

The Historacle

The Official Newsletter of the
Talent Historical Society

Volume 22 Issue 4

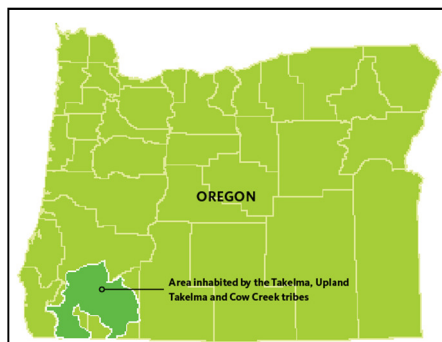
December 2016

By Belinda Klimek Vos

First People - The Takelma

I grew up along the banks of Bear Creek in Talent. As a young girl, I would often run down the hill behind my house to the creek below and imagine an Indian village nestled into the flat acres along my section of the creek. It seemed a perfect spot. There were plenty of oak trees dotting the hillside above, teeming with acorns each fall; such an idyllic place to fish, hunt and gather. My imagination ran wild as I “saw” an Indian woman making baskets and tending to small children. I went as far as to try my hand at making arrowheads by striking pieces of quartz and jasper with another hard rock. The results were crude, but I still remember the sharp scent of spark as I hit rock upon rock. The hours slipped away as I pretended to be a young Indian maiden free to explore her world; no school, no clocks, no cares.

For thousands of years, the Takelma people lived on the lands that we now call Talent. Their traditional homeland includes most of the Rogue Valley in southern Oregon, north of Grants Pass to Sexton Mountain and south to Ashland.



The name Takelma means “the river’s people” and refers specifically to the Rogue River. The Talent Historical Society was fortunate to have native storyteller, Thomas Doty, address our group in August of 2016. He spoke about the Native American’s concept of

homeland and home, and recounted a story, “To the Takelma people, the Rogue River is the lifeblood of the Great Animal that is the World. The head of the animal is Crater Lake, the neck is Boundary Springs where the Rogue River starts, the ribs are the two Table Rocks just upriver from Ti’lomikh (*ancient Takelma village*), the rear end is Gold Beach where the Rogue flows into the Pacific Ocean.” He also mentioned that the ribs extended outward to include the creeks and streams that fed the Rogue River.

The area around Talent is at the far end of one of those ribs, and the Takelma word for Bear Creek is *Si-ku-ptat* meaning dirty water. The Shasta Tribe occupied the lands just to the south. There is some conflict as to the exact location of the boundary between the two tribes and it would appear that it was a disputed zone. The two tribes intermarried, but didn’t always get along. The Takelma word for Shasta Indian is *Wulx*, meaning “enemy.”

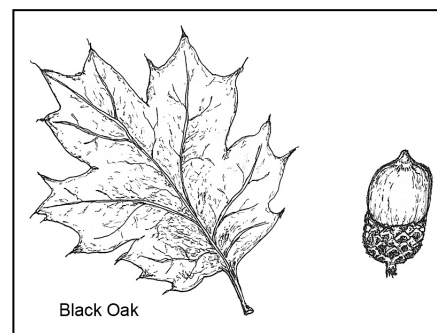
According to Doty, “There were several Takelma villages in the Talent area, two of the main ones being across the creek from the Beeson House (*at the intersection of Wagner Ck. Rd. and Beeson Lane*), and the other at the mouth of Wagner Creek.” There are said to be springs near the former Beeson property. All people look for the same resources; water, food and building materials, so it’s not surprising that white settlers valued those locations as well and often located on former Native American home sites.

The Takelma were a seasonal people matching their lives to the changing temperatures and weather as the year progressed. They took advantage of food sources as they became available and in late spring, summer, and early fall traveled to higher elevations to hunt

and gather plants. This pattern is commonly known as the *seasonal round*. In order to be successful, a large area of land was necessary as well as an extensive knowledge of the cycles of the native plants and animals that lived and grew there. A belief system that prevented overuse of these limited resources was also vital.

In early spring, families would travel to prime root-gathering and fishing sites where they would find wild celery, Miner’s lettuce and other greens. Spring runs of salmon were also harvested. The summer months found the Takelma people traveling to higher elevations in search of big game, bulbs and several kinds of berries including blackberries, service berries, gooseberries and elderberries. Animal foods, especially deer, were hunted as well. By early fall, they would return to the mid-elevations to take advantage of the fall salmon runs; drying their catch for later consumption. Acorns would also be gathered, while tarweed fields were burned to make easy collection of the seeds. Communal deer and elk drives were also held in the late fall. In winter, the Takelma returned to lower elevations.

While the Takelma’s diet was varied, several staple items provided the bulk of their nourishment. Acorns were the most important vegetable food



Continued on page 4

Editor/layout:
Belinda Klimek Vos

1:00 pm to 5:00 pm

Would you like timely email reminders about upcoming events at the Talent Historical Society? If so, contact us at: membership@talenthistory.org or call and leave a message at (541) 512-8838. Or just drop by the museum and leave us your information. We'll email notices out including all the information about upcoming events.

