

Cultural Resources of  
JACK LONDON  
State Historic Park



*Anthropological Studies Center*  
*Sonoma State University*

CULTURAL RESOURCES OF  
JACK LONDON STATE HISTORIC PARK

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*Sensitive information on archaeological sites has been removed from this document.*

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## INTRODUCTION

This volume reports on a cultural resource inventory of prehistoric and historic archeological sites, historic standing structures, and other historic features located in Jack London State Historic Park (SHP). The sites and structures were recorded on Department of Parks and Recreation (DPR) forms, which are included as Volume II. Obsidian hydration and sourcing analyses of a sample of cultural materials collected from prehistoric sites were conducted. The results of these studies provided a basis for suggesting a tentative temporal sequence of site use and aided in the evaluation of the potential significance of the prehistoric sites within the SHP. Historical research and oral history were undertaken to associate specific historic archeological sites and structures with specific historic events, individuals, and themes.

Jack London SHP is located in the hills above Sonoma County's Valley of the Moon, just west of Glen Ellen (Map 1). The SHP is an irregularly shaped 803.1 acre parcel situated on the eastern slopes of Sonoma Mountain. Terrain is generally steep, sloping down to the east from approximately 2370 feet above mean sea level to approximately 520 feet in elevation.

The major drainages include the headwaters and tributaries of perennial Graham Creek and the intermittent tributaries of Asbury Creek. Perennial springs are abundant; prehistoric and historic-period cultural materials are commonly associated with these springs. Flora are abundant and strikingly diverse, with the majority of the SHP covered with forest comprised of oaks, bay laurel, madrone, manzanita, Douglas fir, and small, dense stands of redwoods. The understory includes various species of ferns, forbs, shrubs, and grasses. The forests are interspersed with large grassy meadows in the western portions of the SHP. Several large patches of chaparral also occur.

### PREHISTORIC PERIOD

The first evidence of human activity in and around Jack London State Historic Park is from the Middle Archaic Period, around 5000 to 3000 years ago. During the ensuing 3000 years, cultural activity in the area apparently increased in its intensity. This trend continued until cultural contact with Euroamericans was sustained. At that time, prehistoric human lifeways were probably disrupted by the effects of introduced diseases and thoroughly changed during the period of Indian acculturation to Euroamerican values.

The study area lies on the border between the North Coastal and the San Francisco Bay archeological regions. Because of this, cultural influences from both north and south of the SHP are anticipated to have occurred; cultural influences from the east are also likely. In addition, the SHP is situated within an area hypothesized to have experienced substantial population movements. Such population shifts may have been occurring until the early historic period.



Adapted from USGS 1:250,000 Santa Rosa Topographic Map.

Map I. Project Vicinity

## HISTORIC PERIOD

European presence in the area began in 1823 with the establishment of the Mission San Francisco Solano de Sonoma in Sonoma Valley. The mission used Indian "converts" as laborers. In 1834, with the secularization of the missions, Mariano G. Vallejo was sent to Sonoma to dispose of church property, establish a presidio, encourage settlement, and stop the encroachment of the Russians stationed at Fort Ross. Due in part to Vallejo's help, American settlers began to arrive in the Sonoma area, which, in 1846 was the site of the Bear Flag Revolt.

Following the Gold Rush, many Euroamerican settlers discovered the rich agricultural land around Sonoma Valley. With the encouragement and successful example of Agoston Haraszthy and Kohler & Frohling, grape culture took root in the area. Despite many economic problems and the devastating phylloxera epidemic of the late 1800s, winemaking continued to be a mainstay of the area; wine is still made on the Jack London Ranch, which adjoins the SHP.

Small farmers and ranchers settled next to large vineyards, on land unsuited to the vine. Jack London's Beauty Ranch was made up of both of these kinds of properties: the large Tokay Vineyard formerly owned by Kohler & Frohling and bordering areas farmed, unsuccessfully, by the pioneer families and single men who had settled there in the 1860s and 1870s.

In the spring of 1905, internationally known writer Jack London moved to Glen Ellen and bought the first of many parcels that came to make up his Beauty Ranch. Until his death, 11 years later, London strove to develop these worn-out properties into a model farm.

There is a tremendous amount of available material on the life and work of Jack and Charmian London. Numerous biographies have been written on Jack London, but most London scholars agree that none are completely satisfactory. To some degree they all perpetuate inaccuracies and errors from previous works--including untruths initiated by Jack and Charmian themselves. Jack's fiction often reworked material from his own experience, and Irving Stone's (1938) "biographical novel" has retranslated this into fact, turning London into a mixture of many of his own heroes. In a too far-reaching refutation of this "myth," John Perry (1981) has produced an extremely abusive biography of Jack London, denigrating nearly everything that London ever did or wrote. The biographies by London's wife, Charmian (1921), and his daughter by a former marriage, Joan London (1939), are also inaccurate and biased. The discrepancies among these secondary sources make research difficult.

Enormous quantities of primary material on the Londons have survived and are curated by various institutions; the Huntington Library possesses the largest collection. Materials are also stored at Jack London SHP. Papers from the Huntington Library were not used for this inventory, except as cited or gathered by other researchers. Three biographies of Jack London (Stone 1965; Perry 1981; and Kingman 1979) and all of London's "Sonoma Novels" (London 1908, 1910, 1913, 1916) were used in this inventory.

A fairly large amount of historical data are also available for Kohler & Frohling, who operated a winery on the property from 1873 until 1894 (Clukey 1981). Material on their predecessor, Louis Csomortanyi, is relatively scant. Primary documentary material was located concerning the small farmers who settled the land grant and public domain surrounding the Tokay Vineyard; this material facilitated the association of historic archeological sites with specific persons.

Primary data were collected from the Sonoma County Recorder's Office; Sonoma County Clerk's Office; Bancroft Library, University of California at Berkeley; California Room in the Sonoma County Public Library; Bureau of Land Management in Sacramento; and the National Archives in Washington, D.C. Interviews were conducted with Russ Kingman, a Jack London scholar and biographer; Milo Shepard, grandson of Jack London's stepsister who grew up the ranch and currently runs the Jack London Ranch vineyard; and Clarice Stasz, biographer of Charmian London (Appendix I contains notes from these interviews).

## INVENTORY PROCEDURES

### PREFIELD RESEARCH

Prior to the field reconnaissance, a records search was conducted at the Northwest Information Center of the California Archaeological Inventory, Sonoma State University. Information including archeological base maps and site records, ethnographic maps and literature (cited below), historical inventories (Department of Parks and Recreation 1976 and 1979; Sonoma County Department of Planning n.d.; United States Department of the Interior 1979-1986); historical maps (Bowers 1867; Thompson 1877; USGLO 1853, 1860, 1871; USGS 1916, 1944), as well as environmental data (Miller 1972), were reviewed. Historical maps in the Interpretive Collection at Jack London State Historic Park (Ricksecker 1893; Anon. 1915) were also employed.

This prefield research was aimed at identifying cultural resources that might be located within or adjacent to the study area and evaluating the potential for their occurrence within the unit.

### POST-FIELD RESEARCH

Published ethnographic information and published and unpublished archeological studies were further reviewed after completion of field work (cited below). Historic sites recorded by the field team were researched by the Staff Historian in order to document the sites' historical associations. This work involved identifying the persons responsible for the site's creation and their use history. In addition, Jack London's literary works were examined to see how these recorded sites were used as inspiration for his fiction.

### PREVIOUS INVESTIGATIONS

#### Prehistory

Major syntheses that include general information and hypotheses regarding the southern North Coast Ranges artifactual assemblages, environmental changes, and cultural chronologies can be found in Fredrickson (1973, 1984), Stewart (1982), and Wickstrom (1986). Wickstrom's work (an M.A. thesis) proposed a cultural sequence with chronology based upon obsidian hydration and formal artifact types for the Santa Rosa area. Because few formal artifacts have been found within the SHP to date, the prehistory of the study area can be only partly understood at this time. The present study utilizes a small sample of obsidian materials, primarily flakes, retrieved from the surfaces of prehistoric sites identified in the SHP; these materials provide a limited basis for making preliminary temporal comparisons. Further surface study and the subsurface investigation of sites within the SHP would probably produce sufficient artifacts to allow a more meaningful comparison with the Santa Rosa sequence. It should be kept in mind, however, that a greater complexity in northern bay area site assemblages is expected, due to numerous prehistoric population shifts and also because both northern and southern cultural influences on local sequences probably occurred (Fredrickson 1984:512).

Several archeological studies have been conducted either within the Jack London SHP boundaries or immediately adjacent to them. All of these investigations included archeological survey and surface inspection of the sites found, but only one study included obsidian sourcing and hydration analyses of surface samples of obsidian flakes and tools. These studies are discussed below.

Between 1903 and 1933, local naturalist and avocational archeologist Jesse Peter recorded more than two hundred archeological sites in the North Bay area. Four of these sites, Peter's numbers 104, 105, 106, and 112, have been relocated within the current SHP's boundaries. Unfortunately, no record forms for these sites are on file with the Northwest Information Center of the California Archaeological Inventory. It is not known whether portions of the SHP, other than site locations, were surveyed by Peter. Peter's base maps are on file at SSU's Cultural Resources Facility. The distribution of sites he recorded on his maps indicates that, in general, only primary drainages were inspected (apparently only Graham Creek in the study area). For some part of his survey, Peter collaborated with L.L. Loud of the Department of Anthropology, University of California, Berkeley. Stewart (1982:9) commented that unpublished notes on the survey are reported to exist (Loud and Peter n.d.).

In 1979 archeologist Claudine Young recorded one archeological site, CA-SON-1196, just south of the House of Happy Walls. The site was described as containing several red chert flakes. This site's described location was found during the present study, but no cultural materials were identified in the field.

During the period between Peter's activities and the current study, one systematic professional archeological reconnaissance was conducted to determine whether cultural resources were present with the SHP. This study was directed at an approximately 0.5 kilometer stretch of a fire-road repair project located in the western portion of the SHP near the headwaters of Graham Creek (Parkman 1983). As a result of Parkman's survey, one previously recorded prehistoric site, CA-SON-104 (Jesse Peter's 104) and four other prehistoric cultural resources were identified. The other four cultural resources included: (1) a possible chalcedony source area, now designated CA-SON-1419; (2) a single fragment of a shaped pestle, recorded as an isolated find; (3) a single chalcedony flake, recorded as an isolated find; and (4) a second possible chalcedony source area, now designated CA-SON-1420.

Two additional surveys were directed at acreage outside but adjacent to the SHP's boundaries. Both investigations were initial studies for environmental clearance required by the Sonoma County Planning Department. The first study (Bramlette and Hale 1985), a mixed-strategy field survey, focused intensively upon approximately 90 acres of the 170-acre Jack London Ranch, held in trust by I. Milo Shepard, grandson of Jack London's stepsister. The survey resulted in the recording of three prehistoric sites, CA-SON-1459, CA-SON-1460 (which extends into JLSHP), and CA-SON-1461, several isolated finds, and several historic period sites and features, discussed below. Obsidian sourcing and hydration analyses were conducted for materials collected from each prehistoric site's surface; this work is relevant to the present study.

Bramlette and Hale used obsidian source and hydration data as a basis to suggest that: (1) CA-SON-1460 is the most recently used of the three sites; (2) all three sites were used in the period represented by 1.4 to 2.8 microns, Napa Valley obsidian; (3) a concentration of Napa specimens from 1.4 to 2.8 microns exists at CA-SON-1460; and (4) there is a preponderance of Napa specimens greater than 3.1 microns. CA-SON-1460, in particular, could be contrasted with the other two sites since it was the only site used during late Phase II, even though all three sites were virtually adjacent to one another. They noted that "while these results are intriguing thus far, these propositions all need further testing and should be regarded as speculative until better samples from this and adjoining areas have produced similar results" (Bramlette and Hale 1985:9). Of particular interest was the presence of substantial quantities of Napa Valley obsidian as compared with the small number of obsidian specimens from the much closer Annadel source. It was considered possible that this over-representation of Napa obsidian is indicative of strong social ties between prehistoric inhabitants of the Jack London Ranch area and Napa Valley inhabitants. Bramlette and Hale also noted that, although all three sites were adjacent to one another, use of Annadel obsidian was dominant at CA-SON-1459, while Napa obsidian appeared to be dominant at CA-SON-1460 during the same time period. It also appeared that the earlier dominance of Napa obsidian over Annadel obsidian at CA-SON-1460 was reversed to a dominance of Annadel obsidian during the latest occupations of the site. These observations prompted the speculation that "the differential inter- and intra-site source representations represent overlap of catchment areas used by two distinct human groups" (Bramlette and Hale 1985:9). The need for further testing was stressed.

The second study (Benson 1986) included an intensive survey of 31 acres adjacent to the southeastern corner of the SHP. Benson did not identify any prehistoric materials within the parcel but did identify historic resources important to the present study; these historic resources are discussed below.

### **Ethnography**

This study included a review of ethnographic information for the Southern Porno, Coast Miwok, Wappo, and Patwin language groups; these groups' respective territories abutted each other in the general vicinity of the study area during either the protohistoric or early historic period, perhaps much earlier. Maps published in Barrett (1908), Kroeber (1925), Stewart (1943), and Kelly (1978) were examined. None of these maps are produced at a large enough scale to accurately locate Jack London State Historic Park, but there appears to be agreement between the various researchers that the general vicinity of the Sonoma Mountains served several groups as a boundary area and possibly a boundary marker. On the other hand, there appears to be some disagreement as to who occupied the area just east of Sonoma Mountain where the study area lies. Both Kroeber (1925:Plate 34) and Kelly (1978:415) indicate a possible boundary between the Coast Miwok to the west and the Patwin to the east that extends north to south, presumably along the hills which form the western slopes of Sonoma Valley; this line evidently passes through the general study area. Barrett (1908:Map 1), however, maps and describes the entire area southwest of Glen Ellen as being Coast Miwok, and Johnson (1978:350) also indicates that the Patwin did not extend as far west as Sonoma Valley.

It has been suggested, based on ethnographic research for the Geysers area, that ethnographic boundaries in that vicinity changed very rapidly during the early historic period (David Peri, personal communication 1986); this may have also occurred in the study area. Because the SHP is situated within what may have served as a boundary area, it is possible that more than one ethnic group regularly used the SHP lands simultaneously. It is also possible that more than one social subdivision of the same ethnic group used the area. Although the present obsidian sourcing and hydration analysis indicates that one or both of these possibilities may have been the situation in the late prehistoric Emergent Period, these propositions should be considered preliminary.

### History

Although a great deal has been written about the literary accomplishments of Jack London himself, few studies have focused on the history of, or cultural resources within, his Beauty Ranch. In 1985 an archeological survey was conducted of portions of the land owned by the Trust of Irving Shepard (Bramlette and Hale 1985), where some important historic features were reported. These included a stone spring house that is said to have supplied water for Glen Ellen, a hillside originally terraced by Jack London, and a refuse dump (CA-SON-1462H), part of which is believed to be associated with the London household (Bramlette and Hale 1985:10-11). In his archeological survey of private land to the east of Jack London State Historic Park, Benson (1986:2-3) discovered a stone and wood barn constructed by Jack London in 1905-1907 and a dwelling that was used by London's ranch hands.

The history of winemaking in what is now Jack London SHP is the subject of a research paper by DPR intern Alan Clukey (1981). Clukey traces the history of the Tokay Vineyard from 1824, through the tenure of Kohler and Frohling, and concludes with the purchase of the land by Jack London in 1911. Prior to stabilization work at the Jack London Cottage, a study was instituted to "determine historical developments in the project area and the evolution of the ranch cottage" as well as an "archeological survey and surface collection of the subfloor..." (Lortie and Felton 1982:1). The resulting paper contains much information about the architecture and recent history of the Cottage, which the authors gleaned from historical research and interviews with Milo Shepard, as well as recommendations for the treatment of the cultural resources within this SHP. The Shepard interview notes were transcribed by state Park Ranger Greg Hayes (Shepard 1982).

Finally, the Jack London Ranch Album (Haughey and Johnson 1985) is a valuable compilation of both historic and modern photographs of the Beauty Ranch and its various buildings and landscapes. Its scope is limited neither to the SHP nor to the "London era," but includes features now on private property and those built after London's death.



## **FIELD WORK**

### **Preliminary Reconnaissance**

A preliminary mixed strategy field survey of the 803.1 acres, which comprise the SHP, was conducted in mid-July and early September of 1986. The survey team was supervised by Allan Bramlette, and included, at various times, Susan Blue, Mark Gary, Marlene Greenway, Deborah McLearn, Chuck Whatford, and Ed Winters. Topographic maps plotted with the estimated locations of potential historic-period deposits and the recorded locations of sites identified during the prefield records search and literature review, as well as previously recorded site records, were taken in the field.

In general, terrain of less than 35% slope was intensively surveyed on foot, with particular attention directed to the locations shown on the maps described above. Ridgetops, descending ridges, and knolls were inspected intensively. Where practical, transects ranging from 10 to 50 meters wide were covered by each team member. Since sites are rarely found on steep slopes, land that exhibited more than 35% slope was not intensively inspected unless potential water sources or other attributes indicative of archeological sensitivity were present. An area totaling approximately 600 acres was covered intensively.

Soils consist predominantly of loams and clay loams derived from weathering of the underlying Sonoma Volcanic formations. Naturally occurring chalcedony and opalite was observed in virtually every portion of the SHP; rarely were these materials determined to be obviously culturally modified (i.e., bifacially worked). Small numbers of naturally occurring obsidian nodules were also found in a few places; none of the nodules appeared to have been culturally modified nor were any of them large enough, being only a few centimeters in diameter, to have been a practical source for prehistoric tool-making.

Prehistoric sites were recorded in the field if a previous site record did not exist or if additional deposits were found (site records are presented in Volume II), and each site's surface was closely inspected for cultural materials. Where available, a minimum sample of 10 obsidian flakes from each visually distinctive source was collected. Obsidian originating from Annadel Mountain and/or Napa Valley was present at all prehistoric sites except CA-SON-1196, CA-SON-1419, and CA-SON-1420.

All historic-period archeological sites found by the field team were recorded by the Historical Archeologist, Adrian Praetzellis, on standard DPR forms. Black-and-white photographs were taken of each site. No artifacts were collected. Standing structures were recorded by the Architectural Historian, Dell Upton, also on standard DPR forms. Construction details were described and measured floor plans were made. The Architectural Historian took black-and-white photographs and color slides of each building.

### **Laboratory Analysis**

All the specimens that were collected at the prehistoric sites during field work were washed, counted, and weighed. Obsidian was visually inspected by

Thomas Origer and Allan Bramlette to determine the geological source of the glass, and samples were subjected to obsidian hydration analysis. Appendix II contains copies of the obsidian hydration catalogue; the obsidian hydration slides are on file at the Obsidian Hydration Laboratory at Sonoma State University. Appendix III contains catalogue sheets for all the collected materials that were accessioned as part of the collections housed in Sacramento at the Department of Parks and Recreation.

## CULTURAL HISTORY

### NATIVE AMERICAN HISTORY

This section draws primarily from a recent general discussion of the cultural history of the Russian River subregion (Fredrickson 1984). Because the present study area is on the border between this subregion and that of San Francisco Bay, the timing and nature of the cultural changes within this area may have differed from those outlined below; cultural influences from the San Francisco Bay region probably affected the North Bay area. In general, great complexity can be expected in the vicinity of the study area due to numerous population shifts that probably occurred over the past 3000 years or more.

With these caveats in mind, the following summary of possible influences on the prehistoric human groups that used Jack London State Historic Park area is offered. References to obsidian hydration results for the immediate area incorporate the findings of Bramlette and Hale (1985) with the findings of the present study; these findings are preliminary, and our current interpretations could be substantially altered with new data (Table 1).

### Paleo-Indian Period

The Paleo-Indian Period is estimated to have lasted from about 12,000 years ago to about 8000 years ago. Very scanty and ephemeral evidence for use of southern Sonoma County at this time depth exists; there is no evidence, however, that the study area was used this long ago.

### Lower Archaic Period

This cultural period is thought to have lasted from about 8000 years ago until about 5000 years ago. A single archeological site, CA-SON-20 in Santa Rosa, provides the only archeological context for focused use of the general vicinity during this time period. It is thought that people speaking a Proto-Yukian language occupied the region to the north of San Francisco Bay. Large, stemmed throwing and thrusting spear points used for killing game animals, bipointed bifaces, and the millingslab and handstone, thought to have been used primarily for seed grinding, are characteristic artifacts of this time period. In general, the North Coast Ranges was experiencing the effects of a warming climatic trend, but it is not known whether this warming trend had a significant effect in the study area vicinity. A single obsidian hydration reading for a Napa obsidian specimen found at CA-SON-1459 (located adjacent to the SHP) can be assigned to this time period; this single reading, however, is considered "noise" and does not constitute evidence of cultural activity in the area.

### Middle Archaic Period

This cultural period is thought to have begun about 5000 years ago and lasted until approximately 3000 years ago. The Utian (ancestral Miwokan and Costanoan) linguistic groups may have occupied the San Francisco Bay Area by the beginning of this period. This is also the same period that Pomoan groups



are hypothesized to have begun radiating west out of their former Clear Lake homelands into the upper Russian River Valley, thereby splitting the Proto-Yukians into groups that became the Yuki to the north and the Wappo to the south. Artifacts characteristic of north of San Francisco Bay during this period include concave-base and side-notched bifaces, some of which probably served as projectile points used to hunt game; the millingslab and handstone persist in use into this time period. The warming climatic trend noted above probably reached its peak within the Middle Archaic Period. Again, it is unknown whether the effects on the local environment were significant although resource productivity may have reached an all time high. A single Annadel and 10 Napa obsidian hydration readings from six of the sites in the immediate study area are tentatively assigned to this period, suggesting that some human activity may have occurred here, but we cannot extrapolate on the nature of that activity.

### **Upper Archaic Period**

This period, thought to be a time of considerable population growth and movement, began about 3000 years ago and ended around 1500 years ago. A Miwokan expansion from the Bay Area to the north and east is hypothesized for this period, while at the same time, Pomoan groups continued their expansion, now to the south and west of the upper Russian River Valley. The Miwok and Costanoans are thought to have initiated the Berkeley Pattern, an adaptive shift signaled by the introduction of the mortar and pestle, which were presumably used to help process acorns. In addition, shouldered, leaf-shaped projectile points as well as other broad and thin bifaces appear in great numbers at some sites during this period, while other sites contain biface forms more similar to those used in the preceding period. Saddle-shaped shell beads, made from the Olivella biplicata mollusk's shell, are also associated with the Berkeley Pattern. The economic emphasis continues to be on hunting, but the acorn economy grew in importance. A cooling climatic trend probably began within this time period; its affects on the local environment may have been minimal. Thirteen Annadel rim readings from five sites and 10 Napa rim readings from five sites indicate that cultural activity was increasing at the study area during this period.

### **Emergent Period. Phase I**

Phase I of the Emergent Period is estimated to have begun around 1500 years ago, with an ending date of the phase estimated at about 500 years ago. Coast Miwok, Southern Pomo, and Wappo groups probably assumed their basic geographical relationships during this time, although their territorial boundaries may have been significantly different from what has been recorded ethnographically. The Patwin may have begun their move into the Napa Valley from the east, bringing with them the bow and arrow. It is not known whether the local use of the bow and arrow can be attributed to the direct introduction of the weaponry by the Patwin or to the cultural diffusion of the technology. In either case, as a result of this introduced technology, projectile points from this time period are very small, corner-notched in shape, and many have serrated lower lateral margins. The mortar and pestle and attendant acorn-based economy was carried over from the previous period, as were the shouldered and nonshouldered leaf-shaped bifaces. Sequin beads made

from Olivella biplicata shells appear at this time. In the study area, 27 Annadel rim readings from eight sites and 13 Napa readings from six sites tentatively indicate that cultural activity was gaining in its intensity. Moreover, it appears that Napa obsidian was dominant at some sites at this time, while Annadel obsidian was dominant at other sites. In addition, some Annadel-dominated sites and the Napa-dominated sites are virtually adjacent to one another.

### **Emergent Period. Phase II**

Phase II of the Emergent Period, also known as the Protohistoric Period, is calculated to have begun 500 years ago and ended with the beginning of sustained Euroamerican contact, about 135 years ago. During the last part of this period, the Coast Miwok, Southern Pomo, Wappo, and Patwin probably occupied their approximate ethnographic territories, although population movements may still have been occurring. Small corner-notched arrow points dominate the stone tool assemblages characteristic of this phase. The hopper mortar was apparently introduced at this time. A total of 54 rim readings from Annadel obsidian specimens retrieved from nine sites and 36 rim readings from Napa obsidian specimens retrieved from seven sites indicates that cultural activity in the study area was more intense than during Phase I. Again, differential inter- and intra-site obsidian source representations are suggested. It is possible that these differences represent overlap of catchment areas used by two socially distinct human groups. Further data may change these preliminary observations.

### **Ethnographic Period**

One last Native American cultural episode, commonly referred to as the ethnographic period, may be informally dated to the final century of the Protohistoric Period. It was to this period that Native Americans referred--based on their own recollections or those of their immediate ancestors--when they were asked by anthropologists to describe traditional lifeways. Coast Miwok village names in the vicinity of the study area that Native Americans remembered included Wukiliwa (near Glen Ellen), Huchi (at the town of Sonoma), Tuli (in the low foothills just southeast of the study area), and Temblek (at the base of the hills southeast of the study area) (Kelly 1978:415).

Many Native Americans are concerned about their heritage, particularly the remains of their ancestors. To many Native Americans, archeological sites are the only monuments that attest to their history in the area. Two such individuals who have been actively involved in local cemetery protection and heritage preservation are Mr. Grant Smith, Pomo elder, and Mr. Paul Martinez, Wappo elder.

### **EUROAMERICAN ERA HISTORY**

Lands in Jack London SHP trace their title back to the governments of both Mexico and the United States. From the 1840s, Mexican rancheros claimed the land as part of their vast holdings. Following the U.S. Land Commission decisions on these claims, settlement began in earnest in the 1860s and 1870s,

when vineyardists cultivated land on the foothills and ranchers grazed livestock on the slopes of Sonoma Mountain.

### **Vallejo's Petaluma Rancho**

On 22 October 1843, Mexican Governor Manuel Micheltoarena granted General Mariano G. Vallejo 10 square leagues of land. This property, known as the Petaluma Grant, was bounded by "Sonoma creek on the east, San Pablo bay on the south, and Petaluma creek on the west, possessing the most fertile soil in the county, if not in the entire state" (Munro-Fraser 1880:56, 155). On 22 June 1844, Micheltoarena sold Vallejo 5 square leagues (Munro-Fraser 1880:155). Together these land claims came to comprise the Petaluma Rancho. With the addition of this land to his other holdings, Vallejo owned more than 150,000 acres in the area (McKee 1948).

