

# SOUTHERN OREGON HERITAGE

December 2002 Vol. 4, No. 12

*Today*

# DUNBAR

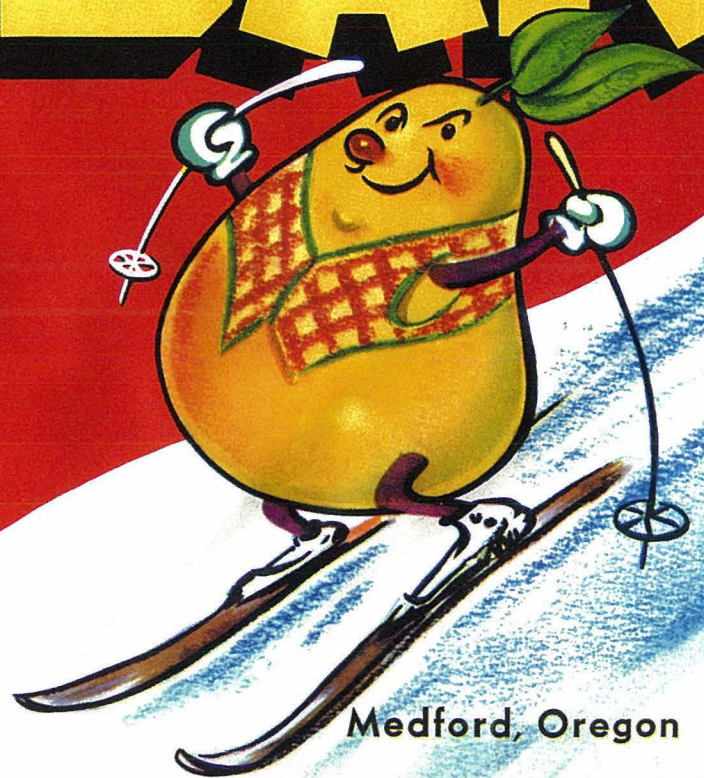
*of Medford*

**PEARS**

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PRODUCE OF U.S.A.

Packed by DUNBAR CARPENTER



Medford, Oregon

AN ORCHARDIST FAMILY WITH A GIFT FOR GIVING  
OLD-FASHIONED CHRISTMASSES AT HANLEY FARM  
LIFELONG EDUCATOR NEVER LOST HER LOVE OF CHILDREN

THE MAGAZINE OF THE SOUTHERN OREGON HISTORICAL SOCIETY





# Southern Oregon Historical Society's Victorian Christmas

*Experience the sights, sounds, and smells of Christmas past.*



## HOLIDAY OPENINGS

### BEEKMAN HOUSE

December

7, 8, 14, 15, 16, 21 & 22

12-4pm • \$1. admission

### CATHOLIC RECTORY

December 7 & 8

12-4pm • Free



### C.C. BEEKMAN HOUSE

California & Laurelwood streets, Jacksonville

### CATHOLIC RECTORY

202 N. 4th street, Jacksonville

### HISTORY STORE • 3RD ST ARTISAN'S STUDIO

California & 3rd streets, Jacksonville

### CHILDREN'S MUSEUM

5th & C streets, Jacksonville

**See News & Notes for open hours and program schedules**

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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 outlines 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.

The Southern Oregon Historical Society secures rights to full and final editing of all manuscripts, layout design, and one-time North American serial rights. Authors will be notified of acceptance of manuscripts within ninety days of receiving materials. In most cases, payment is upon publication. *Southern Oregon Heritage Today* takes great care with all submitted material, but is not responsible for damage or loss. Only photocopies of irreplaceable original historical documents should be submitted. Facts, views, and opinions expressed in signed submissions are those of the author and do not necessarily reflect the viewpoints or opinions of *Southern Oregon Heritage Today* or the Southern Oregon Historical Society.

# SOUTHERN OREGON HERITAGE *Today*



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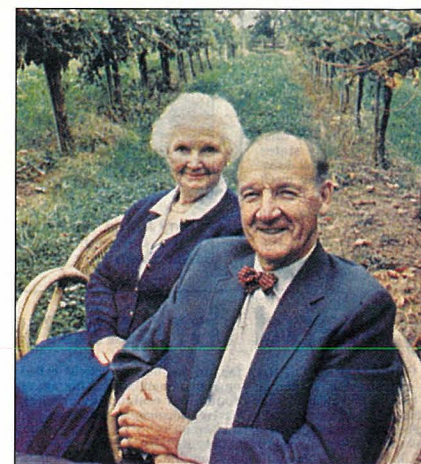
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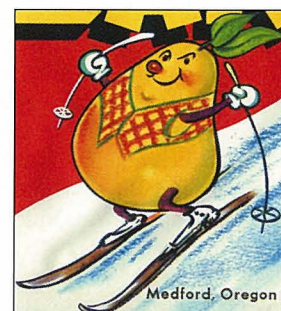
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MS #479

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This rakish pear schussing down a snowy slope on the Dunbar Carpenter pear crate label just might reflect the Carpenters' love of skiing.



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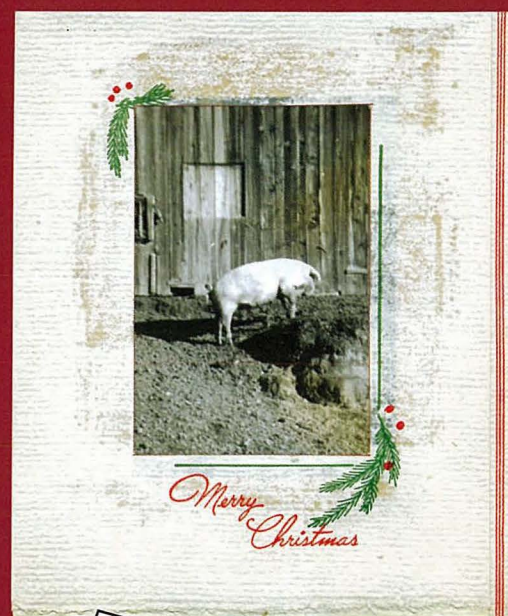


# A Hanley Farm Christmas: HOME FOR THE HOLIDAYS

By Bill Miller



SOHS HANLEY POSTCARD COLLECTION



## THE LEAVES HAVE BEEN

fallen from the giant black walnut trees of Hanley Farm for well over a century. Barren boughs fight the wind, standing plainly against the gray skies of winter. By December, color seems to disappear and spring never seems so far away. It is usually rainy and cold, but with thoughts turning to Christmas, the optimistic always hope for snow. Occasionally winter storms indulge the dreamers and cover fallow fields with a light dusting of white. Slender icicles hang from the eaves and, except for the crunching sound of snow under wet boots, everything is silent and still.

Inside of the white two-story farmhouse, it is always snug and warm. Michael Hanley, builder of the house and one of Jackson County's earliest settlers, brought his family Christmas traditions and customs to the new home. Most of those traditions endured in the house until the 1980s, preserved by Michael's granddaughters, the Hanley sisters. Claire, Martha, and Mary Hanley were the only remaining heirs living in the house in 1960, when the three decided to write down their memories of what a traditional Hanley

Farm Christmas would be. Although every family's celebration is unique, the Hanley customs were similar to those of other early pioneers and give us a chance to see what Christmas was like in nineteenth-century rural America.

