

SOUTHERN OREGON
HERITAGE
Today

June 2003 Vol. 5, No. 6





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SOUTHERN OREGON HERITAGE TODAY

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From the Director

DEAR SOHS MEMBER:

I have said in earlier issues of the magazine that these are tough times financially for the Society. The Jackson County Budget Committee held hearings and decided on our 2003/2004 budget on April 24. In 2003/2004, we will see a 20% reduction in funding.

Several changes in Society operations and staffing levels will be required to deal with our ongoing budget reductions. Beginning immediately, Hanley Farm will be closed to the public due to the cost of operating programs and providing staff for our seasonal programs at the farm. In addition, our "Living History" activities at Beekman House in Jacksonville will be suspended until our long-term financial picture improves. In addition, beginning the week after Memorial Day, the two museums in Jacksonville will begin operating on a reduced schedule. These changes also are necessitated by the reduction in funding, and a resulting reduction in staff.

These are very difficult decisions to make, and have been taken only with careful study and in close cooperation with our governing Board of Trustees.

I don't want any member or friend of the Society to misunderstand why we are making these changes. It is not because the staff or the Board of Trustees is placing a decreased importance on Hanley Farm or the Beekman House. We simply cannot continue to conduct business as usual at the Society, given the severe financial difficulties caused us by financial decisions made by Jackson County officials. Despite the changes, we will continue to maintain and preserve all the sites for which we are responsible.

I have recently reorganized the Society staff by eliminating the programs director, membership coordinator and supervisor of properties positions, and by laying off one employee at the History Store and two employees at the museums in Jacksonville. Along with those changes, I am creating two new positions, an education and programs coordinator, who will oversee our educational and other programs, and a development coordinator, who will be charged with an aggressive grant-writing, donor and membership development effort, starting immediately. A number of other programs and workshops will be discontinued until we can find resources sufficient to fund them again.

Southern Oregon Heritage Today, which has been published monthly for the last several years, will move to a quarterly publication schedule, starting with the July (Summer) issue. Its size will increase to twenty-four pages, but the lower publication frequency will save the Society thousands of dollars. Meanwhile, we are pursuing potential revenue-producing activities at the History Store and the U.S. Hotel building.

As director, I am committed to our core mission of collecting and preserving the artifacts passed down to us from previous generations, and to our core programs, including the Children's Heritage Fair in Jacksonville and sponsorship of the local National History Day competition. I also am determined to develop funding mechanisms that will allow us to take the teaching of history increasingly into the schools in our area.

Regarding the appeal of our lawsuit against Jackson County that is now before the Oregon Court of Appeals, the Society Board of Trustees in March presented a good-faith offer to the county to try to reach a mutually agreeable settlement of the litigation. As of early May, the county had not responded to our offer.

Again, I want to reiterate that this is a time to stand up and support your Southern Oregon Historical Society. We have nearly sixty years of effort and a great legacy, and although these are hard and challenging times, I believe better days are ahead.

John Enders, Executive Director



ON THE COVER

An untitled oil on canvas by Dorland Robinson, circa 1910.

Opposite, young Dorland created this silhouette of a seated woman in Victorian attire while an eighth-grader at St. Mary's Academy in Jacksonville.

SOHS MS #312

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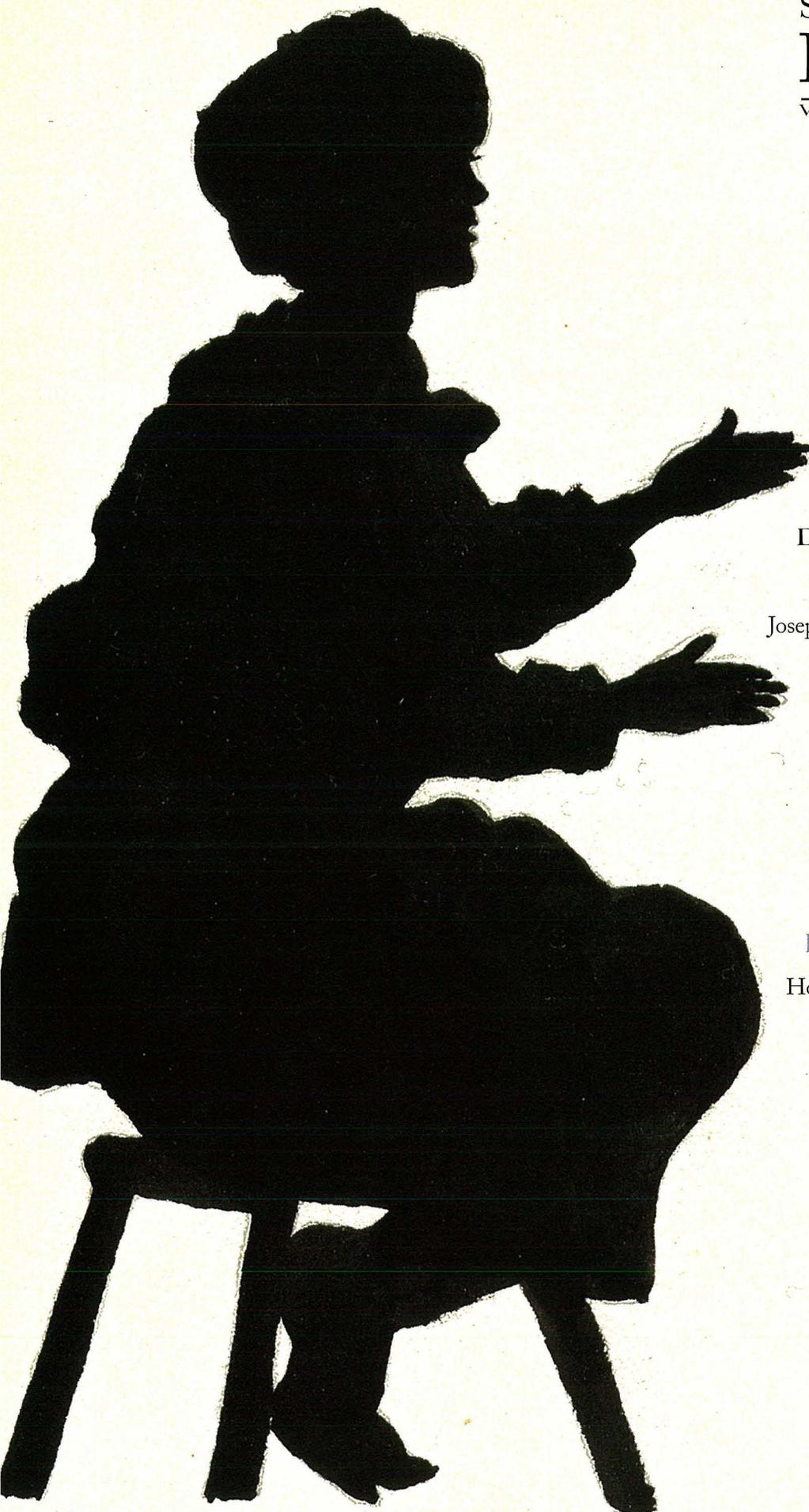
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Joseph H. Stewart:

Father of the Commercial Fruit Industry in the Rogue Valley

Above, pioneering Rogue Valley orchardist Joseph Stewart built this home and started this orchard in 1898 just downstream from Prospect, at what is now Stewart State Park. Below John and Elizabeth Stewart sat for this portrait circa 1895 with their children, from left, Junie, Annie (Weeks), Cora (Hill), Will, and Clara (Crowell).