From 1834 General Vallejo had been in charge of the Mexican troops stationed at the pueblo he established in Sonoma. Vallejo's orders were to secure Mexico's northern frontier; this he did by encouraging settlement in the valleys and by subjugating the native peoples. Vallejo used his large holding extensively, primarily for grazing cattle, although he also cultivated grain with the use of Native American labor and, in the pueblo of Sonoma, maintained a small vineyard.

At the close of the Mexican War in 1848, the Treaty of Guadalupe Hidalgo officially ceded California to the United States. Under these terms, the rights of landowners to privately owned tracts were to be respected and their titles confirmed, but undeeded property became part of the public domain. In 1851 the U.S. Land Commission was established to examine the title to all Spanish and Mexican land in California and to determine which of these claims were valid and which lands should be opened for settlement.

The claim of Mariano G. Vallejo to the Petaluma Rancho was confirmed by the Commission in 1855 and by the District Court in 1857; in the same year, an appeal was dismissed, giving Vallejo clear title to 66,622.17 acres, the largest confirmed land claim in Sonoma County (Munro-Fraser 1880:155). The portion of the Petaluma Rancho that later became part of Jack London SHP was located in a remote corner of Vallejo's ranch. There is no evidence that Vallejo developed this section of his holdings, although by 1856, he had constructed a sawmill not far away on Sonoma Creek. As settlers made their way into Sonoma County in the mid-1850s, Vallejo subdivided his property and sold off much of his vast acreage. By 1864 only about 1450 acres of the original Petaluma Rancho remained in Vallejo's possession. He sold these left-over parcels to a San Francisco banker, Alfred Borel, on 12 November 1864 for \$19,000 (Deeds 16:195 in Clukey 1981; Finley 1937 in Clukey 1981).

Mariano Vallejo also filed a claim with the Land Commission for the Yulupa Rancho, which bordered the Petaluma Rancho on the northwest. This claim, which lay between the Petaluma, Cotate, Santa Rosa, and Los Guillicos ranchos, had been granted by Micheltoarena to Miguel Alvarado on 23 November 1844. In the Mexican Period, neighboring grant owners established their boundaries by riding around their mutual borders together. Thus, all landowners knew the limits of their land. Although the boundaries of the Yulupa Rancho had been

established and perpetuated in this way, Vallejo's claim to this land was denied in 1854 because the rancho could not be easily segregated from its neighbors. Vallejo appealed the case; after testimony concerning the legitimacy of Alvarado's original claim and the general acceptance of the rancho's boundaries, the claim was confirmed by the District Court in 1857. This decree was later reversed by the U.S. Supreme Court (Munro-Fraser 1880:152-153), and the land became public domain, of which 400 acres in Section 19 eventually became part of Jack London SHP.

#### **Subdivision of Land: Rancho and Public Domain**

Rancho portions of Jack London SHP were included in two land transactions: On 31 December 1859, Vallejo sold 500 acres to Major Louis Csomortanyi for \$2500 (Deeds 9:738); Alfred Borel sold 128 acres to Julius A. Poppe in 1871 (Clukey 1981).

Encouraged by a friend and fellow Hungarian, Agoston Haraszthy, Csomortanyi planned to grow grapes on his new property, which he named the Tokay Vineyard after the most famous of Hungarian wines. Haraszthy had established himself in the township a few years before; here he developed the Buena Vista Vineyards into a model property. Haraszthy's important influence in the development of dry-farming techniques led to increased settlement in the foothills. His widely circulated treatise on grapegrowing and winemaking (Haraszthy 1859) provided the novice with sufficient detail to start his own vineyard, along with a cost analysis to stimulate his economic interest.

As a result, in part, of Haraszthy's widespread proselytizing, the amount of land in the Sonoma Valley planted in vines rose from 50 acres in 1856 to 2,282 acres in the spring of 1863 (Haraszthy 1888). Vineyard plantings filled the valley and began to move up the hills, as Haraszthy's son wrote:

And this recalls Tom Nau ... and Csomontanyi [sic.], who went and perched themselves and their modest plantations on the lofty hills around and smilingly and peacefully looked down on the beautiful valley below, contented with their work and happy in their homes (1888).

Although Csomortanyi quickly lost financial control of his vineyard, by 1863 he had planted 60 acres (Haraszthy 1888), and wine production had commenced by 1866.

Csomortanyi was not, apparently, a rich man when he became a vintner. Immediately upon purchasing his 500 acres, Csomortanyi sold half his interest to two partners--Henry Carlton and John Sweet (Deeds 9:741). Carlton sold his interest to Sweet in November of 1866, and Sweet and Csomortanyi sold the entire parcel to Jackson Temple a month later (Deeds 18:579, 19:556). Temple took Csomortanyi on as a partner to oversee the vineyard and the winemaking there.

Following Csomortanyi's death in 1869, Temple found a new vintner to manage his property with its 40,000 vines (Daily Alta California: 20 May 1870, cited in Lortie and Felton 1982:5). On 5 July 1873, Temple sold the 500-acre "Vineyard called Tokay" to Charles and Henry Kohler for \$12,000 (Deeds 44:211-



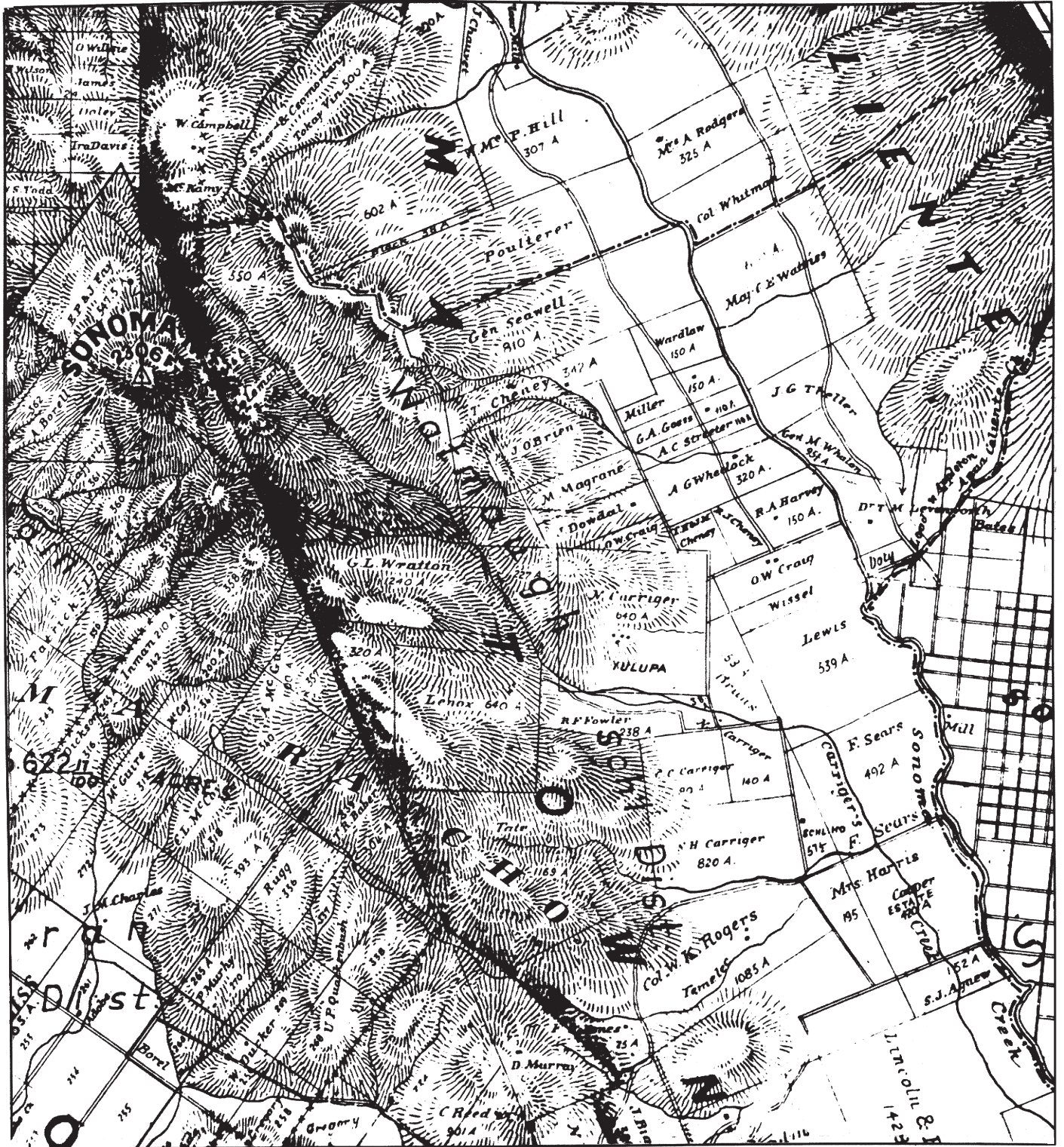
213). The previous August, the Kohlers had purchased 119 acres in the area from Alfred Borel (Deeds 43:110 in Clukey 1981).

Meanwhile, with the rejection of Vallejo's claim to the Yulupa Rancho, settlers filed patents with the General Land Office for this reservoir of government land between the four ranchos. Government land to the west of Jack London SHP in T6N/R7W was surveyed in 1865, officially opening those parcels to private claim. Bowers' map (1867) shows many owners/homesteaders in this area (Map 2). The public land in Section 19 of T6N/R6W that became part of the SHP was not surveyed and opened for settlement until 1871. Bowers' map indicates one settler--W. Campbell--in this section, while the General Land Office surveyor noted no homestead-associated improvements (McKarny 1871). This rugged area on Sonoma Mountain was settled following the 1871 survey, and over the next decade the land was patented under the provisions of the Homestead Act and the Pre-Emption Act, both of which required settlement and cultivation. Many of the original patentees in this upland area were Irish immigrants.

#### **Kohler & Frohling's Tokay Vineyard**

The firm of Kohler & Frohling, whose name at times included the names of various other partners, was conceived in San Francisco in 1853, with a scheme to bring winemaking to the west coast. A professional flutist, John Frohling was born in Prussia in 1827; Charles Kohler, also an accomplished musician, was also born in Germany in 1830. In 1854 the firm purchased a small vineyard in Los Angeles, which Frohling managed. Meanwhile, in 1855, Kohler opened a 500-gallon wine cellar--the first for the sale of California wines--in San Francisco to distribute the firm's products. Both men continued their musical careers to subsidize the incipient concern (Kohler 1886). By 1858 the firm of Kohler & Frohling had established a reputation for excellent wines; in that year, they were awarded the prize for the 'Best Wine' at the California State Agricultural Society's annual fair (Friis 1976 in Clukey 1981). In 1858 they commenced the production of grape brandy, which they shipped to New York, where, in 1860, they opened their own wine cellar dealing exclusively in California wines (Kohler 1878; Friis 1976 in Clukey 1981). Kohler & Frohling became very successful wine merchants: By 1860 they occupied 10 cellars in the basement of the Montgomery Block in San Francisco and seven large cellars in Los Angeles, including the entire basement of the City Hall building. They shipped wine to all the states in the Union and many foreign places, including Mexico, Central and South America, the Sandwich Islands, Japan, China, Russia, Europe, and India (Kohler 1878).

Two years after John Frohling's death in 1862, Charles Kohler took on a new partner, Henry Kohler--his brother-in-law (Kohler 1886). Before buying the Tokay Vineyard, Kohler & Frohling had purchased grapes from various Sonoma vineyards for use in their winery. With the purchase of the Tokay Vineyard in the early 1870s, the firm had a center for its northern California winemaking operation. They immediately constructed new winery buildings and planted more vines until, in 1881, the vineyard covered 200 acres. The Kohler & Frohling vineyard and winery became a model property.



MAP 2. Bowers' (1867) Map

While Charles Kohler managed the wine export business from San Francisco, Henry Kohler oversaw the development of the Tokay Vineyard, where he and his family resided. In July 1884 Henry Kohler sold his share of the Tokay Vineyard to Charles Kohler (Deeds 92:283 in Clukey 1981), and in April of 1887, Charles Kohler died. Although Charles' heirs continued to manage the vineyard until 1894, no further winery-related development appears to have taken place after Charles Kohler's death. In 1894 Kohler's heirs sold the Tokay Vineyard to the California Wine Association, of which the firm of Kohler & Frohling was a founding member, in two separate transactions. The 10-acre parcel containing most of the buildings was sold separately from the remainder of the property (Deeds 156:151, 156:148 in Clukey 1981). Less than one year later, the California Wine Association sold the large 500-acre vineyard parcel back to Elise Kohler, but kept the small winery parcel (Deeds 161:307 in Clukey 1981). Elise Kohler then sold the Tokay Vineyard to Joshua Chauvet, owner of a neighboring winery, in November of 1895 (Deeds 159:578 in Clukey 1981). Jack and Charmian London purchased the large parcel from Chauvet in 1910 and the 10-acre parcel from the California Wine Association in 1911 (Haughey and Johnson 1985:13).

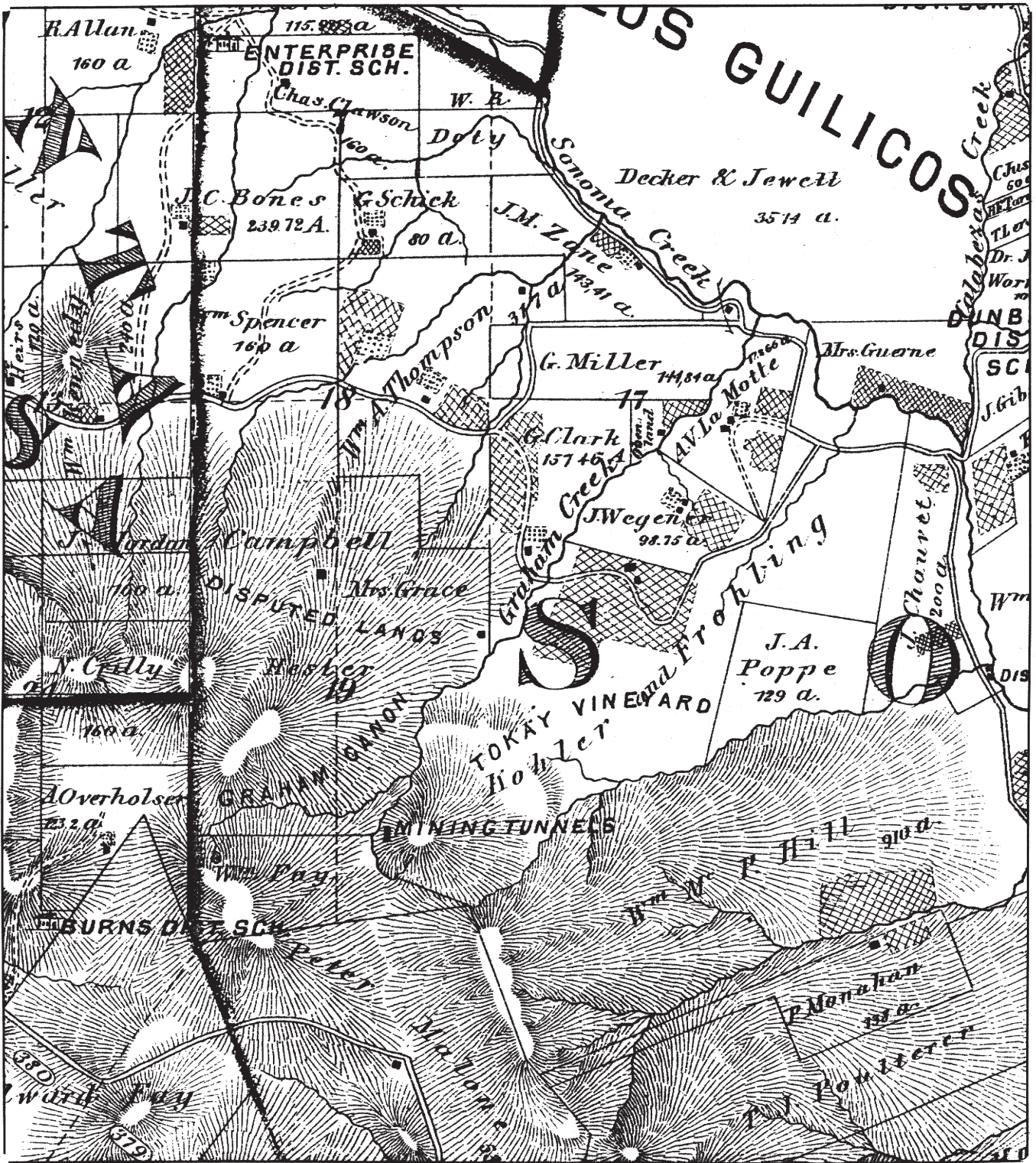
#### **Small-scale Agriculturalists**

While Kohler & Frohling's winery grew to become one of the largest producers in the state, properties bordering the Tokay Vineyard and later purchased by the Londons were developed by small-scale farmers and ranchers (Map 3). Generally, land-grant property was settled before government land. However, the 12B-acre parcel on the Petaluma Rancho on which the Wolf House would be built was not inhabited until 1876, when Julius Poppe deeded it to John Greenlaw (Clukey 1981). With a partner, Greenlaw tilled 25 acres and planted a 2-acre vineyard. Most of their livelihood, however, came from the sale of firewood, and their land was mortgaged for its top value.

The government land in Section 19 began to be purchased or homesteaded in the 1870s. These settlers lived for a short time on the land before patenting and then moved on. By 1880 only one family--the Crillys--resided in the Section 19 portion of Jack London SHP; they ran a small dairy and were heavily encumbered by debt. Neither the Greenlaws nor the Crillys were successful and both had left the area by the late 1880s, their property passing to nonresident owners until its purchase by the Londons.

#### **Jack London's Beauty Ranch**

Jack London's move to Glen Ellen from an Oakland suburb in 1905 was precipitated by two factors: the disintegration of his first marriage and entrance of a new love, Charmian Kittridge, into his life; and a feeling of weariness with city life and city people. Not yet thirty, London was at the height of his literary career. In the seven years after the publication of his first story, London had risen from the ranks of the urban poor to become America's best-paid author. His short stories and novella, The Call of the Wild, brought London wide critical acclaim and instant popularity among the reading public.



MAP 3. Thompson's (1877) Map

Jack London had met Charmian Kittridge in the summer of 1903, while vacationing with his wife and children in Glen Ellen in one of the several cottages rented to tourists by Charmian's aunt, Netta Eames. His marriage was already failing, and he separated from his wife, Bessie, who filed for divorce in June of 1904. Bessie London was granted an interlocutory decree of divorce on 11 November 1904; this meant that Jack and Charmian could marry one year later, which they did on 19 November 1905, the day after the judge signed the final decree.

While awaiting the final decree, Jack and Charmian planned their future. In the spring of 1905, Jack moved into the annex of Wake Robin Lodge, where Charmian lived with her aunt and uncle in Glen Ellen. Tired of city life, Jack wanted to settle down with Charmian in a house in the country. In May 1905, London wrote to his publisher asking for an account of his earnings:

For a long time I have been keeping steadily the idea in mind of settling down somewhere in the country. I am in a beautiful part of California now, and I have my eyes on several properties, one of which intend to buy, so I want to know how much money I possess in order to know to what extent I may buy (letter to George Brett, 26 May 1905, in Hendricks and Shepard 1965:170).

A few days later, Jack and Charmian rode up to the old Greenlaw Place, a 128-acre ranch owned by Robert Hill, and found the property they wanted and where they would eventually build Wolf House. On June 5th they met with the owners, and two days later Jack put \$500 down on the property; he also paid the tenants \$600 for their livestock and farm equipment (Kingman 1979:151-152). Again Jack wrote to his publisher for money:

I have found the land I want, and have closed the deal by paying \$500.00, binding the bargain for a few days, when I must pay the balance, \$6,500.00. The place was a bargain, one of those bargains that a man would be insane to let slip by. . . . There are 130 acres in the place, and they are 130 acres of the most beautiful, primitive land to be found in California. There are great redwoods on it, some of them thousands of years old--in fact, the redwoods are as fine and magnificent as any to be found anywhere outside the tourist groves. Also there are great firs, tan-bark oaks, maples, live-oaks, white-oaks, black-oaks, madrono and manzanita galore. There are canyons, several streams of water, many springs, etc., etc. In fact, it is impossible to really describe the place. All I can say is this--I have been riding all over these hills, looking for just such a place, and I must say that I have never seen anything like it.

Woodchoppers were already at work when I snapped up the place. It had to be snapped up. Twenty years from now I'll wager it will be worth twenty times what I am now paying for it.

.....  
My lasting regret, in case the thing fell through, would be not the loss of the money already advanced, but the loss of the place itself. I could never find another place like it again, and I who am a Californian, tell

you this (letter to George Brett, 7 June 1905 in Hendricks and Shepard 1965:174).

London requested a \$10,000 advance with which to purchase the ranch and to put up a barn where he might live until he got together the money to build a house. London's publisher obliged and London bought the ranch, hiring Werner Wiget as his foreman. London immediately commissioned Martin Pasquini to do the stone and concrete work for a new barn. Work on the barn was halted when the money ran out; this delay turned out to be fortunate, for the 1906 earthquake revealed that the stone walls, supposedly solid and 2-feet thick, were hollow.

The barn was rebuilt in the summer of 1906 and is currently (January 1987) located outside of Jack London SHP on land belonging to the estate of Miriam Smith (Benson 1986).

Jack and Charmian made other plans as well. Less than one month after the Hill property was transferred, the two conceived their idea to sail around the world on a boat of their own design (letter to George Brett, 1 August 1905, in Hendricks and Shepard 1965:177). Initially, Jack and Charmian planned to spend five years or so on the ranch before going around the world. By the spring of 1906, however, work had begun on Snark, which cost over \$25,000 to build. Jack, Charmian, and crew set sail for Hawaii on 21 April 1907, returning to California in July of 1909. They had been unable to complete their voyage as planned; money had run short, and Jack, along with the rest of the crew, suffered from a myriad of tropical diseases. Snark was sold at auction in Australia and Jack London never regained his health.

While the Londons were away, Netta Eames managed their ranch and purchased some adjoining properties for them. In 1910 Jack's stepsister, Eliza Shepard, became his ranch superintendent. After the voyage of Snark, Jack continued to enlarge their holdings, which increased to approximately 1400 acres by February 1913 (Map 4). In 1911 the Londons moved from Wake Robin to the old Kohler & Frohling cottage located on a newly acquired property. From here, they directed the construction of Wolf House and agricultural improvements on the ranch.

Having achieved success, London wrote for money: money to finance the building of Snark, for expansion and improvement of the ranch, and for building his fantasy home, the Wolf House. London drew heavily from personal experience for his writing. After moving to Glen Ellen, the inspiration for his work came in part from his travels, his relationship with Charmian, his studies of agriculture, and--at least for the first few years--from his conviction in the inevitability of a Socialist Revolution. However, London's responsibilities and diverse interests produced a cash flow problem of immense proportions; he took and spent cash advances long before producing final copy. A friend once lamented that Jack had "mortgaged his brain." He had to write just to make good on these cash advances. Throughout his career, London's writing habits were very strict and regimented. He set himself a goal of one thousand words a day, which he reached each morning before socializing or attending to ranch business. By 1912, London was tiring of the pressure of having to write just to keep the ranch going; and he came to hate writing (Watson 1983:3). Never-



**MAP 4**

**Untitled composite of several "Topographical Maps. Jack London Ranch" (1915)**

theless, London continued to meet his quota, often filling his work with events and scenes close at hand. Thus, the ranch contributed to London's fiction as scene and plot, while the fiction brought cash to invest in his agrarian vision. At the core of London's philosophy were principles that linked his ethics and his aesthetics, allowing him to comprehend the landscape like a morality play--its features the products of the playing out of human qualities: greed and dishonesty, or altruism and stewardship. Thus, his Marxian-socialist perspective shaped his reading of the landscape; his belief in scientific agriculture provided the techniques to redeem the land; and his artistic vision, wedding beauty and utility, designated the form and materials for his improvements.

Jack London died on 22 November 1916 at 40 years of age. Following his death, there was some disagreement among his friends and family over what they believed characterized London's goals and, hence, how best his estate could carry out his unfinished plans. Upton Sinclair suggested that Charmian sell the ranch and use the proceeds to offer a Jack London prize each year for the best piece of revolutionary literature (Silet and Silet 1971:32). Charmian, on the other hand, felt that a Jack London school of agriculture or something of that sort would be the greatest memorial to her husband. As she wrote to Sinclair,

...what I want to work towards is to let the world of men KNOW WHAT AGRICULTURE MEANT TO JACK LONDON...

.....  
The land, the land--that's the thing! At least he thought so; and what he thought is what we should all be concerned with in our interpretations of him to the public--not in what we think he thought(letter dated 13 December 1916 in Silet and Silet 1971:31).

Possibly in an attempt to show her determination to carry on Jack London's agricultural experiment, Charmian decided to build a stone house for herself on the property: The House of Happy Walls.

**Jack London State Historic Park**

Eliza Shepard continued to manage the ranch and, after her death in 1939, the property was managed by her son, Irving Shepard. Charmian London died in 1955; her will directed that her House of Happy Walls become a memorial to Jack London and herself. Charmian's heir, Irving Shepard, immediately began exploring ways to establish a state park on the Jack London Ranch in fulfillment of this last wish. In 1956 Senator F. Presley Abshire prepared a bill calling for the creation of a state park at the Jack London Home, and a year later the legislature authorized \$50,000 for site acquisition and improvement on the state's first "State Historic Park." Official dedication ceremonies were held for the original 39-acre Jack London State Historic Park on 24 September 1960, at which time the House of Happy Walls Museum was partially opened (Culwell 1968). Over the years, additional land was added to the Jack London SHP, until it reached its present size of just over 800 acres.



## DESCRIPTIONS OF CULTURAL FEATURES

This section first presents descriptions of the prehistoric archeological sites followed by historic standing structures and historic archeological sites. Possessing greater focus and documentation, the structures provide the background data necessary for understanding the historic archeological sites; therefore, they are described first. Site and structure record forms are presented in Volume II. Historic locations that no longer possess visible surface remains and historic archeological sites and structures located on private property whose existence was ascertained during this inventory are described in Appendix IV. Some historical data from primary sources are included in Appendix V.