A few weeks before Christmas, the Hanleys placed a small number of homespun decorations inside the house. Ivy was hung on the walls and draped over a few wall hangings. Fir branches covered the fireplace mantle, which also displayed candles and occasionally framed family photos. "We have a small Christmas tree on the table in the living room," wrote Claire. The tree had not been part of the original tradition, and Claire was not happy with this "new" custom. "Some members of the family insist on it," she said. There were no decorations outside. The celebration was simple, dignified, and low-key.

Family members exchanged a few inexpensive gifts. "We don't believe in rushing into town to buy a lot of gifts for Christmas. Christmas is too commercial these days," explained the sisters. They

remembered that when they were young, in the late 1800s, Christmas was celebrated at home or church with family and friends. Gifts were given, but pioneer merchants seldom tried to take advantage of the holiday. Early newspaper advertisements might mention that items were available for Christmas gift giving, but until the early twentieth century, commercialization of the holiday was almost non-existent.

As with many families, most of the Hanley Christmas customs came off the burners or out of the oven of a kitchen stove. Even though the sisters had installed an electric range, they preferred to cook over an old wood-burner. Early Christmas morning it was fired with alder wood and the traditional "old farm breakfast" was prepared. Pancake batter was mixed from memory and dropped on a flat oval soapstone and cooked to a golden brown. A mixture of flour, spices, and water was painted on sausage patties, which were fried in a heavy black skillet. Biscuits, toast, coffee, and milk completed the meal, which was placed on the old white linen-covered kitchen table.



By the 1960s, the sisters were buying their sausage locally, but Claire Hanley remembered how the family had once smoked their own meat. "There used to be as many as five pigs smoking in the smokehouse just before Christmas," she said. "We always did our smoking then because it was cooler and there were fewer flies." She said that good smoked meat had to be hand-rubbed with salt and then brown sugar. Once the meat was hung in the smokehouse, willow or alder smoke produced the best flavor.

Martha was the dessert specialist of the family. Just before Christmas she would bake platters of delicately decorated Christmas cookies, white divinity candy, fudges, and cakes. One of the oldest recipes was for white butter cake. If it wasn't filled with apples, pears or peaches, it was covered with thick chocolate frosting. A dash of this and a little of that was all it seemed to take. The sisters really didn't need a recipe, although their house was filled with cookbooks.

The Hanley tradition of heavy fruitcakes for Christmas was borrowed from an old pioneer custom. In old Jacksonville, when a daughter had her first birthday, her mother would bake a twenty-pound fruitcake in a large tin milk pan. A smaller milk pan would be placed in the middle creating a center hole. Once the cake was baked a tinsmith was hired to seal the cake in the pan. The wine-soaked cake remained sealed until the daughter's wedding day. Pieces of it were wrapped in fancy paper, tied with ribbon and given to the single women attending the wedding. They put it under their pillows. The man they dreamed of that night would be the man they would marry. Although the Hanley fruitcake did not weigh twenty pounds, it still was a rich and substantial dessert.

The punchbowl was filled with spicy beverages from Christmas through New Year's. In the early years, guests on horseback or in wagons arrived on New Year's Day. The hitching rail at the end of the circular drive secured their animals while they visited. If the weather turned bad, an extra bed could always be found and company was welcome to stay for several days. "Hospitality was the rule of the day at the Hanley Farm," wrote Claire, "particularly during the holidays."

The sisters never mentioned their traditional holiday meal, but the house may have smelled of pot roast, chicken, and vegetables, much of it straight from the farm.

With the death of Claire Hanley in 1963 the family Christmas traditions began to fade. Martha followed in 1975 and Mary passed away in 1986. Their decision in 1960 to write down their family Christmas customs preserves for us the Christmas past. We can only imagine those lost holidays, but we share with the Hanleys a hope, for peace on earth and goodwill to all. 🕯

*Bill Miller is a historian with the Southern Oregon Historical Society.*

#### ENDNOTES

1. The Hanley Traditions are preserved in the Hanley Collection, Box 46-4, in the Southern Oregon Historical Research Library.
2. Recipe from Hanley Collection, Box 52-2.

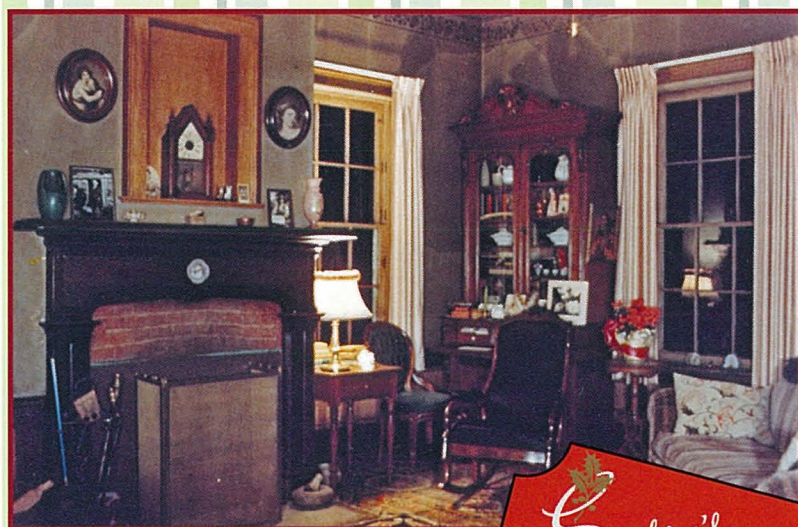


## Hanley Fruit Cake

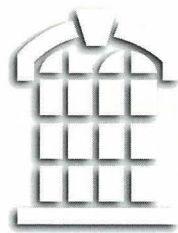


1 lb. Butter	1 tsp. Nutmeg	1 lb. Citron
1 lb. Brown Sugar	1 tsp. Allspice	1 lb. Blanche Almonds
12 Eggs	1/2 tsp. Cloves	1/2 cup Milk
1 lb. Flour	2 lbs. Raisins	Juice and rind
1 tsp. Cinnamon	2 lbs. Currants	of one Lemon

*While mixing add a small quantity of flour before adding milk.  
When baked, cover with one glass of wine and one glass of brandy.  
Wrap and store in a cool location.<sup>2</sup>*







# SOUTHERN OREGON HISTORICAL SOCIETY

# Things To Do in December



PROGRAMS : (see listings below for complete descriptions)

	DATE & TIME	LOCATION	DESCRIPTION
Craft of the Month	Museum hours	CHILDREN'S MUSEUM	Ornaments & Dreidels; free w/admission
Tales & Crafts from the Past	Wed., Dec. 18; 3 - 4 p.m.	BEEKMAN HOUSE	Workshop for ages 3-6; fee: \$4 members, \$5 non-members
Victorian Christmas Open Houses	Dec. 7 & 8; noon - 4 p.m. Dec. 7, 8, 14, 15, 21, 22 noon - 4 p.m.	CATHOLIC RECTORY BEEKMAN HOUSE	No admission charge Fee: \$1 for ages six and up; free to Society members & ages five & under
Fantastic Films of the Future	Dec. 7, 14, 21, 28, Jan. 4 12:30 - 4 p.m.	HISTORY CENTER	Film Series for Yesterday's Tomorrows Exhibit
Papermaking Card Stenciling Antique Printing Press Cards A Visit with Mrs. Claus	Sat., Dec. 7; 1 - 4 p.m. Sat., Dec. 14; 1 - 4 p.m. Sat., Dec. 21; 1 - 4 p.m. Dec. 21 & Dec. 22; 1 - 4 p.m.	CHILDREN'S MUSEUM	Workshops; free w/admission

## PROGRAM DETAILS

FOR TIMES AND LOCATIONS, SEE SCHEDULE ABOVE.