SOHS #2025 & #13928

Opposite, workers harvest an abundant pear crop at Stewart's original orchard, called Eden Valley, near Phoenix, circa 1884.

SOHS #52

You may have seen his name as you traveled along Stewart Avenue in Medford. Perhaps you have visited the Oregon state park dedicated to him on the south shore of Lost Creek Reservoir. You may even know that Joseph H. Stewart is remembered as the "Father of the Commercial Fruit Industry in the Rogue Valley." However, chances are that you are not so familiar with just how far Stewart came and how much this pioneer accomplished in his seventy-three years.

Joseph Howard Stewart was born the fourth son (of fourteen children) to William and Nancy Stewart in Washington County, Maine, on November 22, 1833. The family home lay not far from the windswept Atlantic Ocean to the east and what probably seemed an endless continent beyond the thick woodland to the west. Joseph's father, William, had been born in the north of Ireland to Scotch-Irish parents—the rugged breed that would do so much to settle the American frontier. William had first come to New England as a young sailor, and it was there that he met and married Nancy Marston, whose family had long resided on the coast of Maine.¹

In 1836, when Joseph Stewart was just three years old, his family moved out west to the new town of Quincy, Illinois, on the Mississippi River. It was there that his father started a farm and nursery. Stewart grew up studying the family's fruit business with a passion. His father, meanwhile, organized and became president of the first agricultural society in the state of Illinois. The quality of the Stewarts' produce became well known across the region. When Stewart's father died in 1859, he left his family a fine reputation and a sizable inheritance. In fact, the first significant group of fruit trees to be transported to Oregon would be driven by ox-train from this Stewart property.²

Young Joseph married Elizabeth Hyman, the daughter of German immigrants, in the town of Quincy. His bride had been born on the ship en route to America during her parents' crossing of the Atlantic. In 1853, the newlyweds moved down the Mississippi to Missouri, where Stewart established himself as a fruit-grower and served on fruit commissions in the small town of Hannibal. As this was the boyhood town of Samuel Clemens (pen name Mark Twain), and since history tells us that a teenaged Clemens was still there in 1853, one can imagine Joseph Stewart passing the future writer, two years his junior, on the white picketed streets that were to be so immortalized by Twain in his tales of life on the Mississippi.

In 1860, the Stewarts moved back up the river to Quincy where they quickly became involved in all aspects of the fruit industry. That same year, Joseph attended the exhibit of the American Pomological Society in Philadelphia, where he presented an impressive 120 varieties of pears and apples.³ After a decade of success, in 1870, Joseph Stewart was elected to the state legislature of Illinois where he proved instrumental in the passage of drainage laws that enabled the spread of agriculture.

Enticed by stories of fertile land in Oregon, Stewart could resist no longer and made a trip out to the Rogue Valley in the spring of 1884. Liking what he saw, Stewart returned to Illinois to prepare for life in Oregon. In February 1885, the Stewart family arrived along with their fruit trees and settled on 160 acres south of what is now Medford. Coincidentally, the new city of Medford was incorporated within days of their arrival.



The *Ashland Tidings* reported that, “Mr. Stewart has bought the Ball place ...near Phoenix and intends to put the whole of it in pears.”⁴ There is little wonder that this made local news because, until this time, orchards anywhere near this size in the Rogue Valley were simply impractical. Stewart, however, was keenly aware of the economic potential of the freshly laid railway tracks (they had just reached south to Ashland) and Stewart chose his new property according to its proximity to the railroad.⁵

Indeed, by 1887, the Oregon & California Railroad had regained its momentum and linked the Rogue Valley to the markets of San Francisco as well as Portland. Stewart dubbed his new orchard “Eden Valley” and swiftly went on to expand his holdings by adding another 100 acres. The house that Stewart built (later added on to and now called the Voorhies Mansion) and about two dozen of the original pear trees planted by him in the 1880s still survive, and though privately owned, are accessible to the public. Stewart’s fruit trees would serve as the budwood for the establishment of other large orchards across the Rogue Valley such as Hollywood, Oakdale, and Hillcrest orchards.⁶

In 1890, Stewart earned the distinction of shipping the first rail carload of fruit outside the Rogue Valley. Things went so well that, by 1896, he was able to ship out ninety-five carloads of pears and apples.⁷ It soon became apparent that the sweetness of the Rogue Valley pears, in particular, was what distant markets wanted. Jackson and Josephine counties soon saw a proliferation of orchards in nearly every direction.

Never one to be slowed by time, Stewart decided to move yet once again in 1898. This time he built a home on the upper Rogue River near Prospect, “surrounded by thirty acres of orchard, and fitted with every modern improvement.”⁸ This property would eventually serve as the basis for the state park that bears his name.⁹

Stewart was now ready for his next business venture. He thought of something that would help support the new city of Medford, a municipality that had seemingly risen up overnight thanks to the railroads and orchard industry. As the principle organizer, Stewart and a few others established the Bank of Medford. His son-in-law, A.J. Weeks, was chosen as the architect to design a new building for the bank, and early in 1899 the doors were opened for business. For two years Stewart served as the bank’s president. He then served as its vice-president for the remainder of his life. By 1904, the bank was one of the most solid institutions in Southern Oregon. The building still stands in downtown Medford and is located at 237 E. Main Street.

Joseph Stewart died in early July 1906 and was survived by his wife, a son, and three daughters. His funeral procession, held on July 10, was described in the *Medford Mail* as “one of the most largely attended funerals ever witnessed in Medford.” The presiding Reverend F.W. Carstens eulogized, “In Mr.

Stewart’s life there is a tribute to the nobility of true manhood and to those qualities of sterling worth which made his life a success. ...

