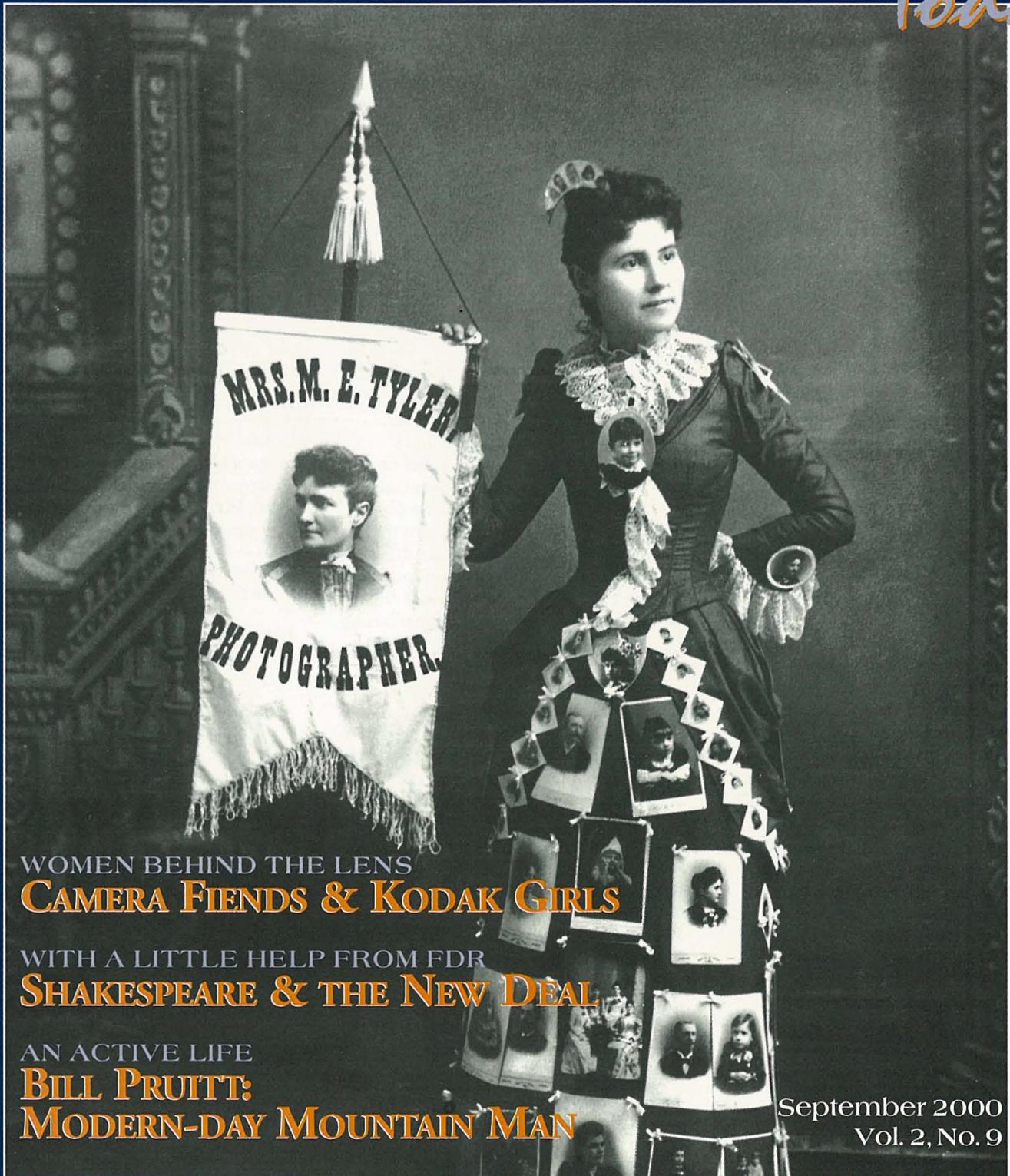


SOUTHERN OREGON HERITAGE

Today



WOMEN BEHIND THE LENS
CAMERA FIENDS & KODAK GIRLS

WITH A LITTLE HELP FROM FDR
SHAKESPEARE & THE NEW DEAL

AN ACTIVE LIFE
**BILL PRUITT:
MODERN-DAY MOUNTAIN MAN**

September 2000
Vol. 2, No. 9

Shakespeare and the New Deal

by Joe Peterson

Ever wonder what towns all over America would have missed if it hadn't been for the "make work" projects of the New Deal? Everything from art and research to highways, dams, parks, and nature trails were a product of the massive government effort during the 1930s to get Americans back to work. In Southern Oregon, add to the list the Oregon Shakespeare Festival, which got its start sixty-five years ago this past July. While the festival's history is well known,

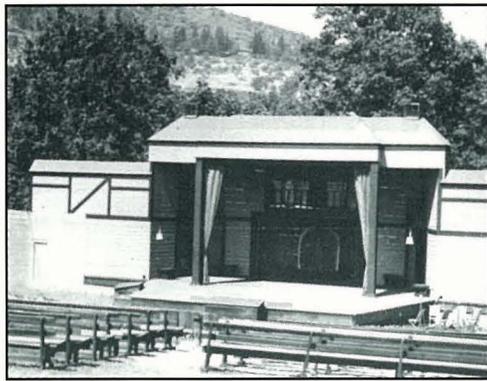


PHOTO COURTESY OREGON SHAKESPEARE COLLECTION

1935 stage built by WPA workers for the first Shakespeare Festival.

what may not be so obvious are its original connections and dependence upon New Deal projects. It seems President Franklin Roosevelt's administration played a significant role in providing a venue for festival founder Angus Bowmer's dream in the form of renovations at the site of Ashland's Chautauqua Hall.

"The first [Works Progress Administration (WPA)] project for the city of Ashland involved removal of this dome and the auxiliary dome over the stage because they sagged dangerously after years of disuse," remembered Angus Bowmer in his autobiography.¹ Appalled at what he saw--young men jumping up and down on the partially collapsed domes of the once-proud Chautauqua building--Ashland's fire marshal had ordered the domes removed in November of 1933. What to town kids seemed to be a wonderful trampoline was to an adult charged with guarding the public safety an accident waiting to happen. Technically, it was the federal Civilian Works Administration that put eleven unemployed Ashland men to work tearing off the Chautauqua Hall domes, but the result was the same. The civic hall that once welcomed John Philip Sousa's

Band, William Jennings Bryan, and Billy Sunday was soon reduced to a walled shell.

While some town boosters saw the decapitated building as a promising site for a sports stadium, college professor Angus Bowmer and friends had a different vision. They noticed a peculiar similarity to England's Globe Theatre, and quickly latched on to the idea of doing Shakespeare's plays inside the now roofless Chautauqua walls.

An Elizabethan stage would be needed for the proposed "First Annual Shakespearean Festival," and once again unemployed Ashland men would be put to work by a New Deal program, this time building the stage for the city under the auspices of the WPA.² Ten men originally assigned to a local street project were transferred to the theater project.

According to William Oyler, first to systematically chronicle the festival's history, both state and federal relief funds totaling \$1,100 were paid in labor costs.³

With both the idea and stage in place thanks partly to the WPA, it seems that some members of the Fourth of July Committee raising money to cover costs of the festival feared that Shakespeare might be a money loser and proposed that boxing matches precede the plays on the new Elizabethan stage. Exactly how boxing matches became the festival's original "Green Show" isn't consistently told, but as part of the Fourth of July festivities a card of forty-two rounds of boxing was scheduled to be fought on the newly constructed stage. The idea was to bring in young men from yet another New Deal program, the local Civilian Conservation Corps (CCC), to be the prizefighters and financial draw!

While Bowmer had designed his stage for more refined entertainment, he apparently was unperturbed about this afternoon use. After all, Elizabethan England had bear-baiting to draw a crowd, so what was the harm? Ironically, the CCC fights lost money and the plays showed a profit. Unfortunately for Bowmer and the festival, the New Deal both

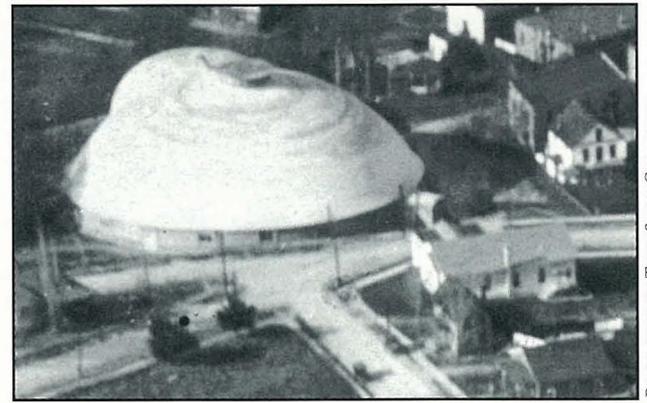


PHOTO COURTESY TERRY SCRIBBY COLLECTION

The caved-in roof of the Chautauqua building led to the domes' removal, and prompted Angus Bowmer to see possibilities in the resulting space for an Elizabethan stage.