THS President's Message - by Ron Medinger

Last night was our monthly Board Meeting. What a great group of people to work with! I thank them each and every one.

They said I could still be Board President for one more year and I am honored by their support.

We've made much progress in the past two years, but we still have a long path ahead. I'd like to thank each of you who value the Historical Society enough to support us with your paid memberships and donations. That allows us to progress down that path together.

If there are any of you who would like to become active participants by working on projects or helping down at the museum, please contact me, or any of the Board members. This thing only works by many people coming together and offering what time they may have available to help out.

Tuesday Evening at the Museum

The Talent Historical Society continues its series of presentations held on the fourth Tuesday of each month from 6:30 to 8:00 p.m.

On Sept. 27th, Ben Truwe told about the life of Pinto Colvig, who was born in Jacksonville and had a career as an actor, newspaper cartoonist and circus performer. He was the original Bozo the Clown.

Our Annual Meeting was held on October 25th. Board President, Ron Medinger, gave a State of the Society Address, and Tam Moore spoke about the Heritage District vote.

We did not have a presentation in November because of the closeness to Thanksgiving.

On December 27th, we will be having a Holiday Open House with an evening of community sharing and caring during this Holiday season. Bring a plate of cookies or a dessert/snack to be shared with the group. Jan Wright will give a presentation on the Beeson/Toon dollhouse which will be on display. See the article on page 10 for more details.

Native American, Tom Smith, will be joining us on January 24th to give a presentation on tool making and other Native crafts. He made many of the replica tools in the front case at the Museum.

The February 28th talk will be announced at a later date.

All talks are held at our museum at 105 North Market Street, Talent, unless otherwise noted.

The meetings are free and open to the public and you need not be a member to attend.

Talent Poker Tour

Our first Talent Poker Tour fundraising event on October 29th was a big success and all those who attended had a good time. We especially appreciate Mayor Darby Stricker matching the donation amount for the evening from her discretionary fund account!! Thank you so much.

Our second tournament will be held on Saturday, December 31st beginning at noon at the Museum. The tournament is open to THS members only, with a membership level of Family or above.

The No-Limit Texas Hold'em tournament will feature a buy-in of \$30.00 with all entry money paid back out as cash prizes. Refreshments and snacks will be available for a modest cost. This is a no alcohol/no smoking event.

Contact info@talenthistory.org or call the museum at 541.512.8838 for additional information.

Accessions

The following items have been donated to us and have been added to the Museum collection:

A Fire Chief hat was donated by Darin Welburn.

Talent High School annuals from 1940 to 1952 were donated by George Baylor. With the addition of the 1945 annual we now have a complete collection from 1937 to 1960.

Family photo albums, *The Gremblin*, the Talent 7th and 8th grade paper from 1959, *The Jolly Roger*, Phoenix High School paper 1960-61 were donated by Paulette Creel Hendrickson.

A 1966-67 Medford City Directory was donated by Doug Burck.

Thanks to all of these folks for thinking of us. We appreciate your donations.

Talent Harvest Festival

Thanks to everyone who came out to the Harvest Festival on October 1st and visited us at our booth or at the Museum. The weather turned out fine, and we enjoyed seeing some new faces as well as some familiar ones!! Our raffle drew quite a bit of interest and we hope the lucky winners were pleased.

The Talent Tomato Band rode on our float and their music was enjoyed by all. THS board member, Bob Casebeer, enjoyed a ride behind the float as our special guest.



Continued from page 1

with black oak acorns being the favored species. The river and creek valleys and low surrounding hills were good locations for oak trees, and they grew abundantly. The acorns were processed by first shelling them and then mashing them on a flat mortar rock by means of a pestle. After mashing, the acorns were sifted into a shallow basket pan. Hot water was then poured over the meal with the process being repeated twice as acorns contain bitter tannins that much be leached out before they can be eaten. Takelma women then boiled the acorn meal to make an acorn mush.



Another important vegetable was camas bulbs (*Camassia quamash*). While the plant loves moist meadows and wet marshes, it can also be found in prairies and oak savannas. The plant grows from a bulb measuring a little less than an inch and was

harvested with the aid of a digging stick. This sharp pointed stick was made from mountain mahogany (*Cercocarpus betuloides*) and was extremely hard when dry. After harvesting, the bulbs were baked in an earth oven. A pit was dug in the ground then filled with the camas bulbs and hot stones. They were then left to bake for a day or more until the bulbs were thoroughly roasted. They could then be mashed into a dough, formed into cakes, and stored for winter use. Cooking the bulbs greatly improved the flavor, texture and nutritional value; raw bulbs are said to taste like soap. Steaming/roasting the bulbs in the earthen ovens converts the raw bulb's inulin, a largely indigestible sugar, to fructose, a sweet, simple sugar. Cooked camas is said to taste like maple sugar or baked pears and has the consistency of a roasted onion.