### CRAFT OF THE MONTH

#### Ornaments & Dreidels

Celebrate the holiday season by creating an ornament or a dreidel to decorate the Children's Museum tree or to take home.

### HISTORIC CATHOLIC RECTORY OPEN HOUSE

The Gold Diggers' Guild members will host tours of the Rectory which will be decorated with Christmas finery.

### HISTORIC BEEKMAN OPEN HOUSE

Add a touch of nostalgia to your holidays by experiencing a traditional Victorian Christmas at the Beekman House. Interpreters will answer questions about holiday traditions and share cookies just baked in the woodstove. Fee: \$1 for ages six and up; free for Society members and ages five and under.

### FILM SERIES FOR YESTERDAY'S TOMORROWS EXHIBIT

The films will begin at 12:30 p.m. on Saturdays, December 7, 14, 21, 28 and January 4. During the week, the video *Yesterday's Tomorrows* will be shown during regular open hours at the History Center.

### SATURDAY, DECEMBER 7 • Comedy

- 12:30 - 2 p.m.  
*Charlie Chaplin's Modern Times* [1936]
- 2 - 2:15 p.m.  
*Buster Keaton's Electric House* [1922 short]
- 2:15 - 4 p.m.  
*Desk Set* [1957, Tracey & Hepburn]

### SATURDAY, DECEMBER 14 • Robots

- 12:30 - 2 p.m.  
*Day the Earth Stood Still* [1951]
- 2:30 - 4 p.m.  
*Westworld* [1973]

### SATURDAY, DECEMBER 21 • TV sci-fi

- 12:30 - 2:15 p.m.  
*Tom Corbett Space Cadet* [1952]
- 2:15 - 3:15 p.m.  
*Flash Gordon Conquers the Universe, Vol. 1* [1940]
- 3:15 - 4 p.m.  
Clips from Looney Toons-*Marvin the Martian Space Tunes*

### SATURDAY, DECEMBER 28 • Sci-fi

- 12:30 - 2:15 p.m.  
H.G. Wells *Time Machine* [1960]
- 2:30 - 4 p.m.  
*Destination Moon* [1950]

### SATURDAY, JANUARY 4 • Sci-fi

- 12:30 -  
The People's Choice; a reshooting of the two most popular films in the series.



## THE HISTORY STORE

California & 3rd streets, Jacksonville

VISIT OUR SALE ROOM

WED - SAT 10 AM - 5 PM

SUN NOON - 5 PM

www.sohs.org

## MARK YOUR CALENDAR!

All sites closed

December

24, 25, 31, and

January 1



SOUTHERN OREGON HISTORICAL SOCIETY • (541) 773-6536



	LOCATION	MUSEUM HOURS
Yesterday's Tomorrows Century of Photography: 1856-1956 The History of Southern Oregon from A to Z	HISTORY CENTER	Mon. - Fri., 9 a.m. - 5 p.m. and special Saturday hours
History in the Making: Jackson County Milestones Miner, Baker, Furniture Maker Politics of Culture: Collecting the Southwest Crater Lake: Picture Perfect	JACKSONVILLE MUSEUM	Wed. - Sat., 10 a.m. - 5 p.m. Sunday, noon - 5 p.m.
Ongoing 'hands on history' exhibits	CHILDREN'S MUSEUM	Wed. - Sat., 10 a.m. - 5 p.m. Sunday, noon - 5 p.m.
Holiday weaving displays/demonstrations	3rd STREET ARTISANS' STUDIO	Sat., 11 a.m. - 4 p.m.

## EXHIBIT DETAILS

FOR TIMES AND LOCATIONS, SEE SCHEDULE ABOVE.

### YESTERDAY'S TOMORROWS:

#### *Past Visions of the American Future*

The history of the future is explored in this Smithsonian traveling exhibit. Ray guns and plans for a nuclear powered car are part of this exhibit. **Weekly Saturday showings** of early science fiction and futuristic films take place through January 4.

### CENTURY OF PHOTOGRAPHY: 1856-1956

Highlights the work of two area photographers, Peter Britt and James Verne Shangle. Britt's cameras and studio equipment are featured.

### THE HISTORY OF SOUTHERN OREGON FROM A TO Z

Do you know your ABC's of Southern Oregon history? Even local oldtimers might learn a thing or two from the History Center windows along Sixth and Central as each letter of the alphabet tells a different story.

### "HISTORY IN THE MAKING: JACKSON COUNTY MILESTONES"

Be sure to take in this exhibit of ten major milestones in Jackson County's history. An abundance of artifacts and photographs, from Chinese archaeological material to an early cellular telephone, tell the county's story. Not everything is behind glass—a working 1940s jukebox plays vintage automobile songs, and a DVD player reproduces historic film clips.

### MINER, BAKER, FURNITURE MAKER

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

### POLITICS OF CULTURE: *Collecting the Southwest*

In this recently added exhibit, view extraordinary examples of pottery and textiles from the American Southwest.

### CRATER LAKE: PICTURE PERFECT

Can the majesty of Crater Lake be captured on film? In celebration of this national park's centennial, the Society presents an exhibit of attempts to capture its essence. Peter Britt's first 1874 photo of Crater Lake marks the beginning of this exhibit. Other sections include early colorized photos, picture postcards, and park improvements. Of special interest is the most controversial Crater Lake image, believed by many as documentation of a visit by Theodore Roosevelt. Examples of how the Crater Lake name and image have been used to sell products ranging from butter to a hospital round out this exhibit.

### CHILDREN'S MUSEUM

Everyone enjoys exploring the home and work settings from the 1850s to the 1930s through "hands-on-history."

### THIRD STREET ARTISANS' STUDIO

Members of the Rogue Valley Handweavers, Far Out Fibers, and the Saturday Handweavers Guild will display Christmas weavings, and a variety of ornaments and festive holiday items. The studio closes December 14.

### HISTORIC OPEN HOUSE LISTINGS:

There are six open houses in Jackson County in December; two in Josephine, and one in Klamath. Call the Society for dates, times, and locations.