"giveth and taketh away," for Shakespeare play revenues ended up covering the boxing-match losses!

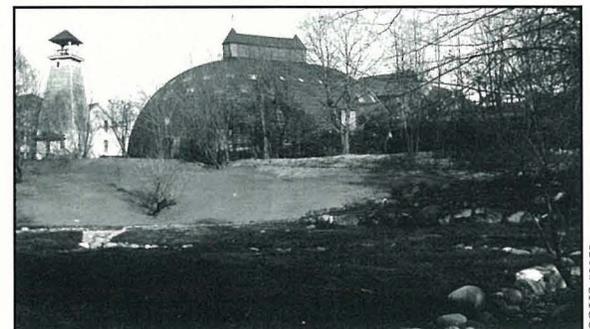
A week later the Ashland *Daily Tidings* reported the results: "The Shakespearean Festival earned \$271, more than any other local attraction, the fights only netting \$194.40 and costing \$206.81."⁴

By the time of the second annual Shakespeare Festival, Bowmer had cut it loose from the city's Fourth of July celebration. There would be no more using theater revenues to cover the losses of CCC talent. In place were the beginnings of what would become an enormously successful independent festival, and while clearly a multitude of factors contributed to the success of Ashland's first Shakespeare Festival, FDR's New Deal programs played a vital role. ■

Joe Peterson is an adjunct history instructor at Southern Oregon University.

ENDNOTES:

1. Angus Bowmer, *As I Remember, Adam*, (Ashland: Oregon Shakespearean Festival Association, 1975) p. 10.
2. Edward and Mary Brubaker, *Golden Fire*, (Ashland: Oregon Shakespearean Festival, 1985) p. 47.
3. William Oyler, *The Festival Story*, (University of California, 1971) p. 123.
4. Ashland *Daily Tidings*, 10 July 1935, p. 1.



SOHS #2059

The first version of the Chautauqua Hall, built in 1893 with a wood-shingled roof, stands next to Ashland's fire alarm tower.

SOUTHERN OREGON HERITAGE
TODAY

Editorial Guidelines

Feature articles average 3,000 to 4,000 (pre-edited) words. Other materials range from 500 to 1,000 words. Electronic submissions are accepted on 3-1/4-inch disks and should be accompanied by a hard-copy printout. Cite all sources and construct endnotes and cutlines using the *Chicago Manual of Style*. The author is responsible for verification of cited facts. A selection of professional, unscreened photographs and/or line art should accompany submission—black-and-white or color. The Southern Oregon Historical Society reserves the right to use Society images in place of submitted material. All material should be labeled with author's name, mailing address, and telephone number. Manuscripts will be returned if accompanied by a self-addressed envelope stamped with sufficient postage. Authors should provide a brief autobiographical note at the end of manuscripts.

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SOUTHERN OREGON HERITAGE

Today

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Camera Fiends and Kodak Girls in Southern Oregon, 1850-1950

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PHOTO COURTESY KLAMATH COUNTY MUSEUM

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DRIVING**

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More Than a
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PHOTO BY MOLLY KERR

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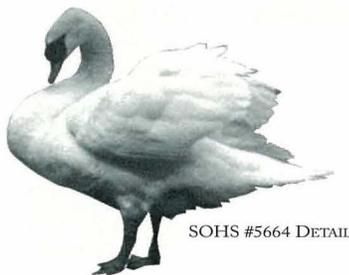
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SOHS #5664 DETAIL



PHOTO COURTESY CLAUDETTE PRUITT

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SOHS #13386

ON THE COVER

Cora Baldwin bedecked in portraits
advertises the services of early Ashland
photographer, Mae Tyler at an Ashland
business carnival. Tyler was in business
from 1886 to 1892.

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Applegate Trail Interpretive Center: MORE THAN A MUSEUM

by Molly Walker Kerr

Most Southern Oregonians are aware of the Applegate Trail, and how it was born of tragedy on the better-known Oregon Trail. But many don't know about the Applegate Trail Interpretive Center, where they can learn more about the rugged trail and the brave pioneers who crossed it to Oregon.

Located near the covered bridge in Sunny Valley, north of Grants Pass, the center is more than a museum. "An interpretive center places artifacts in a story line, making you feel you are moving through that timeline," explains the center's founder, Betty Gaustad.

The center's powerful story, complete with sound effects, tells of the first wagon train leaving Fort Hall, Idaho, in 1846, to cross the Applegate Trail to Oregon. The Applegate brothers, Lindsay and Jesse, blazed the trail to avoid the treacherous Columbia River, where their young sons had drowned during the Great Migration to the Willamette Valley in 1843. However, the new trail could also be treacherous. Many perished along the "South Emigrant Road"—some at the hands of Modoc Indians angry at the intrusion as the trail passed through their lands, scattering the game they depended on for food. Disease also took its toll. Martha Leland Crowley, age sixteen, died of typhoid atop Mount Sexton. The wagon train stopped to bury her near the creek that the pioneers christened Grave Creek. Her marker lies north of the covered bridge.

Today's travelers follow a portion of the Applegate Trail along Interstate 5, but find it difficult to imagine the daily hardships facing those early pioneers. The interpretive center helps visitors imagine as they step through the rough-hewn doors into the mid-1800s and experience the lives of those pioneers on their journey.

Inside, Gaustad or her brother, Dennis, who built the center and the exhibits,



Local residents donned pioneer costumes and acted the roles of Applegate Trail emigrants in a documentary filmed for the interpretive center.

orient visitors with a trail map. A short film starring local residents in authentic costumes recreates the hardships and the hope that kept the pioneers going. "For days I watched my neighbors, who had never acted, become 1846 pioneers smearing dirt on their faces with grim determination," Gaustad recalls of the filming. "I was in awe."

Visitors will swear they are watching the actual pioneers push wagons through rocky streams, chop firewood, write in their journals, and weep at young Martha's grave. Before a huge mural painted by local artist Ken Dolan, two mounted oxen hitched to a covered wagon pause on a realistic trail created of rocks, leaves, grasses, and small trees.

The center also tells the story of Jimmie Twogood, who built Grave Creek House as a stage stop on his 1851 donation land claim. The center stands on that property and is patterned after a photograph of Twogood's house.

Other exhibits depict the Indian wars, the gold rush at Grave Creek, the construction of the railroad, and more. A gift shop offers souvenirs, literature, and antiques.

Gaustad purchased the property in 1974 from the Pacific Alliance Church, moved her entire family to Sunny Valley and acquired a grocery, antique store, gas station, and restaurant near the covered bridge. When Gaustad's mother, a history buff, discovered that the Applegate Trail ran through their property and that no one knew much



PHOTOS COURTESY APPLEGATE INTERPRETIVE CENTER

The Applegate Interpretive Center takes visitors back to 1846, when pioneers came to Oregon along the new trail, which passed through Sunny Valley.

about it, she urged Betty to build the center, which opened in October 1998 after two and a half years of planning and construction. It's directed by the Applegate Trail Society.

Gaustad mortgaged her home and businesses to build her dream. When visitors leave, they not only know all about the Applegate Trail, they have met a family with that same pioneer spirit, heart and determination.

The center, near Exit 71 off Interstate 5, is open daily from 10 a.m. to 5 p.m. (closed Monday and Tuesday in winter). Admission is \$5.95 for adults, \$4.95 for seniors and teens, and free for children twelve and under. Call (888) 411-1846 for more information. ☞

Medford freelance writer/photographer Molly Walker Kerr is a member of the SOHS Gold Diggers' Guild.