The only plant the Takelma routinely cultivated was a native tobacco (*Nicotiana bigelovii*). Men grew the plant on plots of land that had been cleared of brush by burning.

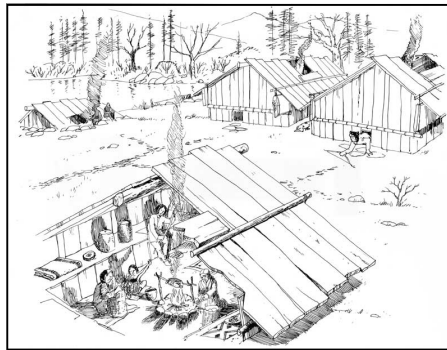
Salmon and steelhead were a main source of protein for the Takelma and they took advantage of several seasonal runs each year. The salmon were skinned and split through the backbone and the meat was then roasted on spits of split hazel branches stuck into the ground.

The cooked salmon could be pulverized and stored for winter use.

The fish were caught using several different techniques. A hook and line was made using a grass line with the hook a two piece affair of bone connected with sinew. Nets, weirs and spears were also used.

Deer were hunted year round and also provided an important source of protein. The meat could be dried as jerky for long-term storage making it especially valuable. Hunting was almost always done by men except for the deer drives where women also participated. They sometimes stalked their prey with a deer head disguise and also used dogs to drive deer into fences set with nooses.

The Takelma employed temporary houses when they travelled from site to site at the higher elevations in order to gather food. They needed to be mobile, and the simple brush shelters were built around a central fire pit. They returned to lower elevations, usually along creeks, for the winter months. There, they built permanent villages of various sizes. Those that were sick or too old to travel stayed in the villages in the summer months as well.



The winter home was rectangular in shape and semi-subterranean. Sugar pine slabs were used as siding or in some cases bark slabs. The exterior siding was attached to framing which consisted of upright posts in the corners with connecting cross beams. A single gable design roof was covered with split planks or bark. Wooden steps led down into the structure which had a packed dirt floor with a central fire hearth set in the center of an excavated pit area. Storage space for baskets, wooden boxes and other items were kept on the raised area around the pit, and food and supplies were suspended from the ceiling to keep them safe from pests and moisture. Cattail mats were

spread around the hearth area.

Clothing needs changed with the seasons as well. Summer, warm month attire was fairly simple. Men wore a deerskin apron and one piece moccasins while the women's clothing included a two-piece buckskin skirt and a round, basket hat twined of white grass.

As the temperatures fell during fall and winter, the men wore buckskin shirts, leggings tied with a belt, deerskin blankets or robes, and hats of deer or bear skin. Feet were kept warm with moccasins that were lined with fur and grass while the arms and hands were protected with a mitten-like sleeve of fox skin. A bear-paw type of snowshoe was used for travel in the snow.

Clothing was decorated in several ways including tassels made from white grass and abalone shells. Strips of otter skin were used to tie women's hair and hat baskets were adorned with porcupine quills. Men also painted their elkskin warfare armor with designs.

Men and women both used facial paint in red and black, with the color white only used in time of war. A black paint was made by burning pitch on a flat rock with the resulting residue mixed with grease. Strings of shells were worn through holes in the nose and ears. Three vertical stripes were tattooed on the chins of girls at puberty with a bone needle and charcoal being used for the tattooing. Only the left arm was tattooed on men, between the elbow and the shoulder. The series of marks were used to measure the length of a string of dentalium shells which they used as currency.

The Takelma had an extensive knowledge of the area's raw natural materials including plants, animals and rocks. Digging sticks, cordage (rope), spears, fishing nets and weirs, bows, arrows and children's toys were all made using plant stems and fibers. Items such as needles, fishing hooks, and bow strings were fashioned from animal parts. Rocks, including jasper, agate and basalt could be found locally and were used for ax heads, hammer stones and wedges. Obsidian was obtained by trade or travel and along with jasper was made into points and knife blades.

Baskets served as vessels for cooking, storage, and transporting of goods. Made in many different sizes and shapes, the twined baskets were built on a bottom of four short hazel twigs perpendicular to four cross pieces. Sugar pine roots were used as twining material as well as

maidenhair-fern stems, willow shoots, beargrass, iris leaves and porcupine quills. Rabbit fur lined baskets were used as baby cradles.



Watertight Basket Photo courtesy of BLM

Tightly woven, watertight baskets were used for cooking. When filled with water, hot rocks from the fire were added and in that way plant and animal foods would be boiled. The baskets were decorated with designs in red, black or white. The colors were obtained by dying the twining strands in either black clay or alder bark or by using a white grass.