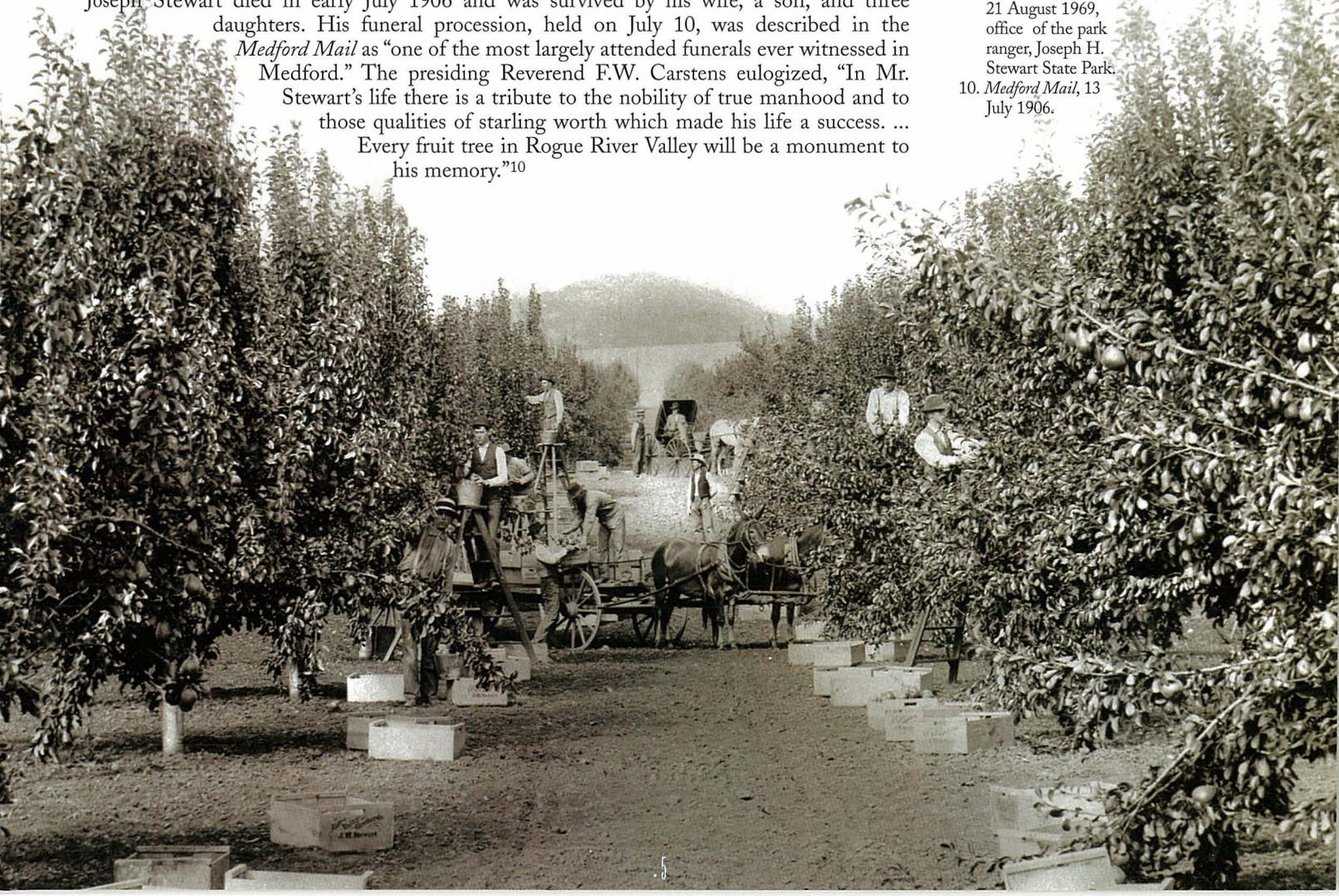
Every fruit tree in Rogue River Valley will be a monument to his memory.”¹⁰

In 1910, Stewart’s widow, Elizabeth, died and was buried next to him in Medford’s historic Eastwood Cemetery—both far from the Atlantic Ocean where life for them began, both having lived pioneer lives the size of a continent, both now finding rest in the Rogue Valley, where their hard work would do so much to benefit the generations that followed. 🏡

Stephen DeCoste is an adjunct history instructor at Southern Oregon University and Rogue Community College.

ENDNOTES

1. *Portrait and Biographical Record of Western Oregon*, 1904, p. 479.
2. *Ibid.*
3. *Ibid.*
4. *Ashland Tidings*, 20 March 1885.
5. *A Brief History of the Oregon & California*, www.pncc-nrhs.org, accessed 8 April 2003.
6. Cordy, Clifford, *History of the Rogue Valley Fruit Industry*, (Southern Oregon Historical Society, 16 November 1977), p. 2.
7. *Ibid.*
8. *Portrait and Biographical Record of Western Oregon*, 1904, p. 479.
9. Walton, Elisabeth, park historian, Oregon State Highway Department Inter-Department Correspondence, 21 August 1969, office of the park ranger, Joseph H. Stewart State Park.
10. *Medford Mail*, 13 July 1906.





Train in Jacksonville, circa 1892.

SOHS #3492

SOUTHERN OREGON HISTORICAL SOCIETY

PROGRAM	DATE • TIME	LOCATION	DETAILS • FEES
Craft of the Month	Wed - Sat • 11 AM - 4 PM	CHILDREN'S MUSEUM	Caterpillars • free with admission
Railroading in the Rogue Valley	26 Thurs • 8:45 PM	VALLEY OF THE ROGUE STATE PARK Group camping area	Slide program • free with admission

PROGRAM DESCRIPTION

For times and locations, see schedule above.

CRAFT OF THE MONTH

Caterpillars

Have fun making creepy crawly caterpillars that don't come from cocoons!

RAILROADING IN THE ROGUE VALLEY

The arrival of the railroad was welcomed across the country. For isolated Southern Oregon residents, it was met with celebrations. This outdoor slide program presented by Programs Associate Jay Leighton explores the joys and difficulties in Rogue Valley's railroad history. Come share your favorite train story.

Due to severe budget cuts the Society has had to make the following changes:

- Open hours for the Children's Museum and the Jacksonville Museum of Southern Oregon History will be Wednesday through Saturday, 11 a.m. to 4 p.m.
- Beginning with the July issue, *Southern Oregon Heritage Today* magazine will be published quarterly and will consist of twenty-four pages. Our goal is to bring you a fresh new magazine while showing more of the Society's Collections.
- The Society's *News & Notes*, *Hooked on History*, and Education Newsletter will be combined into one monthly newsletter called *History Matters!* Society members will begin receiving this in July.

(Refer to pg 2, *From the Director* for more information.)