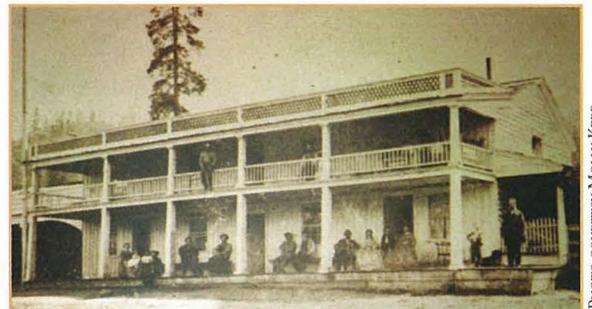


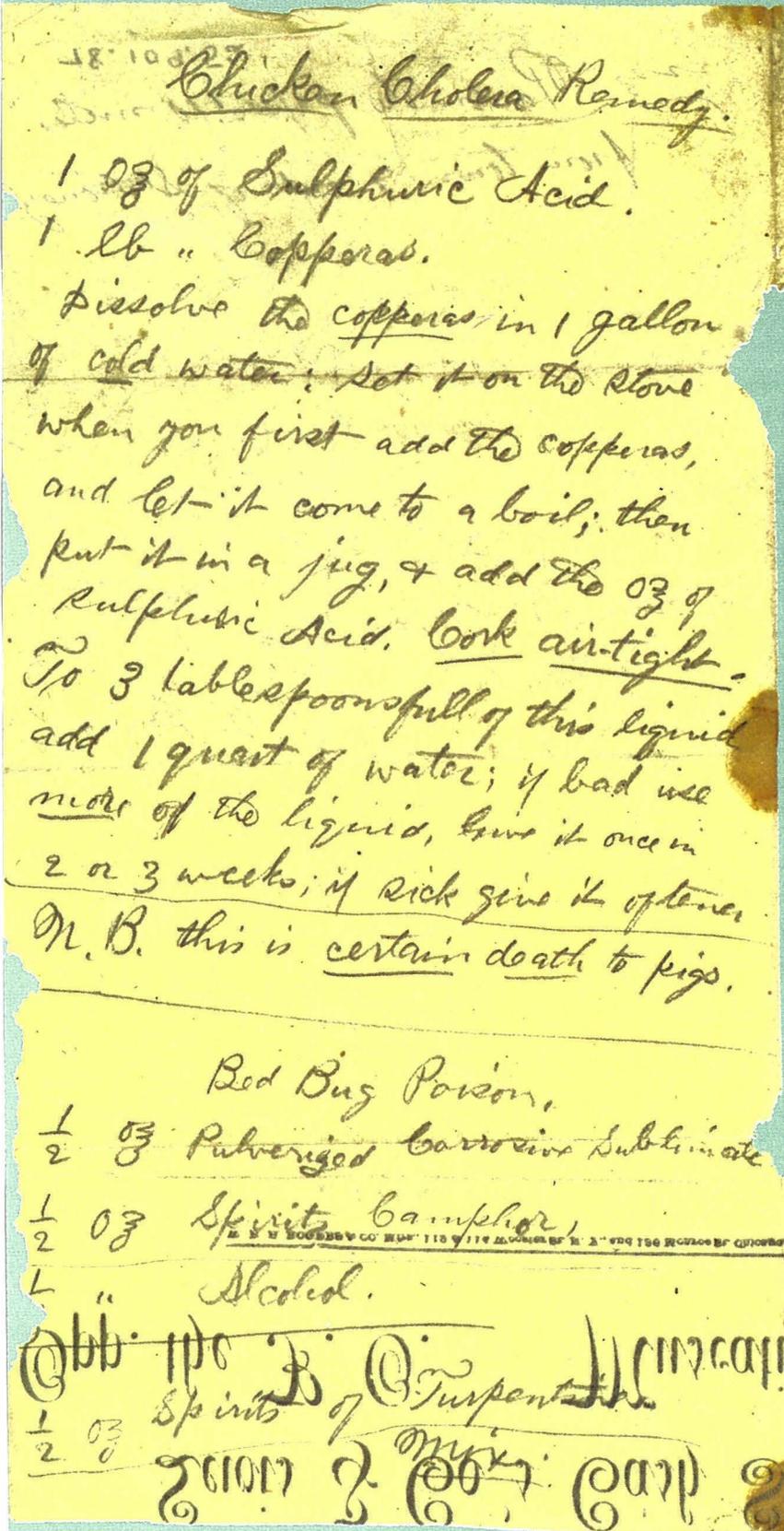
PHOTO COURTESY MOLLY KERR

Jimmie Twogood built Grave Creek House, an early stop on the Applegate Trail and later a stage depot, on his donation land claim. President Rutherford B. Hayes stayed at the inn in 1880, when this photograph was taken. The interpretive center is patterned after Grave Creek house.

The Difference Between Chickens and Pigs: A CHICKEN CHOLERA REMEDY

by Jacque Sundstrand

MS No. 325: The Lewis B. Warner Jr., Miscellany, ca. 1894-1909



In my Jacksonville-area neighborhood I often hear the sounds of chickens. Our houses are spaced apart on small amounts of acreage where the developers and the land-use planners of the 1970s seem to have made an effort to retain some small portion of our rural past. I must admit to having a soft spot for chickens stemming from my childhood when, from Easter time until the end of summer, my older sister and I each were allowed to raise a baby chick. Of course, the work of raising the chicks actually fell more to my father, who adjusted the heat lamps on their cardboard box home every night while they were small, and who made the pen behind our suburban tract home's garage to put them in when they grew large and strong enough to live outside.

I played with my chicken, as kids will do, learning about its need for foraging in the garden, taking dust baths to keep itself clean, and tipping its head up in order to drink water. Of course, I tried to teach it a few things, such as drinking from a straw I held above its head, and to run to me when I called its name, the most gratifying event of our times together.

I found interesting, therefore, among the items of Manuscript No. 325 in the Society's collections, a scrap of paper labeled "Chicken Cholera Remedy." The paper is older, as is the handwriting style, and the note is written on the back of a piece of company letterhead. I am struck first by the use of chemicals I know only through checking a veterinary dictionary, and second by the fact that a certain exactness I associate with medicating sick people or animals is missing:

"To 3 table spoonfull of this liquid add 1 quart of water; if bad use more of the liquid. Give it once in 2 or 3 weeks; if sick give it oftener."

Added is the cautionary note: "N. B. this is certain death to pigs."

An additional recipe for fighting bed bugs is added, most likely a recipe for the type that attacks poultry breeding houses and pigeon lofts, not people. This recipe, in comparison to the other, does not even give the instructions for application. Perhaps to those who referred to this recipe and to the person who wrote it down, the proper use of these concoctions was obvious, but it is probably a mystery to modern readers.

Our chickens never lived a long time with us, being sold at the end of each summer to a local man, a man whose function I never quite understood about until one day my sister pointed out that any of those frozen chickens in the supermarket freezer might be ours. The realization of that understanding washed over me, and I broke into tears begging my father to repeal this horrific truth that my sister, as she sometimes did, had decided to torture me with this time.

We often are told how far we have come. But when I look at this scrap of paper I reflect that in many ways we have lost some link to our past, a link to the land that we all depend on but to which we are no longer as connected as once we were. Watch out chickens, and watch out pigs! 🐷

Jacque Sundstrand is the library/archives coordinator for the Southern Oregon Historical Society.



Things To Do in September

PROGRAMS: *(see listings below for complete descriptions)*

	DATE & TIME	LOCATION	DESCRIPTION
September Craft of the Month	Museum hours	CHILDREN'S MUSEUM	"Raggedy Ann & Andy"
Oregon Archaeology 2000	Tues., Sept. 12, 7 - 8pm	HISTORY CENTER	"Archaeology of the Upper Rogue" slide & lecture program
Pioneer Pies	Wed., Sept. 20, 10 - 11am & 3 - 4pm	BEEKMAN HOUSE Program Space	Make a pie to take home & bake
Oregon Archaeology 2000	Sat., Sept. 23, 1 - 4pm	RAILROAD PARK, "A" Street between 6th & 8th, Ashland	"Acorns & Arrowheads" free family event
Oregon Archaeology 2000	Tues., Oct. 3, 7pm	HISTORY CENTER	"The Fire Last Time: How and Why Native Peoples Burned the Landscape" slide & lecture program

PROGRAM DETAILS

FOR TIMES AND LOCATIONS, SEE SCHEDULE ABOVE.

SEPTEMBER CRAFT OF THE MONTH "Raggedy Ann & Andy"

A workshop for families. Create your own Raggedy Ann or Andy paper doll. Fee: 25¢.

ARCHAEOLOGY OF UPPER ROGUE

Slide and lecture program for adults presented by BLM district archaeologist Ann Ramage, which supplements the BLM archaeology exhibit panels. Fee: \$3.

ACORNS & ARROWHEADS

A family event provided by the Southern Oregon Historical Society to explore the lifeways of the Native peoples of southwestern Oregon through stories, hands-on activities and demonstrations.

PIONEER PIES

For ages 3-6. Workshop fee: \$3 for members; \$4 for non-members. Pioneer families depended on the savory taste of pies while traveling the Oregon Trail. Create your own pie to take home and bake. Bring rolling pin, apron, cookie cutters from home. All other ingredients will be provided. Preregistration and prepayment required.

"THE FIRE LAST TIME:..."