The Takelma language is unique and is not spoken anywhere else in the world. It's a member of the Penutian language family and was used by the Takelma and their close relative the Cow Creek Band.

Two anthropological linguists, Edward Sapir and John Peabody Harrington, were able to interview and record information about the Takelma language and lifeways from a few survivors. Their work is the backbone of our knowledge of their culture.

In 2011, the Cow Creek Band decided to restore the Takelma language. They began a journey using many sources including the Northwest Indian Language Institute at the University of Oregon, with the intent to develop materials to teach the language to Tribal members. They now offer classes and language CD's for the Takelma language.

As there was no written language, stories tied the generations together weaving a shared history as they were told around the campfire. The stories sought to explain and teach and entertain; sacred stories that the Takelma culture is built upon. Coyotes, Bears and Rock People all play an important part.

The stories were most often told in the wintertime while people were in their permanent homes. Important lessons of tribal history, survival techniques and codes of conduct were woven into the fabric of the stories and myths. In

Thomas Doty's captivating book *Doty Meets Coyote*, he brings many of these stories to life.

He writes about one such story, "Daldal is a character in Takelma stories. While most native mythologies have a transformer or culture bringer character - someone who transforms the world and makes it ready for Human People to live in - nowhere else is the transformer a dragonfly. Or actually, two dragonflies! Near the beginning of the story called "Daldal as Transformer," Daldal splits himself in half and becomes Elder Brother and Younger Brother. Together they journey up the Rogue River, changing the world in various places, including Ti'lomikh. At the end of their journey, they turn into the Table Rocks, the center of the Takelma universe." I highly recommend this book for anyone wanting to know more about Takelma stories and myths. It can be purchased at our Museum or through our online store at <http://store.talenthistory.org/>.

The Takelmas first contact with European settlers was made indirectly through outbreaks of smallpox. Trade with tribes from the Columbia basin and the Oregon/California Coast brought the disease to southwestern Oregon as early as the 1780's and caused serious epidemics with high mortality rates.

There were small numbers of settlers in the region as early as the late 1820's to 1840's, but when gold was discovered in the Rogue Valley in 1851, a flood of prospectors and settlers arrived. Serious conflicts arose almost immediately between Native people and settlers. By the summer of 1853, the conflicts escalated into open warfare culminating in the "Rogue River Indian Wars". Several treaties were signed and ultimately broken. In 1856, the Takelma, along with Native People throughout northern California and southwestern Oregon, were removed from their ancestral lands and were relocated some 265 miles away to the Coast (Siletz) Reservation. The Takelma people had lost their homeland. Forced to travel by foot, many perished along the journey. Another reservation, the Grande Ronde was established in 1857 and included 60 women and children from the Rogue region. The Takelma became members of the Confederated Tribes of Siletz or the Confederated Tribes of Grande Ronde.

Despite terrible conditions and continued efforts by the government to strip them of their identity, a few Takelma

continued to speak the language. By the 1970's, the Confederated Tribes of Siletz Indians began to reorganize and their first elected chief was George Harney, a full blooded Takelma. His granddaughter, Agnes Baker Pilgrim has emerged as the most significant spokesperson for the Takelma and continues to educate others about her heritage. She has returned to the Rogue Valley and said, "Many people mistakenly believe that all the Rogue River Indians were wiped out a century and a half ago. It's not true; there are more than 70 descendants of Chief Harney alive today. I am a living link with the ancestors of this land."

The Takelma were an ingenious people using what nature provided to carve a rich and satisfying life for themselves. They passed down their abundant knowledge from generation to generation and maintained a stable community for thousands of years.

My intent in writing this article was to provide a glimpse into the culture and lives of the Takelma people who lived on this land first. In essence, we are trespassing on their homeland. The tragic story of the Takelmas demise and the painful way they were treated is not to be minimized, but the compete details are a story for another time. That story deserves a full account of its own.

Many years after my childhood adventures along the banks of Bear Creek, I came to live along the banks of Anderson Creek west of Talent. One day while walking by the creek, I caught a glint of sun reflecting on white, a bright white object a few steps away. As I bent to pick up the pretty rock, I realized that it was an arrowhead, beautifully shaped and with a sharp point. My childhood attempts at making arrowheads flooded my mind as I admired the fine workmanship of this tool. I laughed in amazement to think that I had stumbled upon it; hidden and lost for so many years. My curiosity took off at full speed as I imagined the Native American hunter who had been standing right where I now stood, and a sense of awe and wonder swept over me as I considered who he might have been. It was such an honor to find a small piece of his culture; his people. The creekside was now my homeland, my home, but I will always remember that it was his homeland first.

From Our Facebook Page

To read all the THS posts and information, "like" us on Facebook

Find us at: <https://www.facebook.com/talenthistory/>

Or go to www.facebook.com and type Talent Historical in the search bar at the top of the page. Then from the options shown, choose Talent Historical Society

In a daily post, we are following pioneer Welborn Beeson's diary entry from 150 years ago. (currently 1866)

Our Facebook page continues to be an enjoyable forum for current events and news from the Talent Historical Society.