- **State Historic Preservation Office**  
prd.state.or.us - click on "publication"  
PHONE: 503-378-4168
- **Southern Oregon Historical Society**  
PHONE: 541-773-6536

PHONE: (541) 773-6536  
unless listed otherwise

FAX: (541) 776-7994  
E-MAIL: info@sohs.org  
WEBSITE: sohs.org

**HISTORY CENTER**  
106 N. Central, Medford  
Mon. - Fri., 9 a.m. to 5 p.m.

**RESEARCH LIBRARY**  
106 N. Central, Medford  
Tues. - Fri., 1 to 5 p.m.

**JACKSONVILLE MUSEUM &  
CHILDREN'S MUSEUM**  
5th and C, Jacksonville  
Wed. - Sat., 10 a.m. to 5 p.m.  
Sun., noon to 5 p.m.

**HANLEY FARM**  
1053 Hanley Road  
(closed for the season)

**C.C. BEEKMAN HOUSE**  
California & Laurelwood, Jacksonville  
Dec. 7, 8, 14, 15, 21 & 22

**C.C. BEEKMAN BANK**  
3rd and California, Jacksonville

**JACKSONVILLE HISTORY STORE**  
3rd and California, Jacksonville  
Wed. - Sat., 10 a.m. to 5 p.m.  
Sun., noon to 5 p.m.

**THIRD STREET ARTISANS'  
STUDIO**  
3rd and California, Jacksonville  
Sat., 10 a.m. to 4 p.m.  
(closes Dec. 14)

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

**CATHOLIC RECTORY**  
4th and C streets, Jacksonville  
Dec. 7 & 8



*We invite YOU to  
become a member!*

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 up-to-date information on services provided by the Society.

For membership information, call Susan Smith at 773-6536.

Lifetime ...	\$1,000	
Business ...	Two years \$200	One year \$120
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Curator ...	Two years \$200	One year \$120
Patron ...	Two years \$110	One year \$60
Family ...	Two years \$55	One year \$30
Friend ...	Two years \$35	One year \$20



# THE FOUNDING (CARPENTERS)

*Then and Now*



By Nancy Bringhurst

IMAGES COURTESY OF THE CARPENTER FAMILY

“GO WEST YOUNG MAN,” Theodore Roosevelt counseled members of a Harvard class, echoing the sentiments of Horace Greeley and others before him. And in the fall of 1909 Leonard and Alfred Carpenter took his advice. A few years later, their brother, Dunbar F. Carpenter, followed. No, they weren’t coming out to ride the range, tame wild mustangs, or lasso little dogies. These were Harvard boys, after all. They, along with many other educated Easterners, had grander ideas. They were interested in the Western Fruit Program in Oregon. They would plant fruit trees, and when their orchards got to bearing, they would travel all year, returning just in time to pick the harvest fruit. But it wasn’t that simple.

Alfred returned to Colorado to take care of business and didn’t arrive in Medford until February. By then Leonard had already planted 7,000 pear trees on the sixty wild, rocky acres he called Veritas Orchards.<sup>1</sup> Dunbar F., the eldest and an attorney, was the only one with a family to support, so he went to work in a law office in Medford. Under pressure from his wife, the former Helen Wood, who wanted to return to her twin sister and her New England roots, and because of his own dissatisfaction with his employer, Dunbar F. packed up his family in 1917 moving them to Berkely, California, for two years, leaving the pears to his brothers.

Some years later Alfred, too, packed up and left, but not for good. Helen Bundy had caught his eye on a boat trip around the world. They married and settled in Los Angeles, where he dabbled in real estate until 1921, when they decided to return to the Medford area. Alfred and Helen bought land off Old Stage Road north of Jacksonville, on the opposite side of the valley from Veritas, planted a small orchard, and built a home they called Topsides.





In the meantime, in 1917, Leonard married Winifred Barrett of Chicago. His wife moved into the bachelor farmhouse the three brothers had built. Needless to say, it needed a lot of work. Winnie was up to the challenge; she was extremely creative, but she had difficulty visualizing from plans. The couple hired a patient carpenter, one willing to do and redo as needed. "It was an

evolutionary process," according to Leonard and Winnie's nephew, Dunbar Carpenter.

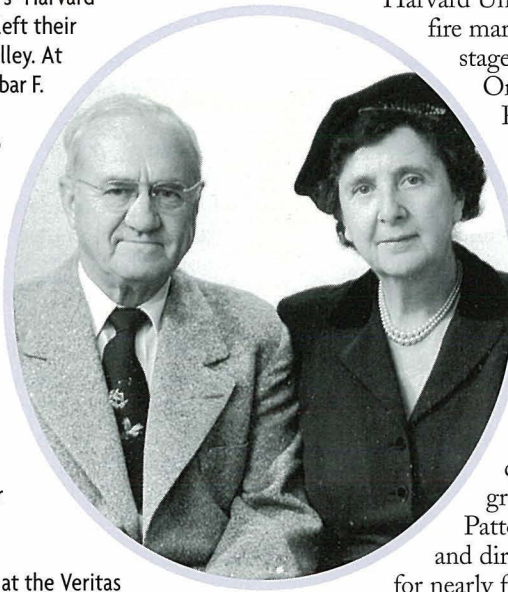
The brothers had not been trained to build houses, nor had Leonard's profession as an electrical engineer with the Colorado Power Company, or Alfred's real estate and insurance experience, prepared them to be orchardists. Leonard took courses at Oregon Agricultural College in Corvallis for six weeks a year for three years and immersed himself in the business. In 1917, when it was obvious to him that irrigation water was necessary for successful pear production, Leonard was instrumental in organizing the Medford Irrigation District, despite bitter opposition from dry-land farmers. The water that finally flowed in the ditches in 1920 made all the difference between success and failure for the orchardists.

However, nothing could save Southern Oregon's orchardists from the Depression in 1929. Had the Carpenter brothers not been independently solvent, they might have lost their orchards as so many others did. Had that happened, the Rogue Valley might have lost one of its most valuable assets, for this family laid down a carpet of giving early on.

"In 1942 there were about 40,000 servicemen stationed at Camp White," says Dunbar Carpenter. "Alfred and Helen decided the town wasn't exactly a hot spot of entertainment. They acquired what is now the University Club, originally built and used by the Pacific Telephone Company." They created the Jackson County Recreation Agency, to provide activities for the military personnel. The agency was reorganized in 1958 as the Carpenter Foundation, with the purpose of "adding opportunity, choice, inclusiveness, enrichment and a climate for change for those living in the Rogue Valley."<sup>2</sup>

Alfred and Helen's mindfulness of the needs of the community did not stop there. Recognizing the need for a new hospital, they were the motivators and major donors for what is now Rogue Valley Medical Center, Medford's Red Cross Building, and back East, the Carpenter Visual Arts Building at

The Carpenter brothers—Harvard men—and their wives left their mark on the Rogue Valley. At left, from the top, Dunbar F. and Helen Wood Carpenter returned to the East in 1919, but their son Dunbar came back to the valley after the war. Alfred and Helen Bundy Carpenter built their home, Topsides, off Old Stage Road north of Jacksonville, and left the seed money that became the Carpenter Foundation. At right, Leonard and Winifred Carpenter grew pears at the Veritas Orchard near Foothill and Hillcrest roads.