Hour long slide and lecture program for adults presented by U. S. Forest Service district archaeologist Jeff LaLande explaining how and why the landscape of southwestern Oregon was burned by Native peoples. Fee: \$3.



HANLEY FARM

Saturday Events!

SPECIAL ACTIVITY HOURS: 11AM - 2PM

SEPTEMBER 2 & 3

Pow Wow - free!

SEPTEMBER 9

*watermelon seed spitting contest • kite making
• food preservation*

SEPTEMBER 16

open house - free!

September 17 last open day of season!

REGULAR FARM HOURS

Fri. & Sat. 10AM - 4PM

Sunday noon - 5PM

1053 HANLEY ROAD

BETWEEN CENTRAL POINT & JACKSONVILLE

Summer fun for families continues at the 37-acre historic Hanley Farm. There is an admission fee of \$3.00 for adults (13 & above) and \$2.00 for seniors (65+) and children (6-12). Tours of the historic house and the gardens are included in this fee. Bring a picnic lunch, walk the interpretive trail, and enjoy the special Saturday only events listed above. Call 773-2675 or 773-6536 for more information.

GENEALOGY AROUND THE GLOBE: SEPTEMBER 11-16

sponsored by the

ROGUE VALLEY GENEALOGICAL SOCIETY
Begins Sept. 11, 1 p.m. at RVGS library, 133 S. Central, Medford. Daily programs 10 a.m.-noon; open house library research; book fair; expert panel for help. On Sat., Sept. 16, 9 a.m.-3 p.m., \$30 fee provides continental breakfast, catered lunch and lectures at the Ginger Rogers Craterian Theater on Irish research, military records, Native American records. Call (541) 770-5848 for more information.

"IN THE LAND WHERE ACORNS DANCE"

On Saturday, September 9, the Talent Historical Society will present a reading at 6:30 p.m. of the above screenplay by Michael O'Rourke, at MeadowBrook Farm, 6731 Wagner Creek Road, Talent. The presentation is based on the life and writings of Joaquin Miller, 19th century Western writer known as the Poet of the Sierras. Call (541) 535-2688 or (541) 535-6825 for further information and ticket prices. Proceeds benefit Talent Historical Society.

HISTORIC OPEN HOUSES TOURS

September 6, 1 - 5PM

• Richardson-Ulrich House, 636 Conger,
KLAMATH FALLS.

September 9, 1 - 5PM

• Roadman House & Apartment, 958/968
SE Pine, ROSEBURG.

EXHIBITS: *(see listings below for complete descriptions)*

	LOCATION	MUSEUM HOURS
Century of Photography: 1856-1956 Exhibit by Talent Historical Society	HISTORY CENTER	Mon.- Fri., 9am - 5pm
High Water: A traveling exhibit from the Oregon Historical Society		
Archaeology of the Upper Rogue		
Miner, Baker, Furniture Maker	JACKSONVILLE MUSEUM	Wed. - Sat., 10am - 5pm
The Shape of Fashion: 1900-1925		
Jacksonville: Boom Town to Home Town		Sunday, noon - 5pm
Politics of Culture: Collecting the Native American Experience		
Hall of Justice		
Ongoing 'hands-on-history' exhibits	CHILDREN'S MUSEUM	Wed. - Sat., 10am - 5pm Sunday, noon - 5pm
Rethink/Reweave/Recycle	3RD ST. ARTISAN STUDIO	Saturday, 11am - 4pm

EXHIBIT DETAILS

FOR TIMES AND LOCATIONS, SEE SCHEDULE ABOVE.

CENTURY OF PHOTOGRAPHY: 1856-1956

Highlights the work of two area photographers, Peter Britt and James Verne Shangle, with cameras from the Society's collection.

HIGH WATER: *A Traveling Exhibit from the Oregon Historical Society*

Dramatic photographs of Oregon floods from 1862 to the present, on display through August 12. A special exhibit on local floods of the last 150 years will be on display through fall 2000.

ARCHAEOLOGY OF UPPER ROGUE

The Society and the BLM have put together a small traveling exhibit reporting on 30 years of archaeological studies of the history of the native peoples of the Upper Rogue. On display September 12 through October 10.

MINER, BAKER, FURNITURE MAKER

Explores the development of the Rogue Valley and the impact the industrial revolution had on the settlement of Oregon.

THE SHAPE OF FASHION: 1900-1925

Women's fashion changed dramatically during the early years of the 20th century, reflecting the changing role of women in society. On display through December is a selection of daywear, evening gowns, and undergarments.

JACKSONVILLE: *Boom Town to Home Town*

Traces the development of Jacksonville.

POLITICS OF CULTURE: *Collecting the Native American Experience*

Cultural history of local tribes and discussion of contemporary collecting issues.

HALL OF JUSTICE

History of former Jackson County Courthouse.

CHILDREN'S MUSEUM

Explore home and occupational settings from the 1850s to the 1930s through "hands-on-history."

RETHINK/REWEAVE/RECYCLE

Members of the Rogue Valley Handweavers, Far Out Fibers and the Saturday Handweaving guilds present an exhibit of recycled items creatively woven at the Third Street Artisan Studios **through September 2.**

Clarification: In the August issue of *Southern Oregon Heritage Today* regarding the Pernoll Grange Store, it should have stated John Pernoll donated the land on which the Applegate Valley Historical Society is now located.

SOUTHERN OREGON HISTORICAL SOCIETY SITES

Phone: (541) 773-6536
unless listed otherwise

Fax (541) 776-7994
Email info@sohs.org
Website www.sohs.org

HISTORY CENTER
106 N. Central, Medford
Mon. - Fri., 9:00am to 5:00pm

RESEARCH LIBRARY
106 N. Central, Medford
Tues. - Fri., 1:00 to 5:00pm

**JACKSONVILLE MUSEUM &
CHILDREN'S MUSEUM**
5th and C, Jacksonville
Wed. - Sat., 10:00am to 5:00pm
Sun., noon to 5:00pm

U.S. HOTEL
3rd and California, Jacksonville
Upstairs room available for rent.

JACKSONVILLE HISTORY STORE
Mon. - Sat., 10:00am to 5:00pm
Sun., 11:00am to 5:00pm
Beginning September 18,
Wed. - Sat., 10:00am to 5:00pm
Sun., noon to 5:00pm

THIRD STREET ARTISAN STUDIO
3rd and California, Jacksonville
Saturday, 11:00am to 4:00pm

HANLEY FARM
1053 Hanley Road
(between Central Point & Jacksonville)
Fri. & Sat., 10:00am to 4:00pm
Sun., noon to 4:00pm
(541) 773-2675.

SEPTEMBER 17
LAST OPEN DAY OF SEASON!

Mystery Object of the Month

June's Mystery Object was a coat hanger. Eight were stored in a leather box when traveling.

Congratulations to Vivian W. Rice of Yreka, CA, for answering correctly!

September Mystery Object:

This small metal object is louder than it looks and was used at the turn of the century to help people get to where they needed to go. Do you know what it is?

Send your answer on a postcard with your name, address, and phone number to:
News & Notes Mystery Object, SOHS,
106 N. Central Ave., Medford, OR 97501,
or by email to info@sohs.org

June's
Mystery
Object:
coat hanger



Camera Fiends and Kodak Girls in Southern Oregon

1850-1950



Acc #78.110.8

by Peter E. Palmquist

That the quality of patience is responsible for success in life has been demonstrated so often and with such force that the saying is almost trite, yet its truth cannot be more clearly shown than by a glance at the women photographers of today. Admitted into the proudest ranks of latter-day workers, she has steadily climbed by dint of hard work and patience until she can and is commanding the same attention as her fellows of the sterner sex.
 --Camera Craft magazine, August 1902¹

*I want to be a Kodak fiend
 And with my camera stand,
 A finding cloth about my head,
 And tripod in my hand.*

--Los Angeles Camera Club News, January 1903²

Photography is easily one of the most significant inventions of modern times, yet there is a general perception that early-day photography was almost exclusively a male-oriented occupation. This impression has persisted despite the fact that women have been involved with the medium since its invention in 1839. Moreover, by the mid-1840s several women were already working as commercial daguerreotypists in Boston, New York, and St. Louis. Further west, a Mrs. Davis has been credited as the earliest photographer in Texas in 1843, and in January 1850, Julia Shannon was already hard at work in San Francisco, California, advertising "Daguerreotypes taken by a Lady" in the *Alta California*.³ By 1910, even the United States federal census recorded that 15 percent of America's photographic work force was female.⁴