***Sensitive information on archaeological sites has been removed from the document.***

## **STANDING STRUCTURES**

Detailed physical descriptions and historical associations are presented for the 12 standing structures recorded by Dell Upton, the Architectural Historian, during this inventory. The structure record forms are included in Volume II. Many of the structures are related to each other and to the historic archeological sites. Historic data common to these buildings and sites are not repeated for each section. The reader is advised to check the Historical Associations sections for each building or site listed under "Related Buildings/Sites."

### **Cottage**

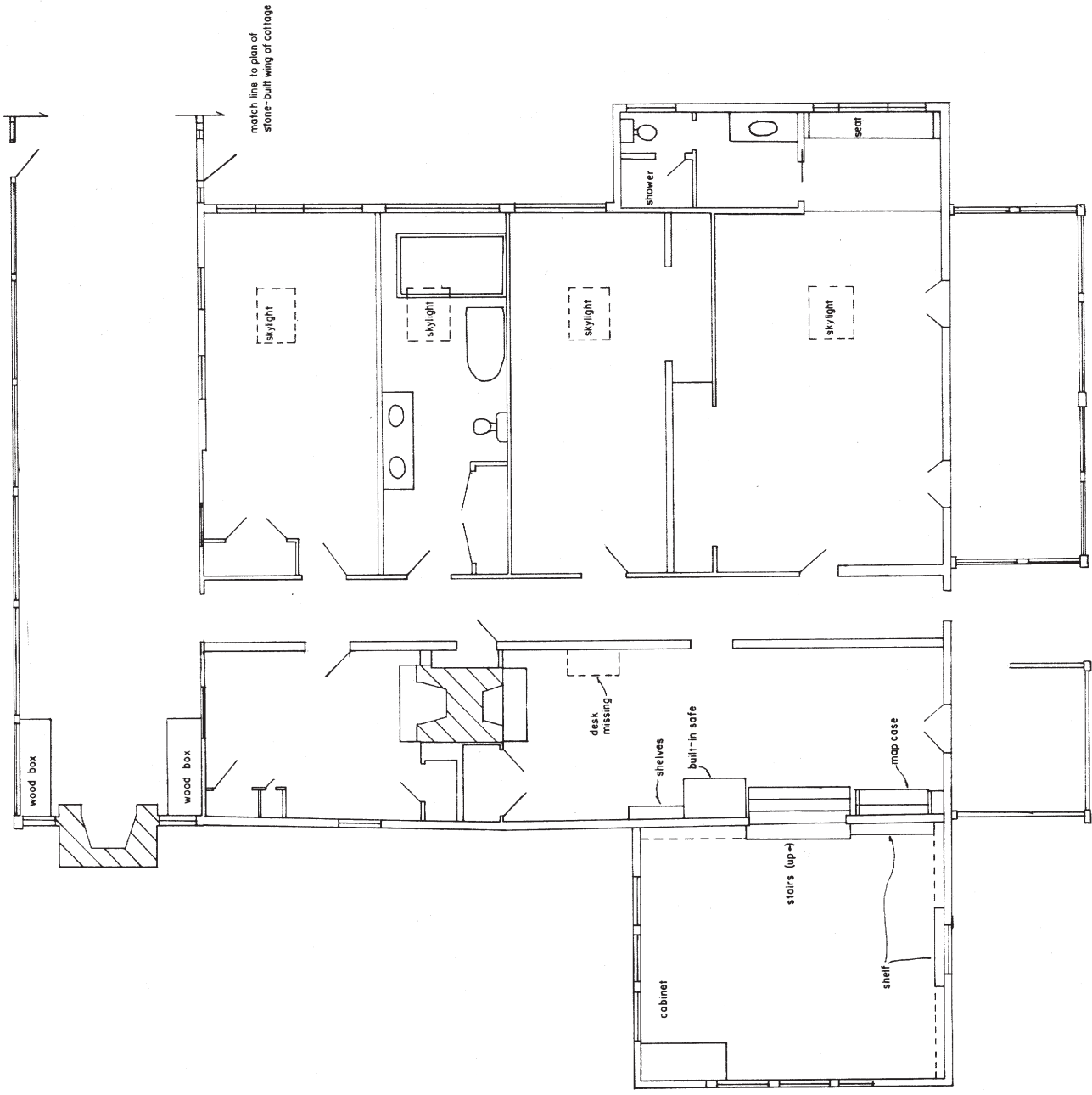
The Cottage is located in the eastern portion of Jack London SHP, on a knoll overlooking the vineyards to the south. Jack and Charmian London moved into the Cottage in 1911; Jack died here on 22 November 1916. Previously, the Cottage probably served as the home of Kohler & Frohling superintendents, and possibly as the home of Major Louis Csomortanyi, planter of the original Tokay Vineyard. It is currently closed to the public.

Related Buildings/Sites: Winery, House of Happy Walls, Graves (CA-SON-1558H)

#### Physical Description

The Cottage is an extensively altered and remodeled one-story wooden building with a single-story stone ell attached at right angles to the northeast corner.

The main structure is a gable-roofed frame building oriented southeast (front)-northwest (Figure 1a). It is covered, for the most part, with novelty (drop, German) siding attached with cut nails. Along the south and west, 19th-



JACK LONDON STATE PARK - COTTAGE, main section	
SCALE: 1" = 5'	APPROVED BY:
DATE: 8/186/11/86	DRAWN BY: DUPTON
	REVISED A. Proetzels
	DRAWING NUMBER

FIGURE 1a

century windows with 6/6 sash survive. On the east, the original fenestration has been replaced by French doors leading to the two sleeping porches that flank the front door. These porches originally had waist-height wooden railings, which, according to old photographs, survived when London occupied the cottage but which were later replaced with vertical boarding. This replacement probably occurred when the rear porch was enclosed, since the same boarding is used there. More recent alterations have been made to the east fenestration, where each room except the front is provided with sliding glass doors leading to an open porch. Near the front on the west side, London's lean-to addition to his study projects from the wall of the house. A long glazed porch shelters the rear; projecting from it to the east is the stone ell. In the angle between the frame and stone wings is an old cellar, now covered by a deck and inaccessible. Asphalt strips comprise the exterior roof covering all parts, although original wood shingles are visible in the attic of the frame house.

On the interior of the frame section, the oldest surviving walls, in the study and passageway, are of flush boarding above vertical matchboard wainscoting, and the ceilings in these rooms are also covered with flush boarding. Plasterboard covers the walls and ceilings in the east rooms.

Structural examination and measurement show that the original house was a gable-roofed building with its entries in the gable ends, as they are now. This first building was a Georgian-plan structure, that is, a house with a central hallway and two rooms on each side. It was a plank- or single-wall building, with single-wall partitions. The original house is now the rear room and the rear half of the study on the west, and the rear three rooms on the east. What survives from it includes:

1. The original north gable structure. In addition, the exterior siding and cornice (with some parts replaced) on this end may be original.
2. In the attic, part of the south gable boarding, with the marks of its siding and cornice, can also be found. These show that cornices very much like (or the same as) those on the north gable and on the stone addition were original to the house and that the house probably always had drop siding similar to that now on it.
3. Also original are the window frames on the ground floor of this gable end, with their plain surrounds and bracketed sills.
4. The fireplace and buffet closet in the study may date from this period; the roof framing shows that there was always a chimney here. The fireplace and closet would be consistent with the original use of this room as a dining room, with a kitchen behind it. The study was only half its present size in the original house.

Sometime in the late 19th century, two rooms were built on the front (south). It may also have been at this time that a full-length lean-to addition was constructed along the east, although the difference in flooring in the front east rooms suggests that the two additions were not contemporary. The drop siding along the south side, however, shows no signs of a break between the front and lean-to additions. Both were stud-walled; the difference in wall

thickness in the two structural systems is evident in the back room on the east.

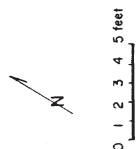
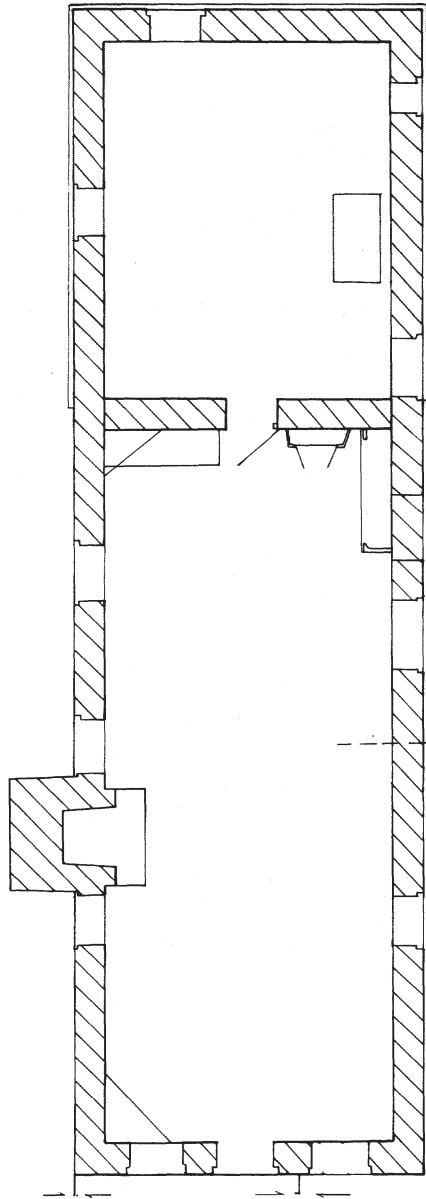
The front addition extended the study to its present length and added the front room across the hall. The lean-to gave all the rooms along the east side their present depth. The roof slope of the lean-to is hidden on the front by a false cornice. The exterior window cornices on the west, the sleeping porches (originally open), most of the siding, and most of the interior detailing including the flooring, the matchboard wainscot, and the flush boarding in the hall are apparently contemporary with the lean-to.

London added the study extension. In addition, he or an early 20th-century predecessor, made a stair that rose from the northeast rooms toward the rear of the original house. It cut through an original partition between the two rooms on this, the east, side of the passage. At that time, the attic was floored; its floorboards are fastened with wire nails. The attic stairs have been removed and the entrance to the attic concealed by a recent dropped plasterboard ceiling.

Many alterations have been made to the Cottage since London's day. The rear porch was reconstructed, glazed, and provided with stone fireplace. The fireplace in the rear room on the west was reconstructed. These changes were probably made in the 1930s. In the rooms on the east side of the Cottage, the changes are more recent, dating probably to the 1960s. The flooring in the lean-to was replaced with plywood and shag carpeting; plasterboard was installed on the walls (although the earlier boarding survives underneath); two further extensions were made to the lean-to to give the front room a small window-seated bay (probably 1920s) and a bathroom (1960s). The wall between the front two rooms on the east side was also reconstructed in plasterboard and closets created for the two front rooms, although the ghost of a plank partition--the original front wall of the cottage--is visible on the floor in the front-room closet.

The stone wing was constructed in two parts (Figure 1b). That part abutting the house is built of a soft white sandstone, laid in a random ashlar pattern, and covered with scored stucco. The latter is not continuous, and it may be that it was never intended to cover the surface of the stone completely but only to give the joints a more regular appearance. The windows have plain frames and lintels and 6/6 sash. The plain cornice has a classical bed mold. A rubble-stone chimney was added in the 1930s, and the scars of a shed survive on the south exterior wall. At the east end, a small, rubble-stone kitchen was added to the original building late in the 19th century. There is a cellar under it, and a brick flue is set into the east end flush with the surface of the stone work.

The inside of this wing is very plain. The original section is a single large room, with glass cupboard and cabinets at the east end. These fixtures may be post-London additions. They are certainly not original, for they block an exterior doorway at the east end of the south wall that was probably filled in when the kitchen was built with its own east door. Breaks in the trim and a



match line  
to ceiling sheet

partition removed

JACK LONDON STATE PARK - COTTAGE, stone-built wing	
SCALE: 1" = 5'	APPROVED BY:
DATE: 8/186/11/96	DRAWN BY: D. UPTON
	REVISED A. PROTZELS
	DRAWING NUMBER

FIGURE 1b

change from its form two-thirds of the way down the room suggests that there may have been some division of the space here more permanent than London's tapa cloth curtain, but there is no other physical evidence of it. Set into the walls near the ceiling of this room are castings representing Arthurian tales. A brick fireplace similar to that in the rear porch was installed in the 1930s.

The kitchen addition has a deep tray ceiling lined with matchboarding; it resembles the underside of a tall pyramidal hipped roof. In the middle of the south wall is a brick fireback and hearth to accommodate a large cooking stove. The kitchen is now furnished with modern appliances and cabinets.

#### Historical Associations

The Cottage is located in a remote corner of what was once Mariano G. Vallejo's Petaluma Rancho. A General Land Office survey of the rancho was ordered in October of 1859, after the land grant had been confirmed to Vallejo, and on December 31st Vallejo sold 500 acres to Louis Csomortanyi for \$2500. The land survey, which commenced in the spring of the following year, did not show any structures on Csomortanyi's purchase (Deeds 9:738; Tracy 1860).

County Tax Assessment data suggest that Csomortanyi did not move immediately onto his land. In 1861 the assessed value was set at \$1200 for 500 acres on the Petaluma Grant, \$150 for horses, \$50 for vehicles, and nothing for "merchandise, grain, bees, household furnishings, farming utensils, machinery, and sundries." Two years later, the assessed value of his real estate had risen to \$1600 and of his personal property (not itemized) to \$345. It is possible that Csomortanyi built his home while planting the first acres of the Tokay Vineyard between 1861 and 1863.

Henry Carlton--one of Csomortanyi's partners--sold his interest to John Sweet in November of 1866, and Sweet and Csomortanyi sold the entire parcel to Jackson Temple a month later (Deeds 18:579, 19:556). Temple took Csomortanyi on as a partner in an agreement whereby the latter would "remain upon said place and devote his whole time and attention and his best skill to cultivating said vineyard and making wine and taking care of same... (Bonds 9:296). A dwelling was surely in existence by this time. When Csomortanyi died in July 1869, his personal property--mainly clothes--was valued at only \$100, not enough to cover his medical bills (Probate #418).

Csomortanyi's lack of financial success from his vineyard was representative of the fate of many pioneer vintners. Instead of quick profits, Haraszthy's followers found unforeseen problems and expense:

Nearly every forward step was met by almost insurmountable difficulties, and most early vintners, having commenced without adequate means, and counting too certainly upon unreasonable and quick profits, became almost hopelessly discouraged by the long time elapsed before their vineyards bore, then by the seemingly low prices their grapes realized, and last, but not least, by the great outlay attendant upon wine-making. Their troubles had only commenced when their vineyards began to give

fruit. Those who had set out vineyards with the sole intention of selling their grapes for table use--and these were the majority--found the markets over crowded, and the cost of transportation and commissions so high, that they were not left a fair profit for their industry, and were forced to make wine to save themselves. Cellars had to be dug, houses erected, presses built, and casks procured: everything had to be created, and almost without material (Haraszthy 1871:496).

No documentary evidence for the location of Csomortanyi's dwelling or for the nature and location of his other improvements on the Tokay Vineyard could be found. Physical evidence contained in the structure itself, as described above, and the subsequent history of the property suggest that Csomortanyi built the original structure. An archeological survey under the Cottage subfloor in 1982 found a core building believed to be associated with Csomortanyi hidden within later construction (Lortie and Felton 1982:7-8). It is also possible that the stone ell was Csomortanyi's winery building.

In 1873 Charles and Henry Kohler purchased the Tokay Vineyard from Jackson Temple (Deeds 44:211). They immediately set about planting more vines and erecting substantial winery buildings (Phelps 1881 in Clukey 1981), one immediately adjacent to the Cottage. They also remodeled the Cottage and were probably responsible for all of the late 19th-century additions described above. The Cottage probably served as the residence for the winery superintendent and his family and possibly as an office (Lortie and Felton 1982:9).

While Charles Kohler ran Kohler & Frohling's large San Francisco wine cellars, Henry appears to have been more involved in the development of the Tokay Vineyard. The 1880 census lists Henry Kohler and his wife and two sons living at the Tokay Vineyard; a housekeeper and two farm laborers--Prussian brothers who had settled and farmed land bordering the vineyard in the 1870s--resided with them. Two White farm laborers--also brothers--and nine Chinese farm laborers lived in a separate building. Kohler & Frohling's 1877 tax assessment listing noted that the owners were nonresidents; the other years researched make no such statement, although in 1875 the taxes were paid by an employee.

Henry Kohler sold his share of the Tokay Vineyard to Charles Kohler in July of 1884, after which time the winery was presumably run by an employee (Deeds 92:283 in Clukey 1981). Charles Kohler died in April 1887. His heirs continued to run the Tokay Vineyard until 1894, when they sold the property to the California Wine Association--of which Kohler & Frohling was a part. The 10 acres containing most of the buildings, including the Cottage, was sold separately, but to the same organization. The Deed described the parcel as

...being a tract of ten acres of land more or less in the Tokay Vineyard...on which tract are situated the winery, sherry, distillery, and dwelling house which are included in the conveyance. Together with all the machinery, fixtures, implements and appliances situated herein... (Deeds 156:151).



The fountain in front of the Cottage, the rest of the rock landscaping, and the olive, locust, and silk oak trees were put in before London purchased the property, probably by Kohler & Frohling (Shepard 1986).

The Londons purchased the 10-acre parcel from the California Wine Association in May 1911; they already owned the vineyard parcel. At this time, the Cottage was empty and, initially, London had no intention of living in it himself. In reply to a request for a job and place to live from someone in need, London wrote:

There is the ruins of an old winery on the ranch, which is owned by the California Wine Association. Also, there is an old farm cottage belonging to the Cal. Wine Ass'n. I don't know whether this old cottage is habitable or not. I have never been inside of it. I have written this mail to the Cal. Wine Ass'n, offering to take over the care-taking of their property, in return for the use of the cottage. There is no furniture in this cottage (letter to Herbert Forder, 3 February 1911, in Hendricks and Shepard 1965:336).

London offered the person in need and his family the use of the Cottage--if the Wine Association was in agreement--plus \$1.75 a day for his labor on the ranch, if the arrangement would be of help.

From 1906 to 1911, the Londons lived in an annex to Wake Robin Lodge when they were in Glen Ellen. After purchasing the winery buildings and the Cottage, the Londons moved onto their own holding. From here, Jack supervised the renovation of some of the old winery buildings and the construction of new agricultural buildings and of the Wolf House. As their stay in the Cottage was anticipated to be of short duration, few improvements were made. It was after the Wolf House burned down in 1913 that Jack and Charmian made most of their renovations to the Cottage. They enclosed the front porches, built a window seat in Charmian's room, and Jack's study extension.

The Cottage was small and unpretentious, and they made Jack's study the center of attention. Here was Jack's library, elk heads, and mementos from their travels on Snark. Jack's study was one of the stops on the ranch tour for visitors:

The chief room in the house is a good-sized library, opening down into a study, where both husband and wife have their desks (Millard 1916:155).

Later we visited the study where Jack did his writings. . . . The study is in one of several small buildings acquired with the ranch. It is a large, well ventilated room with many windows, adjoining a sleeping porch where London spent his nights on a narrow cot, winter and summer (Stellmann 1917:387).

The stone building housed the dining room where Jack and Charmian ate and entertained. The plaques cast in relief of Arthurian tales near the dining room ceiling were made by Finn Frolich for the 1915 Panama-Pacific Exposition in San Francisco (Shepard 1982). While at the ranch, the Londons entertained regularly. Many passages have been written by guests at their table, remarking

on the variety of the company. The following luncheon guests were recorded a few weeks before Jack's death:

London usually had satellites about him. Sometimes they were the tramp friends of his former days, sometimes long-haired political theorists, artists, impecunious writers or poets. These in addition to the men famous in various walks of life, of which one Dr two might be found among his visitors almost any day. On the day of my visit, a well known editor sat opposite me--one who spoke familiarly of great names. Another was a friend of his mining days; still another was a socialist poet (Stellmann 1917:386).

The "outhouse" was attached to the corner of the stone building; it connected to a septic tank down on the flat between the Cottage and the barn complex, about 60 feet from the lowest stretch of landscaping. The Londons' laundry room was located outside, on the southeast side of the stone building; its presence is currently marked by a vertical waterpipe. During the London era, a series of hitching posts was arranged so as to radiate around the large oak tree to the southwest of the Cottage (Shepard 1986).

On 22 November 1916, in Charmian's glassed sleeping-porch, Jack London died of gastrointestinal uremic poisoning. Although only 40 years old, London suffered from a variety of ailments, including bad kidneys. After Jack's death, Charmian continued to live in the Cottage, even after the completion of her House of Happy Walls. The ranch had financial troubles in the Depression and, in an attempt to diversify, the Shepards started a dude ranch in around 1934. Charmian moved to her stone house, and the Shepards rented out rooms in the Cottage. A number of changes were made to the Cottage to accommodate the paying guests, including the addition of an enclosed rear porch with stone chimney. A stone chimney and brick fireplace were constructed in the dining room, and the kitchen was remodeled (Shepard 1982).

Other remodeling took place during the period from around 1960 to 1970, after the death of Charmian, when the Cottage was rented out. The kitchen at the rear of the stone dining room was completely modernized. Along the east side of the cottage, the old door and windows were replaced by sliding glass doors and a plate glass window; a modern bathroom was added, and the roof line was lowered and flattened (Lortie and Felton 1982:29). Except for the carpet in Charmian's side of the front porch, the front sleeping porch has not been changed since 1916, nor has London's study extension been altered (Shepard 1982).

#### Significance

The Cottage is important as an early structure in the Valley of the Moon, related to one of the county's most important 19th-century wineries, and as Jack London's principal residence and the place where he died.

#### **Winery Ruins**

The Winery ruins are located in the eastern portion of Jack London SHP, immediately northwest of the Cottage, and overlook the Shepard vineyards to

the west. This structure has two distinct phases: the remains of a two-story winery with the lower portion of stone, built by Kohler & Frohling, which was heavily damaged by the 1906 earthquake; and a wooden carriagehouse constructed on top of the stone remains of the winery by Jack London. This structure also served as living quarters for ranch hands and guests. A fire destroyed the wooden portions of the building in 1965; the stone ruins of the Winery, with some repair by London, are all that remain.

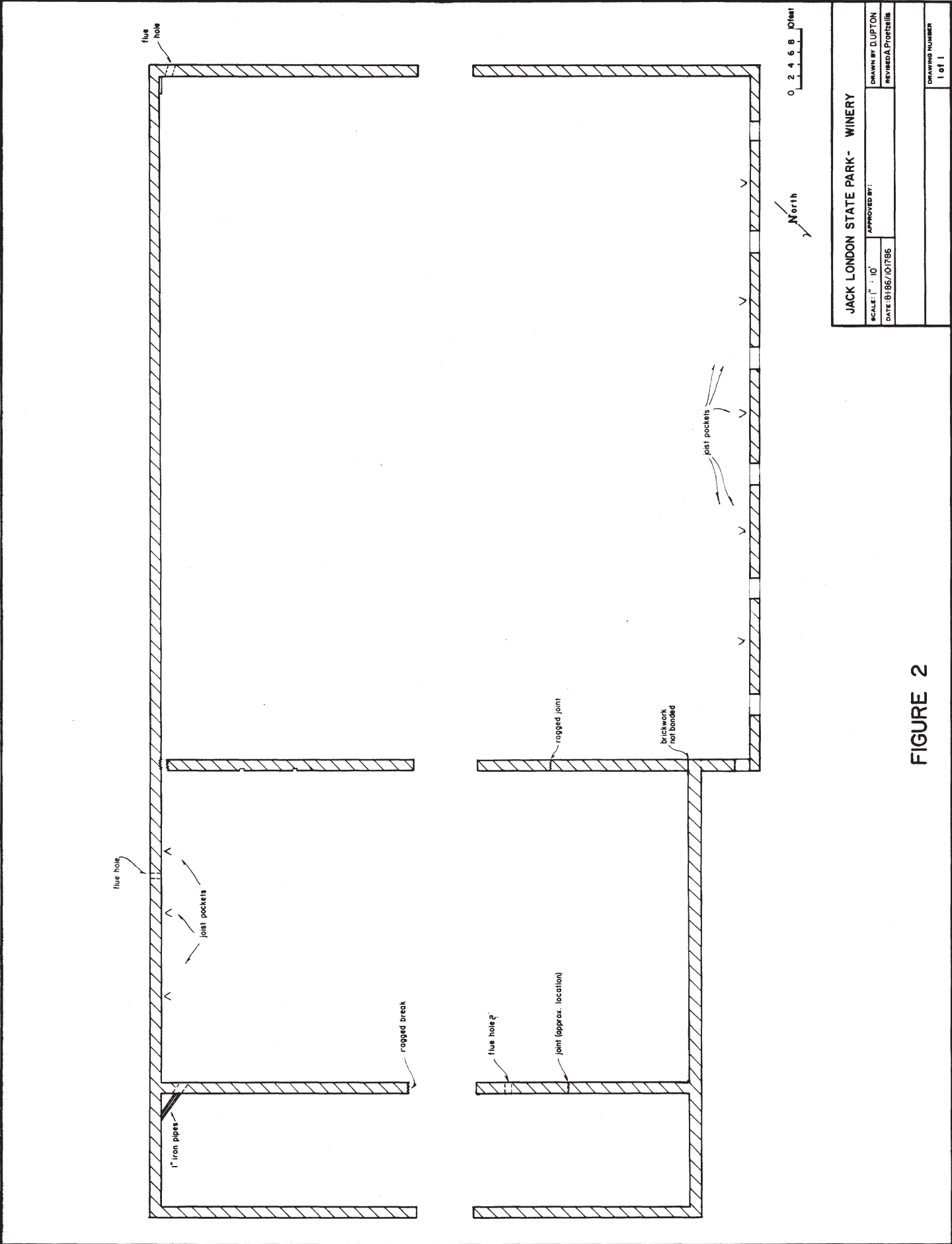
Related Buildings/Sites: Sherry Barn, Distillery, Blacksmith Shop (CA-SON-1555H)

#### Physical Description

The existing structure consists of the remains of the Winery and its successor carriagehouse, oriented northeast-southwest (Figure 2). The structure consists of three "rooms." At the southwest is a large enclosure, 100 by 116 feet inside. It is constructed of rubble stone, with concrete reinforced corners and metal anchors that tie the concrete to the stone. The stone work and anchors on the Sherry Barn and on the Distillery are very similar. Centrally placed in the northeast and southwest walls are large doorways; that at the southeast still has its segmentally arched, rowlock brick lintel, also similar to the Distillery and Sherry Barn. Windows are regularly spaced along the northwest wall; the southeast wall is built into the hillside, and the present walls are entirely below the grade above. One of the windows has remnants of a wire-nailed, double-shuttered window frame like those in the Distillery. Spaced at regular intervals along the southeast and northwest walls are pockets for the original winery's girders. These have all been filled in with concrete except for the northernwestern, which has been altered to accommodate a large square girder that lines up with the edge of concrete apron at the southeast. Photographs of London's carriagehouse suggest that this was the southwest edge of that building.