Harvard University. When a local fire marshal condemned the stage structure of the Oregon Shakespeare Festival in Ashland and a new building was needed, Alfred offered matching donations. "Not only did this stimulate adults to give; where we had graffiti before, we now had children donating their pennies and quarters, and the graffiti ended," says Bill Patton, former manager and director of Shakespeare for nearly fifty years.

The Carpenters' talent for generosity

did not stop with that first generation to come to the Rogue Valley. "When money was needed to build a new theater, Alfred and Helen's daughter, Julie Daugherty, made a major grant," Patton adds. "She refused the offer to have the theater carry the Carpenter name, instead asking that it be named in honor of the festival's founder, Angus Bowmer, to which Bowmer said, 'It's such an honor to work *in* your monument instead of lying *under* it.' The Carpenters like to stay in the background."

Dunbar and Jane Carpenter are no exception.

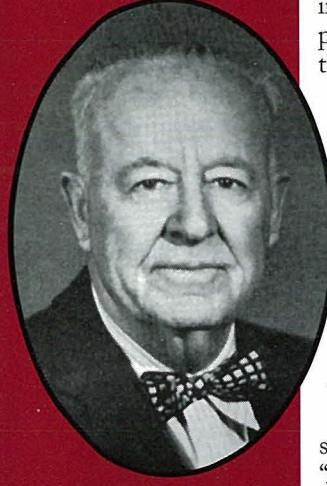
Dunbar was four years old when his family moved to Winchester, Massachusetts in 1919. After graduating from Harvard with a degree in economics in 1937, he was hired by the Kendall Company and sent to Chicago. It was there, in 1940, that he met Jane Hoyman. Two years later they were married in Winchester.

During World War II as a Navy pilot, Dunbar trained glider pilots in Texas and Oklahoma. Immediately following the war, he flew China clipper ships for Pan American Airlines, hauling naval personnel from San Francisco to Hawaii. By this time, Jane was pregnant with their son, Dunbar Scott, who chose to be born about the same time his father was calling mayday after his plane lost two engines and landed in the middle of the ocean. Perhaps Dunbar would have continued as a pilot had his Uncle Leonard and Aunt Winifred not lured him back to Medford.

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*"The Carpenters' talent for generosity did not stop with the first generation to come to the Rogue Valley."*

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By 1946, Leonard and Winifred were in their sixties and beginning to worry about the future of their orchard. "They came to San Francisco and asked if I wanted to run the orchard. It was the sort of thing that appealed to me and I was interested," Dunbar said. Jane felt differently. "I knew Dunbar would love it, but I wondered what would happen to children living in a very rural area with a population of about 10,000. I wasn't eager to have them not grow up in a cosmopolitan area. I even consulted a psychiatrist. He said probably the most important thing was having people recognize your children when they walk down the street. In other words, it was the personal capacity for growth." So they came.

"My Uncle Len and Aunt Winnie were very interesting people," says Dunbar. "They were the perfect pair. They had a deep interest in culture and an appreciation of art, yet they were very down to earth. That played a major part in our decision to accept their offer."

When Leonard and Winifred retired to Carmel, California in 1954, they left their "evolved home" on Hillcrest Road to Dunbar and Jane to sell, which they did—to friends Charles and Dorothy Orth Barnes. In 2001, Dunbar and Jane's daughter Karen and her husband, Stuart Allan, bought that house from Dorothy Barnes. It is still evolving.

Dunbar and Jane built their own home in 1954, just off Foothill Road, on the hill adjacent to Veritas Orchard. They selected San Francisco architect George Rockrise and landscape architect Larry Halpern to design their house and gardens. The designs won an award from *Sunset* magazine, and their house has been featured in *Arts and Architecture Magazine*. How much input did the Carpenters have? "Oh loads," says Jane. "We'd done so much studying by then. We wanted it to be very natural, serene. It's casual. We're casual." Friend MarAbel Frohnmayer attests to that: "Their house represents how

thoroughly they go into everything. They are always eager to learn something new."

Dunbar and Jane were already living in Medford when Alfred and Helen made the decision in 1958 to convert the Recreation Agency to the 501(c)(3) exempt Carpenter Foundation. According to Dunbar, "All the money came from the Alfred Carpenters, probably about a million dollars, which was pretty small for a foundation even then. It was post war, a bull market and it just grew and grew."

In 1958 Alfred and Helen invited Dunbar to join the foundation board, and he has been treasurer ever since. Jane was invited to join the board two years later. "By then," Dunbar says, "Helen wasn't participating for health reasons. She died in 1961. Alfred later remarried. He remained a trustee until his death in 1974 at the age of ninety-three. He was naturally less active, so Jane and I were more and more involved." That last sentence is an understatement. They have run the foundation for forty years. Jane has been president since 1972.

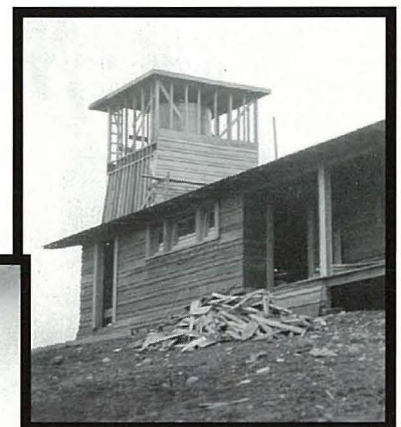
It is obvious that the very fabric of Jane's life was stitched with caring and purpose. Jane spent her first fifteen years in Egypt with her Presbyterian missionary parents. Her mother was world narcotics secretary of the Women's Christian Temperance Union. Her father headed the Near East Relief program under the Herbert Hoover administration. "They left me with an abiding interest in foreign policy. I just cannot *not* keep track of things that impinge on one another, especially in the Middle East"

Jane attended a boarding school for mission children in Egypt, except for her final year of high school, which she completed in Iowa at the age of fifteen. Jane and her sister went to Monmouth College in Illinois together. She studied for a master's degree in social work from the University of Chicago, and later worked in the Illinois Children's Home and Aid Society as a social worker. Upon arriving in

the Rogue Valley, she was appalled to find a complete lack of human services. There were neither social workers nor a juvenile court system, and there seemed to be no apparent effort to rectify the situation. To Jane, that was unacceptable. She joined the League of Women Voters, garnered their help in organizing and forming advisory groups, and eventually helped to put a juvenile justice system in place. But Jane didn't stop there. She was instrumental in establishing the first mental health services for young people, and in 1965 she got involved in the Lyndon Johnson administration's war on poverty by helping to launch a community action program that was responsible for forming the Rogue Valley's first Head Start and Planned Parenthood programs.

According to Alice Rutter, a friend of the Carpenters for forty years and a colleague in the League of Women Voters and the Rogue Gallery, "When Jane was chair of L.B.J.'s war on poverty (a local organization), it was obvious she doesn't do *for*, but *with* people, and that was the point of the program. One requirement was that a certain percent of the people working on the program had to be recipients of the program. They learned to help themselves and other people. It was a major shift. It wasn't just the affluent doing for the needy; both sides were involved."