Searching the historical record for women photographers is not unlike prospecting for gold. The data-gathering process requires a great deal of digging and considerable patience but there are many wonderful discoveries to be made. In Oregon, those involved in the ongoing process of documenting the history of the state's female photographers have relied largely on information gleaned from city directories, census records, and local newspapers. These data have been supplemented by reviewing public photographic collections for images taken by women. As of this writing, more than 250 camerawomen have been listed for Oregon between 1850 and 1950. However, fewer than 10 percent of these women actually worked in the southwestern part of Oregon represented by the Southern Oregon Historical Society.⁵

In addition, a small number of women photographers worked in several small towns on the California side of the border. For example, A.M. Tidd advertised in the *Yreka Journal* in early 1864, offering "Ambrotypes \$1.00 and Photographs, per half dozen \$3.50."⁶

Who was the very first female photographer in Oregon? The



SOHS #13386 DETAIL

historical record remains maddeningly vague, but it was most likely the wife of one of the male photographers operating in Portland or elsewhere across the state. Peter Britt, who was active in Jacksonville as early as 1856, was married by 1861, but it is not known if his wife participated in her husband's business, although his daughter Amalia ("Mollie") enjoyed a minor role as a colorist and gallery assistant. The earliest female portrait photographer in Southern Oregon from whom a significant number of photographs survive was Mae E. Tyler of Ashland. Born in 1851, Tyler settled in Ashland with her husband, an upholsterer, in 1885. The following year she opened her own photographic gallery and soon began enjoying an "increasing reputation and success" until her untimely death in 1892 at the age of forty-one.⁷

The closing two decades of the nineteenth century witnessed a modest but significant increase in the number of female photographers active in Southern Oregon. In April 1888, Cora D. Morris and her daughter established a short-lived portrait studio on D Street in Medford. In January 1891, Mollie Ober and Frank Redden opened the "Ober & Redden Art Studio" in Medford, which lasted until 1898. Central Point was represented by Sarah J. Lyon(s), listed as a photographer in an 1889 regional business directory, and a Mrs. I. M. Nichols also offered her photographic services to the citizens of Central Point from September 1892 through at least 1895. By 1902, Grants Pass had become the home of photographer Mrs. C. J. Smythe, who advertised photographs printed on "either the dull or glaze finish paper as desired" in the *Rogue River Courier*. Likewise, Mrs. Charles L. Clevenger and her husband were also active in Grants Pass from 1903-1906. Women photographers also served other small communities including Myrtle Creek (Mrs. Hutchinson & Son, 1891), Oakland (sisters Blanche and Dora Quant, 1905-1910), and Lakeview (Cornelia Knox, 1900-1905, and Cora Finley, ca. 1907).⁸

Typically, once a community had become the home of a female photographer, others could be expected to follow. As might be expected, the majority of these nineteenth-century women photographers were married or had been married and were widowed or divorced. All but a handful of Oregon's early women photographers were involved in portrait photography rather than trying their hands at outdoor photography or landscape views as art.

The actual range of occupations for women involved in the photographic field was diverse: they were gallery owners, partners and managers, portrait and commercial photographers with and without formal gallery connections (some working from their homes), gallery clerks and bookkeepers, photofinishers, retouchers and colorists, as well as

saleswomen serving in camera stores. An unknown number were or had been involved in amateur photography. In fact, by 1895 the *Blue Book of Amateur Photographers* identified darkrooms and dealers that catered to amateur photographers in no fewer than sixty-three Oregon communities, including the Logan gallery in Ashland and the Everitt gallery in Grants Pass.⁹ Several regional camera clubs also were formed about this time.

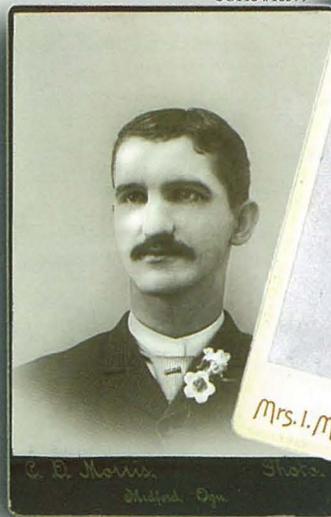
Unfortunately, we know little about the personal lives and goals of these women, such as: How many were amateur photographers who turned professional? How many were foreign-born, or the sole support of their family? How much did they earn from their profession? What social status was accorded these women?



Acc #66.163.6B



At right, portraits mounted on four-by-six-inch cards were a popular format in the late 1800s, when these examples were produced by the studios of Cora Morris of Medford and Mrs. I.M. Nichols of Central Point. Above, an early Kodak Folding camera, model 4A, and wood film spools were developments that helped make photography more accessible.



SOHS #16599



SOHS #5563

At left, Cora Baldwin represents Ashland photographer, Mae Tyler at an Ashland Business Carnival ca. 1886-1892.





ACC #81.70.12
S&S 888.1.85

just off the organization's main meeting room, while order-taking and the sale of her scenic views were handled downstairs in her father's hardware store.

In 1902, George Baldwin built a two-story addition on the east side of the A.O.U.W. building. The entire second story of this addition was given over to Maud Baldwin's new studio, which she opened on July 9, 1902. Her new and greatly improved facility was touted as the most complete and up-to-date in Southern

Oregon and it was rumored that it had been elaborately prepared regardless of expense. Determined to become the best photographer possible, Baldwin attended the California College of Photography in Palo Alto, California, "class of 1905." By July she had returned to Klamath Falls and reopened her studio with great fanfare. A reporter from the *Klamath Republican* wrote an extensive review of the grand opening, including the following tongue-in-cheek credo: "If you have beauty come

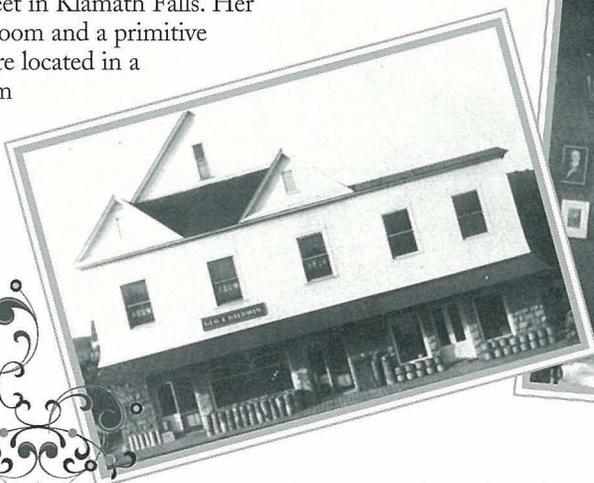
and we'll take it--if you have none, come and we'll make it." The opening attracted more than one hundred attendees who were universally enthusiastic about what they saw. The main reception room was devoted to examples of Baldwin's portraiture and featured an extensive display of local scenes.¹¹

Specializing in all types of commercial photography, Baldwin's photographs form an indelible record of life in the Klamath Falls area. But as the years passed, family pressure (primarily related to her father's ascendant career) cut into the time she previously had dedicated to her photography. Moreover, the romantic love of her life, a man employed as a cook in her father's Baldwin Hotel, was declared unsuitable for a senator's daughter. By 1915, she had all but abandoned her vocation and found herself increasingly ensnared in social activities. Her personal

A stellar exception to the typical lack of biographical information is the remarkable life and tragic death of Klamath Falls photographer Maud Evangeline Baldwin.¹⁰ Born in Linkville, (now Klamath Falls) in 1878, Baldwin was the only girl in a family of five children. Her father's pet, she enjoyed a well-to-do lifestyle as her prominent father, George, moved up the local political ladder—from county treasurer to county judge to state senator. As befitting a senator's daughter, Maud Baldwin was expected to be on hand for all social events involving her father's career, a responsibility not entirely to her liking. She took up photography about 1898-1899, beginning a creative career that she adored. Concentrating on scenic views of Southern Oregon, she opened a studio on the upper floor of the Ancient Order of United Workers meeting hall at the corner of Payne Alley and Main Street in Klamath Falls. Her first darkroom and a primitive studio were located in a small room



Maud Baldwin, here astride a horse, skillfully used her camera to document Klamath Basin life from about 1899 to 1915.



At far Left, George Baldwin's hardware store and his daughter, Maud's photographic studio occupied a large portion of the Ancient Order of United Workers hall in Klamath Falls, ca. 1902. At left, Baldwin's studio is set up to photograph a sleeping baby.

PHOTOS COURTESY KLAMATH COUNTY MUSEUM

interests thwarted, she became deeply depressed. In 1920, this unhappy world collapsed even further when her mother suffered a disabling stroke which left her an invalid. This tragedy was shortly followed by the death of her beloved father. Burdened with caring for her mother and with full responsibility for her father's estate, Baldwin found herself unable to cope. Finally, in 1926 she made her fateful decision: "I am going insane and I cannot stand it. You will find me in the lake. Maude[sic]." ¹² Her body was found floating in several feet of water under the Link River bridge. A nonswimmer, she had waded into Lake Ewauna and deliberately drowned herself.