SOUTHERN OREGON STUDENTS DO WELL AT STATE HISTORY DAY CONTEST

Twenty-one Southern Oregon middle- and high-school students won awards at the April 12 History Day Contest state competition at Willamette University. All entries were required to address this year's national theme of "Rights and Responsibilities in History."

FIRST PLACE

JR. GROUP DOCUMENTARIES: *Education in Black and White* by Sarah Flinn and Rachel Klabunde, Hedrick Middle School.

JR. HISTORICAL PAPERS: *Rights and Responsibilities of Writers in 1970s Chile* by Megan Becker, Applegate School.

JR. INDIVIDUAL PERFORMANCES: *All Men Are Created Equal: Except the Chinese* by Cassandra Williams, Talent Middle School.

JR. GROUP PERFORMANCES: *No Time for Teddy Bears: The Cruelty of Child Labor in America* by Angela Kramer and Elisabeth Shinn, Talent Middle School.

SECOND PLACE

JR. GROUP DOCUMENTARIES: *The Suffering of Irish Americans* by Megan Cox, Emily Milkjovic and Emily Morris, Applegate School.

JR. INDIVIDUAL EXHIBITS: *"The Buck Stops Here:" Harry S. Truman and the Decision to Drop the Atomic Bomb* by Abigail Carroll, Talent Middle School.

JR. GROUP PERFORMANCES: *The 54th Massachusetts Regiment* by Tylor Kappen, Andrew Kerivan, Jotham Porzio, Tania Rabago and Matt Smith, Applegate School.

THIRD PLACE

JR. INDIVIDUAL DOCUMENTARIES: *Cloning-Benefits and Dangers* by Gregory Scholom, Talent Middle School.

JR. HISTORICAL PAPERS: *"Two for a Cent or Nutin'!" The Newsboys Strike of 1899* by Matt Libante, Talent Middle School.

FOURTH PLACE

SR. GROUP DOCUMENTARIES: *Rights and Responsibilities of the Media in History: Princess Di* by Rose Ballard and Kamela Culver, Illinois Valley High School.

JR. GROUP EXHIBITS: *The Spanish Inquisition: The End of the Right to Religious Freedom* by Jade Severson and Rebecca Treger, Hedrick Middle School.

The first and second place winners are now eligible to compete at the National History Day Contest June 15-19 at the University of Maryland in Washington, D.C. For more information, or if you would like to participate in History Day next year, call 773-6536, ask for Dawna Curler.

EXHIBIT	LOCATION	DATE • TIME
Lasting Impressions: The Art and Life of Dorland Robinson	HISTORY CENTER	Tues - Fri • 9 AM - 5 PM
Century of Photography: 1856-1956		
The History of Southern Oregon from A to Z		
History in the Making: Jackson County Milestones	JACKSONVILLE MUSEUM	Fri - Sun • NOON - 5 PM
Miner, Baker, Furniture Maker		
Politics of Culture: Collecting the Southwest		
Crater Lake: Picture Perfect		
Ongoing 'hands on history' exhibits	CHILDREN'S MUSEUM	Fri - Sun • NOON - 5 PM
Five Traditional Weaves	THIRD STREET ARTISANS' STUDIO	Sat • 11 AM - 5 PM

EXHIBIT DESCRIPTION

For times and locations, see schedule above.

LASTING IMPRESSIONS: THE ART AND LIFE OF DORLAND ROBINSON

Dorland Robinson (1891-1917), a historic Jacksonville prodigy, produced an exceptional body of work—70 of which are on display. The diversity of mediums—charcoal, watercolor, paintings, is presented in this largest-ever exhibit of her work.

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"

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; 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

This exhibit presents extraordinary examples of pottery and textiles from the American Southwest.

CRATER LAKE: PICTURE PERFECT

Can the majesty of Crater Lake be captured on film? Peter Britt's 1874 first photo of Crater Lake marks the beginning of this exhibit. Other sections include early colorized photos, picture postcards, and park improvements.

CHILDREN'S MUSEUM

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

HAND WEAVING EXHIBIT

The Rogue Valley Handweavers Guild, Saturday Handweavers Guild and Far Out Fibers invite you to visit the Artisan Studio for on-going weaving exhibits. On view through July 26 is Five Traditional Weaves. Stop in, throw a shuttle, feel the fibers, and learn something about basic weaving and spinning. The next show is Colors Galore, August 2-September 27, and will highlight the use of color in weaving. There will be samples of different dyeing techniques, painted warps, color gamps and more. Finally in conjunction with National Spinning and Weaving Month, 50 years of handweaving guilds in the Rogue Valley will be celebrated from October 4-December 13, with a historical perspective of the guilds' accomplishments. Please join in keeping these artforms thriving in Southern Oregon. Demonstrators and hands-on activities will be provided on Saturdays through December 13.

Southern Oregon Historical Society

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MUSEUMS AND SITES

HISTORY CENTER

106 N. Central, Medford
TUES - FRI • 9 AM to 5 PM
SAT • 10 AM to 4 PM

RESEARCH LIBRARY

106 N. Central, Medford
TUES - FRI • 1 to 5 PM

JACKSONVILLE MUSEUM CHILDREN'S MUSEUM

5th and C, Jacksonville
WED - SAT • 11 AM to 4 PM

HANLEY FARM

1053 Hanley Road, Central Point
(CLOSED FOR THE SEASON)

C.C. BEEKMAN HOUSE

California & Laurelwood, Jacksonville
(CLOSED FOR THE SEASON)

C.C. BEEKMAN BANK

3rd & California, Jacksonville

THE HISTORY STORE

3rd & California, Jacksonville
WED - SAT • 10 AM to 5 PM
SUN • NOON to 5 PM

THIRD STREET ARTISAN'S STUDIO

3rd & California, Jacksonville
SAT • 11 AM to 4 PM

U.S. HOTEL

3rd & California, Jacksonville
UPSTAIRS ROOM AVAILABLE FOR RENT

CATHOLIC RECTORY

4th & C, Jacksonville

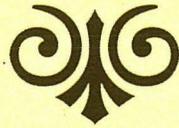


We invite YOU to become a member!

YOUR MEMBERSHIP will support the Southern Oregon Historical Society in its work to collect, preserve, research and interpret the artifacts and documents that connect us to the past.