"My parents were missionaries, so it's natural to take to one form of reform or another," Jane says. For these and countless other accomplishments, Jane has received local, state, and national awards, but you won't hear about them from her. She would much rather talk about the needs of the community.



The Carpenter brothers' bachelor quarters on the hilltop at Hillcrest and Foothill roads overlooking the Veritas Orchard are under construction in this 1910 photo. The water tower remains a part of the much-evolved home.



Indeed, Alfred and Helen Carpenter would be gratified to see that their initial \$1,000,000 at one time ballooned to over \$21,000,000, and that in the year 2000-2001, for example, recipients in Jackson and Josephine counties received \$935,725 in grants from the Carpenter Foundation—grants that are given in the areas of human services, education, the arts, and special public interest issues.<sup>3</sup>

"The foundation has evolved over the years," Jane says. "We've become more sophisticated, more knowledgeable. We added public trustees to the board in 1972. About the same time, we became members of the Council of Foundations, a teaching and research group that works with the IRS and Congress on issues facing foundations."

When the foundation reached \$10,000,000, Jane and Dunbar realized they needed additional help. They hired their first paid administrator, Sabra Hoffman, in 1992. Hoffman served in that position until 2000.

"It's Jane who established the personality of the foundation," Hoffman says. "She has a respectful attitude. It is not micro-management—it's a partnership between the foundation and those applying for grants. It's one thing to give money; it's another to give money thoughtfully, and that's what they do. They ask for good, solid, reasonable plans, and for expectations and goals that can be accomplished. If they have all of that, they will take risks; they'll take on something no one else would touch. And it's not over once they give money—they ask for reports and encourage a call if help is needed."

In 2000, Polly Williams, who for ten years was director of La Clinica del Valle, became the program officer of the foundation. "Jane and Dunbar are people with the highest ethics," she says. "They put so much energy into not bringing attention to themselves. Every day is a continual pleasure, and it is an honor to be affiliated with the foundation."

Adds Ashland actress Shirley Patton, "It was a privilege to serve on the board. The entire family seems to have philanthropy deep in their bones. They have a real willingness to give of themselves—their intellectual gifts, their heart stuff. I witnessed this in their daughters as well as in Jane and Dunbar. The family might not always have been in agreement, but they were all open and free about hashing things out. Each one stated his or her own position freely and encouraged other board members to do the same. It's the best learning environment for anyone because it's dialogue rather than debate.



Leonard and Alfred Carpenter get in a hay crop in 1910, with the occasional small disaster that goes with farming. Below, even with a matched pair of strapping draft horses, plowing is still exhausting work.



I learned so much from them and I am still in awe."

Shirley first met Jane at a wedding reception. "I'll never forget it. My first impression of her was one of warmth and graciousness. I knew very few people and I was feeling a little like a wallflower. Jane joined me and seemed sincerely interested in me. It warmed my heart; it's been wrapped around the Carpenters ever since."

"Thinking through someone else's problems in a quiet fashion is Jane's hallmark," says Alice Rutter. "I remember when a large family suddenly came to stay with us. Jane appeared at the door with a

bundle of sheets, blankets and towels, saying she knew that no one has all those extra linens hanging around. I am most conscious of how generously they give of their time and energy. And like Jane, Dunnie also quickly assesses a situation in terms of what's needed. You never have to start from the bottom with him."

Of his work with the foundation, Dunbar says, "One of the delightful and exciting things is that we keep running into people who say, 'Oh, I had a scholarship from your foundation.' You see, we've always had a program for local high school graduates to go to college."



Along with having an extremely complex job as treasurer of the foundation, Dunbar has run the Dunbar Orchards since 1950. "It's been a struggle all these years," he says. "We've never been able to compete with the Washington market; they have the reputation. Our pears are high quality, but this area has never been able to get the yield per acre that they do. Our demise has been coming for years." The Carpenters are no longer in the pear business. Instead, forty acres of former orchard land is now used to grow hay. Dunbar Orchards was also in the egg business for awhile. Then came the wine grapes. In 1977, Dunbar's daughter Emily and her husband, Brian Mostue, gave him fifteen grape vines for Christmas. "It was too many for just the heck of it and not enough for business," he says. "I decided it was an opportunity. I terraced the southern slope with a D-2 bulldozer and planted more grapes. We now have five acres in grapes."

Some have had a hard time picturing this tall, handsome Harvard man as a farmer. Their friend MarAbel Frohnmayer says, "We were amazed when Dunnie decided to be a farmer. He was our caller for square dances, and it always amused us because of his Boston accent." In fact, Dunbar is indeed a real farmer and still can be found digging in the dirt and laboring around the land. According to Jane, "Dunbar is a passionate farmer. He loves growing things."

In 1964, Dunbar, with Don and Bob Root, started the Sabroso Company to market byproducts of the orchard industry. Pear culls were boiled in a vacuum to preserve the color and quality, and the

Dunbar and Jane Carpenter, circa 1990, agreed to Leonard and Winnie's request to come manage the family orchards after World War II. While they still keep their hand in agriculture with a vineyard, the couple devotes a great deal of time and energy to the Carpenter Foundation.



resulting concentrate was packed in fifty-gallon drums and shipped to the Caribbean for processing into pear nectar. Dunbar was vice-president and in charge of sales for over ten years.

As if he didn't have enough to do, when four local artists, Betty Allen, Eugene Bennett, Bob Bosworth, and Jack Teeters wanted to open a local gallery to see and show art, they called a meeting of interested persons. Dunbar attended, was elected treasurer and director, and for thirty years, from 1961-1991, gave thousands of volunteer hours to the Rogue Valley Art Association.

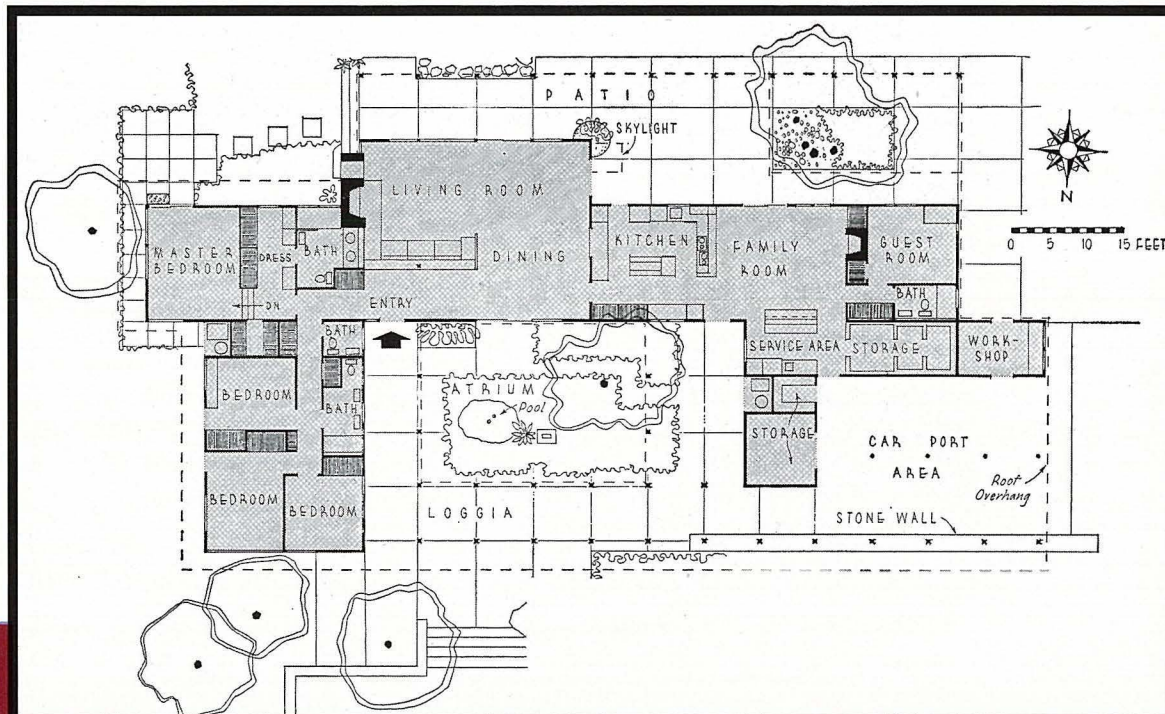
Nancy Jo Mullen, past director of the Rogue Gallery and Art Center, says, "Jane was not as visible as Dunbar, but she was always there, too, always keeping us on track, always bringing us back to the