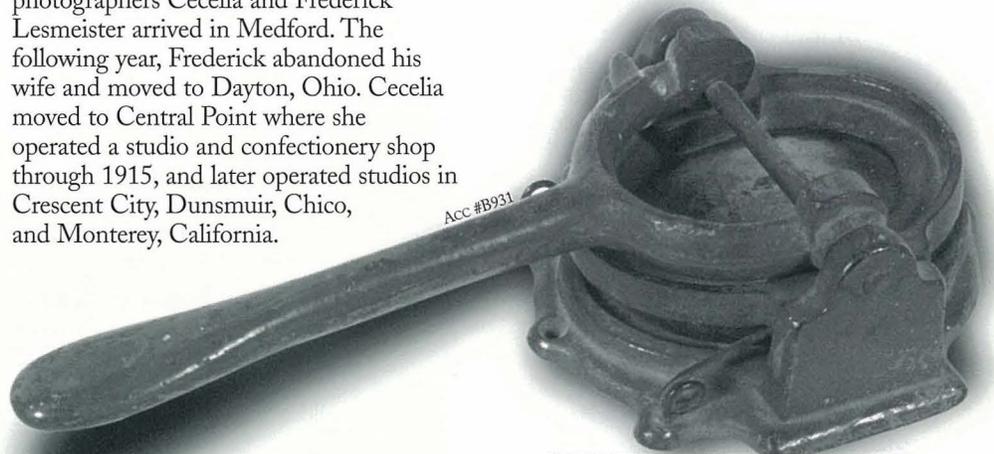
The first two decades of the twentieth century added many new names to the growing roster of women photographers to be found in the communities of Ashland, Medford, and Grants Pass. Wynne Scott, who specialized in baby portraiture, was active in Ashland in 1912 before relocating to Medford the following year. Scott also advertised wash drawings, hand-tinted photographs, and a comprehensive line of outdoor photography as well. She also answered the needs of local amateur photographers with a full range of developing and photo-finishing services. In 1913, Scott was hired as the head of the portrait department of the Gerking-Harmon Studio of Medford. Details of Scott's life after 1913 are not known. Five years later in 1918, the Carl C. Darling Studio opened in Ashland, and Darling and his wife, Cynthia, offered a full range of commercial services through 1933. ¹³

As previously noted, Grants Pass was represented by Mrs. C. L. Clevenger from 1903 to 1906, and then by Ruth Clemens and Inez G. Fitzgerald, both about 1913. Clemens was associated with the Clemens Drugstore from 1913 through 1917. Fitzgerald was born in Michigan in August 1852. She was unmarried and had been involved in photography since 1889. Fitzgerald's early professional years were spent in California, first in San Francisco and later in Gilroy. She was about sixty years old when she arrived in Grants Pass. Further afield, Mae Mongold was listed as a photographer in Klamath Falls in 1911-1912, and Tina Hamblock Barrows is thought to have practiced photography in the coastal community of Bandon in 1915. ¹⁴

Medford, meanwhile, became the most active site for female photographers in

Southern Oregon. The Vinson sisters, Annie and Pheba, operated a gallery in Medford from 1906 until 1911. In 1908, photographers Cecelia and Frederick Lesmeister arrived in Medford. The following year, Frederick abandoned his wife and moved to Dayton, Ohio. Cecelia moved to Central Point where she operated a studio and confectionery shop through 1915, and later operated studios in Crescent City, Dunsmuir, Chico, and Monterey, California.

Dry mount press.



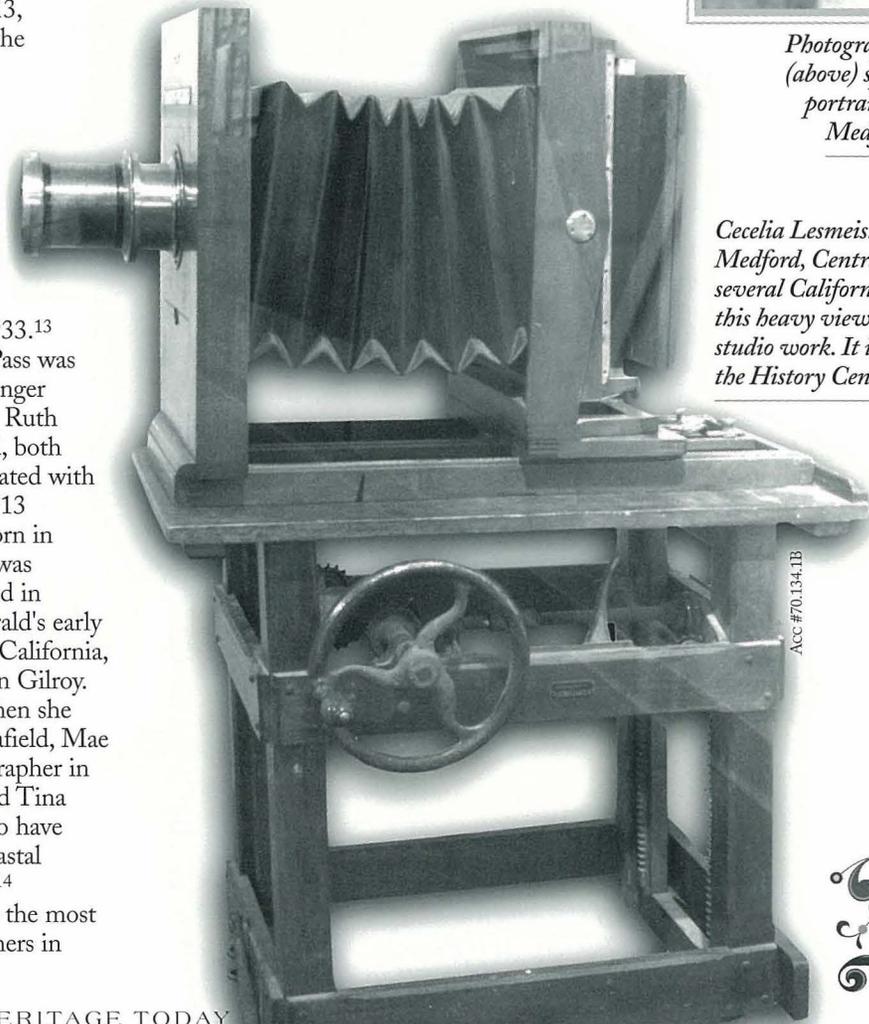
ACC #B931

Medford, meanwhile, became the most active site for female photographers in Southern Oregon.



ASHLAND TIDINGS, JULY 25, 1912

Photographer Wynne Scott (above) specialized in baby portraits in Ashland and Medford, ca. 1912-13.



ACC #70.134.TB

Cecelia Lesmeister, active in Medford, Central Point, and several California cities, used this heavy view camera for her studio work. It is on display at the History Center.



This hand-tinted portrait was a product of the Ossott Studio, operated by James and Anna Wendt Issott in Medford from 1919 to 1927.

Mrs. M. E. Wilson also operated in Medford in 1912-1913, and by 1919, the husband-and-wife partnership of James Issott and his wife, Anna Wendt Issott (1883-1974) operated a studio specializing in children's portraiture. They located business in rooms formerly occupied by Frank Hull on the northwest corner of Main and Riverside streets. The Issotts later sold their studio to Albert and Lorene Peasley in April 1927.¹⁵

