoy learning and re-creating old-time games, exploring pioneer toys, and making an old-fashioned toy to take home. Check the following schedule for the date and time of the program near you, or call Stacey Williams at (503) 773-6536 for more information.

July 3, Medford: 10 a.m.  
 July 11, Eagle Point: 11 a.m.  
 July 17, Ruch: 10 a.m.  
 July 17, Applegate: 1 p.m.  
 July 18, Rogue River: 9:30 a.m.  
 July 19, Talent: 10:30 a.m.  
 July 19, Phoenix: 1 p.m.  
 July 23, Gold Hill: 2 p.m.  
 July 24, Ashland: 11 a.m.  
 July 26, White City: 1 p.m.  
 July 31, Butte Falls: 3 p.m.

## July 21

The historic Hanley family farm know as "**The Willows**" will open for tours of the grounds and 114-year-old Classic Revival House. Home interior features some original wall treat-

ments, carpets and furniture. The park-like grounds invite exploring. Open from 1-4 p.m., on the third weekend of summer months. Cost is \$2 for adults, \$1 for children. Society members showing membership cards pay half-price. Parking is not permitted on the grounds; buses will transport visitors every half-hour from the Children's Museum grounds.

## July 22

**Farm Day** returns to The Willows! This popular annual event features demonstrations of crafts and skills needed to run a turn of the century farm. Visitors to past Farm Days thoroughly enjoyed making butter, learning basketry and rug-hooking, watching blacksmithing and helping with hand- and horse-pulled plowing. Plan to come again and be a part of southern Oregon's farming past. Demonstrations run from 11 a.m. to 4 p.m. A shuttle bus will transport visitors to the farm from the Britt parking lot (Oregon and D Streets in Jacksonville) every 15 minutes. Admission is \$2 for adults, \$1 for children 12 and under. Historical Society members showing cards admitted for half-price.

## September 17-24

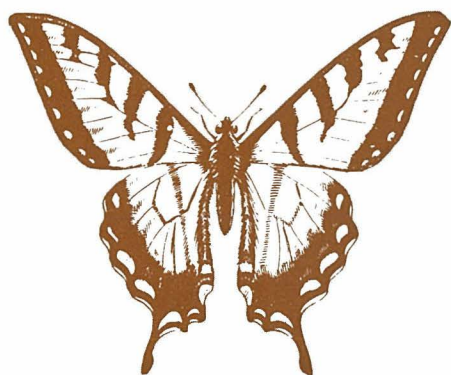
Society sponsors a spectacular bus trip to **Yellowstone and Glacier National Parks**. The adventurous eight days and seven nights cover five states—eastern Oregon, Idaho, Wyoming, Montana and Washington—before returning to Jacksonville, perhaps a little road-weary, but certainly inspired by the magnificent beauty of these national treasures. Single occupancy \$795; double occupancy \$580; triple occupancy \$565. Meals are not included in the cost. For more information contact Susan Cox (503) 773-6536.

## July 24

Discover the wonders of Oregon's state insect—the **Swallowtail Butterfly**. Learn why the Swallowtail is a symbol of Oregon and take a short walk to find flowering plants that



# CALENDAR OF EVENTS



attract these delicate creatures. Back at the Children's Museum, participants will make a colorful butterfly that flutters in the breeze as its owner runs and skips along. Two sessions are planned: 10 a.m. and 3 p.m. Admission is \$1.50 for Jr. Historians, \$2 for non-members. Preregistration is required by 5 p.m. July 23. To register, call (503) 773-6536 extension 219.

## August 1 & 10

The Southern Oregon Historical Society and the Jackson County Library system join together this summer to bring a special program to nearly every library in the county. At **Lawn Party**, youngsters of all ages will enjoy learning and recreating old-time games, exploring pioneer toys, and making an old-fashioned toy to take home. Check the following schedule for the date and time of the program near you, or call Stacey Williams at (503) 773-6536 for more information. August 1, Central Point: 1 p.m. August 10, Shady Cove: noon

## August 8

Climb aboard the **History Express Bus** and enjoy a mini-vacation packed full of history fun. Youngsters ages 7-15 will depart at 9 a.m. from the History Center for an adventure which includes stops at the Woodville Museum in Rogue River, the Wimer Covered Bridge, and a tour of the historic town of Golden (where we'll investigate a one-room school house). Participants need to bring a sack

lunch; beverages will be provided. Minimum enrollment is 15, maximum is 25. Fee is \$12.50 for Jr. Historians, \$17.50 for non-members. (The \$5 difference enrolls participants as a Jr. Historian for one year.) Preregistration and prepayment is required by Wednesday, August 1. Call (503) 773-6536 to register or for more information.