After such a difficult time in the life of Welborn Beeson in 1866, the past few months have found him adjusting to married life. After a very brief courtship, he and Kate Brophy wed on August 6, 1866. As is with most couples, they have their ups and downs as they adjust to married life, but Welborn's diary entries reveal how happy he is to be with his new wife. Neighbors stop by daily to congratulate the young couple and Kate seems to take it all in stride.

Sept 6th Thursday. "...I have spent such a pleasant day to day had my Kates company all to myself nearly all day, and she says she loves me better the more she is with me, and I do love her so well now I dont how I could love her better."

Sept 14th Friday "...Dear, Kate and I are hear again in our room, and I never experienced such happines in all my life as enjoy at the present time in the love of my Kate. This passed summer has been a time of singular experience to me. I have passed through a period of most misserble cloudy unhappines and sad experiance in the sickness and death of my beloved Mother, and soon

afterwards the clouds disapeared and the bright Sun of my life, broke forth in full brilliantly, in haveing the pure and undying love of one of the best women of all the world. and now unworthy as I am, she loves me with all the devotion of true woman hood."

Kate's family decides to return to California and Kate understandably is sad to see them go. Conflicts about Kate and Welborn's differing views on religion arise and feelings are hurt. Kate takes her hand at writing in the diary as well, and we get to see her point of view on several issues.

Oct 14th Sunday "...Kates folks all started to California on last Thursday... Katie parted with them and does not expect to see them again for two yrs. She has trusted herself in to my keeping and oh! I shall try and be kind and good to her. she is so good to me, and loves me so truly, but I am rough and careless and say so much that hurts her feelings Dear Kate please smile, and forgive me. wont you Dear yes Dear I will and love you to [last statement written by Kate Beeson] Dear Kate oh! I hope you do not think because I can not like your Friend Blanchet (Catholic Priest) that I will prove to you a source of unhappiness. oh! Kate I love you beyond all else and oh! Dear one, my religious believe is

oh! O wish I could believe as you do, then I never would hurt your feelings, so much as I do now."

Oct 15th Monday up rather late. "...I have been thinking of my dear Parents to day I begin to miss them now but oh I have my Dear Welborn to love and confide in and I love him above every thing in this world. but oh I miss my Dear kind Mother to but oh what good does it do me to think of her She is gone. Kate Beeson."

Oct 24th. "...I have been very unwell. Kate is vexed about, and, and so am I. Kate says I look as sour as vinegar, done up in cabbage. Father is away almost all the time doctoring. Kate and Logan and I are alone to night Logan is reading and my Dear one is mending for me a checked chirt so nice. I can hardly keep my eyes from looking at her, although she say's I look as if I was going to eat her I dont know whether she means I looke as if I loved her well enough to eat her or whether she thinks I am cross. Dear one, If you only realize how well I love you. I am happy"

Ups and downs and all arounds. Anyone who has been married or in a serious relationships will identify with that last entry. And in the end "I am happy." And as readers of Welborn Beeson's diaries, we are happy for him.