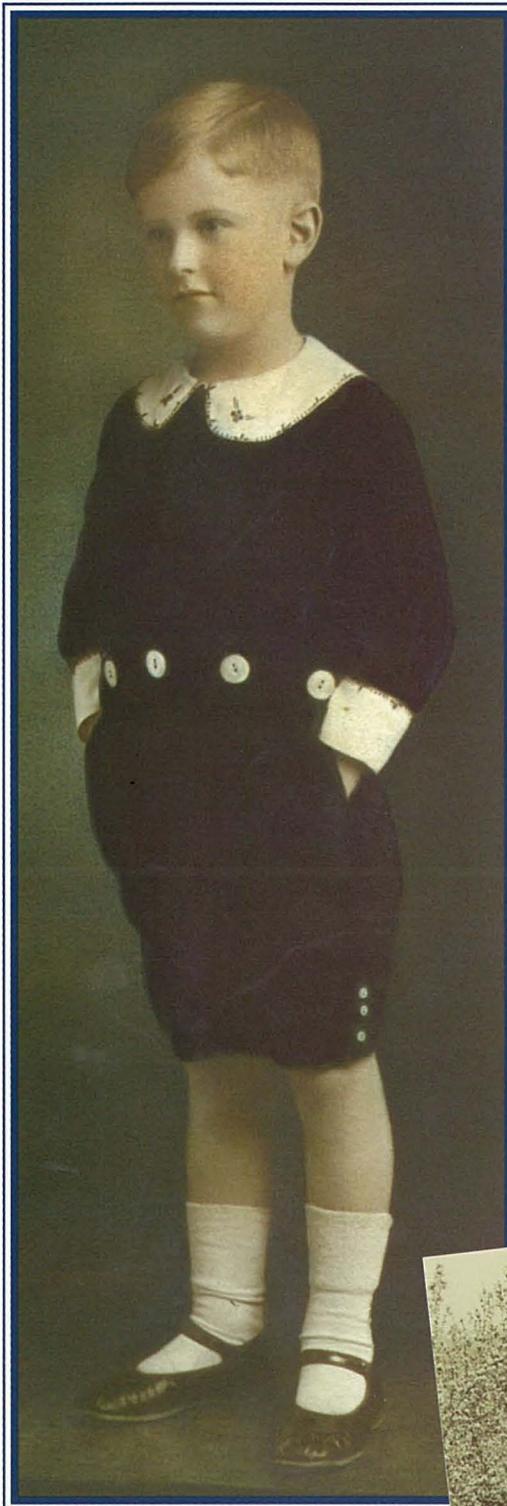
The Peasleys bridged the Depression years successfully, largely by offering a variety of services and because of their reputation for quality work. They remained at the Main Street location until 1930, then relocated to 227 West Sixth Street across from Medford's luxurious new Holly Theater, where they remained through 1937. Their custom work featured art-enhanced portraiture, including oil-colored photographs, pen-and-ink sketches and "shadow light" effects. The Peasleys also offered commercial photofinishing. The black and white prints were advertised in a "Crystal Glow" finish, probably a euphemism for glossy or ferrotyped surfaces.¹⁶

About this time, Juenesse Butler was briefly a partner in the Shangle-Butler Studio in Medford that opened in early 1928 before taking a job as society editor of the *Mail Tribune*.¹⁷

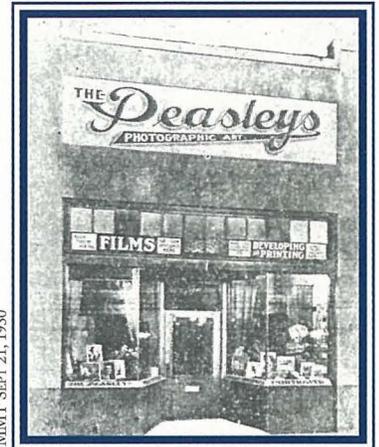
The 1920s also saw the arrival of Patterson Post Cards in Medford. Photographer Frank Patterson came to Medford in 1921 and married Josephine Champie in June 1922. While Frank did most of the photography, Josephine did most of the hand-coloring of post cards that were sold exclusively at Crater Lake Lodge. In 1926, more scenic post cards were sold by the Patterson Studio than by any other scenic photographer in the West. By 1927, Patterson was producing nearly twice as many cards as any other studio in the West, with a network of 228 regional dealers selling the product. That same year, Patterson employed eight printers and clerks, the majority of them female. Esther Messenger (who later married Charles Hobbs), was one of the hired printers. She also counted cards and filled sales orders,



In the Twenties and Thirties, Patterson Post Cards of Medford turned out hundreds of thousands of post cards featuring the work of Frank Patterson, many of them hand-tinted by his wife, Josephine.



SOHS #18018



MMT Sept 21, 1930

Lorene and Albert Peasley offered studio and darkroom services in Medford, first on Main Street, then at this location on West Sixth Street, across from the Holly Theater.

In one eleven-hour marathon day the studio printed 10,000 individual post cards.



SOHS #1707



SOHS #3396

This heavily built, light-tight wooden box held fragile glass-plate negatives widely used during the nineteenth century.

CC #18940



no small task when you consider that an average day's production was on the order of five to seven thousand cards. In one eleven-hour marathon day the studio printed 10,000 individual post cards. In 1930 alone, it has been estimated that production amounted to at least 250,000 cards.¹⁸

The 1930s saw the arrival of a Kennell-Ellis branch studio in Medford. This portrait operation was part of a chain of six galleries located in Oregon and Washington. Another branch was established in Klamath Falls. Each studio was operated by a local manager who received either a salary, a split of the profits, or both. Catherine

The Pacific Northwest chain studio Kennell-Ellis opened a Medford gallery in the early 1930s, and used discount coupons to attract clients.

Gaylord was the first manager of the Medford operation. She was followed by Blanche Leclerc, assisted by Ruth Leclerc as "photographer." In May 1936, Blanche Leclerc purchased the gallery but continued to operate it under the Kennell-Ellis name until 1938, when it became the Wilfley Studio.¹⁹

In 1935, Edith Hayden Jones was listed as a Medford photographer at 607 West Second Street; residence same. Fortunately, we have a chatty account of her life:

Miss Jones is a native of Missouri, Kansas City, to be exact. Her father served in the Confederate Army. ... Her earlier days were happily spent on a farm.

When fifteen, she entered the University of Oklahoma, leaving the college while a sophomore. Readers will recall a popular fad of that time, leather pillow covers, with Indian scenes painted on them. She obtained employment as a painter of these scenes, since her urge for art would naturally interest her in these productions. Meanwhile, she had several friends in Oklahoma City who owned a photo studio, another outlet for her artistic trend. By questions and answers, experiment and trial, she learned the rudiments of the profession and soon showed skill as a retoucher. Soon she discarded pillow top art for retouching in several studios. By this time her parents moved to Yuma, Arizona. She moved with them, but after a six months' stay decided to go further west, and went to live with a cousin in Portland, Oregon. There being no retouching to be done, she purchased a stamp

picture studio, and, to use her words, "the fun began." Perhaps she had in the mind the time when she and a partner had a studio houseboat on the Columbia River, and the incidental camping experiences along the river, as the "studio" moved from town to town. Interested in photography, her real hobby is raising unusual plants and flowers. She and Skipper, the pup, constitute the family. Her studio today is located in Medford, Oregon.²⁰

The 1940s saw the beginnings of one of the region's longest-running photographic establishments. Phillip F. Brainerd purchased the Wilfley Studio in the fall of 1940 and operated it with his wife, VerNette, until their retirement in 1982. For many years the Medford *Mail Tribune* used the Brainerds as a source for photographs, paying one dollar for each image published. They also did most of the areas "drug store" film processing and photo finishing.

During the war years, another husband-and-wife team, Dale and Violet Vincent, served as photographers at Camp White, the U. S. Army post near Medford.²¹

The Bruno Studio was in business for a short time in 1940-1941, and offered "Bruno's Exclusive Hollywood Glamour Service," with Glee Bruno as saleswoman.

The close of the 1940s into the 1950s featured a new round of husband-and-wife operations in Southern Oregon. An exception was the Memory Lane Studio of Ashland, which was run by two women, Bonnie L. Conrad and Mildred L. Alger, from 1947 to 1967. In Medford, Harry and Ruth Foreman operated their own studio at 32 North Central Avenue from

Blanche Leclerc (below), purchased the Medford Kennell-Ellis Studio in 1936.



MS #539

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1951-1955, and from 1953 through at least 1957, Ronald R. and Faustina Hughes owned Hughes Photo Service at 27 North Main Street. As well, Medford's Classic Studio was run by Dwaine E. and Janet L. Smith from 1956 to 1967.²²

Like any historical summary, this article only touches on the highlights of the subject of Southern Oregon's female photographers through 1950. Harkening back to the analogy that searching for women photographers is much like prospecting for gold, there are still many "nuggets" of information to be found. However, perhaps the most intriguing aspect of our present knowledge of Oregon's early women photographers is not that there were so many, but rather that so many have already been forgotten.²³ 🏠

Peter E. Palmquist is founder and curator of the Women in Photography International Archive.