Noteworthy in this section are the remains of "oven," or furnace, doors in the lower corners of the northeast and southwest walls. They served heating apparatus that may have run the length of the southeast and northwest walls. Nearly all of the oven openings have been destroyed, leaving only a few bricks and the openings in the stone; the exception is found in the southwest corner, where there is a red-brick arch lined with yellow firebrick very similar to the openings on the Sherry Barn. They differ, however, in that the Winery opening slants back toward the northeast, and there is what appears to be a small flue opening above the main stoke hole.

The other two enclosures are 12 feet smaller, southeast-northwest, than the main room. The central space contains a large amount of debris at the northeast end left from the fire that razed the building. Also at this end are metal soil pipes embedded in the northeast and southeast walls. The southernmost corner of this enclosure is bonded to--structurally continuous and therefore contemporary with--the original structure. The northwest side has been rebuilt in a softer, random ashlar limestone, suggesting that London reconstructed his building from ruins.



<b>JACK LONDON STATE PARK- WINERY</b>	
SCALE: 1" = 10'	APPROVED BY:
DATE: 8/186/01/786	DRAWN BY: D. LIPTON
	REVISED: A. PROTZELIB
DRAWING NUMBER	
1 of 1	

**FIGURE 2**

The northeastern "room" is similar to the middle one. In the southernmost corner are crossing soil pipes and a smaller metal pipe that probably carried electrical wiring. It is difficult to see whether this portion is bonded to the others, although it appears to be. Again, northwestern portions are the reconstructed.

#### Historical Associations

When Charles and Henry Kohler purchased the Tokay Vineyard in July 1873, the parcel included about 35 acres of vines planted by Csomortanyi and perhaps a small stone winery (later the Cottage's stone dining room). Kohler & Frohling quickly enlarged the wine-bearing area to about 200 acres and constructed many substantial buildings (Philips 1881 in Clukey 1981). In 1880 the Tokay Vineyard cellar was described as being "two stories high, the lower being of stone, the dimensions are 56 by 96 feet, with a capacity of 200,000 gallons" (Munro-Fraser 1880:461). This earlier building may be contained within the structure described above.

By 1881, Kohler & Frohling's Sonoma wine press annually consumed about two-and-a-half million pounds of grapes, grown on their land and purchased from neighboring vineyards; from this they made about one hundred and fifty thousand gallons of wine. Between their Los Angeles and Sonoma wineries, the firm processed seven million pounds of grapes and employed 20 boarding laborers, 30 extra hands, and 400 more men during the vintage season (Phelps 1881 in Clukey 1981; Kohler 1886).

A Kohler & Frohling brochure from 1884 contains pictures and descriptions of the interior and exterior of the Winery (Clukey 1981; Haughey and Johnson 1985:6):

The extensive building to the left in this centre view contains the grape-pressing and crushing machinery and the fermenting room, and the basement is an immense wine cellar. The separate views of the machinery may assist to some idea of the process of wine making in this country. The grape-crushing machine is on the top floor of the winery, and is the latest improved machinery for that purpose. It is "fed" with grapes by means of an endless elevator, running from the exterior of the building. This crusher separates the grapes from the stems, casting out the latter. Fifteen tons of grapes per hour are crushed in this machine, and then conveyed through shutes to the fermenting tanks on the floor below... (Kohler & Frohling 1884).

The firm continued to develop the property into the 1880s. Following the phylloxera epidemic that destroyed vineyards throughout Sonoma County, all vines were replaced with resistant varieties. In 1884 Kohler & Frohling built a new sherry house and in 1886, a distillery. Kohler & Frohling's winery developed into a model property, renowned for its wine, its sherry, and its cleanliness: it was reported "that a lady could walk about this winery in the busiest part of the grape crushing season attired in a silk dress without fear of getting it soiled" (San Francisco Merchant: 7 January 1887, in Clukey 1981). The 25 employees worked under an almost "military discipline": the floors of the winery, stables, and barracks were cleaned daily; no "filth" was

allowed to accumulate, and there was "no excuse for expectorating on the floor" (San Francisco Merchant: 7 January 1887, in Clukey 1981).

The Winery scales were located by the southeast corner of the building, opposite the Cooperage (Blacksmith Shop ruins). These were used to weigh incoming shipments of grapes; the area is currently marked by a shallow depression in the ground. A small shack or "scale house," where the bookkeeper sat and noted weights and other relevant information, was located opposite the scales.

Inside the Winery building are some pipes that are all that remain of the "water elevator" system used to raise and lower barrels of wine between floors (Shepard 1986).

On 19 September 1894, Charles Kohler's heirs sold the 10-acre parcel containing the winery buildings to the California Wine Association (Deeds 156:151 in Clukey 1981). The upper portions of the Winery building were destroyed by the 1906 earthquake. The California Wine Association moved all the useable equipment to their new Windsor Winery in Sonoma County (Lortie and Felton 1982:6) or to Wine Haven, at Point Molate in Contra Costa County, according to Milo Shepard.

After the Londons bought the parcel containing the "ruins" in May of 1911, they built a carriagehouse on the remaining stone portion of the Winery. Workmen hauled earthquake debris and dumped it into a small saddle between the yet-to-be constructed Pig Palace and the Silos (Shepard 1982). The carriagehouse had six guest rooms on one side and rooms for ranch workers on the other (Kingman 1979:168). The center of the building was used to store wagons and farm equipment. A fire equipment shed, about 5 to 6 feet high by 8 feet long by about 3 feet wide, was constructed on the southeast side of the old Winery building, near the southwest corner (Shepard 1986).

The London carriagehouse burned down in 1965.

#### Significance

The Winery Ruins are important as the remains of one of the largest 19th-century wineries in Sonoma County. Kohler & Frohling, along with Haraszthy, are the foremost names in the history of California viticulture, having been responsible for the popularization of California wines.

#### Sherry Barn

The Sherry Barn is situated in the eastern portion of Jack London SHP, between the Winery ruins and the House of Happy Walls. It overlooks the Shepard vineyards to the south and is adjacent to a eucalyptus planting. The Sherry Barn was constructed in 1884 as a sherry house for the Kohler & Frohling Winery and was later converted to a stable for Jack London's horses. The building is currently used to display historic farming vehicles.

Related Buildings/Sites: Winery, Distillery, Blacksmith Shop (CA-SON-1555H), Manure Pit, Stallion Barn

## Physical Description

The Sherry Barn is a stone structure aligned northwest-southeast (Figure 3); the adjacent Manure Pit and Stallion Barn were built 30 years later to align with it.

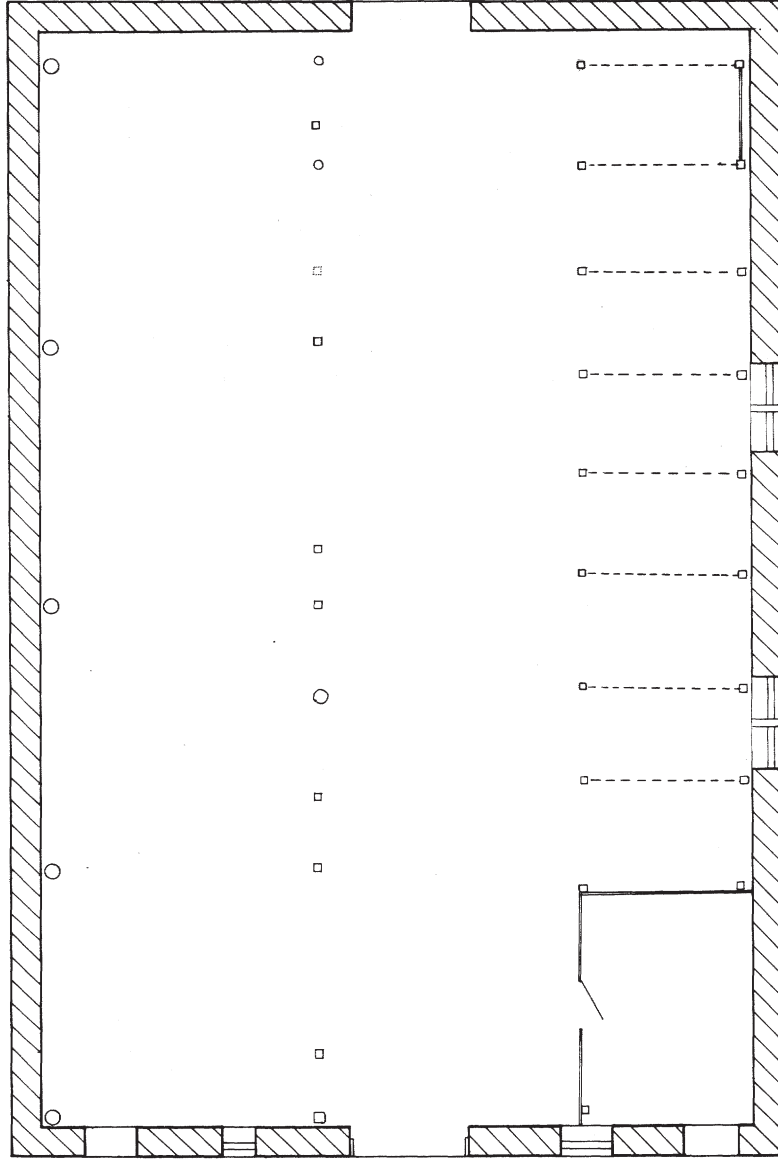
The Sherry Barn differs conspicuously from the other two buildings in the character of its stonework. The rubble stone walls are worked to a flush surface, and slathered with a discontinuous coating of stucco. The corners are reinforced with concrete piers, as in the Distillery. The Sherry Barn is reputed to have been built by Chinese workmen, but in no other respect can it be described as Chinese. Stone building was not an element of Chinese traditional architecture; Chinese builders in Asia, and many in California, preferred timber framing and rammed earth in the north, and brick in the south.

The Sherry Barn is sheltered by a corrugated-metal-covered gable roof that is an alteration. The roof follows the shape and pitch of the original, but a concrete parapet raises it about a foot above the level of the original roof all around. This change was apparently made when London adapted the building as a stable. (This is evident from the present roof framing, which is similar to that in the Stallion Barn and which was made to fit the concrete parapets.)

The entrances are in the gable ends. Like the Stallion Barn, the original entrance to the Sherry Barn is on the northwest gable end, where an original one-story, segmental headed door was enlarged to make a full-height rectangular opening that provided access both to the ground-level stalls and to the hayloft above. That this opening was enlarged after the barn was built is demonstrated by the remains of the segmental head and by the present opening's intrusion into a group of five small vents similar to one intact on the far end. Flanking the main entry are a pair of tandem 1-light windows with square heads set into openings with segmental rowlock brick arches. Above the doors is a marble plaque inscribed "UK & F./1884." At the outer corners of the main facade, at grade, are openings to the ovens that once heated the barn when it was used for making sherry. These are low rectangular openings with segmental heads and red brick jambs lined with yellow firebrick. They are closed with double iron doors.

The door at the far end, facing the Manure Pit, was cut into the building, as the stonework suggests. The present frame is probably original to the opening, but the double "Dutch" doors made of vertical matchboarding seem to be replacements. In the gable are five small, unglazed, rectangular openings, original to the building that served for ventilation.

Two tandem windows similar to those on the northwest gable end light the southwest side of the building. At the west corner on the southwest side is a buttress with no structural connection to the building, and adjacent to it is a small concrete pad that might once have served a shed or bin. The northeast side, built into the bank, is pierced only by a small central hayloft door at eaves level. Against this side is a full-length concrete pad, 16 feet wide, on which once stood a shed (probably open) for sheltering animals. Also visible on this side of the building, to the left of the hayloft door, is a small



JACK LONDON STATE PARK - SHERRY BARN	
SCALE: 1" = 5'	APPROVED BY:
DATE: 7-15-86/0-10-86	DRAWN BY: D. LIFTON
	REVISED: A. POZIZALLIS
	DRAWING NUMBER
	1 of 1

FIGURE 3



rectangle and the initials "KF" scratched into the plaster. They appear to be original, although it is difficult to be certain about the age of such graffiti.

The interior has been heavily altered. Originally, there was no second floor, and there is no evidence of interior fittings of any kind beyond the furnaces, which were removed when London converted the building. Structural evidence suggests that the furnaces may have formed a continuous loop around three sides of the building. Over the furnace opening in the northernmost corner on the interior are two superimposed, but not vertically aligned, blind brick arches of uncertain purpose. They are not visible on the exterior, nor does there appear to be a corresponding pair of arches over the northwest furnace opening.

London inserted the hayloft and stalls. These are framed very much as the Stallion Barn is, but are structurally independent of the stone walls. The original portions of this framing are sawn square and sit on concrete pads, except along the northeast wall, where unbarked logs support the upper level. They bear the marks of stall partitions and are apparently original, although round posts elsewhere in the barn are post-London additions. A wooden floor survives along the southwest wall, but the remainder of the barn has a concrete floor. There is a concrete drain paralleling the stalls along the southwest wall, and a concrete sink on a concrete pedestal at the northwest end between the tack room and the exterior door.

London's barn had a row of seven stalls and a tack room along the southwest wall and four large stalls along the northeast wall. The southwest stalls were much smaller than those in the Stallion Barn, and had no doors. Although the Jack London SHP brochure states that this barn was been used to house some of London's Shire horses, on the evidence of the stalls only those on the east can have been used to do so. The southwest stalls must have housed smaller animals. The method of framing the stalls along the southwest is of two differing, alternating types, but the pitch holes framed into the ceiling above shows that they were not an alteration; there were always seven stalls here since London's renovation. The pitch holes on the northeast likewise confirm the original presence of four doored stalls on that side.

The tack room is lined on the inside with flush vertical boards. There are 13 saddle horses affixed to the walls and a shallow cupboard to the right of the door as one enters.

The roof has a common-rafter-and-ridge-board system, with queen posts supporting the trusses. Hooks and eyes for a hay moving system survive along the ridge. Tie rods have been inserted throughout this level.

With the exception of one stall at each end, all of the stall partitions on the southwest side have been sawed out; all trace of the stalls on the northeast have been removed, except for scars on the alley posts and pitch holes in the loft floor. The concrete floor is an addition of unknown date, as are the tie rods and the wooden, ladderlike anchors recently attached to the exterior walls to secure the tie rods.

## Historical Associations

The date stone and contemporary references affirm that the Sherry House was built in 1884 by employees of Kohler & Frohling. Sherry is a dry wine, whose fermentation is checked at a certain point, but not wholly suppressed; the wine is later matured by "cooking." Barrels of wine were "cooked" in the Sherry House, where the temperature was kept at the required 150 degrees, by means of steam pipes, until the product was ready for bottling (Wait 1889 in Clukey). Sherry was one of the specialties of the winery (Kohler & Frohling 1884 in Clukey 1981).

No evidence could be found to substantiate or disprove the proposition that the Sherry House was built by Chinese laborers. The 1880 manuscript census lists two White and nine Chinese farm laborers in the Kohler & Frohling barracks. A visitor to these barracks in 1887 makes no mention of Chinese residents (San Francisco Merchant: 7 January 1887 in Clukey 1981). Almost a year before, the vineyard had reportedly discharged all of its Chinese in response to the call for a statewide boycott of Chinese labor (Sonoma Democrat, 13 February 1886). This means, of course, that up to that time they did have Chinese labor, and it is likely that these men were employed at the winery during the time that the Sherry House was constructed.

Chinese laborers built the stone winery buildings at the neighboring Buena Vista Winery in the 1860s, but by the late 1880s wineries increasingly hired Italian stonemasons to build their structures (Heinz 1977:95).

None of the old Kohler & Frohling buildings were in use when Jack London purchased the small parcel from the California Wine Association in May 1911; London, in fact, described the buildings as ruins (letter to Herbert Forder, 3 February 1911, in Hendricks and Shepard 1965:336). London gradually repaired and converted the winery buildings for his own use as barns, outbuildings, and living accommodations.

London's horse-raising enterprise began in earnest in the spring of 1913, when he bought a thoroughbred stallion. The Sherry House was probably converted to Sherry Barn around 1915, before the construction of the Stallion Barn and Manure Pit, which came to make up the buildings in this complex. London did not have many thoroughbred Shire horses, and these may not have been housed in the Sherry Barn. The stalls on the southwest were "tie stalls" and those on the northeast were "box stalls." London's riding horses were kept in the "Horse Barn," a pre-London barn located on Shepard's property, which burned down in the 1920s (Shepard 1986).

## Significance

The Sherry Barn is important both as a relic of a once-thriving 19th-century winery and as evidence of author Jack London's farming operation.

## Distillery

The Distillery is situated in the eastern portion of Jack London SHP, built into the northeast side of the knoll on which the Cottage is located. The

Distillery was built in IBBB by employees of Kohler & Frohling and was later used for the storage and repair of farm equipment by Jack London's ranch hands.

Related Buildings/Sites: Winery, Sherry Barn, Blacksmith Shop (CA-SON-1555H)

#### Physical Description

The Distillery is a large gable-roofed building, oriented northwest-southeast, built into the bank north of the Cottage (Figure 4). The rubble-stone walls are laid with a flush surface, unlike the stone buildings erected by London, and covered with a thin, discontinuous wash of stucco. This stonework, with its concrete reinforced corners, closely resembles that of the Sherry Barn, built four years before the Distillery. Whereas the height of the Sherry Barn roof was raised by London, the Distillery roof seems to have been lowered from its original height. The original gables now project above the surface of the roof as parapets. Both buildings are embellished with segmental rowlock brick door and window heads.

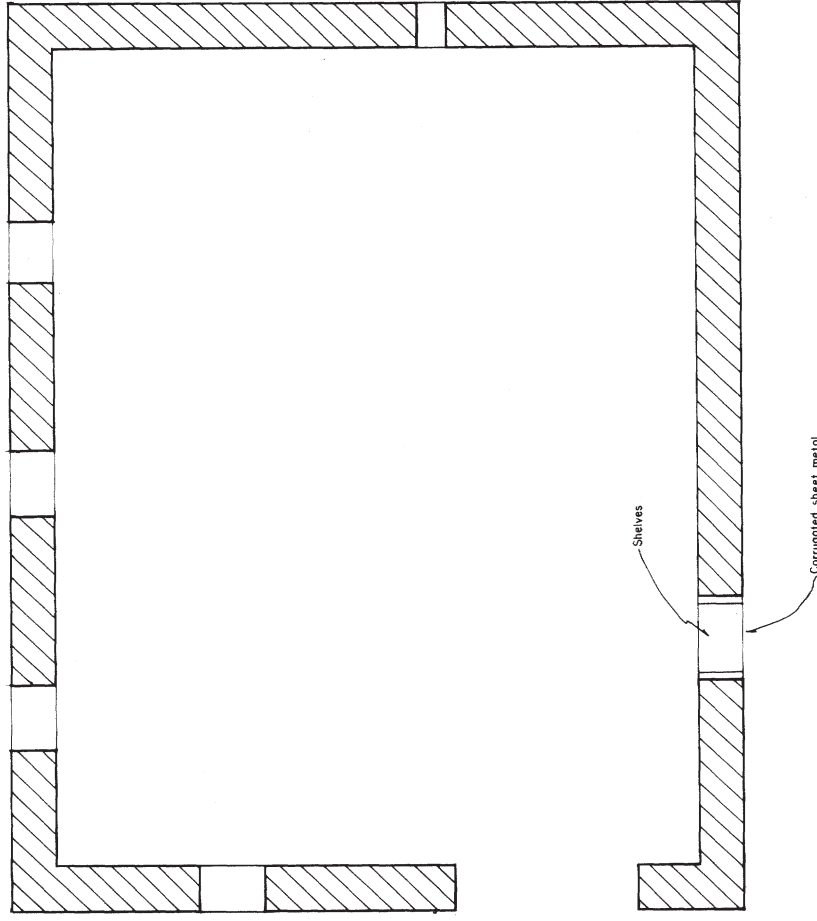
The main entrance is on the northwest gable end near the west corner. The three rowlock courses above the door include two molded bricks with the raised letters "K" and "F." Above the arch is a small cement plaque inscribed with the date IB88. Metal bosses embedded in the gable near the eaves and apex look like tie-rod anchors but do not seem to be connected to anything inside the building. Similar metal bosses can be found on the gables. There is a narrow doorway in the southwest side near the northwest corner, and a window high up in the wall. On the northeast side, three similar windows light the building. The southeast gable is broken by a series of irregularly spaced openings. Two small square holes are located near the old eaves level but above the present eaves; a large square hole with an iron lintel is set in the center of the wall just below eaves level, and a small square drainage hole is centered in the wall at grade.

The interior has no divisions, and appears never to have had any. The floor is earthen. The southwest door, which became unusable when the adjacent Cooperage (Blacksmith Shop) was built near the southwest wall of the Distillery, was filled with shelves (constructed using wire nails) at some point. The windows were closed with matchboard shutters on the inside and the outside; these, too, were made with wire nails and are not original. The roof is supported on a truss of nailed planks.

#### Historical Association

The Distillery was built in 1888, after Kohler & Frohling apparently discharged all of their Chinese workers. A picture of Kohler & Frohling employees standing in front of the Distillery, taken between IB88 and IB95, shows 24 men, only one of whom might have been Chinese (Haughey and Johnson 1985:7).

The Distillery and other winery buildings were in ruins when Jack London bought them in the spring of 1911. As with the other buildings, London repaired the Distillery and put it to other uses, in this case, the storage



<b>JACK LONDON STATE PARK - DISTILLERY</b>	
SCALE: 1" = 4'	APPROVED BY:
DATE: 7/8/86/SJL/86	DRAWN BY: UPTON/ REVISED: Proietzlis
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1 of 1	

**FIGURE 4**

and repair of farm machinery. It is possible that some of the shelving in the Distillery was used to store books from London's library. The small Cottage lacked sufficient space for all his books, and while awaiting completion of the Wolf House, London stored his books in various "barns" on the ranch (letter to George Brett, 1 March 1913, in Hendricks and Shepard 1965:373).

At the rear of the Distillery was a redwood shed used for the storage of equipment related to the operation of the Distillery (Shepard 1986).

#### Significance

The Distillery is of interest as part of an important 19th-century winery, and as part of the immediate domestic setting of Jack London's Cottage.

#### **Stallion Barn**

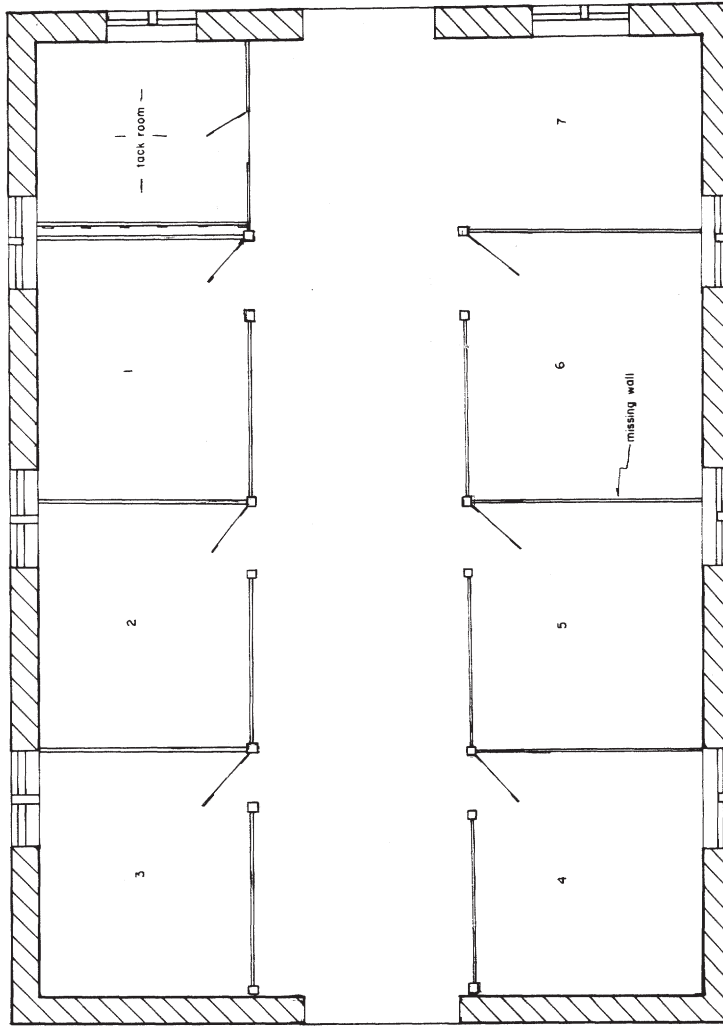
The Stallion Barn is situated in the eastern portion of Jack London SHP, on a rise above the Shepard vineyards and just below an extensive eucalyptus planting. Jack London built the Stallion Barn in about 1915 to house six of his purebred Shire horses. The barn is currently used for SHP storage; the tack room is used by the riding concession.

Related Buildings/Sites: Sherry Barn, Manure Pit

#### Physical Description

The Stallion Barn is a story-and-a-half, gable-roofed stone building oriented northwest-southeast. Its shape, orientation, fenestration, and many of its details were intended to duplicate the earlier Sherry Barn, a winery building that London adapted as a stable at the same time he built the Stallion Barn and the Manure Pit. The main entrance, in the northwest gable end, consists of a large, central, full-height opening closed with double-leaf doors on the ground floor and flanked by double windows. At the far end, the central opening--also closed with double-leaf doors--is only as high as the ground floor, and terminates in a segmental arch. Three small rectangular openings ventilate the loft. The two long sides are pierced with three tandem-sash windows set under segmental lintels, similar to the windows on the northwest gable end.

On the interior, a tack room occupies the west (front right) corner, and a workspace occupies the north (front left) corner. The remainder of the interior is divided by high plank partitions into six stalls, three along each side, although the partition between the two northernmost stalls on the northeast side has been removed, as has much of the plank wainscoting that lined the exterior walls of the stalls. The floors are earth throughout except in the work area, which is floored with a concrete pad of unknown date, and in the tack room, which has a wood floor and is fitted with racks for saddles. Metal tie rods have been introduced into the loft on all four sides to stabilize the building. These are anchored to ladderlike wooden structures on all the exterior corners.