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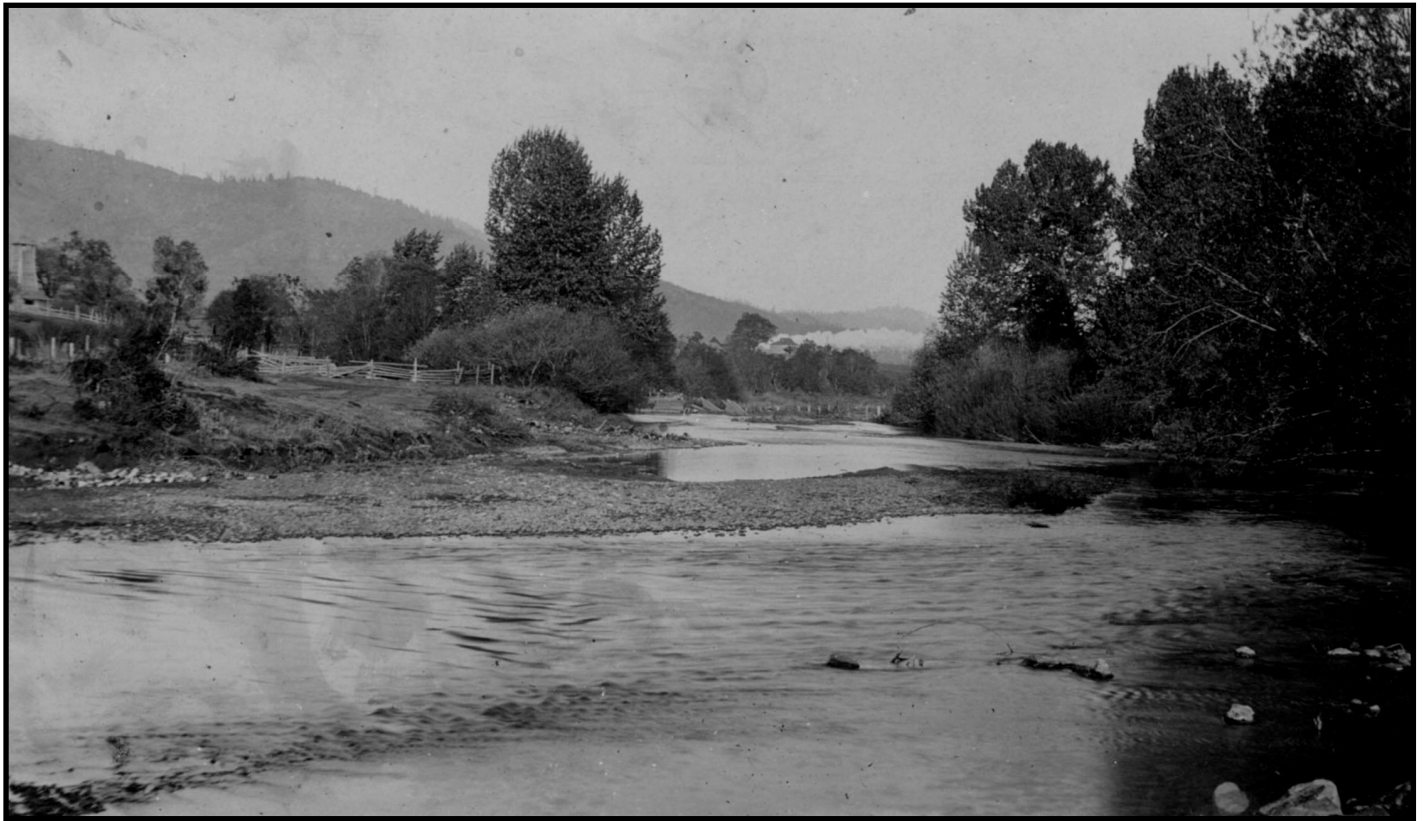
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Because the road to California and the Applegate Trail followed Bear Creek through the valley, it was the center of action for explorers, trappers, Native Americans, and pioneers. Local Native Americans did not drink from it but used springs instead.

From "Images of America - Talent" by Jan Wright of the Talent Historical Society, page 13. This book may be ordered through our online store or purchased directly at the Museum. The regular price is \$21.99, but during the month of December we will be offering it for just \$14.95!! This must have book documents Talent's early history through images and text and is published by Arcadia Publishing as part of its Images of America series.

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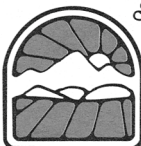


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At the Museum

In each issue, we showcase an interesting artifact or exhibit housed at our museum. Stop by and take a look!

We tend to rush through doors. We all do it, eager to get on with our day, to see what's inside. But the entry way at the Talent Historical Society Museum is unique; its worth a pause. Push open the front door and then just stand a moment and read what is on the wall to

your left. And then pivot and take in the rock wall and think about where you are and what you're seeing.

The entryway to our Museum is a tribute to the First People of our area, and it's a fitting way to enter our building by honoring the Takelma

people who lived here first.

This permanent exhibit was made possible by a generous grant in 2008 from the Meyer Memorial Trust. The grant, totaling \$4,800 dollars, was used to construct a replica of rock writings found at Medicine Rock.

Located on a ridge above the Rogue River at a quarry on private property, the site is now inaccessible to the public. According to Jan Wright, "It's the only known pictograph in the entire valley." Thomas Doty explains, "Medicine Rock is an important place in the history and culture of the Takelmas. It is a vision quest site for Somloholxas, upper class medicine people from several villages up and down the Rogue River. The red symbols on quartz are unique in the region. They tell of two paths to the top of the rock where, for centuries, medicine people have gone to seek visions and power."

The pictographs are located in a natural gap between two massive rocks. People entered the gap and journeyed past the symbols, through the exit, and up onto the top of the rock. They then fasted for five days and nights before returning by another path to where they had started.

The exhibit includes a rock patterned after a portion of the Medicine rock site as well as photos, descriptions and interpretations. The exhibit was constructed during the summer and fall of 2008. Desi Brown, of Albuquerque, New Mexico, constructed the artificial rock and Matt Watson put the exhibit together.