ENDNOTES:

1. *Camera Craft*, Vol. 5, No. 4 (August 1902), p. 158.
2. *Los Angeles Camera Club News*, January 1903, p. 9.
3. *Houston, Texas, Chronicle*, 16 July 1939; San Francisco *Alta California*, 29 January 1850.
4. Occupational statistics compiled in 1910 list 26,811 male photographers and 4,964 female photographers active in the United States.
5. Thomas Robinson, *Oregon Photographers; Biographical History and Directory 1852-1917*, Second Edition (Portland: published by the author, 1993); William Alley, *A Century of the Photographic Arts in Southern Oregon* (Medford: Southern Oregon Historical Society, 2000). This information has been supplemented by the files of the Women in Photography International Archive, Arcata, California.
6. *Yreka, (California) Journal*, 20 January 1864.
7. Robinson, *Oregon Photographers*, pp. 356-7, 435, 647; Alley, *A Century of Photographic Arts*, pp. 4, 7, 9, 14. Tyler may not have been the first female photographer in Ashland. In 1884 Charles W. Logan and his wife established an Ashland gallery that lasted until 1891. Mrs. Logan, however, is not specifically identified as a photographer in regional business directories until 1891. Other documented Ashland photographers were Margaret E. Herrin, who took over the Larson Studio in June 1897, but who by August 1898 had relocated to Portland, and the husband-and-wife team of Frank and Martha Canifro, active about 1900.
8. Robinson, *Oregon Photographers*, pp. 182, 441, 496; Alley, *Century of Photographic Arts*, pp. 9, 11; *Rogue River Courier*, 3 July 1902.
9. Walter Sprange, *The Blue Book For Amateur Photographers* (Beach Bluff, Mass.: published by the author, 1895), pp. 296-297.
10. Harry J. Drew, *Maud Baldwin—Photographer*, Klamath County Museum Research Paper No. 10 (Klamath Falls: Klamath County Museum, 1980).

11. *Klamath Republican*, 3 July 1905.
12. *The Klamath News*, 23 May 1926.
13. Alley, *A Century of Photographic Arts*, pp. 4, 13.
14. Robinson, *Oregon Photographers*, pp. 48, 182, 277-8, 480. Details of Fitzgerald's California years are found in Peter E. Palmquist, *Shadowcatchers II: A Directory of Women in California Photography 1900-1920* (Eureka, Calif.: published by the author, 1991).
15. Robinson, *Oregon Photographers*, pp. 429, 651, 681; Alley, *A Century of Photographic Arts*, pp. 1, 8, 9, 15, 16. A Mrs. T. M. Barnard was also established in Central Point but the date of her activity has not been established.
16. Alley, *A Century of Photographic Arts*, pp. 12, 13.
17. William Alley, "Personality Portraits from the Shangle Studio," *Southern Oregon Heritage Today*, Vol. 1 No. 10, October 1999, p. 9.
18. Alley, *A Century of Photographic Arts*, pp. 11-12. Medford *Mail Tribune*, 1 January 1928; personal interview, Esther Hobbs of Ashland by Robert Wright, March 2, 1985.
19. Alley, *A Century of Photographic Arts*, p. 8.

In 1935, Maybelle A. Jones was listed in a local directory as a photofinisher at the Bushnell-Perkins Studio in Ashland.

20. *Ibid.*, p. 8; *The Focus*, July-August, 1942, p. 3.
21. Alley, *A Century of Photographic Arts*, pp. 3, 15.
22. *Ibid.*, pp. 5, 7, 10. In 1956 (and probably longer), Nora Jenks was listed in a local directory as offering "photo developing & printing" as well as photographic retouching at 714 Dakota Avenue, Medford.
23. My recent study of the female photographers working between 1850 and 2000 in rural Humboldt County, California, uncovered information about more than 750 women involved in some aspect of the photographic arena. A recent exhibit was mounted and a sixty-page catalog prepared under the title: *Behind the Redwood Curtain: Women Photographers of Humboldt County 1850-2000* (Arcata, Calif.: Women in Photography International Archive, 1999). Nearly thirty years of research went into this study. Since Humboldt County is geographically and demographically similar to the Medford-Ashland area, it is likely that a similar number of women were involved in photography in that region through the year 2000.



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FRIENDS

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Leave a Legacy of Southern Oregon is a community-wide program established to create public awareness and to promote interest in charitable giving through a will or from an estate. The Southern Oregon Historical Society is participating in Leave a Legacy. Mary Hanley bequeathed Hanley Farm to the Society in 1982, thereby leaving a historic legacy for Southern Oregon residents and visitors who can now experience the farm's rich history.



We invite YOU to become a member!

Join now! Our goal is 2,000 members by June 30, 2001.

Member support is more important than ever due to the 14.5% budget cut by the county this past June.

Your membership will support: preservation of Southern Oregon's rich heritage; Society exhibits and educational events; outreach to schools; workshops for adults and children; living history programs; and tours and demonstrations at historic Hanley Farm.

Members receive *Southern Oregon Heritage Today*, the Society's monthly magazine with newsletter, providing a view into the past and keeping you up-to-date on services provided by the Society.

MEMBERSHIP CATEGORIES

Friend	\$20	Curator or Business	\$.120-\$200
Family	\$30	Director	\$.250-\$500
Patron	\$.60-\$90	Lifetime	\$.1,000

Bill Pruitt:

MODERN-DAY MOUNTAIN MAN

by Claudette Pruitt
edited by Bill Alley



To the man who knew him, the death of Bill Pruitt, on September 10, 1998, while descending from the summit of Three Fingered Jack in the Central Oregon Cascades, brought back memories of his life and many accomplishments. If Pruitt wasn't on a trip, it seemed he was either "preparing for," or "cleaning up after," one.

Pruitt was born December 26, 1932, in Grants Pass. In 1951 he graduated from Medford High School after accomplishing track records in the 880 yard relay. He was introduced to mountaineering as a student at Oregon State College.¹ Upon graduating in 1955, Bill joined the Army. After training in Airborne & Mountain schools, the latter with the Tenth Mountain Division which qualified him as a certified ski and mountaineering instructor, Pruitt served duty in Japan for a year and a half as a first lieutenant.

In 1958, after a stint with the University of Arizona as an extension agent, Pruitt returned to Grants Pass and bought his father's Pruitt Feed and Seed store.² Pruitt also began selling his invention, the "Billy Cup," a piece of Naugahyde, folded flat and stitched on three sides to form a cup that could easily be carried when hiking or climbing.

During this time, Pruitt climbed many Pacific Northwest mountains, hunted, and boated on the Rogue and other Northwest rivers. In 1963, Pruitt became a charter

member of the Mount Ashland Ski Patrol and organized the Caveman Ski Club.³ For a number of summers he operated his own climbing school on Mount Ashland, and guided on the Rogue River with his brother, Bobby, and cousin, Leroy Pruitt.

In December 1965, Pruitt went to work for Gold Hill rancher John Day, who had just been appointed by the U.S. Olympic Committee as national director of cross-country skiing. Pruitt was appointed the Southern Oregon representative on the Olympic Northwest Committee.⁴ In 1966, Pruitt helped Day establish the Oregon Nordic Club through which they held the first cross-country ski races in Southern Oregon sanctioned by the U.S. Ski Association. Pruitt also taught cross-country skiing to local enthusiasts who were unfamiliar with this new sport.⁵

In April 1968, Pruitt, with several Grants Pass friends, skied down Mount McLaughlin from the summit, the first skiers to ever do so.⁶ This group became the nucleus for the Southern Oregon Rescue Team (SORT), which Pruitt established in 1970. The team carried out many rescues and body retrievals at Crater Lake, Mount Ashland, the Rogue River canyon area, Illinois River, and other areas in Southern Oregon, but became inactive after moved to Montana in 1978.⁷

Pruitt climbed all the major Cascade mountains from Mount Shasta to the Canadian border over the years. He was an

active member of the American Alpine, Wy'East and O.S.U. mountain clubs.

Pruitt hadn't climbed Three Fingered Jacks since 1955. In September 1998, on the fiftieth anniversary of the founding of the O.S.U. Mountain Club, he joined three friends to once again ascend that peak. During the descent from the top, Pruitt became ill and died suddenly at the 7,500-foot elevation.⁸ Thus perished an outdoorsman who contributed greatly to the mountain lore of Southern Oregon. It is fitting that a rescue team brought Pruitt off the mountain as he himself had done for so many others. In his final climb up Three Fingered Jack, Bill Pruitt lost his life doing what he enjoyed most—ascending to a higher place. ☞

Claudette Pruitt of Grants Pass was married to Bill Pruitt. Bill Alley is historian/archivist for the Southern Oregon Historical Society.

ENDNOTES

1. Grants Pass *Daily Courier*, 14 May 1950.
 2. Grants Pass *Courier*, 27 February 1959.
 3. Ibid.
 4. Grants Pass *Courier*, 27 December 1965.
 5. Medford *Mail Tribune*, 22 January 1967.
 6. Grants Pass *Daily Courier*, 27 April 1968.
 7. Author interview with Bill Sloan, Grants Pass attorney.
 8. *The Bend Bulletin*, 12 September 1998.
- Material for this article also came from the Claudette Pruitt diaries.



John Day and Pruitt on a Crater Lake ski trip.

PHOTOS & BILLY CUP: COURTESY OF CLAUDETTE PRUITT



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