JACK LONDON STATE PARK - STALLION BARN	
SCALE: 1" = 5'	APPROVED BY:
DATE: 7/16/86; KJ 3/86	DRAWN BY: UPTON
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FIGURE 4a

The roof is a common rafter roof with a ridge board and aisled supports. It is covered with corrugated metal. The rafter ends, exposed at the eaves, are trimmed with a plain fascia board.

#### Historical Associations

In the Spring of 1913, London wrote his publisher that he had just bought a stallion:

...--oh, not a thoroughbred racing stallion nor trotting horse stallion nor a saddle horse stallion, but the finest draft horse stallion I have ever seen. It is an imported English Shire, and I have paid \$2500 for it. Also accompanying this stallion I have paid \$750 for an imported Shire mare in foal. You see, I have some 15 or 20 work horses or work mares on the ranch, and in this out of the way valley have been hard put to find proper stallions to which to breed these mares, in order to turn out the right kind of draft horse stock for the San Francisco market (letter to George Brett, 1 March 1913, in Hendricks and Shepard 1965:373).

By the fall of 1914, London's livestock breeding had progressed to the point where he needed additional buildings. As he wrote his publisher, "my herds have been forming for some time and now I am compelled to build in order to keep up with them and handle them with a minimum labor expense" (letter to George Brett, 21 September 1914, in Hendricks and Shepard 1965:429).

London converted the old Sherry House into the Sherry Barn and ordered construction of the Stallion Barn and Manure Pit adjacent to it. This work probably continued into 1915: a document titled "For Comparison" lists "Stallion Barn" under "New Buildings Under Construction" and "Hogpens" (Pig Palace) under "Buildings," showing that the Stallion Barn was finished after the Pig Palace, which was completed in 1915 (Jack London SHP Interpretive Collection). Like the other structures built during London's tenure, the Stallion Barn was made of local stone.

Horses were a very important part of Jack and Charmian's life on the ranch. Jack imported Shire horses from England for working the ranch; his favorite was Neuadd Hillside, "The Great Gentleman," who took grand championships at the State Fair and won fifth place at the Panama-Pacific Exposition. Neuadd Hillside was found dead in his pasture just a month before the death of his master (Kingman 1979:271; Haughey and Johnson 1985:27). Another favorite stallion was Mountain Lad, also the name of the horse-hero in The Little Lady of the Big House. In addition to these prize winners, by 1916 the Londons owned "five brood mares and four wonderful colts, with thirty-seven grade horses and colts coming on. These grade horses include seven work teams, which are kept busy about the ranch most of the time" (Millard 1916:154). To manage his horse venture, London employed some of the "best horsemen" found anywhere, including Hazen Cowen, "who won the world's championship for handling bucking horses at the San Jose round-up" (Millard 1917:414).

Horses were an important image in London's "Sonoma Novels," which were written while living at the ranch and take place, at least in part, in Sonoma Valley.

## Significance

The Stallion Barn is important as part of Jack London's Shire horse venture, as part of his efforts to upgrade local livestock, and as a reminder of one of his and Charmian's chief interests. Horses were an integral part of the Beauty Ranch and of London's literary creations penned there.

## Manure Pit

The Manure Pit is situated in the eastern portion of Jack London SHP, on a southwesterly-facing slope, overlooking the Shepard vineyards, and below an extensive eucalyptus planting. Jack London had his stonemasons build the Manure Pit to collect waste from the Stallion Barn, which was built at the same time, and from the newly renovated Sherry Barn. The structure currently is used as an exhibit.

Related Buildings/Sites: Sherry Barn, Stallion Barn, Liquid Manure Complex (part of CA-SON-1556H)

## Physical Description

The Manure Pit is an open structure, 23 by 32 feet oriented northwest-southeast, situated between the Sherry and Stallion Barns and formerly used for collecting the manure generated in them (Figure 5). It is built of unshaped rubble stone similar to that used in the Stallion Barn, and sealed on the floor and interior walls with a concrete lining. A door or gate has been removed, although paint ghosts on the jambs reveal its former location. The structure is covered with a corrugated metal gable roof with deeply projecting eaves.

## Historical Associations

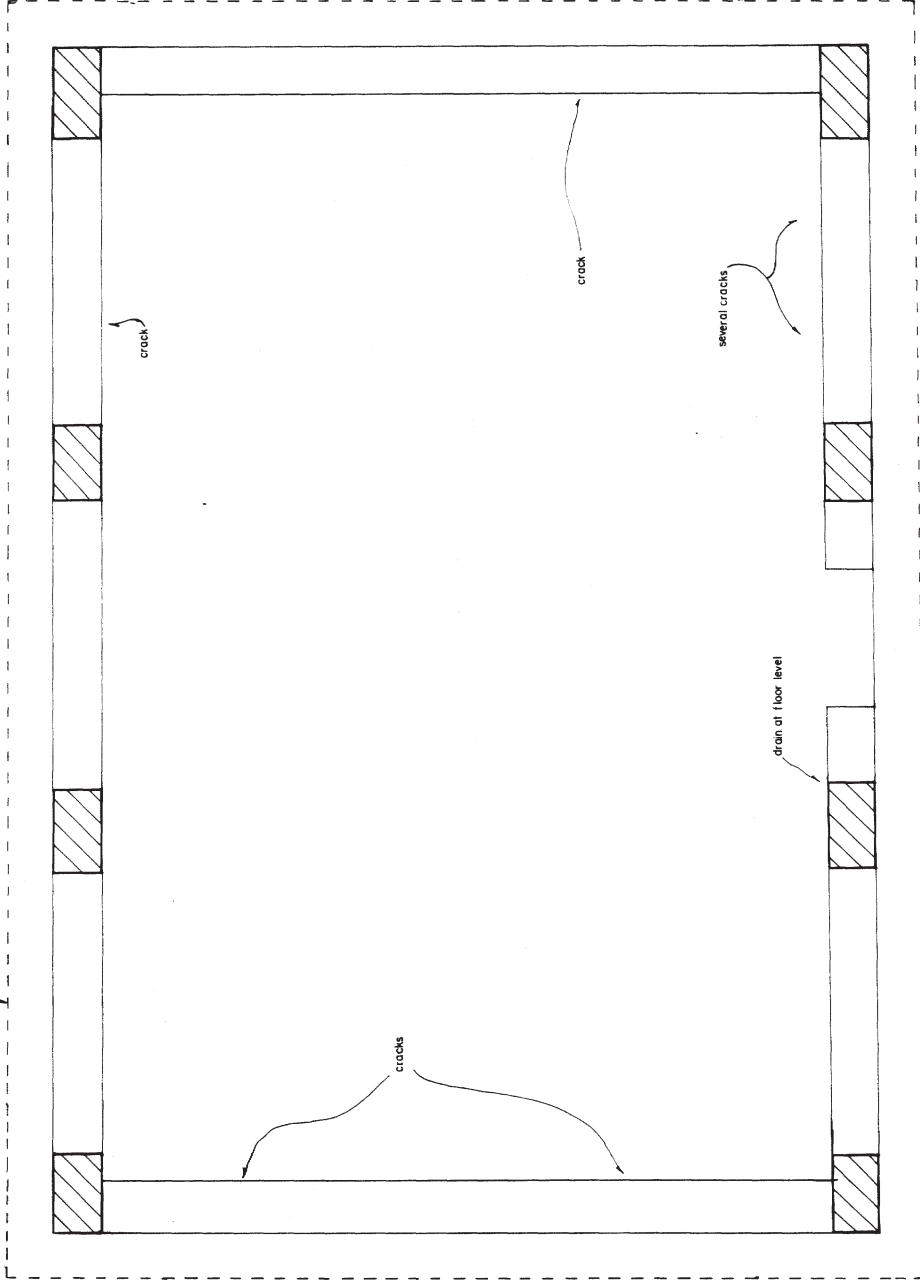
Jack London's Italian stonemasons built the Manure Pit as part of London's horse-raising operations. The pit was used to store animal wastes from the two horse barns for later use as fertilizer on the fields. A metal track hung in the rafters connecting the Manure Pit to the two barns; containers of manure were shuttled along the track to the pit. The concrete floor and lower portions of the stone walls were finished with cement. This served as waterproofing and prevented nutrients from leaching out of the fertilizer (Hayes 1982).

The Jack London SHP Interpretive Collection contains a document entitled "Estimated Cost of Manure Pit, . for a pit measuring 14 by 30 feet. The existing pit is slightly larger. Based on this estimate, the work was projected to take 13 man-days at a cost of \$89.80. Building stone was not factored into the cost, as all stone was to come from near the location of the future manure pit.

Construction of the Manure Pit probably did not commence until 1915. In January of that year, Jack wrote to Eliza Shepard, giving her numbered directions on what to take note of when visiting a dairy in the Great Valley:



eaves line



North

5 feet  
0

JACK LONDON STATE PARK - MANURE PIT	
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	1 of 1

FIGURE 5

6) Note that he has no litter-carriers to carry manure, whereas my plan still holds of using litter-carriers to dump manure either into manure-pit or waiting manure-spreaders.

7) Find out if it is practical to spread soft, mushy cow-manure by means of a manure spreader. (In clippings I shall be sending you in a couple of days, you will note another manner of handling cow-manure with manure-spreaders from a large manure-pit that is only emptied once a year (letter dated 26 January 1915, in Hendricks and Shepard 1965:445).

This letter indicates that London had not yet built his Manure Pit for the horse barns.

Jack London was a firm believer in scientific agriculture and in self-sufficiency. The Manure Pit is a result of the application of these principles. London wrote of his agricultural experiments:

I am not using commercial fertilizer. I believe the soil is our one indestructible asset, and by green manures, nitrogen-gathering crops, animal manure, rotation of crops, proper tillage and draining, I am getting results which the Chinese have demonstrated for forty centuries (Haughey and Johnson 1985:23).

London had already developed an elaborate underground system to gather and store liquid fertilizer from his cow barn (see Liquid Manure Complex) and, as the preceding quote indicates, planned to improve upon this system when he built his new dairy barn.

#### Significance

The Manure Pit is important as evidence of Jack London's interest in scientific agriculture and of his desire that the ranch be self-sufficient.

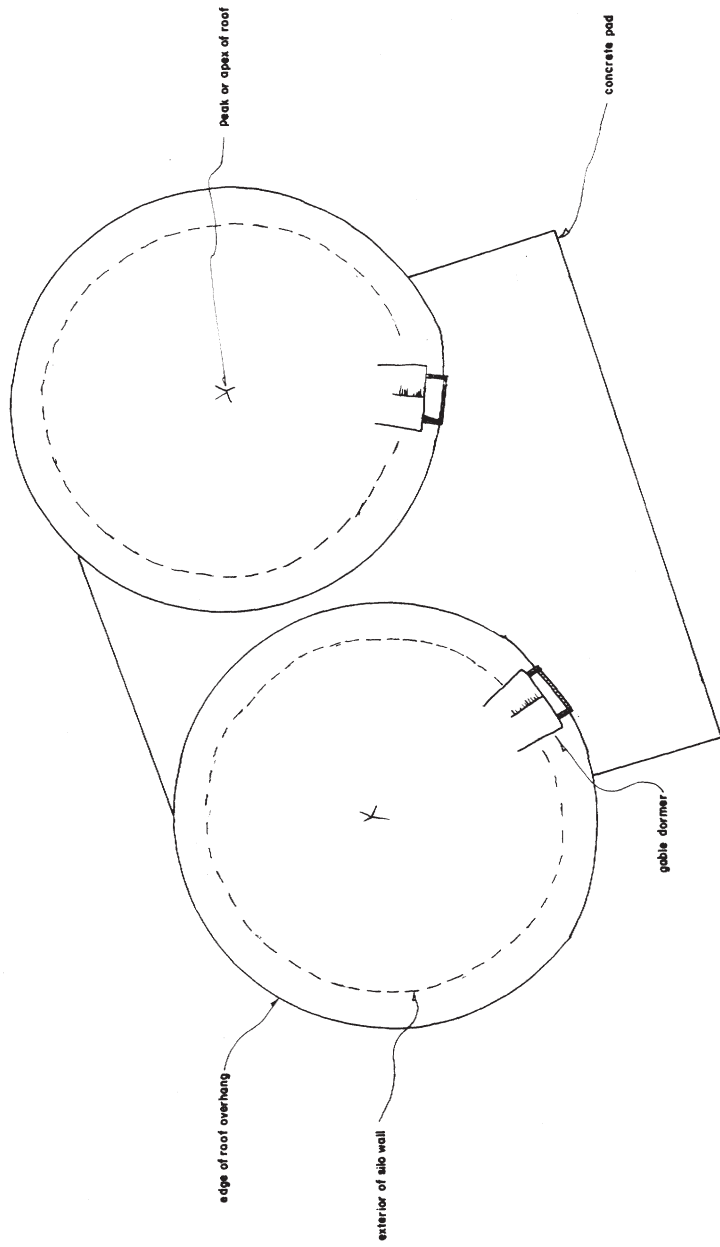
#### **Silos**

The Silos are situated in the eastern portion of Jack London SHP, on the southeastern slope of a low, oak-covered knoll. These features overlook the Shepard vineyards to the south. Jack London erected these two cylindrical, hollow concrete-block silos in around 1914.

Related Buildings/Sites: Jack London Agricultural Complex (CA-SON-1556H)

#### Physical Description

The two concrete-block silos, each approximately 40 feet in circumference, stand 48 9-and-1/2-inch courses high (about 38 feet), exclusive of their roofs, which are low conical caps of reinforced concrete resembling those of the Pig Palace (Figure 6). The silos stand 4 feet 5 inches apart on a concrete pad that once connected them to the barn, of which only stone foundation ruins survive (the barn was never finished due to London's death). Their narrow, full-height openings are fitted with a ladderlike metal grill. The silage pits extend about 8 feet below exterior grade.



— NORTH —

JACK LONDON STATE PARK— SILOS	
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FIGURE 6

## Historical Associations

Jack London had plans to build three silos, but only two were finished. The hollow concrete blocks of which they are constructed were made on the ranch. The rock used to make the concrete was crushed on the site; the depressions in the knoll behind the Silos were barrow pits dug for the rock. The same engine used to run the rock crusher was also used to blow the ensilage into the Silos (Shepard 1986). The making of blocks began in July of 1913, when London wrote to Eliza that Forni was to start and oversee a couple of men at "block-making" (letter dated 16 July 1913 in Hendricks and Shepard 1965:392). On 21 September 1914, London wrote that "my first silo is a success and I am building two more silos this winter" (letter to George Brett, 21 September 1914, in Hendricks and Shepard 1965:429).

These are reportedly the first concrete-block silos built in California and one of the first structures of this size to be built of hollow concrete blocks (Millard 1916:151; Shepard 1982; Haughey and Johnson 1985:25).

## Significance

The Silos are important evidence of Jack London's interest in scientific agriculture and of a pioneering effort in the use of hollow concrete blocks.

## **Pig Palace**

The Pig Palace is situated in the eastern portion of Jack London SHP, on the top of an oak-covered knoll. The stone piggery, completed in October of 1915, is probably Jack London's most widely publicized agricultural experiment.

Related Buildings/Sites: Smokehouse, Jack London Agricultural Complex (CA-SON-1556H)

## Physical Description

The Pig Palace is a circular stone structure centering on a two-story tower for preparing feed. Separated from it by an open earthen courtyard are the sties themselves, contained in a low circular structure with a shed roof. The circle is not complete; a break at the southwest allows access to the courtyard.

The structures are of unshaped rubble stone similar to the other farm buildings constructed during London's tenure. The roof of the sties and the conical roof of the feedhouse are concrete slabs that employ expandable metal plaster lath as reinforcing. The feed house has a central flue that appears as a concrete pier on the inside, and as a stone chimney on the exterior. The walls and floors of the tower are concrete; the second floor is reinforced with steel I-beams. There is no interior circulation between floors; exterior doors on the west side of the second story show that the tower must once have had exterior stairs. The casement window frames are made of concrete, as are the double-leaf doors on the east and west sides of the first story and the west side of the second story.

There are 17 sties. Each has a "front yard" paved with concrete, which is formed by a low concrete wall with an iron gate in it. The yards are separated from the dirt courtyard by a curb and gutter that runs around the circumference of the courtyard. A feed trough against the courtyard side of each yard and a small water basin in a back corner against the sty are formed of concrete as well. The pipes to fill the basins run along the top of the walls separating the yards. Each sty was closed with a concrete door, lined on the inside with concrete, and fitted with pipes along three inside walls. Rear doors lead to ramps that provide access to long, fenced, outdoor runs, which project back into the woods.

#### Historical Associations

In September 1914, Jack London wrote his publisher asking for an advance and, in partial explanation for his request, detailed some of the improvements he was making to his ranch. London wrote that

among other things am starting to work to build a piggery that will be the delight of all pig-men in the United States. It will be large and efficient and cheap in relation to the size of it (letter to George Brett, 21 September 1914, in Hendricks and Shepard 1965:429).

London's Italian stonemason, Natale Forni, was in charge of the project; as usual, building stone was collected from the ranch. By July 1915, the stone piggery was finished, except for fencing, at a cost of \$2810 for labor and materials ("PIGGERY Cost of Building," Jack London SHP Interpretive Collection). On 27 October 1915, the local press proclaimed that London's "Palace Hotel for Pigs," as it was called by "valley dwellers," had been completed the day before: "'In twelve years I'll save the price of the thing [\$3000] in saving of labor by feeding from the center of the ring of pens,' said London in defense of his scheme" (Haughey and Johnson 1985:31, citing Santa Rosa Press Democrat: 27 October 1915). Because of the circular design, one man could easily feed all the hogs, even when the piggery was filled to its capacity of over 200. He simply let the feed down the chute from the second floor into the mixing vat; from here it was only a few feet in any direction to the feeding troughs in each enclosure. All the water troughs could be filled simultaneously by the turn of a valve (Kingman 1979:266).

London was very proud of his piggery, and it was always an important stop on his ranch tour given to visitors. London was careful, however, that visitors did not introduce diseases into his pens. Before entering, visitors had to disinfect their shoes:

before you pass the gate you must step aside into a little pagoda and rub your feet upon the prayer rug. On that rug is a sticky carbolized mixture to disinfect your feet, so that your profane, microbeladen shoes shall not carry to that precious, cleanly band any germs of cholera" (Millard 1917:414).

Access to Jack London's agricultural building complex was controlled by a gate. Immediately adjacent to the gate was a small, 5-foot square "sentry box," where visitors had to sign in and out and walk through a bath of

sterilizing solution before going further. There are no surface remains of the sterilizing bath tank or sentry box, although one gate post survives (Shepard 1986).

Shortly before London's death, a journalist visited the ranch and described the piggery as follows:

"I designed those hog houses myself," said the author proudly. There was a round central structure of rock and cement with a peaked concrete roof, surrounded by sheds of the same material. When the Childe Roland pig comes to that round tower he gets a good square meal of ground alfalfa and grain, for it is the feed house, down from the upper story of which the feed pours automatically through square galvanized iron leaders into a cement basin, where it is mixed with water from a big pipe and is then conveyed out to the surrounding troughs, where the Duroc Jersey munch and grunt contentedly. The hog pens all have concrete floors, but the hogs lie upon movable wooden planks at night. The pens are ranged all around the central tower, which stands in the inclosure made by them. There are corrals surrounding the whole place, which is well shaded by oaks and madrones (Millard 1917:412-414).

Contrary to popular opinion and despite all the ridicule, the Pig Palace was successful. Hog raising on the Beauty Ranch made money at least through the 1920s (Shepard 1982).

#### Significance

The Pig Palace is important for its unique design and is perhaps the most famous of Jack London's agricultural experiments.

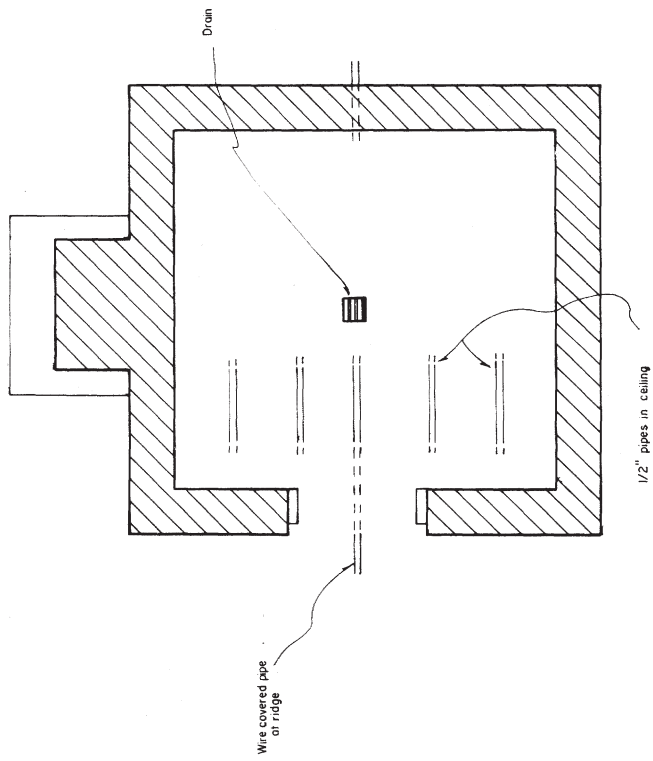
#### **Smokehouse**

The smokehouse is situated in the eastern portion of Jack London SHP, on the northern side of the oak-covered knoll on which the Pig Palace is located. Jack London had his workmen construct the Smokehouse as part of his hog-raising enterprise.

Related Buildings/Sites: Pig Palace

#### Physical Description

The Smokehouse is about 10-foot square (Figure 7). It is constructed of unshaped rubble stone, like the other structures London built at the ranch. Like the Pig Palace and Silos, it is covered with a reinforced concrete slab roof. The entrance is on the west gable end. On the left side, near the front, is a stone chimney, with a small iron-framed firebox near grade and damper handles farther up on the back of the stack. The interior is plastered and has a concrete floor with a central drain. At ceiling level on the interior, five pipes running front to back served to hang the meat. There is a flue opening into the chimney near the ceiling, and small pipes, covered at the ends with wire screen to prevent pests entering through them, project through the walls at the apex of front and back gables. Apparently a fire was



JACK LONDON STATE PARK- SMOKEHOUSE	
SCALE: 1/2" = 1'	APPROVED BY:
DATE: 7/16/86/9/2/86	REVISOR: PROCTOR
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1 of 1	

FIGURE 7

built in the firebox, its heat controlled by the dampers; the projecting pipes served to draw the smoke into the room when the upper damper was closed. This is not a traditional arrangement, and may have been London's own invention. There are only a few, extremely localized, smoke stains on the plaster, suggesting that the Smokehouse has hardly ever been used.

#### Historical Associations

The Smokehouse, located adjacent to the Pig Palace, was constructed shortly after the piggery. A list of buildings--probably compiled in October of 1915--includes "17 Hogpens" and "one Hog Feed House" under Buildings, and Slaughter House and Smoke House under "New Buildings Now Under Construction" ("For Comparison," Jack London SHP Interpretive Unit). In that same month, London wrote that he planned shortly to build a slaughterhouse and to install a refrigerating plant as part of his pig-ranching operation (Haughey and Johnson 1985:31). London's interests, however, were not primarily in raising meat but in stock breeding. He was quoted by an interviewer as saying,

I am not raising livestock for the butcher but for the breeder or anybody who wants the best of thoroughbreds. Of course, the culls will be killed, but my idea is not to raise anything here that can't be driven out on hoof (Millard 1917:414).

Physical evidence suggests that the Smokehouse was hardly ever used. Due to London's death, his hog-raising venture never became fully operational. The slaughterhouse and refrigeration plant were never completed, and their completion probably would have preceded full-scale use of the Smokehouse. The Smokehouse was never used commercially, but to smoke meat for use on the ranch. Into the 1940s, pigs and turkeys were occasionally smoked, primarily in the fall when most of the slaughtering took place. The relatively large size of the building required an excessive amount of time and fuel to heat it up and made it impractical for small jobs (Shepard 1986).

#### Significance

The Smokehouse is important as part of Jack London's purebred hog enterprise, which had the Pig Palace as its centerpiece.

#### **Bathhouse**

The Bathhouse is situated in the central portion of Jack London SHP, on the same terrace of Sonoma Mountain that contains the Dam and Lake. It is flanked by oak and redwood trees. The Bathhouse is graphic evidence of the leisured life of the country gentleman that Jack London sought at his ranch.

Related Buildings/Sites: London's Lake (CA-SON-112/H), Graham Creek Dam (CA-SON-1557H)

#### Physical Description

The Bathhouse is a rustic structure, 16 by 17 feet, built of round, unbarked, saddle-notched redwood logs (Figure 8). The logs are carried up to the ridge.



The structure is sheltered by a roof with deep sheds at each side and deeply projecting eaves at the front and back. The roof is covered with wooden shingles laid on random-width planks. The building is set on a variety of ground-laid sawn and log blocks and sills. The sheds are supported by unbarked round-log posts and plates.

The raking rafters at the front of the Bathhouse are made of poles to reinforce the rustic image of the Bathhouse, but all the other roof framing is made of mill-sawn lumber. There is one window, near the eaves level at the rear, and the door is embellished by three poles creating a rustic decorative frame.

The interior is divided from front to back by a partition, presumably separating men's from women's changing cubicles. This partition, like those of the cubicles, is framed with round poles filled in with vertical matchboarding. There are plank seats along the outside walls.

The longitudinal partition supports a central crown post and there is a post in each of the gables; these carry a ridgepole that helps to support the roof.

#### Historical Associations

In 1914 Jack London built a dam on Graham Creek in the hills above the ranch (CA-SON-1557H). From the dam the water was piped to an artificial lake, which was used for agricultural and recreational purposes. In March of that year, the dam was nearly completed, and London ordered 1500 live catfish for the lake. At his suggestion, Eliza Shepard--London's ranch superintendent and stepsister--organized the construction of a redwood-log bathhouse with six dressing rooms and a lean-to on each side to store boats. This became a favorite place to entertain guests (Kingman 1979:251; Haughey and Johnson 1985:32-33).