substance of the matter. Both of them were there year after year through all our struggles, and they consistently looked on the positive side. They listened with new ears every time."

During those same founding years with the gallery, Dunbar also served on the board of the Oregon Shakespeare Festival (1961-1967) and as board president in 1965. "I never had a president put as much effort into the job as Dunbar did," says Bill Patton.

Dunbar also was deeply involved with founding and funding the Craterian Ginger Rogers Theatre, and has been treasurer from its inception in 1991 to the present. Somewhere in there he also found time to serve on the board and as president of the Medford Chamber of Commerce, as founder and president of KDRV-TV, as director and chairman of the Oregon Arts Commission, and as a member and chairman of the Federal/State Panel for the National Endowment for the Arts. And yes, there are many more commitments, but one has to draw the line somewhere.

Jane's list would be equally long, but suffice it to include her years on the Oregon Shakespeare Festival Board; sixteen years on Jacksonville's Peter Britt Festivals board; as a member of the Jackson County Community Action Council; as a member



San Francisco architect George Rockrise's design for Dunbar and Jane's home on Foothill Road combined with Larry Halpern's landscape design to win a livability award from the American Institute of Architecture, and a Western Home Award from *Sunset* magazine in 1957.



of the Oregon Board of Higher Education from 1975 to 1983; and as chair of the board's Academic Affairs Committee for six years. Jane also served three years on the board of the Friends of the University of Oregon Museum. In 1988 she received the University of Oregon's highest honor, the Distinguished Service Award.

Because of their deep commitment to the development of the arts in Southern Oregon and statewide, both Jane and Dunbar were recipients of the Governor's Art Awards in 1985.

Just how many hours do these two people have in their day?

So many of us who live in the Rogue Valley have benefited one way or another from the caring and commitment of the Carpenters. Let us give thanks to those three Harvard brothers who took Theodore Roosevelt's advice. 🏠

*Nancy Bringhurst is an Ashland writer.*

#### ENDNOTES

1. Kay Atwood, *Blossoms & Branches* (self-published, 1980), p. 13.
2. The Carpenter Foundation *Annual Report* 2000-2001.
3. Ibid.
4. Oral Interviews with: Dunbar Carpenter, Jane Carpenter, Karen C. Allan, Emily C. Mostue, Bill Patton, Shirley Patton, MarAbel Frohnmayer, Sabra Hoffman, Alice Rutter and Nancy Jo Mullen.



## THE THREE CHILDREN

of Jane and Dunbar Carpenter have inherited their parents' commitment to community concerns. Their daughter Karen C. Allan, an attorney, is secretary of the Carpenter Foundation, and was the first family member to join her parents on the board. Karen has served on the board of the Rogue Valley YMCA and as chair of the Oregon State Bar Professional Liability Fund. She and her husband, Stuart Allan, have one daughter, Robin. Stuart owns Raven Maps & Images and is one of the principle authors and the cartographic editor for the most comprehensive atlas of Oregon to date, published by the University of Oregon in 2001.

Next to come on the foundation board was daughter Emily C. Mostue, vice-president of the foundation. Emily danced in the Oregon Shakespeare Festival's Green Show long before serving seven years on the festival board. She was president for two years, and still serves on the festival's Endowment Committee. She also serves on the Rogue Community College



The Carpenters gather for a family photograph in 1964. From left are Dunbar Scott, Jane, Dunbar, Karen, and Emily.

Foundation board. Like her parents, she has worked on a seemingly endless list of community projects. She served on the board of the Story Telling Guild, under the auspices of the Jackson County Library, and was involved for years with the Children's Festival on the Britt grounds in Jacksonville. Emily also was executive director of the Metropolitan Arts Commission in Portland for six years. Currently she is working on a two-year project to benefit the Rogue Gallery and Art Center, the Craterian Ginger Rogers Theatre, and Art in Bloom. Amateur and professional artists will submit their designs on smudge pots to be auctioned in September 2003.

Emily is married to landscape architect and planner Brian Mostue, also a foundation trustee. They are the parents of Alison and David Mostue.

Dunbar Scott and his wife, Jan, live with their sons, Nathan and Joseph, in Portland, Oregon. Dunbar Scott took a circuitous route to his profession as a psychologist in Portland. He joined the Peace Corps in 1968, spent his service in the former French colony of Senegal, then earned a degree in international relations at the University of Chicago. Following that, he worked for the Oregon Legislature for several years before going on to earn a law degree from the University of Oregon. While practicing law, Dunbar Scott was also getting his doctorate in clinical psychology. He then took his family off to Switzerland to study clinical and Jungian psychology there.

Despite all their accomplishments, there was plenty of time for fun, too.

"My father could make and do almost anything," Emily says. "When we were young, he designed and built rafts for us, and we would float down the Medford

irrigation canal on them. Later, he made wooden frames for the rafts we used on family trips down the Rogue River. He also made flags for them with Shakespearean names like "Caliban." Skiing was our major vacation every year. My father's unique sense of humor can make us erupt into laughter. There are always jokes and quips, and the limericks and poems he writes for special occasions have been a thread through our lives."

Many friends recount the good times they've shared with the Carpenters. MarAbel Frohnmayer has fond memories of their Christmas fondue parties and original scavenger hunts.

What better praise, though, than from one's grandchild? Alison Mostue chose her grandfather Dunbar as the person she most admired. In an essay she wrote in the sixth grade, Alison said her grandfather "is a bold man named Dunbar Carpenter." She wrote of how he helped her, how he cared, how he came to her piano recital, and to "family math" night at her school. She ended the essay with, "I have a lot of fun with my grandpa and that is why he is so important to me."