## August 18 & 19

The historic Hanley family farm known as "**The Willows**" will open for tours of the grounds and 114-year-old Classic Revival House. Home interior features some original wall treatments, carpets and furniture. The park-like grounds invite exploring. Open from 1-4 p.m. on the third weekend of summer months. Cost is \$2 for adults, \$1 for children. Society members showing membership cards pay half-price. Parking is not permitted on the ground; buses will transport visitors every half-hour from the Children's Museum grounds.

## August 22

At **Printers and Papermakers**, youngsters ages 3-6 will recreate the early processes of hand-pressed paper and printing. Participants will make sheets of homemade paper from the pulp of newsprint and operate a small printing press recently added to the Society's education collection. Two sessions are planned, at 10 a.m. and

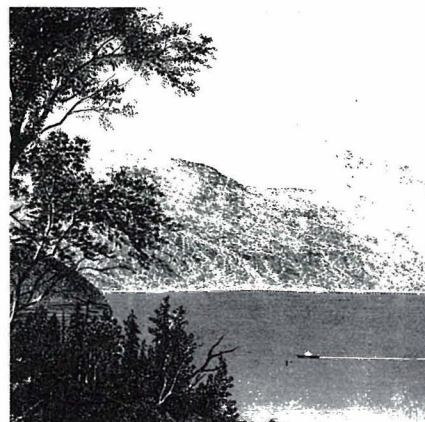
3 p.m. at the Children's Museum. Admission is \$2 for Jr. Historians, \$2.50 for non-members. Preregistration is required by 5 p.m. August 17. Call (503) 773-6536 for more information.

## August 25

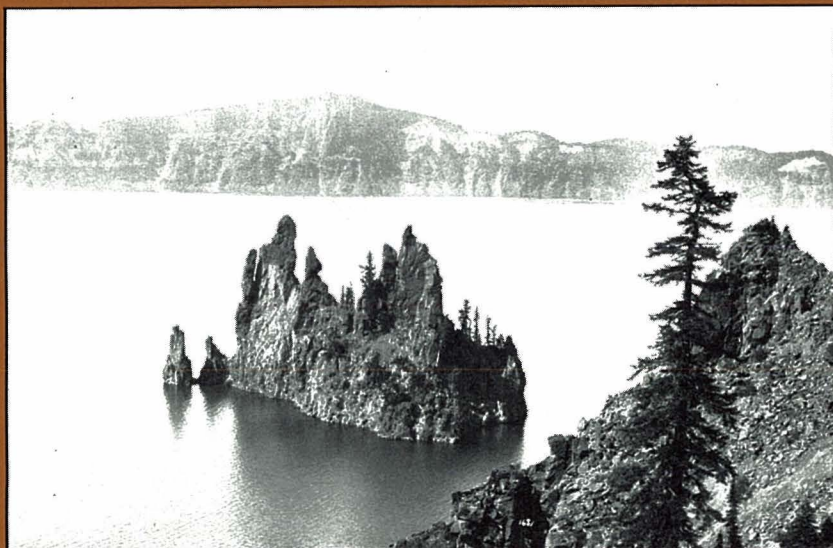
Let the Society take you on a historical **Mystery Bus Tour**. This surprise one-day adventure will take participants somewhere in the valley for a day of fun and history. Don't expect to guess the destination—it's a secret Membership Coordinator Susan Cox will not divulge except to the bus driver. Box lunch will be provided. Reserve your place early, and dress comfortably. For further information or costs, contact Susan at (503) 773-6536.

## October 12-15

Astoria and the majesty of the **Oregon Coast** await! This bus tour covers the northernmost tip of the coast to its extreme southern boundary. North Coast visits will include the 1885 Flavel House, the Lewis and Clark Museum, the Astor Column, and the lush greenery of Ft. Stevens State Park. Stops along the Central Coast include the Tillamook Cheese Factory and Marine Science Center in Newport. Other visits are also planned along the way. Single occupancy \$306; double occupancy \$238; triple occupancy \$215. Meals are not included in the cost. For more information contact Susan Cox (503) 773-6536.







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