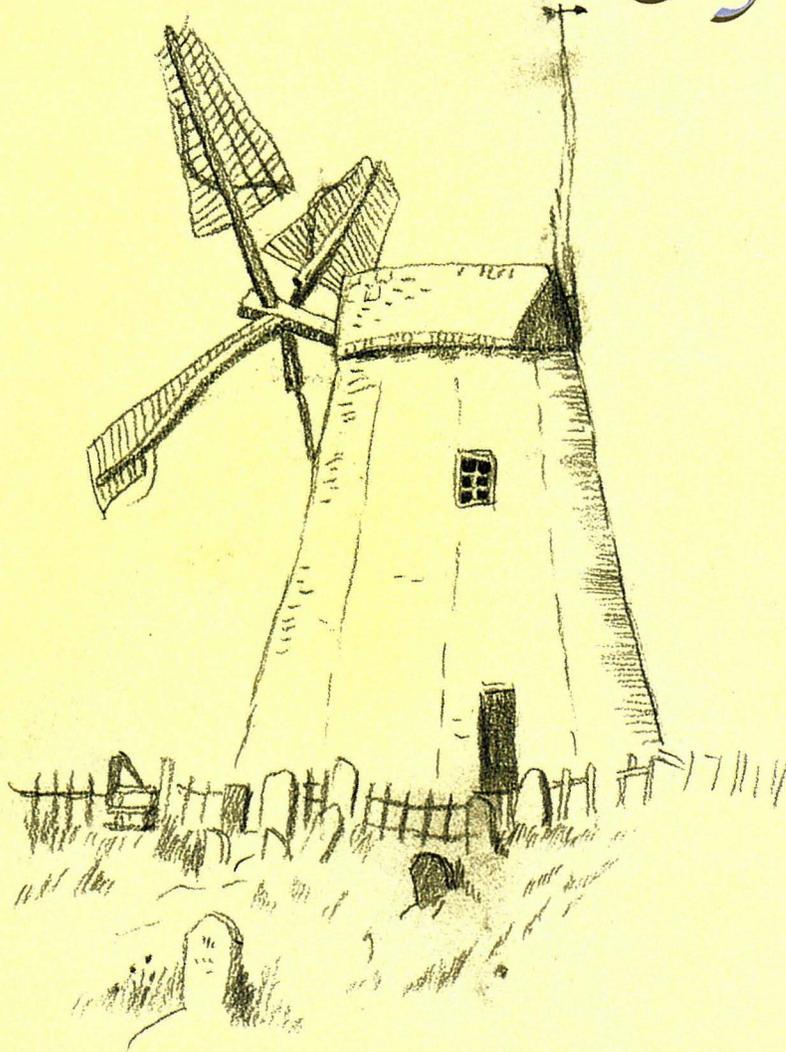
MEMBERS RECEIVE a variety of benefits including a subscription to *Southern Oregon Heritage Today*, free admission to the Society's sites and invitations to wonderful new exhibits and programs.

Lifetime ...	\$1,000		
Business ...	Two years \$200	One year \$120	
Director ...	Two years \$450	One year \$250	
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 Valuable Gifts

By Bill Miller



"Life was not a valuable gift, but death was. ... Death was sweet, death was gentle, death was kind; death healed the bruised spirit and the broken heart, and gave them rest and forgetfulness; death was man's best friend, when man could endure life no longer, death came and set him free."

Letters From the Earth, Mark Twain

Dorland Robinson

Eighth Grade

Regina Dorland Robinson

was born November 5, 1891, and committed suicide April 7, 1917. In those twenty-five years, with the help of loving parents, she grew to be a beautiful and gifted young woman, poised to take advantage of her artistic potential.¹



Above, Regina Dorland Robinson's talent was already apparent when this portrait was taken.

SOHS #15889

Opposite, Dorland completed this pencil study of a windmill and cemetery as an eighth-grader.

SOHS MS #312

We, who never lived her life, never knew her pains, and never felt her joys, see her talent and wonder why. Why was death more valuable to Dorland than life? Her gifts are so obvious and valuable to us, how could she not see the value herself? Why would someone who seemed to have so much apparently feel she had nothing at all? These are unanswerable questions. The "why" of Dorland Robinson will never be known. In the end, we are always left with her art and our wonder at the life that struggled to create it.

Thousands of art lovers have already marveled at Dorland's painting and sketching legacy at the Society's exhibit, "Lasting Impressions: The Art and Life of Dorland Robinson." Scheduled to last a year, and mounted at the History Center in Medford, this is the largest display ever held of original Dorland Robinson artwork. In addition, the exhibit presents photographs and documents to help patrons fully understand Dorland's brief life.

Although as a young girl Dorland was informally schooled in art by her father and some of his friends, she got her first formalized instruction from the nuns of Jacksonville's St. Mary's Academy. The Robinson family wasn't Roman Catholic, but for his daughter, Dr. Robinson wanted the best education available. At St. Mary's she learned more than art. There was music, there was literature, and there were cultural experiences that would prepare her to be an enlightened and intellectual adult.

Except for the violin recitals, plays, and other activities reported in the newspaper, most of Dorland's day-to-day school life is lost. If it had not been for a lucky accident, we probably would know nothing at all. In 1978, an old building that had once housed the offices for the St. Mary's Academy was being remodeled. Within one of the building rooms, in an old dusty filing cabinet, a few papers still remained—school assignments from an early eighth-grade class. A workman could have thrown them away, but didn't, preferring instead to donate his find to the Southern Oregon Historical Society.

A few days later, while evaluating the papers, an astonished Society archivist discovered that some of these assignments had been completed by Dorland Robinson and a few of them were hand-illustrated by the fledgling artist. These and papers completed by her classmates had hidden in that drawer for over seventy years. They now are part of the Society's manuscript collection.

On one page, hundreds of lines shade a precise drawing of a metronome, while Dorland's carefully formed and graceful handwriting describes tempo for her music class. There is a finely crafted drawing of a fish for arithmetic problems, a dainty rendition of a massive oak from "nature studies" class, and even a carefully cut out silhouette of a woman, seated on a stool.

The Mistle toe

St. Marie's Academy, Jacksonville Ore.
Dorland Robinson. Eighth Grade B.

The mistle toe hangs as mist down
to us with its green lance shaped
leaves and white berries
fed with silver
of an Arabian
But we do not take
upon it as lazily as we do
romantic as we do in England
where it is a native growing
on the oak, apple, pear and maple

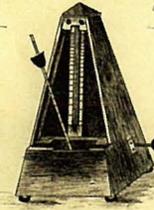


Tempo

St. Marie's Academy Jacksonville Ore.
Dorland Robinson. Eighth Grade

The term Tempo in music means rate
of movement but may be more accurately
defined by designating the desired metronome
rate.

The metronome itself the instru-
ment by means of which music
may be played in exact time
was invented by a person named
Maizel. It is a wonderful
invention consisting of a pendulum
with a movable weight and may be ad-
justed from the center of gravity



Aide from metronome marks tempo
is indicated for musical works by means
of Italian words such as Adagio, Andante,
etc. they signify the rate of movement
fast or slow.