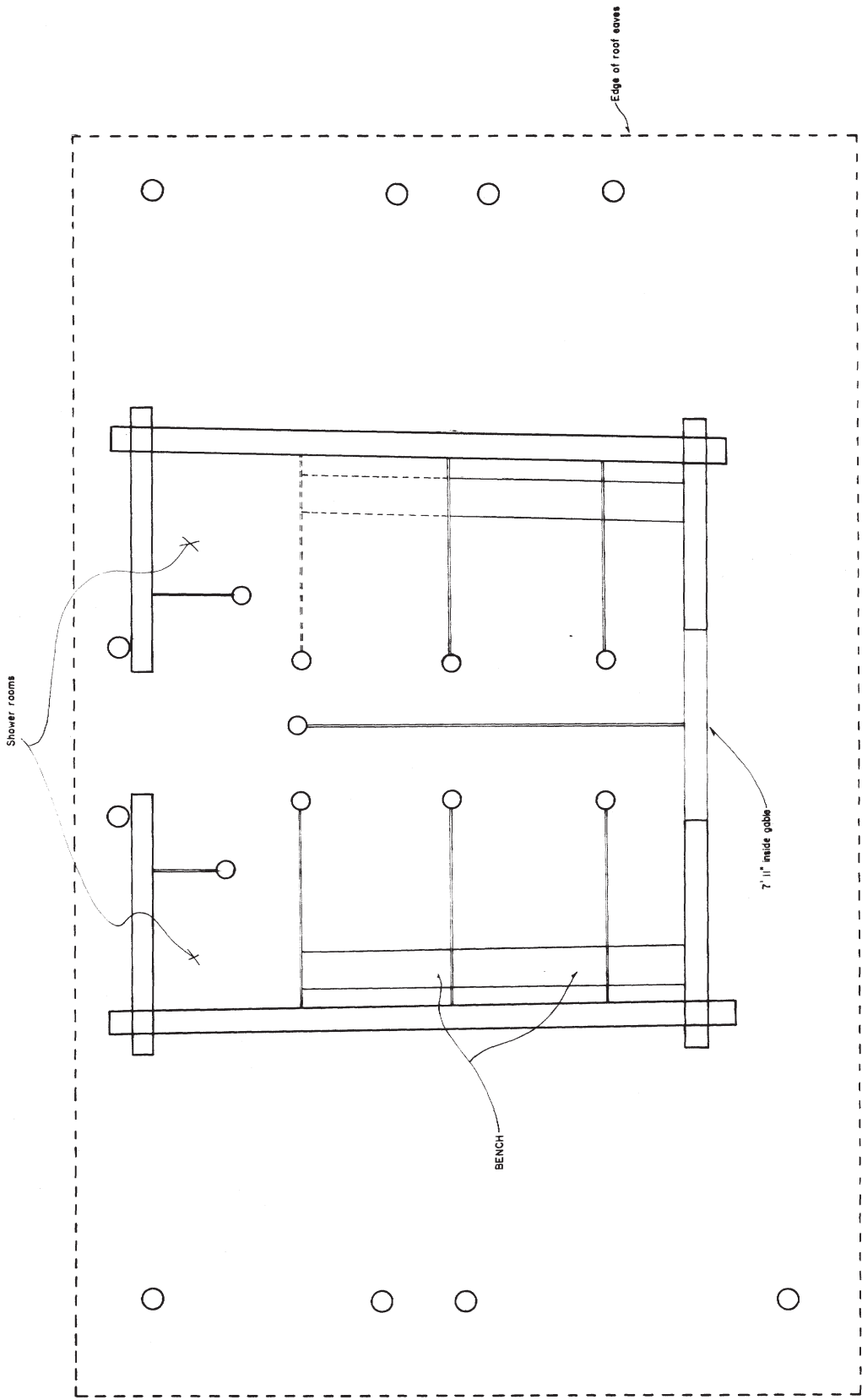
#### Significance

The Bathhouse's rustic appearance accords well with the recreational interest of the early 20th-century elite. It is a good representative of the rustic recreational architecture that wealthy Americans at the turn of the century created on country estates and in wilderness retreats like the Adirondack Mountains. Architecturally, the Bathhouse complements the Wolf House ruins.

#### **Wolf House**

The Wolf House is located in the extreme southeastern corner of Jack London SHP, on a south-facing slope above Asbury Creek and is surrounded by an open, bay, oak, and redwood forest. Jack and Charmian London spent many years planning their home. On 22 August 1913, as the Londons were preparing to move in, the Wolf House was consumed by fire. Only the stone ruins of their dream house remain, evoking a myriad of responses to visiting Jack London scholars and enthusiasts.

Related Buildings/Sites: House of Happy Walls, Home Orchard (CA-SON-1559H), Grave Site (CA-SON-1558H)



JACK LONDON STATE PARK - BATH HOUSE	
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FIGURE 8

## Physical Description

The Wolf House was a two-story structure on a high basement (for floor plan, see Haughey and Johnson 1985:19). The first floor and exposed portions of the basement were of rubble stone, and the upper levels had round-log walls. The stone portions and the basement are all that survive, although the pockets for all of the framing are readily visible, and it is not difficult to envision the wooden structural portions of the house.

Most of the surviving portion was the original basement level. It consists of a single file of rooms distributed around a large, unexcavated central area that supported the reflecting pool above. This level is made of concrete, but faced with stone where it projects above grade (roughly, in the eastern half). All the exposed floors are concrete, but marks on the walls show that there was a wooden floor about a foot above the present level.

Beginning at the north (front):

Along the eastern two-thirds of the front was the servants' quarters and utility area. A rustic concrete-and-stone flight of steps led down to it. Inside only a brick chimney stack in the center marks the utility area now. On the west side of the north end was more service area and, between the two in a concrete-vaulted passage, was the concrete vault for London's manuscripts. To ensure its fireproof qualities, it also had a concrete door, which is now cemented in place.

Above these utility spaces were bedrooms and guest rooms and, in a towerlike projection above that, London's own rooms. No evidence of the architectural treatment of any of these spaces survives, except for the rather austere brick fireplace in Charmian's suite and London's fireplace. Charmian's fireplace has a mantel of projecting bricks, a recessed panel above this, and a cornice of bricks set diagonally in a dogtooth pattern. London's fireplace is decorated similarly, but the mantel is corbelled in quasi-classical fashion, and the recessed panel is flanked by pilasters. The whole is faced with what appears to be brick cast like rock-faced ashlar stone, or rock-faced ashlar stone cut to the size and shape of bricks--it is difficult to tell which from below.

Stretching back along the west wall of the cellar is the "stag party room." Its principal architectural ornament is its fireplace, which is faced with large cobblestones and lined with yellow firebrick. The overmantel has a recessed semi lunate panel that may have been intended to receive a plaque or other decoration. Girder pockets in the face of the chimneybreast project below the original plaster line, showing that two enormous beams crossing the room embellished it further. The stag-party room was below grade, but lit by light wells, and by windows in a bay at the south. Ventilating channels in the west wall helped to air it out.

Above the stag-party room was the main living room. Again, its enormous chimneybreast comprises the main surviving decoration. This has a corbelled concrete hearth slab supporting a rock-faced stone hearth. The chimneybreast is composed of gray, rock-faced stone. Only three stones form the fireplace surround; the pilasters are battered and the lintel coved to suggest an

Egyptian pylon (the front of an Egyptian temple). The cobbled chimneybreast above has a recessed overmantel panel with a small projecting shelf beneath it, and a semicircular stone shelf projects at what would be cornice height, except that the room was open to the roof. At the far end of this space, under a window, is a large semi lunate scar in the remaining plaster, suggesting that a plaque or other fixture was fastened to the wall here.

In the cellar at the rear (south), a concrete-vaulted kitchen separated the stag-party room from the dining room. Here, a modest yellow firebrick-lined fireplace embellished the room. Traces of blue on the brick suggest that they may originally have been glazed in this color.

The room above the dining room has an impressive fireplace in the south wall. It is faced with rock-faced ashlar stone (discolored by fire) embellished with a prominent keystone. A plainer rock-faced stone fireplace would have heated the room on the second level.

Along the east, under a pergola, is an enclosed servant's passage.

The first floor is bisected by a north-south passage that runs from the front entry, the flashing of whose gable-roofed porch survives, to the rear entry, approached by a short, surviving flight of stairs. To the west of the passage was the living room, to the east, the other rooms, flanked by the reflecting pool, whose concrete tank and planters survive. The concrete floor of the passage is much deteriorated and has collapsed in places.

The Wolf House ruins have been stabilized with steel beams and tie rods and recently provided with a wooden viewing platform and steps on the east.

#### Historical Associations

While awaiting his divorce, Jack London and Charmian Kittridge made plans for their dream house. In May 1905, London wrote to his friend, George Sterling, about his plans:

For over a year now,...I have been planning this home proposition, and I am now just beginning to see my way clear to it. I am really going to throw out an anchor so big and so heavy that all hell could never get it up again. In fact, it'sgoing to be a prodigious, ponderous sort of an anchor (letter to George Sterling, 28 May 1905, in Hendricks and Shepard 1965:172).

Shortly thereafter, Jack and Charmian found the land they wanted for their house and purchased the "old Greenlaw Place," a 129-acre ranch with the "most beautiful primitive land to be found in California" (letter to George Brett, 7 June 1905, in Hendricks and Shepard 1965:174). Before they settled down to build this house, however, Jack and Charmian decided to sail around the world in a boat of their own design.

While designing Snark and planning the voyage, the Londons also made plans for the home they would build upon their return. Johannes Reimers supervised the landscaping of the house site in the summer of 1906, planting fruit trees,

vines, and a pyracantha hedge (Kingman 1979:168). Jack London had firm opinions about what a house should be like in general and many ideas on how to apply these in his particular case, as expressed in "The House Beautiful," an article written in July 1906:

Since I have not yet built my land house [article first describes Snark], I haven't got beyond a few general ideas, and in presenting them I feel as cocksure as the unmarried woman who writes the column in the Sunday supplement on how to rear children. My first idea about a house is that it should be built to live in....

.....  
Perhaps it is because of the practical life I have lived that I worship utility and have come to believe that utility and beauty should be one,...

.....  
In applying this general idea to the building of a house; it may be stated in another and better way; namely, construction and decoration must be one....

.....  
A column is made for the purpose of supporting weight; this is its use. A column, when it is a utility, is beautiful. The fluted wooden columns nailed on outside my house [in Oakland] are not utilities. They are not beautiful. They are nightmares....

.....  
And now to my own house beautiful, which I shall build some seven or ten years from now. I have a few general ideas about it. It must be honest in construction, material, and appearance. If any feature of it, despite my efforts, shall tell lies, I shall remove that feature. Utility and beauty must be indissolubly wedded. Construction and decoration must be one. If the particular details keep true to these general ideas, all will be well.

.....  
There will be hardwood floors in my house beautiful. But these floors will not be polished mirrors nor skating-rinks. They will be just plain and common hardwood floors.

.....  
The fireplaces in my house will be many and large. Small fires and cold weather mean hermetically-sealed rooms and a jealous cherishing of heated and filth-laden air.

.....  
There is little more to say about this house I am to build seven or ten years from now. There is plenty of time in which to work up all the details in accord with the general principles I have laid down. It will be a usable house and a beautiful house, wherein the aesthetic guest can find comfort for his eyes as well as for his body. It will be a happy house--or else I'll burn it down (London 1910a).

When the Londons returned from the cruise of the Snark in the Summer of 1909, they were heavily in debt. They lived in the annex of Wake Robin Lodge, owned

by Charmian's aunt, while putting their affairs in order. Albert Farr of San Francisco was the architect for their house, and by December 1910, Jack's ideas had been transformed into preliminary plans (Kingman 1979:224). Later that winter, Jack wrote:

...[I] am only just now beginning my first feeble attempts at building a house for myself. That is to say, I am chopping down some redwood trees and leaving them in the woods to season against such time, two or three years hence, when they will be used in building the house (letter to Herbert Forder, 3 February 1911, in Hendricks and Shepard 1965:336).

In March 1911, Jack and Charmian arranged for building stone with Bocca's quarry located across the valley, and in the following month actual work began on the Wolf House (Kingman 1979:246). The work progressed slowly but, by March of 1913, London hoped that by "working very hard and very expensively this summer," they would be in the house by October 1st. He wrote to his publisher for an advance: the Spanish tile for the roof was on its way and he needed \$3500 to pay for it (letter to George Brett, 1 March 1913, in Hendricks and Shepard 1965:373). N. Clark and Sons Pottery, built on the old Davenport place in Alameda where Jack had lived for a short time as a young boy, was to supply the tile (Kingman 1979:246).

George Wharton James, a friend of the Londons, visited while the Wolf House was in construction and wrote about what he saw:

If in the building of a home the builders should express themselves, then Jack and Charmian London are building one of the most individualistic homes in the world. With a glorious outlook on all four sides over fertile fields, wild woods and mountain slopes, the house is being built on a knoll, with a most picturesque clump of redwoods at the back. Being out-of-door people, fond of water, the home is built around a patio, in the center of which is a water pool or tank of solid concrete forty by fifteen feet and six feet deep, fed by water from a cold mountain spring, and in which black bass will be kept, and where one may occasionally take a plunge--if he is brave and hardy enough.

Weeks have been spent upon the concrete bed, which is practically the foundation of the house. Mr. London has here carried out an idea of his own, viz.: that in an earthquake country as California, a house designed to be permanent should be especially guarded in its foundation. ... Anyhow the architect has supervised the putting in of a bed of concrete sufficiently deep, thick and strong to sustain a forty-story skyscraper on a sandy foundation.

The architect is Mr. Albert Farr of San Francisco, a man of knowledge, experience and imagination, and as soon as Mr. and Mrs. London laid before him their ideas, he went to work to materialize them. The house is built chiefly of five materials, all of which are local products--redwood trees, a deep chocolate-maroon volcanic rock, blue slate, boulders and concrete. The London ranch furnishes the redwoods, which are to be used with their jackets on, the rough deep-red colored bark harmonizing perfectly with the rough rock of the foundation. The rock is

used exactly as blasted. It is not quarried in the sense of being worked regularly. It is simply blasted out, and some chunks weigh several hundred pounds, some merely a few pounds and some as much as a ton or more. Just as they come they are hauled and placed in appropriate places. The result is immensely effective and attractive. The first floor is already built so that the effect is definitely known,....

The concrete water tank occupies the center of the patio, or open court. Around the tank will be a five-foot garden and this is the only piece of formal or conventional flower garden on the estate. Balconies built of redwood trunks are to surround the court.

The steps leading to the second story and the second story itself are to be built of the great boulders or cobble stones found on the estate, also the outside chimneys, and a builder has been found whose artistic work in the handling of the boulders is a joy and a delight.

The rough tree trunks will form the architectural lines of the porte-cochere, pergolas and porches, while the rafters are to be hewn out of rough redwood logs and kept in natural finish. A charming effect is to be obtained by interlacing the tree trunks in the gables and balconies with fruit tree twigs. The roof will be of Spanish tile, colored to harmonize with the maroon of the rock and the redwood.

The interior is to be finished after the same rustic and individualistic fashion. It is essentially a home for the two people who are building it--a workshop for Mr. London, a home for Mrs. London, and a place where they can gather and entertain their friends. Hence these three ideas have been kept distinctly in the foreground. Mr. London's workroom is on the second floor, and is to be a magnificent room, nineteen by forty feet, with the library, exactly the same size, directly underneath, and the two connected by a spiral staircase. These two rooms are entirely apart from the rest of the house, thus affording perfect seclusion to the author while engaged at his work....

The chief feature of the house is the great living room, eighteen by fifty-eight feet, and extending over two stories high, with rough redwood balconies extending around the second floor. Open rafters for ceiling and gables, and an immense stone fireplace, which will be fed daily with gigantic logs from the woods on the estate, will give it a cheerful, homelike, though vast and medieval appearance.

.....  
It is to contain its own hot water, heating, electric lighting, refrigerating, vacuum cleaning and laundry plants--the latter with steam dryer and rotary wringer--a milk and store room, root and wine cellar.

Its name is "Wolf House," a reminder of London's book plate which is the big face of a wolf dog, and of his first great literary success, "The Call of the Wild" (1913:687-689).

The Wolf House's construction continued on schedule, and in a letter written 29 July 1913, Jack expressed anticipation of moving in and being really

comfortable for the first time in his life (letter to George Brett in Hendricks and Shepard 1965:393). Less than one month later, the Wolf House, which cost over \$60,000 to build and was assumed to be fireproof, was destroyed by flames (Millard 1916:155). The cause of the fire was never determined, but Jack and Charmian believed it to have been the work of an arsonist. Two months after the fire, Charmian wrote to a good friend, Anna Strunsky, that they had recovered firm evidence to prove the fire was arson (Stasz 1986). Forni, the builder, believed the blaze was caused by the spontaneous combustion of numerous oily rags left by workmen who had been wiping down the newly installed wooden floors: The dry, hot California August and the careless workmen set the stage for the Wolf House's destruction (Kingman 1979:249). The search for the identity of the Wolf House arsonist continues to fascinate London enthusiasts, although Forni's spontaneous combustion theory has some acceptance.

The loss of the Wolf House profoundly affected the Londons. Jack said that he planned to rebuild, but meanwhile focused his attention on developing the Beauty Ranch. London added the study-extension to the Cottage, which the Londons had made their home in 1911. To the study they moved what would fit of the library and also the elk heads and trophies of their South Seas voyages that were to have hung in the Wolf House. These decorations were out of place in the unpretentious cottage, as London explained to a visitor:

I hope you don't think that those big, heavy elk-head decorations represent our sense of proportion. The trouble is that we have no other place to put them. The new house they were intended for went up in smoke before we could move into it [Millard 1916:155].

London added a new stop on his tour for ranch visitors: the Wolf House ruins. He used portions of the design of the Wolf House for his Big House in the novel The Little Lady of the Big House completed after the Wolf House was destroyed. It has been argued that this novel was, in fact, a eulogy for the Wolf House and the values it represented to London. The novel's heroine, Paula Forrest, may have been a metaphor "in the final chapters of the book standing as a symbol of the Wolf House itself" (Flink 1971:154). The Wolf House became a symbol to Jack London and has continued to serve that function for legions of Jack London scholars and fans who visit the ruin. The symbolic meaning of the Wolf House varies widely with the viewer, as each sees in the ruin something of his or her own interpretation of the life and work of Jack London.

#### Significance

The structure was intended by London as his main residence and, as such, is the principal embodiment of the rustic quality that was so large a part of London's self-perception and that pervades all his works at the ranch. In addition, it would have been one of the largest and most elaborate representatives of concepts about informal "natural" living and natural architecture that informed the Arts and Crafts movement, the bungalow building craze, and the vacation architecture of the turn-of-the-century elite. It can be thought of as a combination of one of Greene and Greene's "ultimate bungalows" of southern California and the great lodges of the Adirondack



mountains. In many respects, the association with London is secondary. Had it survived, Wolf House would have been one of the most distinguished works of early 20th-century California architecture.

### **House of Happy Walls**

The House of Happy Walls is situated in the northeast corner of Jack London SHP, upon a knoll surrounded by a mixed oak, bay, and madrone forest. The House of Happy Walls was built by Charmian K. London, beginning in 1919, as a residence for herself. In its use of Spanish-style roof tiles and local fieldstone, the building is similar to the Wolf House, although much smaller and more formal. The building currently serves as a museum dedicated to the memory of the life and work of Jack London.

Related Buildings/Sites: Wolf House

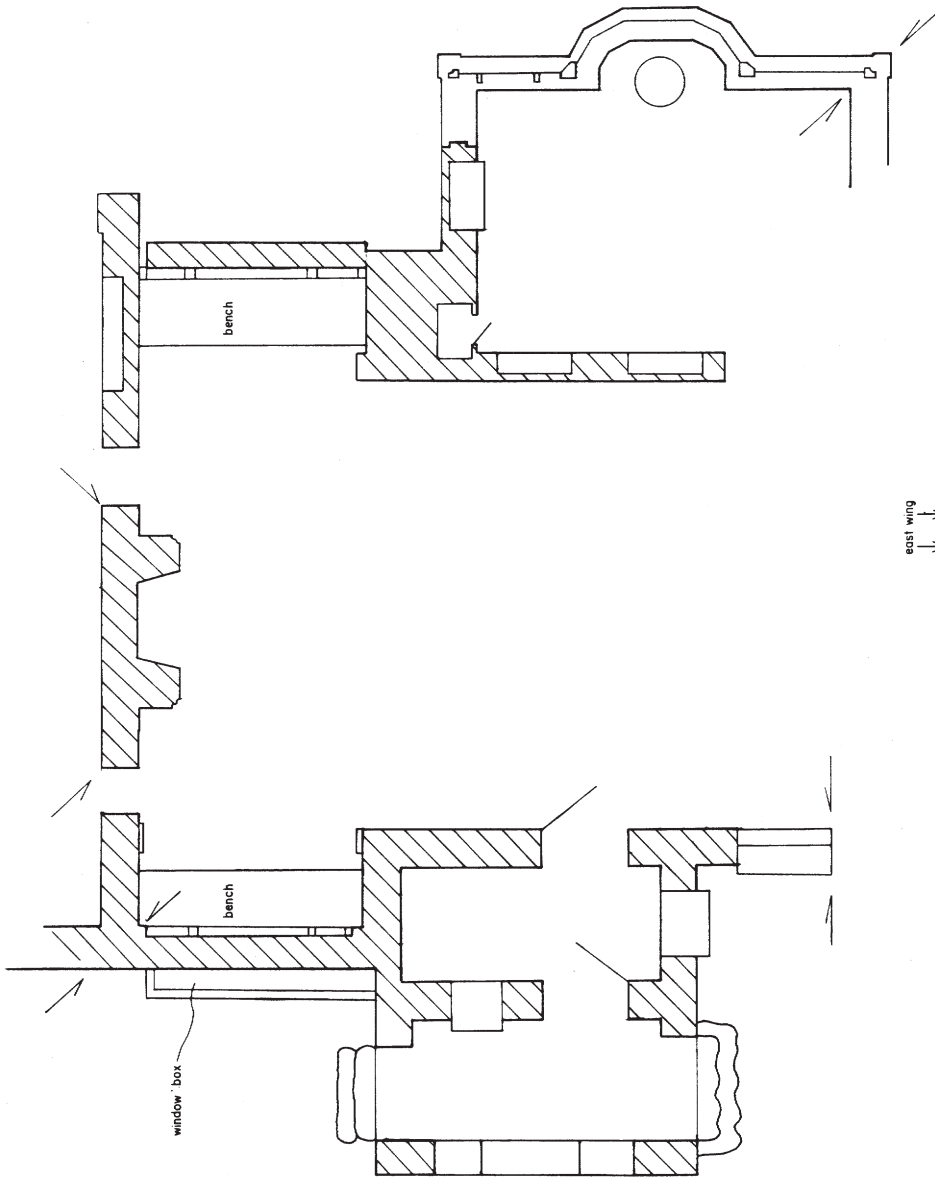
#### Physical Description

The House of Happy Walls is a two-story stone structure with a low hipped roof covered with ceramic tiles. The main block (Figure 9a) consists of a recessed central portion with slightly projecting pavilions at each side. A deep, stone porte cochere projects from the center of the main facade. At the rear is a large, polygonal central bay, glazed most of the way around, which houses the dining room. At the west end is a smaller two-story wing that is visually distinct from the main block but contemporary with it. This wing is flat roofed to accommodate terraces at both first- and second-story levels. One terrace serves a suite of guest rooms at first-floor level; the other opens off the main room on the second floor.

The walls of the main block are battered (slope in) for about the first third of their height, and projecting stone planters are scattered picturesquely over the lower portions of their surface. The fenestration, equally picturesquely arranged, consists of metal-framed casement windows of various sizes. Additional visual interest on the exterior is provided by the decorative rafter ends, which are carved in varying shapes, and by the exposed, rough-hewn beams in the ceiling of the porte cochere.

The house sits on a concrete foundation: basement rooms spread across the rear half of the house, and a crawl space across the front (Figure 9b). Most of each of the two main floors is occupied by a large central room originally intended both for living and for display of artifacts relating to London. The first floor room is bridged by two, large wood-encased girders supported visually at each end by oversized classical modillions. These beams, modillions, and the wooden cornices that enframe them are oak-grained. A cast-concrete fireplace, intended to look like stone, continues the classical theme. It is lined with brick, and has a deeply recessed, brick-tile hearth. The fireplace is furnished with a decorative wrought-iron crane. At each side (front and rear) of this (west) end of the room is a deep window recess provided with benches. The west wing opens off this room, consists of two bedrooms (now offices), two bathrooms, and two storage closets (Figure 9c). There is no decoration of note in this wing.

↑ ↑  
west wing



↑ ↑  
east wing

↔  
represents match line for east  
and west wings of first floor.

JACK LONDON STATE PARK- HAPPY WALLS first floor center

SCALE: 1" = 5'

APPROVED BY:

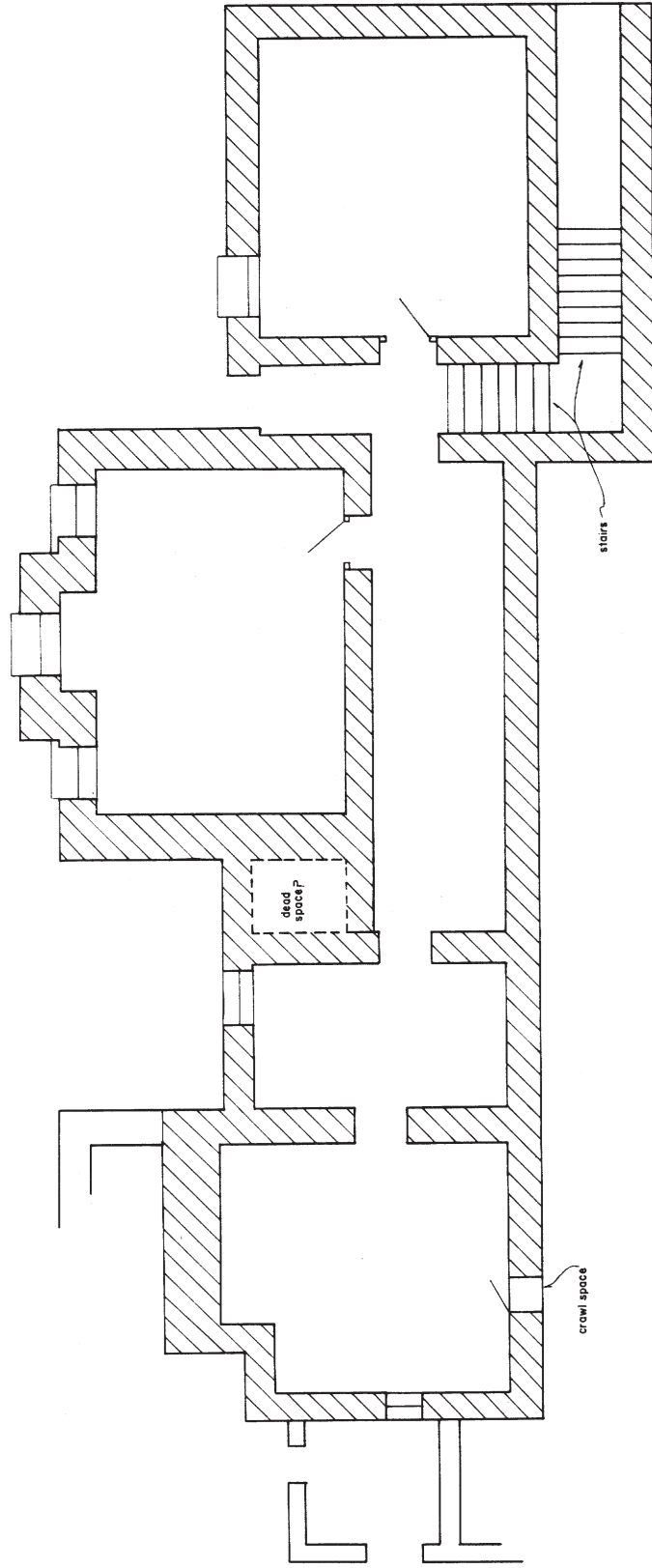
DRAWN BY: D. UPTON

DATE: 8/4/86/IH/86

REVISED A. Proetzellis

DRAWING NUMBER

FIGURE 9a



JACK LONDON STATE PARK- HAPPY WALLS basement level	
SCALE: 1" = 5'	APPROVED BY:
DATE: 8/18/11/16/86	REVISOR: A. Probstellis
DRAWING NUMBER	
1 of 4	

FIGURE 9b

To the rear of the main room on the first floor is the dining room. It is paneled with painted wood and has glass-fronted buffets in three of its walls. The fourth is the glazed bay. The floor is green ceramic tile, and a small fountain made of sheet metal, stones, and shells occupies the floor of the projecting bay.