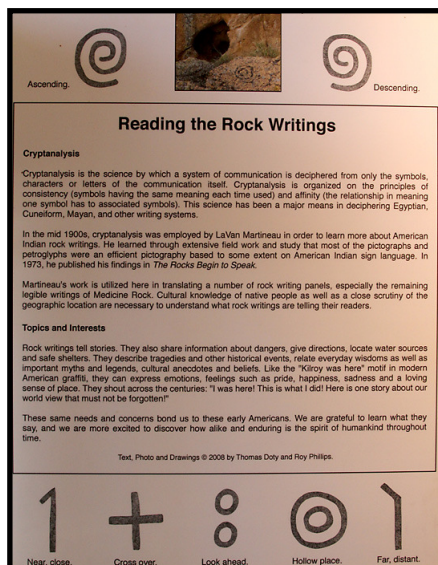
Replica of a portion of the Medicine Rock site in the entryway of the Museum



Part of the exhibit laid out on the front lawn of the Museum before installation.

Using photos, Doty replicated the Medicine rock paintings on the artificial rock. Doty and Roy Phillips, a rock-writing expert, worked to interpret the symbols, and determined that the pictographs give instructions to the medicine people about the ritual they should follow to seek their visions.

As well as the rock wall replica, there are three interpretive panels on the opposite wall. The wall photo that serves as the background is of the original rock and was made by Allen Cartography of Medford, OR.



One panel gives information on cryptanalysis, the science by which a system of communication is deciphered from only symbols, character or letters. Rock writings tell stories. They can also share information about dangers, give directions, locate water sources and tell of safe shelter. They were an important tool of communication for Native People and the symbols are powerful reminders of the past.

A second panel gives information about the Medicine Rock site, including three photos of the actual rock itself. It also includes the meanings for the rock writings on the opposite wall.

The third panels tells of three other rock writing sites. One near the Green Springs summit is a deeply grooved petroglyph that symbolically states, "We are camped here in this good place." Others include a Woman's Cave in northeast California and Shapasheni which is near the entrance to a lava tube that contains several pictographs dramatizing a scene from a Modoc story.

On October 18, 2008 a dedication

ceremony was held to honor the completion of the project. Over 70 people attended the event which began with a blessing and talk by Takelma elder Agnes Baker-Pilgrim. Roy Phillips presented a program and slide show about Indian rock writing, and Thomas Doty entertained with Native stories. There was also traditional drumming and singing by Whistling Elk.

Because of the dedication by the Tribal elder, the entrance to our Museum is considered a sacred place; a sacred place to admire, acknowledge and appreciate those first people that came before. The pictograph wall sets the tone for all visitors and honors the Takelma's place in history. It has been a wonderful addition to our Museum.

So the next time you come to the Museum, open the door more slowly and linger for a moment as you take in the rock writings before you. Consider their importance and the stories they have to tell. Emotions such as pride, happiness, and sadness bind us together through the centuries as we all share those same feelings. Learning from other cultures is always important and enriches our own lives today. We are fortunate to have such a wonderful example of Native American culture greeting those entering our Museum.



Pictograph found at Medicine Rock and replicated at the Museum.

Translation: "going down a crooked path" and "good place hidden below"

Thomas Doty - Storyteller

A Native View



Photo: Rock writings at Medicine Rock above the Rogue River.

Stories the Rock People Tell

Rock People are the oldest people. Their stories are told with symbols painted and carved on stone. The Takelmas call these stories *se'!*, or rock writings. One story tells how medicine people come to a rock in the mountains. They walk the crooked path to the top where they have visions. When they return they have completed a sacred circle. Nearby is the home of Dan Mologol, a legendary healer from the Old Time, and the first to walk the healing path. Her name means Rock Old Woman.



Thomas Doty is a noted Native Storyteller and author. Since 1981, he has traveled the countryside performing and teaching traditional and original stories. Doty was born in southern Oregon where he still lives. He is descended from Shasta and Takelma people, as well as from Irish and English settlers. He is the author of several books and his stories have been broadcast on Public Radio. His website at www.DotyCoyote.com contains a wealth of information and other topics in his "A Native View" series.

Charlotte Beeson's Christmas Dollhouse

By Jan Wright

In the late 1920s, Elton Beeson starting building a house for his family at 25 Quince Street in Medford. While waiting for a house of their own, Elton's family lived at the Jackson County Poor Farm with relatives. After working on the house every day, Elton picked up his 6-year-old daughter, Charlotte, from 1st grade and showed her the progress of the house. On Nov 8th, 1928, Charlotte waited and waited but her father never came to pick her up. Hours later, through her mother's tears, she heard the news that her father had been accidentally and fatally shot and died in the local hospital.

The Quince Street house stood untouched for about three years until Edna Beeson could obtain her teaching credentials, start teaching, and then could afford to hire someone to finish it. When they finally moved in, Charlotte entered 4th grade at nearby Jackson School. Their next-door neighbors, Asa and Nettie Fuller, who had no children, loved having Charlotte play in their garden and talk with them in the evenings.

One Christmas Eve, when Charlotte and her mother returned from visiting relatives in Talent, they found the front room on Quince Street lit with a special glow—a handmade doll house complete with hand-carved furniture, rugs, curtains, tiny quilts, and Christmas lights had been



Charlotte Beeson's Dollhouse currently at our Museum

lovingly placed inside the house where Charlotte would find it as she walked in the front door.