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*...in the year 2000-  
2001, for example,  
Jackson and Josephine  
counties received  
\$935,725 in grants  
from the Carpenter  
Foundation...*

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Camp Fire Girls were asked to "adopt" a resident of Hearthstone Manor in 1974, one girl selected Una Baker Inch. That wasn't sufficient for this lifelong educator. Una took it one step further and ended up "adopting" all seven Camp Fire Girls.<sup>1</sup>

Una was a compassionate and understanding leader in education. She began her career in Jackson County in 1926 at Elk Trail School and then Oak Grove School. In 1932, she became the county's rural supervisor of education, a position she held until 1958, when she retired. As rural supervisor, she often visited every classroom in Jackson County in order to lend encouragement to students and inspire them to greater achievement. She knew all the students personally and followed their progress closely, especially students who fell behind academically.<sup>2</sup>

Born in Yamhill County in 1884, Una Baker graduated from Salem High School and then received a bachelor of arts degree in education from the University of Oregon. She was encouraged to teach by her father, Lee H. Baker, a Portland school principal. Lee allowed his young daughter to tutor students who experienced difficulty with their studies. Una believed that these students were simply "late bloomers" who needed special attention and an abundance of support. She also felt the educational establishment neglected children who were slow to learn, so she helped establish schools for the mentally challenged.<sup>3</sup>

Her involvement with mental health issues extended to serving on the Jackson County Mental Health Committee, an organization that formed the Family Child Guidance Clinic. For her numerous years of volunteer work with mental health services, she was honored in 1965 by the Oregon State Health Association.<sup>4</sup>

Una had great sympathy for those who suffered sorrow and illness. She also devoted many volunteer hours coordinating projects to help the less fortunate. She began a program to collect gifts, clothes, books, and other supplies



Una Baker Inch spends time with "her" Camp Fire Girls in 1974. Throughout her life, Una surrounded herself with what she loved most—children.

each Christmas for patients in the Oregon State Hospital and the Fairview Home, a nursing home in Salem. Her program was so successful they often had too many gifts and ended up saving them for birthdays and other occasions.

Loyal commitment to her causes earned Una a number of honors. Among those, Una was made a life member of the National Education Association and the Jackson County Parent-Teacher Association after serving as president of the Jackson County Education Association and the Oregon State Education Association. She also became an honorary member of Delta Kappa

Gamma, the National Honor Society for Women in Education.

Una and her husband, Walter Inch, an engineer and surveyor who built railroads, had three daughters, seven grandchildren, and nine great-grandchildren. She lived her last days as a resident of the Hearthstone Manor teaching crafts to her adopted Camp Fire Girls. She died at the age of eighty-nine.<sup>5</sup>

*Sarah Kaip is a freelance writer, editor and researcher living in Medford.*

#### ENDNOTES

1. *Medford Mail Tribune*, 10 July 1974.
2. Gischler, Richardson, and Kjelds, eds., *Lamplighters: Leaders in Learning* (Portland: Metropolitan Press, 1966), p. 113.
3. Ibid.
4. *Medford Mail Tribune*, 17 October 1965.
5. *Medford Mail Tribune*, 10 July 1974.





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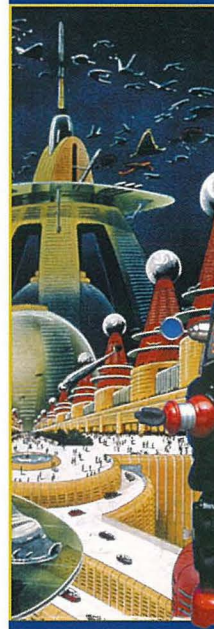
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# Letters to Home

By Janette C. Merriman

Acc. #82.147.3

CAREFULLY STOWED IN AN ARCHIVAL quality box in the Southern Oregon Historical Society's Research Library are letters from John Tice to his parents in Covington, Indiana, detailing his trip west and describing life in Jacksonville in the early 1850s. A letter written along the way in Iowa is typical:

Kanesville, Iowa May 8/51

Dear Father + Mother

We arrived here last Saturday all in good health. I have not received any letter from you since I left home. I wrote from Mt Pleasant which I suppose you have received. The Mail comes in Tomorrow and I will leave my letter open till then [sic] we will Cross the river Monday and organize a Company and proceed on our Journey to the Land of Milk + Honey, their [sic] is not a great many emigrants this year but more than they expected ...Your son, John<sup>1</sup>

Looking through my own family scrapbooks, I encounter a couple of envelopes glued to pages. The six-cent stamped air-mail envelopes from her fiancé are addressed to my future mother-in-law in Ashland, marked with the return address, "U.S.S. Alabama-Band," the postmark, "U.S. Navy/May 11, 1945 A.M.," and a Naval Censor stamp. The letter from this future husband is signed "Always!!" and tells of the special love the two shared and the wonder in this recent Ashland High School graduate's eyes as he saw the world.

Family as well as museum collections contain treasures of written correspondence that require special care to preserve. Here are some guidelines on how to properly store and preserve your letters.

Carefully remove the letter from the envelope. If the letter does not include the date in the heading, print with a number two pencil the year from the postmark. Never use a pen or felt pen that could bleed. You will want to store the envelope separate from the letter as the glue used to make the envelope may be acidic and could cause damage.

Gently unfold the letter. Store the letter flat. Opening and closing the letter will eventually wear the fold and the paper will become unreadable and susceptible to tears. If the letter seems brittle, contact a

conservator so as not to further damage the letter and to assess the letter's condition. The staff at the Southern Oregon Historical Society could steer you to a conservator, or you could check with the American Institute of Conservation or the Society of American Archivists.

Carefully remove rubber bands, paper clips, staples, and other materials from the letter. These materials could stain or damage the paper and even attract insects.

Sleeve the letter in a buffered file folder. A factor involved in the breakdown of paper is acid. Buffered materials with a pH of approximately 7-8.5 will retard deterioration. Buffered materials are available from the Society's Research Library or from conservation and preservation supply companies. The quality of the paper and its thickness determine how many letters to put in a folder. They should not be tightly packed. A highly damaged letter may require an individual folder. Letters can be inter-sleeved with buffered paper to protect them from other papers or to provide support.

Transcribe the letter and use the transcription for research and discussion with family members. Examine the original letter periodically, at least once a year, to check its condition.

The folders are best stored in a sturdy archival quality (non-acidic) box with a lid.

An important point to consider is where to keep the box containing the folders. The environment needs to be consistent and moderate, with good air circulation. The best temperature is sixty-eight degrees and forty to fifty-five percent relative humidity. This means your attic, basement, garage, or other nonliving spaces are not good choices.

Look through your family scrapbooks, special memorabilia, and even last month's mail pile for letters that you would like to save for future generations. 📖

Janette C. Merriman is owner of JCM Museum Services, a business dedicated to the preservation of historical heirlooms.

## ENDNOTE

1. Tice letters, Southern Oregon Historical Society Research Library, SOHS Accession No. 82.147.3.

Kanesville Iowa May 8/51  
Dear Father & Mother  
we arrived here last  
health. I have not  
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Pleasant  
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