The east wing on the main floor contains the study holding London's artifacts. This room is lined with bookshelves along the front and end (east) walls. Concealed in the east wall are doors to a service stair and to a storage closet. At the rear of this wing are the large pantry and kitchen, which are connected by a short passage to the dining room. Unlike the floors elsewhere in the building, which are hardwood, those of the kitchen and passage are linoleum-covered. Apparently original cupboards and a green sink furnish the pantry, which is connected by a pass-through to the kitchen. The latter has white fixtures, a broom closet, potato or wood bin, and a flue for a cooking stove. Between the main room and the pantry rises the main stair to the second floor; a service stair with access outside rises behind the study.

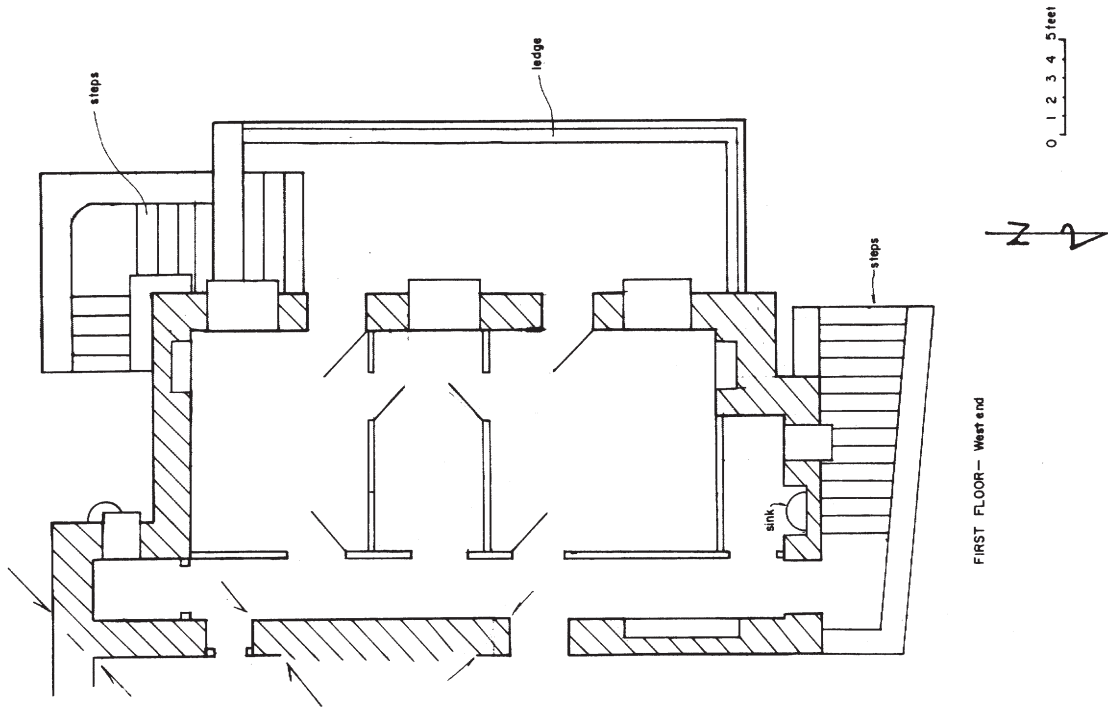
The large room on the second floor (Figure 9d), the same size as on the first, also has a large fireplace with a cast mantel, a window bay with bench to each side, and two large beams bridging the room (Figure 9d). The latter are plastered and have molded plaster brackets rather than carved wooden ones. The ceiling here has a shallow elliptical vault. There is no west wing; the roof of the wing below serves as a terrace, which is now filled with storage boxes. The east wing is divided lengthwise by the stair well and hall, which are decorated with chip-carved wooden doors and door frames that appear to be Polynesian ethnographic specimens, but which were probably designed and made for this house. The newels at each end of the stair rail, however, appear to

be genuine Polynesian figure carvings. The rear portion of the wing consists of two plain bedrooms with a closet and bathroom between. The front is Charmian's dressing-room suite. It consists of a central room furnished with a dressing table and bureau. The walls are burlap or made to resemble it; the ceilings have gold stars. Off it toward the main room is a bathroom with white porcelain fixtures. Off the dressing room toward the east is a small pantry or kitchen with a green sink and some built-in shelves. At the back of a closet in the central room is a small sliding door giving access to the stair passage at the head of the stairs.

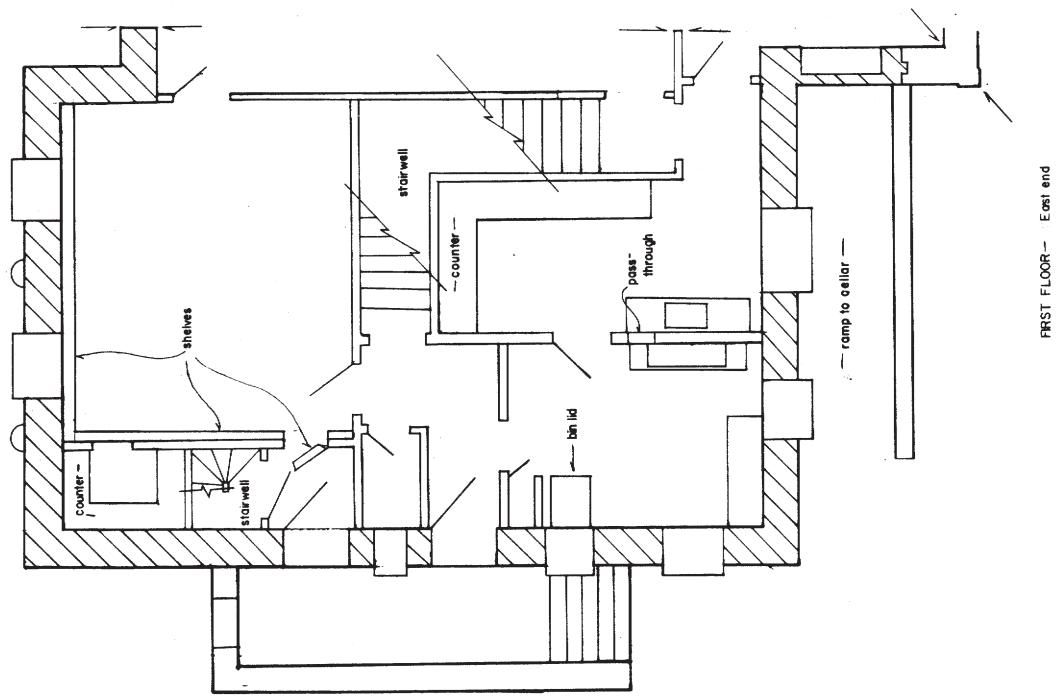
#### Historical Associations

Possibly in an attempt to show her determination to carry on Jack London's agricultural experiment, Charmian decided to build a stone house for herself on the property. Not as large and imposing as the Wolf House, her house would still be a suitable place to display the custom furniture designed for the Wolf House and artifacts collected during their travels together. Architect Harry Merritt designed Charmian's "House with Happy Walls," and the foundation was laid in June 1919.

The House of Happy Walls (sometimes called "House with Happy Walls" or "Charmian's House") was very much Charmian London's house. She was extremely active in its design and construction, overseeing even its smallest details:



FIRST FLOOR— West end

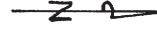
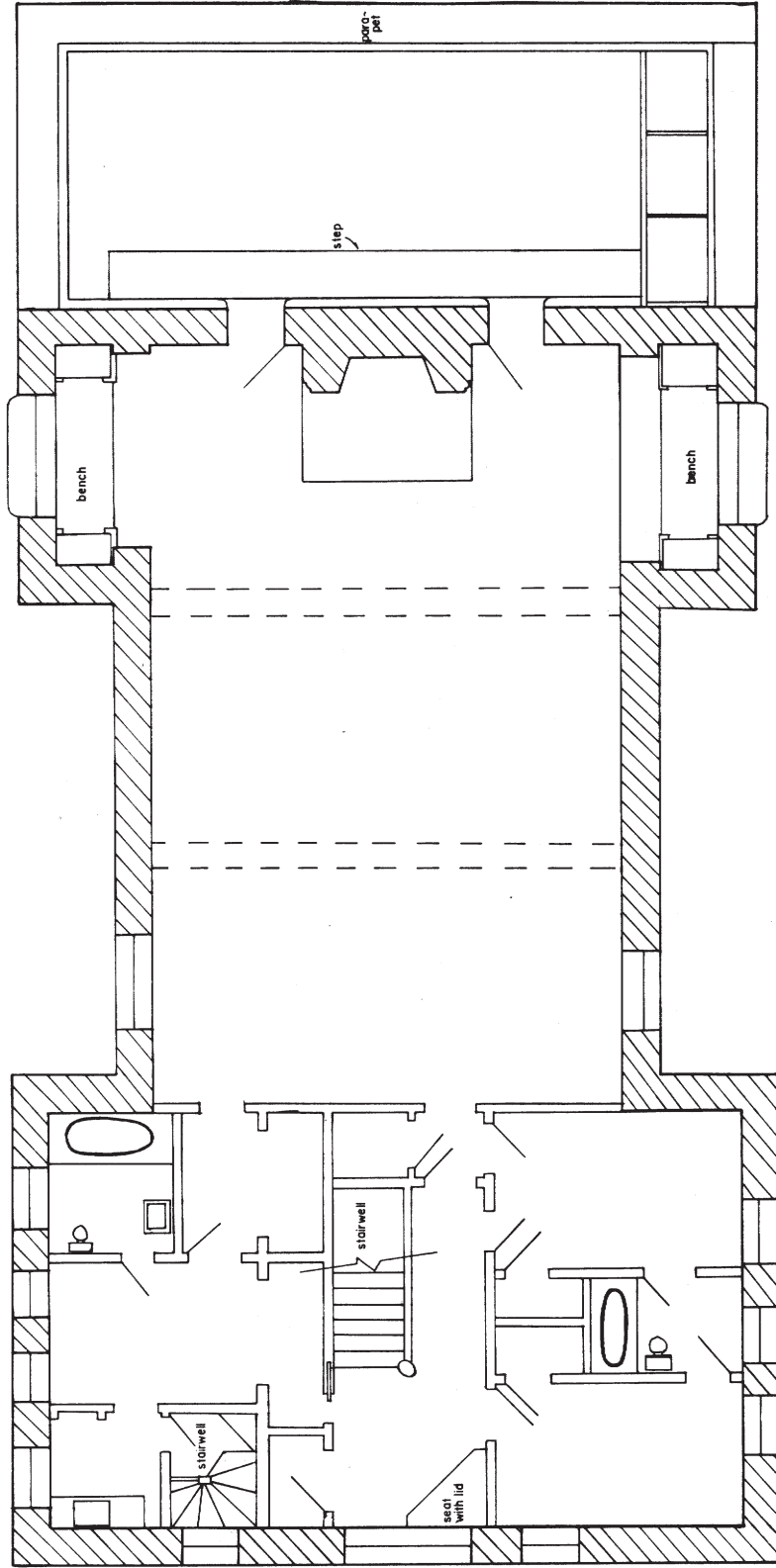


FIRST FLOOR— East end

represents match line for plan of central portion of first floor

JACK LONDON STATE PARK - HAPPY WALLS first floor wings	
SCALE: 1" = 5'	APPROVED BY:
DATE: 8-8-86/10-30-86	DRAWN BY: D. LIFTON
	REVISED BY: A. FORTZELLE
	DRAWING NUMBER

FIGURE 9C



0 1 2 3 4 5 feet

JACK LONDON STATE PARK-HAPPY WALLS, second floor	
SCALE: 1" = 5'	APPROVED BY:
DATE: 8-4-86/11/21/86	REVISOR: A. Proetzellis
DRAWING NUMBER	

FIGURE 9d

Some rooms have curved ceilings as if in a ship; The babies carved into the mantel in Charmian's room were twins born in Hawaii and named after Jack and Charmian; Finn Frolich made the "Little Lady of the Big House Fountain" for the dining room (Stasz 1986). Many of Jack London's ideas on beauty, as expressed in his article "The House Beautiful" and in the Wolf House, also guided the design of Happy Walls. The same concern with purity and ease of cleaning can be seen in the use of hardwood floors and tiles and in the airiness of the building.

Happy Walls was very slow in building because of cash-flow problems and because of Charmian's unhurried pace. In March 1920, Charmian laid off the Italian builders. On 31 December 1926, Charmian still lived in the Cottage; a week or so later, Laurie Smith--an Australian pianist--arrived with his family, who stayed in an unfinished Happy Walls. In June 1930, Charmian was at work in the house: painting hardwood, installing Snark mementos--including the anchor light under the porte cochere--and hanging tapia cloth. On 5 January 1931, she ate her first meal in the Happy Walls dining room, but the dining-room furniture was still being made. That year she wrote portions of her biography of Jack at Happy Walls, but still she did not sleep there (Stasz 1986).

Although the house was to her design, Charmian felt more comfortable living in the Cottage. It was only when Eliza Shepard and her son Irving wanted to use the Cottage as part of their dude-ranch operation during the Depression that Charmian became a permanent resident of the House of Happy Walls. In January 1935, despite her reluctance to move in, Charmian's Steinway piano and other things were moved to Happy Walls. Still she lived in the Cottage until July 1935, when she began sleeping at Happy Walls. On 2 August 1935, she wrote about Happy Walls in her diary:

Come to me suddenly with the often 'where am I' feeling, and conclude that my great achievement in House is that it will always remain mystery--too good to be real. Except to Charmian whose creation it is. Never will be taken for granted--like my marriage in that. I wonder if my House is my Husband (Stasz 1986).

Between traveling, Charmian lived in Happy Walls from 1935 until 1945, when she moved back and forth between the Cottage and Happy Walls, depending on her health and ability to live alone. The House of Happy Walls was not originally conceived of as a memorial. This came later as Charmian entertained people who were interested in Jack London, and as she used the space to display their things. It was during this time that she put into writing her future plans for the building:

In case of my death, it is my wish that my home "House with Happy Walls" is not to be lived in by anyone except a caretaker. This building & its arrangements are peculiarly an expression of myself and its ultimate purpose is that of museum to Jack London & myself,... (letter dated 28 April 1938, in Culwell 1968:71-72).

No one slept in the house after Charmian fractured her hip falling down the stairs in 1952 (Culwell 1968:74). She spent her final years living in the Cottage with a nurse. When Charmian London died at age 84 in 1955, her will directed that the House of Happy Walls become a memorial to Jack London and herself and be used as a museum where their photograph collection and memorabilia might be displayed. Her heir, Irving Shepard, immediately began exploring ways to establish a state park on the Jack London ranch in fulfillment of Charmian's last wish. Official dedication ceremonies were held for Jack London State Historic Park (39 acres, including the Wolf House Ruins, grave site, and House of Happy Walls) on 24 September 1960, at which time a part of House of Happy Walls Museum was opened (Culwell 1968).

#### Significance

The House of Happy Walls was built by Charmian K. London as a residence for herself; the building became a memorial to her and her late husband, Jack London. House of Happy Walls has importance as a large rustic residence in a similar mode to the Wolf House, although it is not as meritorious architecturally as the Wolf House. Architecturally, the rustic stonework and the exposed, carved rafter ends represent one of the last expressions of an architectural aesthetic popular in early 20th-century United States—exemplified as well by the Wolf House and the Bathhouse.



## **HISTORIC ARCHEOLOGICAL SITES**

Detailed physical descriptions and historical associations are presented below for the 14 historic archeological sites recorded during this inventory (Map 5). Many of these sites are related to each other and to structures described previously. For additional historical background, the reader is referred to the Historical Associations sections for each building or site listed below under "Related Buildings/Sites." Prehistoric components of historic archeological sites are discussed separately.

### **Blacksmith Shop (CA-SON-1555H)**

The Blacksmith Shop, located in the eastern portion of Jack London SHP, was built partly into the northern side of the knoll on which the Cottage is situated. The site contains the ruins of a stone building that functioned as the Jack London Ranch's Blacksmith Shop and originally served as Kohler & Frohling's Cooperage.

Related Buildings/Sites: Winery, Sherry Barn, Distillery

#### Physical Description

The remains of this 32 by 42 foot, stone building consist of walls surviving to various heights; there is no roof (Map 6). The entrance is sealed by a wire fence, and vines and small trees have grown up inside the structure. The building was constructed of soft, gray volcanic stone; part of the northeast corner has been rebuilt with firebricks and hard concrete mortar. The remains of a brick furnace are located along the northeast wall. It is probable that artifacts are present inside the structure beneath the dense undergrowth.

#### Historical Associations

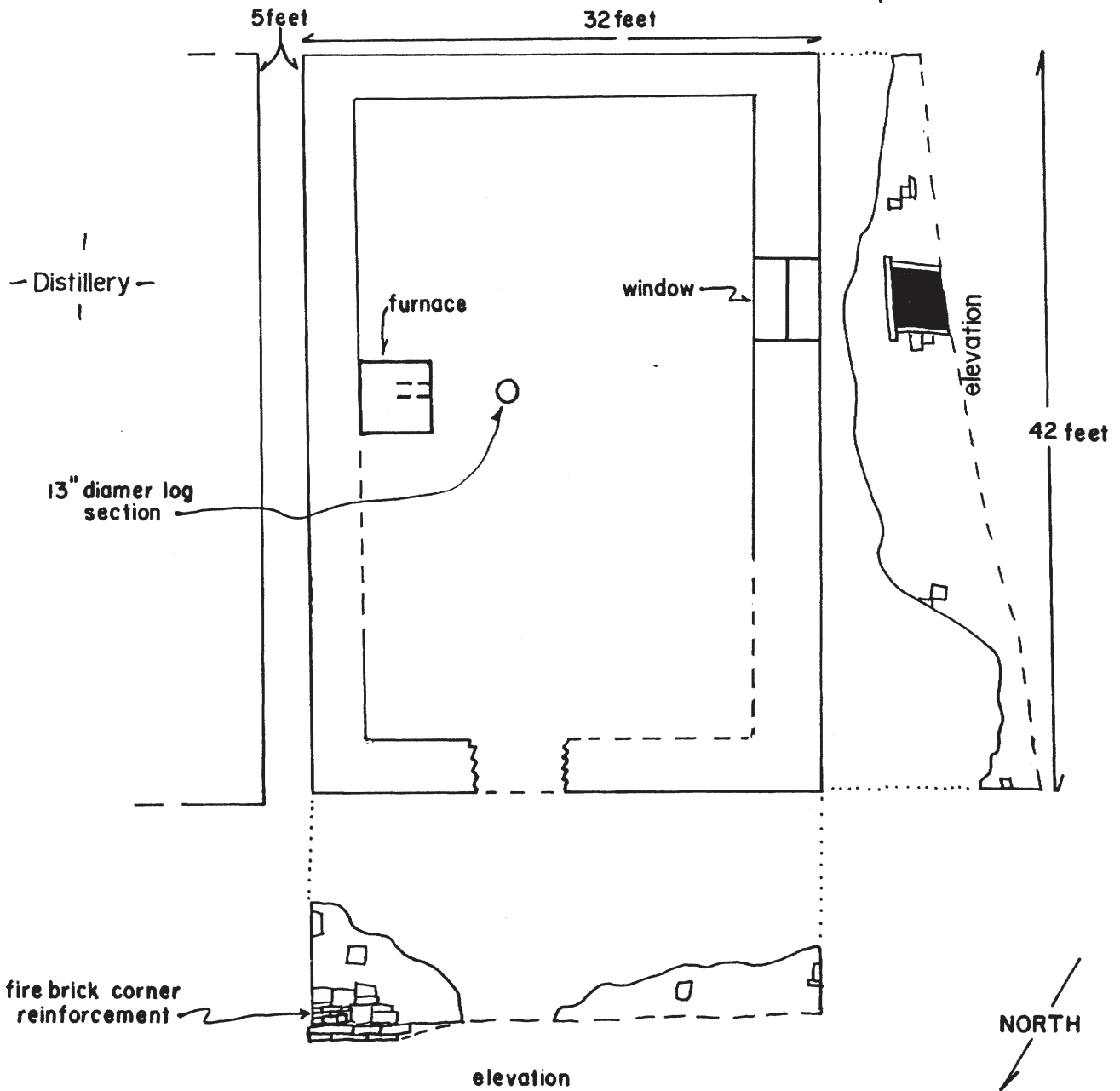
One of the main problems facing winemakers during the early years of the Sonoma County "wine boom" was the lack of requisite materials for the trade:

Coopers could not be had for love or money, neither could oak staves. Every available cask, pipe, and barrel was made use of, and extravagant prices paid for them. There were not enough, even at twelve and fourteen cents per gallon for second-hand casks, and from eighteen to twenty cents for new (Haraszthy 1871:496).

After their purchase of the Tokay Vineyard in 1873, Kohler & Frohling immediately enlarged the vineyard and erected substantial winery buildings. A cooperage was essential to a large winery for making and repairing wine barrels. The Cooperage may have been constructed at the same time as the neighboring Winery building, both may have been part of this initial construction.

In 1883 the assessed value of Kohler & Frohling's "cooperage" was \$1000; the 630-acre Tokay Vineyard itself was assessed at only 10 times that value. Before its sale in 1894, Kohler & Frohling owned 50,000 gallons worth of oak barrels and 300,000 worth of redwood barrels (DeTurk 1893 in Clukey 1981). A

BLACKSMITH SHOP  
SITE MAP  
not to scale!



MAP 6. CA-SON-I555H

picture of Kohler & Frohling winery workers with the Cooperage in the background shows a huge pile of barrel staves, probably used and in need of repair, in front of the building (Haughey and Johnson 1985:7).

When Jack London acquired the 10-acre parcel containing the Cooperage in May 1911, none of the winery buildings was in use. In April 1913, London bought a Glen Ellen blacksmith shop and moved all its equipment to the ranch, installing it in the old Cooperage building (Haughey and Johnson 1985:22). The local paper quipped:

Jack London has bought the Glen Ellen blacksmith shop and moved it up to his ranch. Good boy, Jack! Take a couple more loads and move the whole town up there! (Millard 1916:151).

The Blacksmith Shop continued to be used long after London's death.

#### Significance

The Blacksmith Shop ruins are important as a feature of a large 19th-century winery, and a feature of the immediate setting of Jack London's Cottage. In-situ artifacts related to the blacksmithing may remain in the building.

#### **Jack London Agricultural Complex (CA-SON-1556H)**

All the archeological remains of Jack London's central agricultural complex were assigned a single State trinomial. For ease of presentation, this site has been divided into four complexes: Jack London's Barn Foundations, Bull Pens Area, Liquid Manure Complex, and Pig Runs.