Asa Fuller, like Elton Beeson, was a carpenter, and he knew that if Elton was still alive he would have made his daughter a doll house. One can imagine the secret joy he had in making it, the special attention to detail he and his wife put into the tiniest embellishment for dear little fatherless Charlotte. Four hearts were full that Christmas Eve night: Edna's, with gratitude for the extra attention her daughter received from kind neighbors; Charlotte's with excitement and wonder; Asa's with the joy of creating and giving something to a child; and Nettie's with the anticipation of the happy days

to come in talking to Charlotte about the accessories of the doll house.

The doll house stayed with Charlotte throughout her life and became a legacy piece for her children, grandchildren, and great grandchildren. They played with it and cherished it until in 2009, when Charlotte gave it to Jan Wright's granddaughters. They, in turn, have given their permission to put it on display at the Talent Historical Society museum in order to keep the story alive and give everyone a reminder to pay attention to children, to notice the ones in need of a friend, and to give of ourselves and share our talents with our neighbors.

Jan will be giving many more details about this touching story at our December Tuesday Evening at the Museum presentation on December 27th. (see details on page 3) The dollhouse will be on display for everyone to see!!



New Officers Elected

At the November 15th Board of Directors meeting, elections were held with the following results

President - Ron Medinger
Vice-President - Willow Nauth
Secretary - Jan Wright
Treasurer - John Harrison



25 Quince St., Medford, Oregon (house my father built)

1930

Charlotte Beeson at the house her Father built in Medford.

The Talent Historical Society Membership Application

The Talent Historical Society was founded in 1994 as a non-profit organization dedicated to collecting, preserving and interpreting the history of the Talent area in Southern Oregon. By becoming a member of the Society, you provide valuable support of the Society's ongoing work.

To become a member, please select a membership level, complete the form below, and return the completed form along with your membership payment. All memberships, regardless of level, are greatly appreciated.

Name _____ Date _____

Mailing/ Street Address _____

City, State, Zip _____

Phone _____ e-mail _____

Member Type: ☐ New ☐ Renewing

Membership Level: ☐ Junior (12-18) - \$10 ☐ Individual - \$20 ☐ Lifetime Individual - \$200

☐ Business - \$50 ☐ Family - \$30 ☐ Lifetime Family - \$300

☐ Individual/Family Sponsorship - \$100 or more

☐ Business Sponsorship - \$100 or more

 Donation in addition to membership: \$ _____

Amount Enclosed: \$ _____

Dues include our quarterly newsletter: *The Historacle*

☐ Check to receive *The Historacle* electronically, sent by email in lieu of paper. (This saves us printing and postage costs.)

Please make checks payable to: Talent Historical Society

Send completed form along with payment to: Talent Historical Society

P.O. Box 582

Talent, OR 97540

Thank you!

Talent Historical Society Board of Directors:

Ron Medinger	President - Membership Chair
Willow Nauth	Vice -President - Art/Design Chair
Jan Wright	Secretary - Historian
John Harrison	Treasurer
Anthony Abshire	Talent City Council Liaison
Belinda Vos	Newsletter Editor
Mark Smith-Poelz	Merchandise Manager
Emmalisa Whalley	Board Member
Bradley Flint	Board Member
Bob Casebeer	Board Member

The Monthly Talent Historical Society Board Meeting is held on the second Tuesday of each month at 6:00 p.m. at the museum building at 105 North Market Street, Talent, Oregon

All interested persons are invited to attend.



Talent Historical Society
P.O. Box 582
Talent, OR 97540

Upcoming Events

Dec. 13	THS Board Meeting	6:00 pm	At the Museum
Dec. 27	Tuesday Evening at the Museum	6:30 - 8:00 pm	Holiday Open House and talk by Jan Wright on the Beeson/Toon dollhouse
Dec. 31	Talent Poker Tour	Noon - ?	At the Museum
Jan. 10	THS Board Meeting	6:00 pm	At the Museum
Jan. 24	Tuesday Evening at the Museum	6:30 - 8:00 pm	Tom Smith - Native American tool demo
Feb. 14	THS Board Meeting	6:00 pm	At the Museum
Feb. 28	Tuesday Evening at the Museum	6:30 - 8:00 pm	TBA

Something YOU can do to help!

If you do any shopping on Amazon.com, use the link below to enter the Amazon website. The price doesn't change, but the Historical Society receives a donation from each purchase. Any purchases you make will help support the Talent Historical Society and its projects. Thanks!!

<http://www.amazon.com/?%5Fencoding=UTF8&tag=talent-histosoc-20>

Just a reminder that you can check the top, right hand corner of the address label on this issue of the *Historacle* to see when it's time for you to renew! The date will tell you when your membership expires.