The three grades of tempo are the
slow the fast and the medium.

Drawing

"Leaving aside the soul, the most wonderful, the
immortal part of man, let us consider today only the bony
frame work of his human body," writes Dorland, as she
begins to describe "The Skeleton" for one of her classes.
Within the text, nearly half a page high, is an unbelievably
detailed depiction of a full human skeleton.

Perhaps most unusual is a rough sketch of a Dutch-style
windmill. The mill is surrounded by a fence, in front of
which is a cemetery, complete with graves, flowers and
headstones. Did Dorland copy from a drawing that
included this graveyard or did she add it herself?

The questions surrounding Dorland Robinson will be
just as bewildering a hundred years from now as they are
today. There are no answers. The valuable gifts that were
never enough for her are all that are left to us. Instead of
asking "why," perhaps it is finally time to simply say
"thank-you!"

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

ENDNOTES

1. Regina Dorland Robinson, State of California Standard Certificate of Death, County of San Mateo, 7 April 1917, Index No. 727 147.
2. Southern Oregon Historical Society MS No. 312.

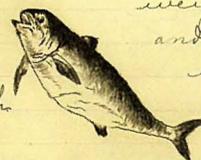
Labor and Fish

Problems.

St. Marie's Academy Jacksonville Ore.
Dorland Robinson. Eighth Grade B.

Problem.

The head of a fish weighs 2 pounds,
the tail weighs 2 pounds, more than
the head plus 1/3 of the body, and the
body weighs as much as
the head and tail together
plus 1/3 of the weight
of the fish.



Solution:..... By the con-
dition of the problem, if the head
weighs 2 pounds the tail must weigh
1/3 of the body plus 2 pounds, which add

These and other school reports with illustrations from Dorland's childhood were found in an old file cabinet when workers were remodeling the former St. Mary's Academy. The fine sketches suggest the artist emerging from within the child.

SOHS MS #312

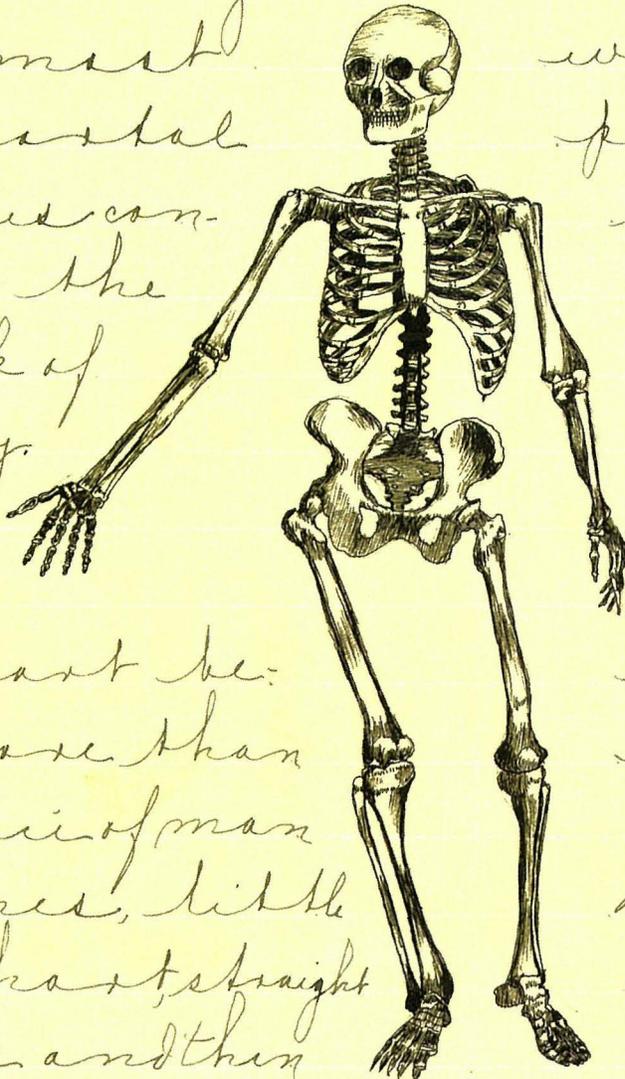
The Skeleton

St. Mary's Academy Jacksonville
Dorland Robinson Eighth Grade B

Bone

Leaving
the most
immortal
let us con-
sider only the
work of
body.
Let us
consider

the most
important
part be-
cause it is
more than
artificial
bones, little
and short, straight
thick and thin



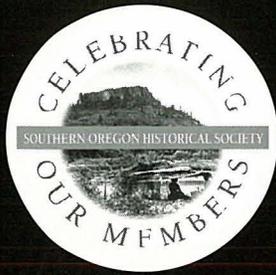
aside the soul
wonderful, the
part of man,
today
bony frame
his human
It is a mar-
velous
slight
engineer
the greatest
and big, long
and curved
are all w-



Water Colors.

This watercolor also dates to Dorland's St. Mary's Academy years.

SOHS MS #312



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By Bill Miller

Horace Bromley leapt from the car, his 16mm movie camera clutched to his chest. Kneeling, he began filming the brand-new 1929 Essex Challenger motorcar on its historic trip up the slopes of Lower Table Rock. Its engine sputtering, the auto followed a narrow cow path over boulders and scrub brush, becoming the first gasoline-powered vehicle to reach the summit. Bromley's film captured every move.¹

Between 1925 and 1935, Horace Lewis Bromley would be the cameraman who captured many of the important moves within Southern Oregon. He filmed presidents and parades, football games and floods. If it was happening, Bromley was usually there.

Born in Chicago on September 30, 1892, he came to Medford with his parents in 1910. Bromley studied one year at Medford's Bartlett Street High School, graduating in May 1911. His first job was with the Kentner Department store, working as a window trimmer. Within the year, after an operation at Sacred Heart Hospital, his father died. Bromley's only sister returned briefly from Los Angeles with her husband to attend the funeral, but it was Horace who would live with and help support his widowed mother.²

By 1916 he had accepted a position in the savings department at the 1st National Bank and, on the side, began to experiment with advertising. He proclaimed himself an "advertising specialist," operating his own part-time business. He specialized in graphics for streetcar, theater, and general advertising, what he called "clever show and sign cards."³

Bromley had joined Medford's local National Guard unit by 1914, reaching the rank of sergeant. With the United States' entry into World War I, he registered for the draft and in the official drawing received the relatively high liability number of 1072. It was unlikely that he would be drafted, but Bromley decided to enlist anyway, spending the entire war at Fort Lewis, southeast of Tacoma, Washington. The fort was the first national army base constructed for the purpose of training draftees. Perhaps because



Horace Bromley: Capturing Every Move

As an advertising manager with the California-Oregon Power Company, Horace Bromley had the opportunity to film scores of events in the life of the Rogue Valley during the late 1920s and early 1930s. His "COPCO Current Events" newsreels were popular features in local movie theaters.

MMT AUGUST 2, 1928

of Bromley's previous military experience, he rose to the rank of corporal and became part of the fort's training staff.⁴

After the war, Bromley returned to Medford and began working as a clerk with the California-Oregon Power Company (COPCO). In March 1921, Horace obtained a week's leave of absence from the company and headed to Yreka. If he thought he had kept his secret from his co-workers, he was only fooling himself. They waited until

Bromley and his new bride, Hazel Bebb, returned to town. Then friends commenced to "surround the ceremony with the usual wedding stunts."⁵

In 1925, Bromley was still working for COPCO but was about to become the lucky man who finds himself in the right place at the right time. The company was opening its largest and newest power plant along the banks of the Klamath River in Northern California. Bromley was sent, movie camera in hand, to film the early construction and eventually the dedication ceremony on July 5, 1925. The films were so popular they began to be shown in local theaters, schools, and community clubs. Soon more films were made and the "COPCO Current Events" newsreels were born. They were a unique and popular advertising tool for the company, and Bromley was quickly promoted to general advertising manager.⁶

For ten years, until their novelty began to wear off, the newsreels captured the essence of life and the events of the day in Southern Oregon. Bromley photographed a fishing presidential candidate, Herbert Hoover; aviator Charles Lindbergh; and the infamous train-robbing De Autremont brothers. Bromley's lens captured construction of the Jackson County Courthouse, aerial views of the new airport, and a championship high school football game between Medford and Salem.

No one knows how many films Bromley made, but nearly sixty of them are being preserved in the Southern Oregon Historical Society archives. Recently the Society announced a partnership with PacifiCorp, which has generously granted funds to clean, preserve, and transfer these remaining films to Beta, VHS, and DVD.

Horace Bromley's wife successfully sued for divorce in 1931, gaining custody of their two children. Bromley remained in Medford until 1936, eventually moving to Salem. Little is known of the rest of his life, except that he married again and died February 8, 1970.⁷ 🏠

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

ENDNOTES

1. *Medford Mail Tribune*, 25 June 1929.
2. *Medford Mail Tribune*, weekly edition, 26 November 1912.
3. *Medford Mail Tribune*, 29 May 1916; Polk's Jackson County Directory, 1916.
4. *Medford Mail Tribune*, 5 January 1915; 30 August 1917; *Medford Sun*, 1 December 1918; *Fort Lewis History*, www.lewis.army.mil, accessed 4 April 2003.
5. *Medford Mail Tribune*, 30 March 1921.
6. *Medford Mail Tribune*, 20 May; 6 July 1925.
7. *Medford Mail Tribune*, 9 February 1970; 24 May 1973.

Jacksonville Museum Trees

By John Enders

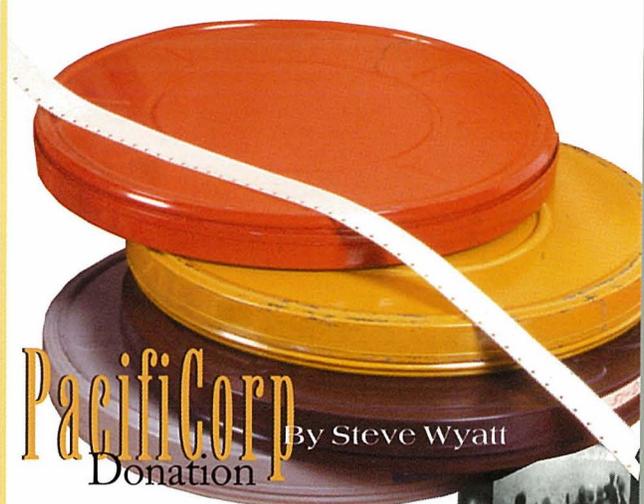
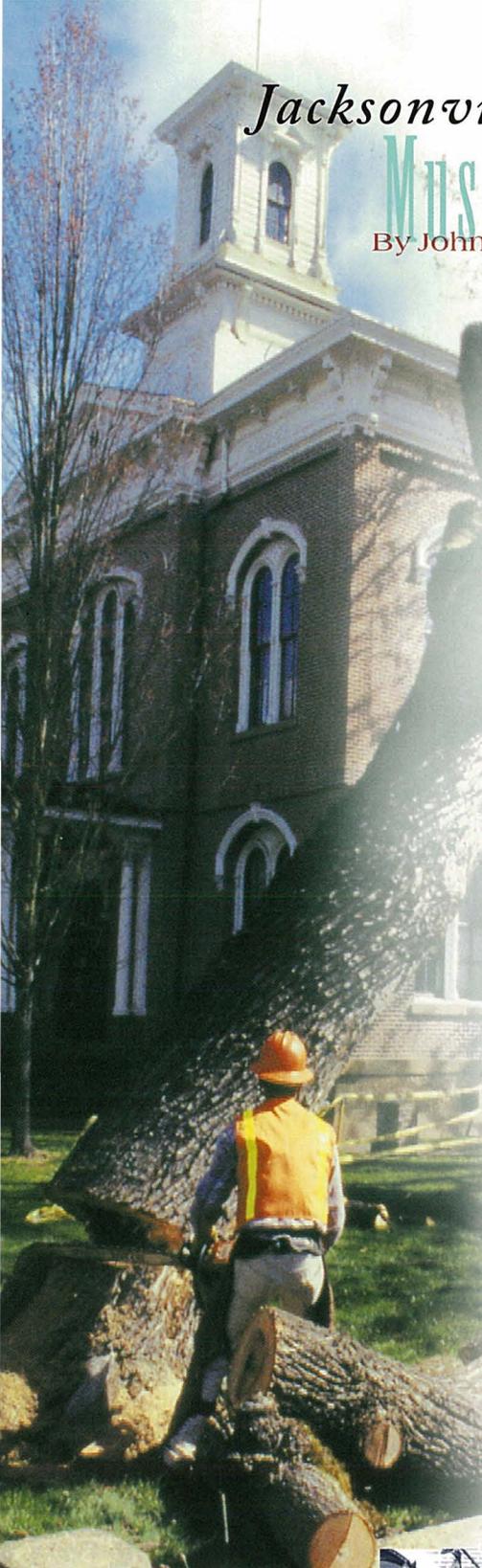
Over the winter, several of the large historic bigleaf maple trees at the Jacksonville Museum of Southern Oregon History suffered significant wind damage, including one very large section that crashed down on the sidewalk in front of the museum. The Society contracted with Arbor West Tree Experts to survey the trees on the museum grounds, and a February 17, report by Philip J. Frazee confirmed that six trees were either dead or dying and needed to be removed because of imminent risk to the museum building itself or to passersby.

After receiving approval from the City of Jacksonville Historic and Architectural Review Commission, the trees were removed beginning March 27. On April 8, Plant Oregon of Talent planted new bigleaf maples and red alders at the museum and at the Catholic Rectory, where another tree had come out earlier.

Thanks to Board of Trustees First Vice President Judi Drais for her donation of funds to purchase several of the trees in memory of her mother and father, Thelma and Ralph Drais, and to Clarence Wangle of Beaver Tree Service, who donated funds for two trees.

A five-foot section of one of the maple trees that was removed is being milled by members of the Southern Oregon Draft and Harness Association, and the lumber will be used to make one or two benches that will sit on the museum grounds under the new trees.

Judi Drais, first vice resident of the Society's Board of Trustees, donated several young maples to replace the old ones in memory of her mother and father.

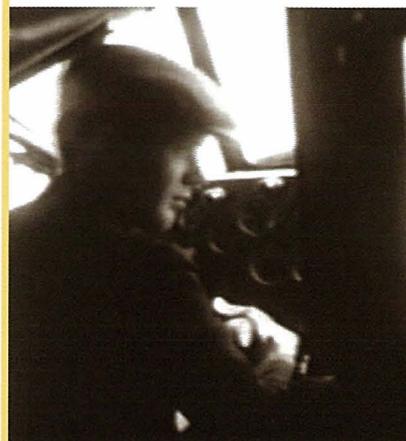


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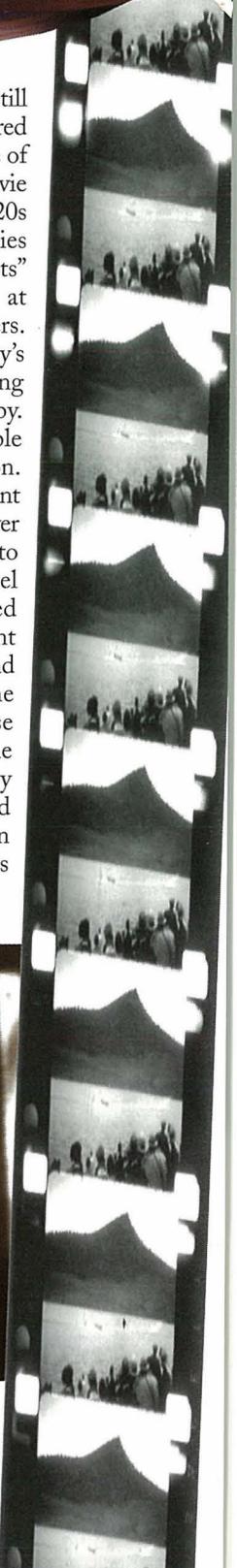
By Steve Wyatt

Smashing an illegal moonshine still to pieces and the arrival of a captured train robber in town are just a couple of the countless events captured on movie film by Horace Bromley. In the 1920s and thirties the films in this series known as "COPCO Current Events" were presented as entertainment at local gatherings, schools and theaters. With the passage of time Bromley's films are perhaps even more amusing as they show life in an era gone by. More importantly they are a valuable historical record of Southern Oregon.

Recently PacificCorp, the descendant of COPCO (California-Oregon Power Company) donated over \$10,000 to SOHS to have this fifty-nine-reel collection of 16mm film transferred to videotape and DVD. This grant will also fund a new archival sound storage cabinet to safely house the original films. Transferring these films to video and DVD will enable patrons of our research library easy access to this entertaining and valuable record of Southern Oregon life. Completion of this project is expected in the next few months.



Charles Lindbergh sits at the controls of his airplane during a 1928 visit to the Rogue Valley, captured with a movie camera by COPCO's Horace Bromley.



Finding the Value of Artwork

By Janette Merriman

Many of us who are history buffs watch the "Antiques Roadshow" on public television. Each week appraisers gather in some part of the United States and local residents bring their treasures to be examined and appraised. Each week after I watch the program I look around my house and think, certainly I have something lying around here that is worth more than the dust that is gathered on it. Oh, I know, although the value of my treasures really lies in the documented stories and the family history, sometimes you just want them to have monetary value as well.

For example, I have a print that my mother always had hanging above the roll-top desk that she owned. She passed away several years ago and I acquired the print and desk. I am dedicated to the preservation of heirlooms, and upon examination of the print, I realized it still had a piece of wood backing the frame. I tore off the paper backing and removed the wood. I found the high acid content of the wood had left markings of the knots and grain lines, but fortunately only on the back of the print. I wanted to use the original frame, so I took the print and frame to a local professional frame shop and asked for an acid-free mat and backing for the frame. We chose one that was very similar in color to the original mat. Now the print is framed in a proper manner and hangs next to my mother's desk on a wall without any direct sunlight. The art is exposed to few extremes in temperature or humidity in the living room. When considering your artwork and its proper preservation, keep in mind that different art media, such as paintings and photographs, require different framing methods.

This week after the "Antiques Roadshow," I looked once again at my mother's print and thought, "Hmm, I wonder what it is worth," oh, you know, besides the memories of Mom and hearing her say, "That print makes me think of my mother. You know she taught school in a one-room schoolhouse and probably drove a buggy just like that." To research the print's possible value, I decided to contact an art museum, where the curators are trained in art appraisal. I e-mailed the Portland Art Museum's Rex Arragon Library and received a response instructing me to either e-mail (library@pam.org) or telephone (503) 276-4215

with a description of my artwork. The description of the art piece narrowed the field down and I would be directed to a specialist in that particular field, i.e.: Western art (as in "cowboy"), Native American, primitive or ethnic, contemporary Northwest, metalwork, prints, East Asian, or general art. I would be guided to a number of possible options of people who could help me appraise my print. Conservation concerns could be answered by the Portland Art Museum Conservation Department, along with matting and framing questions. The American Institute for Conservation of Historic and Artistic Works (202) 452-9545 could also be of assistance for conservation.

Of course, it does not really matter how much money my print is worth. I would never sell it anyway. And now that I have the history of the print documented, I will make a copy of this article and file it in the safe deposit box with a photograph of the print and keep a copy in the family paper file at home.

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

The print hanging above Janette Merriman's mother roll-top desk has been professionally re-framed with non-acidic materials that will ensure the print's preservation.