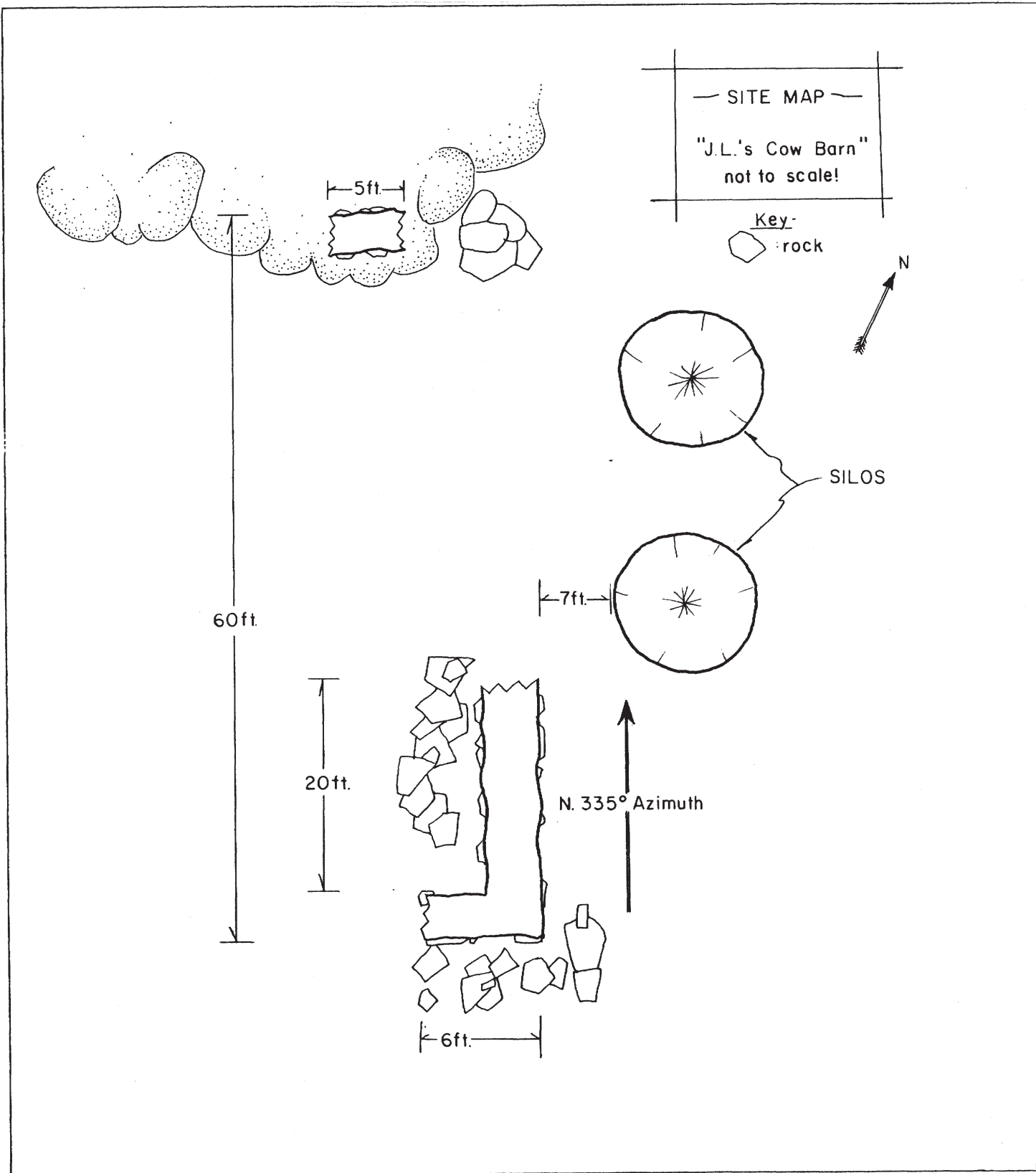
#### Jack London's Barn Foundations (Part of CA-SON-1556H)

The Barn Foundations are located in the eastern portion of Jack London SHP, immediately adjacent to the Silos on the southern slope of an oak-covered knoll. Shortly before his death in November 1916, Jack London began construction of a new cow barn; only the foundations of this structure were ever completed.

Related Structures/Sites: Silos, Bull Pens Area (other parts of CA-SON-1556H)

Physical Description. The foundation remains consist of stone footings made of roughly formed basalt blocks bonded with a mixture of concrete and gravel (Map 7). The footings stand 2-1/2 feet high and wide, although the rubble around the footings suggests that it might have stood at least 2-feet higher in the past. Some of the footing rock may have been removed to the area of the standing barn to the west. A level building pad was made for the barn by excavating a small portion of the knoll to the west.

Historical Associations. One of Jack London's chief objectives on the Beauty Ranch was the breeding of thoroughbred livestock. As London said: "I am not raising live stock for the butcher, but for the breeder or anybody that wants the best of thoroughbreds" (Millard 1916:153). By the fall of 1914, his livestock had increased to the point where additional buildings became



MAP 7. CA-SON-1556H

necessary to efficiently manage the ranch (letter to George Brett, 21 September 1914, in Hendricks and Shepard 1965:429). London's first step was to build his piggery (1914-1915); next he put his horse operation in order with the renovation of the Sherry Barn and construction of the Stallion Barn and Manure Pit (c. 1915); then he began to make plans for his dairy operation.

In January 1916, from aboard his sailboat Roamer, London wrote Eliza Shepard with very specific instructions on what to look for when visiting a particular dairy in preparation for designing his own. Among his 31 numbered instructions were the following:

(15) Plan (after consultation of various dairy-farm buildings we have filed) our own buildings in relation to a brace of silos say for milking fifty cows, and refer same plans to me. Also, try to get some idea of how best to relate these dairy-building plans to our particular location, and to efficiency of moving cows from place to place of roadways, of creamery, etc., etc.

(30) Of course, our system, when we finally determine on it, will be suited to our needs, our location, our landscape, and will be variously different from Timms' system; but from here and there we can gather good ideas to incorporate in our system.

(31) Especially go over dairy-plans we have filed, for measurements of stalls, etc. [some of these can be found in the JLSHP Interpretive Collection], and write to authorities such as the Agricultural Press, University of California, etc., for measurements, pitches, etc. (letter dated 26 January 1916, in Hendricks and Shepard 1965:445-446).

These instructions give an idea of how London developed his ranch: he observed the successful strategies of others, read the agricultural literature on a subject, and then reapplied what he had learned to his own situation.

The building that was to have been London's dairy barn was begun just before his death and was never finished. Other structures in the dairy complex never got past the planning stages. An unfinished pencil-drawn plan and elevation of a circular barn, possibly a milking barn, is presently stored in the basement of the House of Happy Walls. The list of "New Buildings Now Under Construction [c. 1915]" included a Dairy Barn and a Creamery (Jack London SHP Interpretive Collection).

Significance. The stone footing of Jack London's unfinished dairy barn is important as representative of the third phase of his agricultural experiment; the model dairy London envisioned had only just begun to take shape when he died.

#### Bull Pens Area (Part of CA-SON-1556H)

The Bull Pens area is located in the eastern portion of Jack London SHP, between the Silos and the Pig Palace in a saddle between two low knolls. The site is now oak-covered. This area contains the remains of a series of pens and runs built for Jack London's prize bulls.

Related Buildings/Sites: Pig Palace, Jack London's Barn Foundations and Pig Runs (other parts of CA-SON-1556H)

Physical Description. Three features remain in the Bull Pens Area (Map 8):

1. The remains of three pens, 38 to 55 feet by 35 feet, made of round poles attached to each other by 6-inch spikes. Each pen had its own gate; the concrete gate-anchors remain in situ.
2. A circular, concrete feeding basin; 8-1/2 feet in diameter, with an internal depth of 11 inches; its maximum above-ground height is 2 feet. The feeding basin has rock underpinnings.
3. A bull exerciser, 5 feet 3 inches in diameter, with a concrete base. A 2-1/4-inch diameter iron pipe protrudes 7 feet out of the top of the base of the structure. Four horizontal posts are suspended from iron rods which, in turn, are hooked onto the central vertical pipe. The horizontal pieces would turn as the bulls walked around the structure.

There is also a narrow, 8-foot walkway between the bull pens and the end of the pig runs.

Historical Associations. Among Jack London's thoroughbred cattle were "very fine Jersey cows" and "one magnificent prize shorthorn bull" (Millard 1916:154). The bull complex was finished before 1915 and "Bull Corrals - 4" appears on the List of Buildings [completed], along with the Hog Pens (Jack London SHP Interpretive Collection).

Historically, the bull exerciser was surrounded by a 6-foot board fence with a gate to let the bulls in and out. The circular watering trough was divided so that both bulls in the pens to the southeast and the other livestock grazing in the field behind the Silos could drink from it at the same time. Adjacent to the watering trough, by the bull pens, was a small barn or shed large enough to hold four bulls. Although the remains of the bull pens are clear, nothing is left of the bull shed. The bulls were taken in and out of the pens along the runway or narrow corridor between the bottom of the pig runs and the bull pens (Shepard 1986).

Significance. The Bull Pens area is important as representing another aspect of Jack London's effort to raise and breed thoroughbred livestock on his ranch. It makes efficient use of space, labor, and water.

Liquid Manure Complex (Part of CA-SON-1556H)

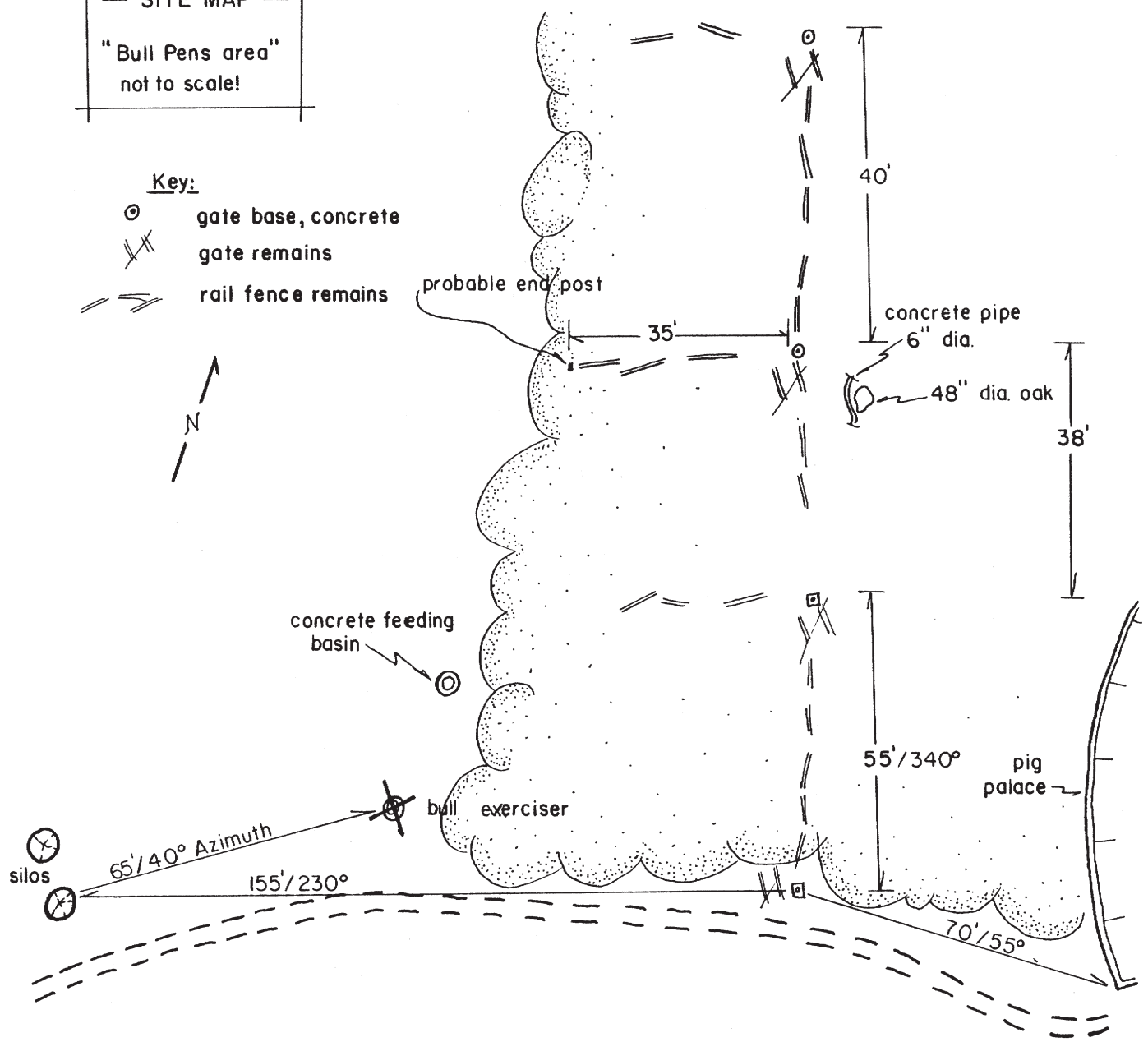
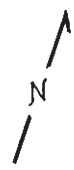
The Liquid Manure Complex of features is situated in the eastern portion of Jack London SHP, on a gentle southwest facing slope above the Shepard vineyards. The Liquid Manure Complex is composed of four features, not all related to London's system for the redistribution of animal waste from his cow barn for later use as fertilizer on his fields.

Related Buildings/Sites: Manure Pit, Pig Runs (other part of CA-SON-1556H)

— SITE MAP —  
 "Bull Pens area"  
 not to scale!

**Key:**

- ⊙ gate base, concrete
- ⊗ gate remains
- == rail fence remains



MAP 8. CA-SON-1556H

Physical Description. This complex of features is located approximately 250 feet south of the Pig Palace, along and to the north of a small drainage (Map 9). Each feature is described separately:

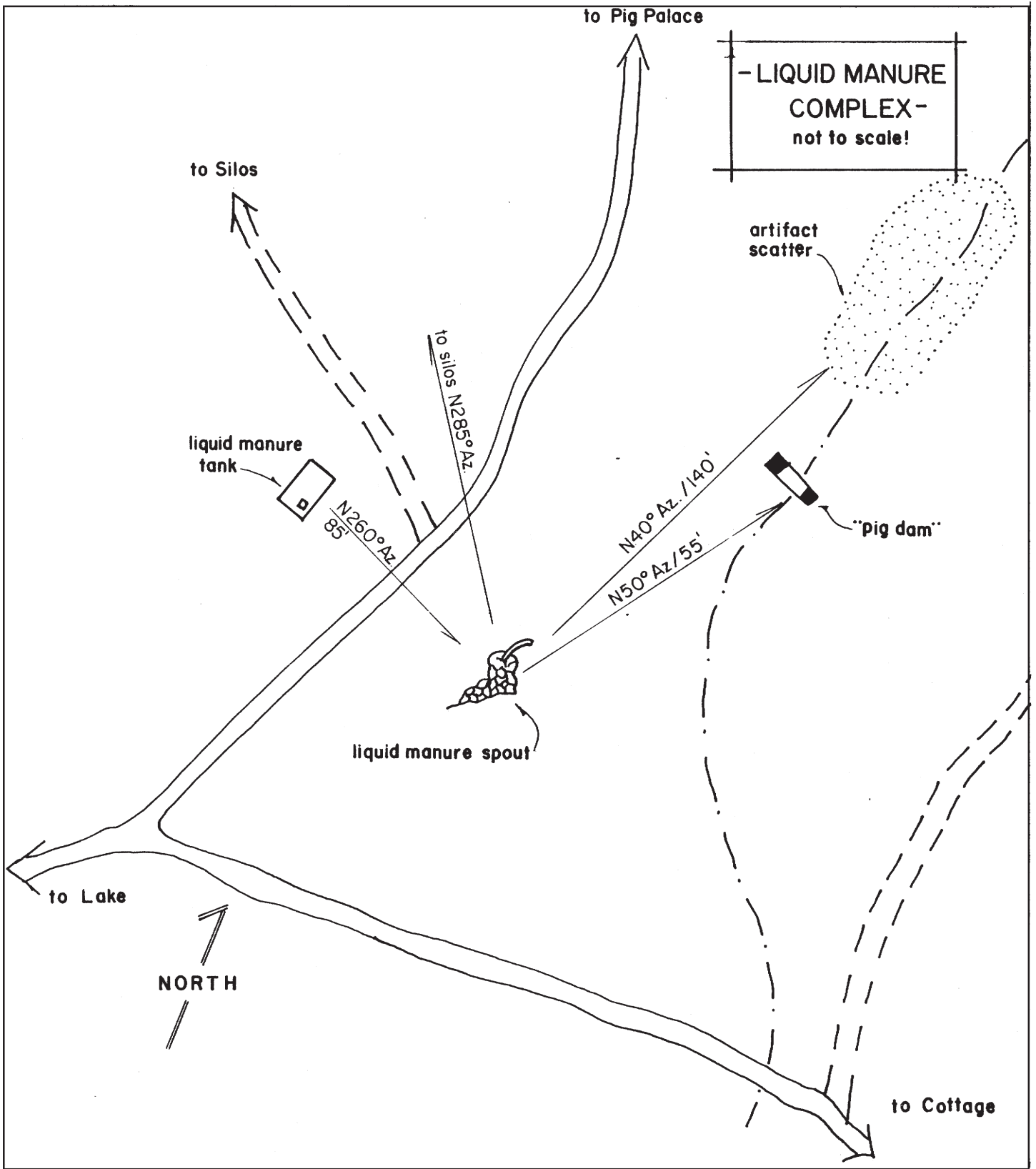
1. The Liquid Manure Spout is an iron pipe, 3-3/4 inches in diameter, encased in a structure of unshaped basalt blocks and the same diameter leads from the Liquid Manure Tank to the spout. A ramp leads down to the southeast side of the spout for filling wagon-mounted tanks, which would spray the liquid on London's fields.
2. The Liquid Manure Tank is made of poured concrete and measures 11-1/2 feet by 8 feet 3 inches by up to 3 feet 5 inches in depth. It has a small concrete lid in one corner and is otherwise enclosed by solid concrete. An iron pipe leads underground from the tank to the Liquid Manure Pipe.
3. The "Pig Dam" is a poured concrete, damlike feature, situated in a small drainage below the Pig Palace and measuring 22 feet long by a maximum of 3 feet 3 inches in height. The feature has a 46-inch-wide "spillway" and square forms for fence posts in the top. A gate through the hog-wire fence that crosses the feature is situated southeast of the creekbed.
4. The fourth feature is an artifact scatter, measuring 60 by 25 feet, reportedly associated with the location of a nearby "Chinese workers' camp." Artifacts include window and bottle glass, white improved earthenware, yellow ware, and salt-glazed stoneware, all possibly dating to the late 19th or early 20th centuries. No materials of Overseas Chinese origin were seen, although salt-glazed stoneware is confused with Chinese brown-glazed stoneware by some collectors. Rather than being the remains of a Chinese camp, it seems more likely that this material was dumped into the drainage.

Historical Associations. Jack London's liquid-manure system was in operation by the fall of 1914, when he wrote that "I have a fairly decent brood-barn, with liquid-manure tank attached..." (letter to George Brett, 21 September 1914, in Hendricks and Shepard 1965:429). The "brood-barn" was Kohler & Frohling's "cow barn," which London used as a milking barn. The northeastern half of this barn had a rough, pebbly concrete floor, some of which can still be seen, but much of the site was bulldozed away in the 1950s during construction of a trench silo. Wastes produced by animals in the milking barn were piped underground to the Liquid Manure Tank, and from there to the Liquid Manure Spout for distribution on the fields (Shepard 1986).

London's wish was, in his own words, "to make the dead soil live again" (letter to George Brett, 21 September 1914, in Hendricks and Shepard 1965:429). This he did, without the aid of commercial fertilizers, through such innovative practices as rotating crops, planting nitrogen-fixing plants, and recycling animal wastes. In The Little Lady of the Big House, an alter-ego, Dick Forrest, rode about his ranch, giving a good description of London's own vision:

From all about arose the clacking whir of manure-spreaders. In the distance, on the low, easy-sloping hills, he saw team after team, and many teams, three to a team abreast, what he knew were his Shire mares,





MAP 9. CA-SON-1556H

drawing the plows back and forth across, contour-plowing, turning the green sod of the hillsides to the rich dark brown humus-filled earth so organic and friable that it would almost melt by gravity into fine-particled seed-bed. That was for the corn- and sorghum-planting for his silos. Other hill-slopes, in the due course of his rotation, were knee-high in barley; still other slopes were showing the good green of burr clover and Canada pea.

Everywhere about him, large fields and small were arranged in a system of accessibility and workability that would have warmed the heart of the most meticulous efficiency-expert. Every fence was hog-tight and bull-proof, and no weeds grew in the shelters of his fences (London 1916:16).

The "Pig Dam" resembles a water dam, but it is not. It was built to restrain any stray hogs that might have wandered from the pens that radiated out from the Pig Palace. As hogs tend to burrow under fences, the fences of the Pig Runs have boards buried under them. Since such a feature would have been impractical in a creekbed, the "dam" was built in this vulnerable spot. Although barbed wire also would have served this purpose, London objected to this material on humanitarian grounds, and it was not used anywhere on the ranch (Shepard 1986).

According to oral tradition, Kohler & Frohling's Chinese workers lived in shacks on the south bank of the drainage. Bottle hunters have raided this site over the years, and inspection by historical archeologists in 1982 and 1986 noted no artifacts of Chinese origin in the dump area (Shepard 1982, 1986). Kohler & Frohling employed two types of workers: permanent employees, who boarded in the Barracks; and seasonal laborers to help during peak periods, who probably camped around the property. Between their Los Angeles and Sonoma County vineyards, Kohler & Frohling employed 400 extra hands during vintage season (Kohler 1886). For most of the company's history, most of these extra hands were probably Chinese, but the winery's use of Chinese labor appears to have ceased before 1890, with the arrival of many Italian immigrants. It is possible that Chinese harvest workers camped near this drainage during the 1870s and 1880s, or that refuse from their camps was dumped into the drainage above and, after years of collection by pot-hunters, most physical evidence of their presence has vanished.

Significance. The Liquid Manure Complex is important as an aspect of Jack London's efforts to redeem the soil on his ranch for future generations through the use of appropriate technology. The Manure Tank and Spout are also links to London's dairy operation, evidenced only by the Silos and ruined features.

Pig Runs (Part of CA-SON-1556H)

The Pig Runs, situated in the eastern portion of Jack London SHP, were part of Jack London's piggery. They radiate from the Pig Palace down the northwest and southwest sides of the oak-covered hill.

Related Buildings/Sites: Pig Palace, Smokehouse

Physical Description. The Pig Runs are a series of hog-wire enclosures, ranging in length from 70 to 240 feet, radiating from the Pig Palace (Map 10). The enclosures are formed by the outer wall of the Pig Palace and three sides of split-rail posts, 4 feet high set 10 feet apart, covered with hog wire and topped with horizontal rails. The fences that make up the Pig Runs had boards buried under them so that the hogs could not burrow their way out (Shepard 1986). On the east side of the Pig Palace, the runs go down to the bottom of a steep, seasonal drainage, on the west side, the runs terminate at a split-rail fence. The wire is down from most posts, and the lines of pig runs are missing altogether from the northeast side of the Pig Palace.

Historical Association. The Pig Runs were part of Jack London's piggery, of which the Pig Palace was the centerpiece. Their design reflects London's ideal of humane and healthy treatment of the livestock on the Beauty Ranch.

Significance. The Pig Runs are important as part of London's model piggery.

#### **Graham Creek Dam (CA-SON-1557H)**

The Graham Creek Dam is situated in the west-central portion of Jack London SHP; it straddles Middle Graham Creek in a deep, steep-sided canyon, surrounded with redwood, oak, and madrone trees. Graham Creek Dam was built by Jack London to supply water to his artificial lake used for irrigation and recreational purposes.

Related Buildings/Sites: Bathhouse, London's lake (CA-SON-112/H)

#### Physical Description

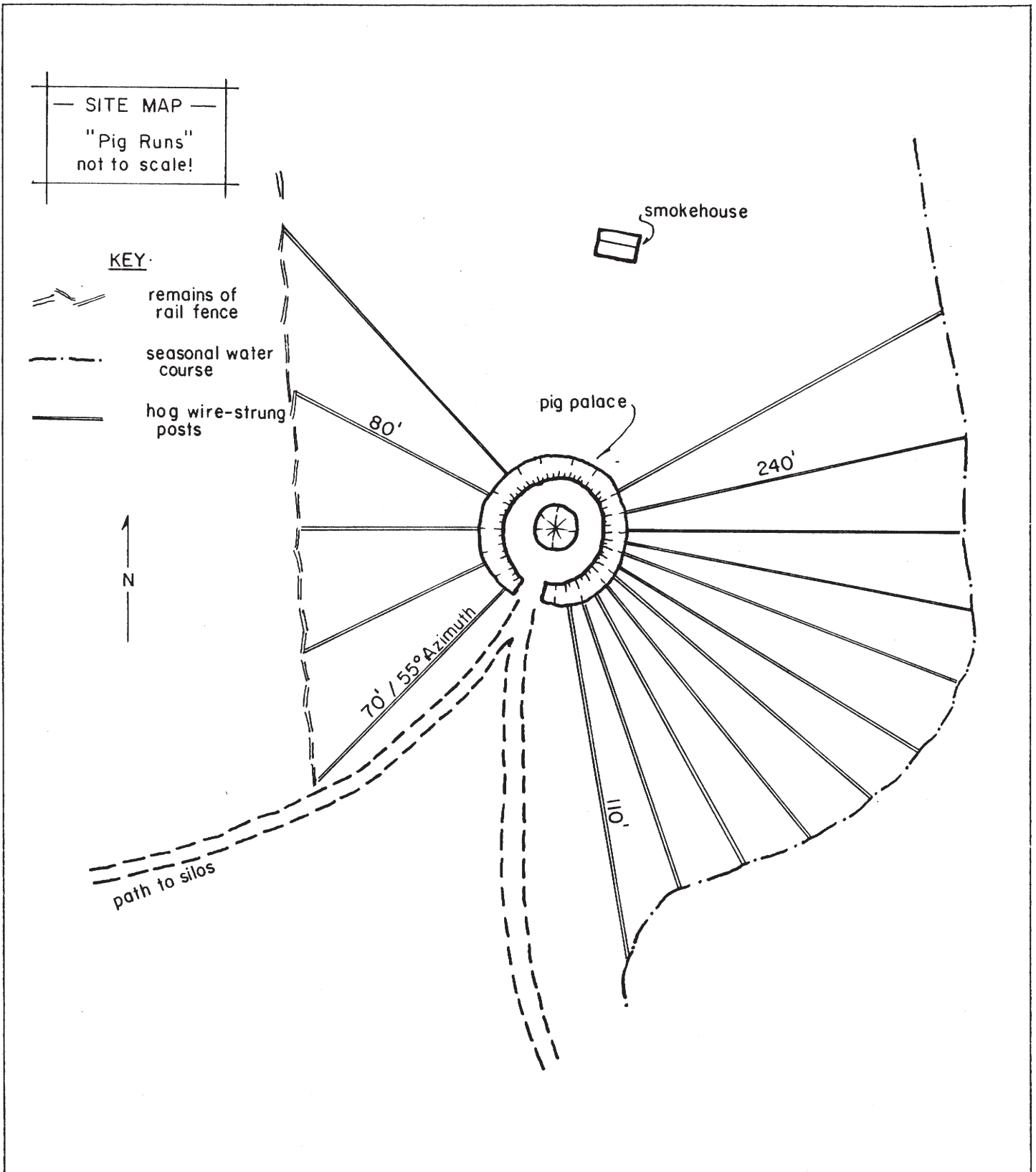
The dam is made of poured concrete and gravel; it is about 18-feet wide, 1 foot thick, and about 6 feet high at the middle of the creek. An iron pipe, about 10 inches in diameter, protrudes about 12 feet in front of the dam (Map 11).

#### Historical Associations

Jack London needed additional water in order to develop his ranch. In January 1913, Charmian London purchased the Freund Ranch on Sonoma Mountain, thereby securing their water rights to Graham Creek. London constructed a concrete dam across Graham Creek to collect storm water that falls on the eastern slope of Sonoma Mountain during the winter. This water was impounded in an artificial lake (CA-SON-112/H) for use in the summer as irrigation water and for fire protection (Sonoma County Superior Court, Suit No. 9913). The lake was also used for swimming and boating.

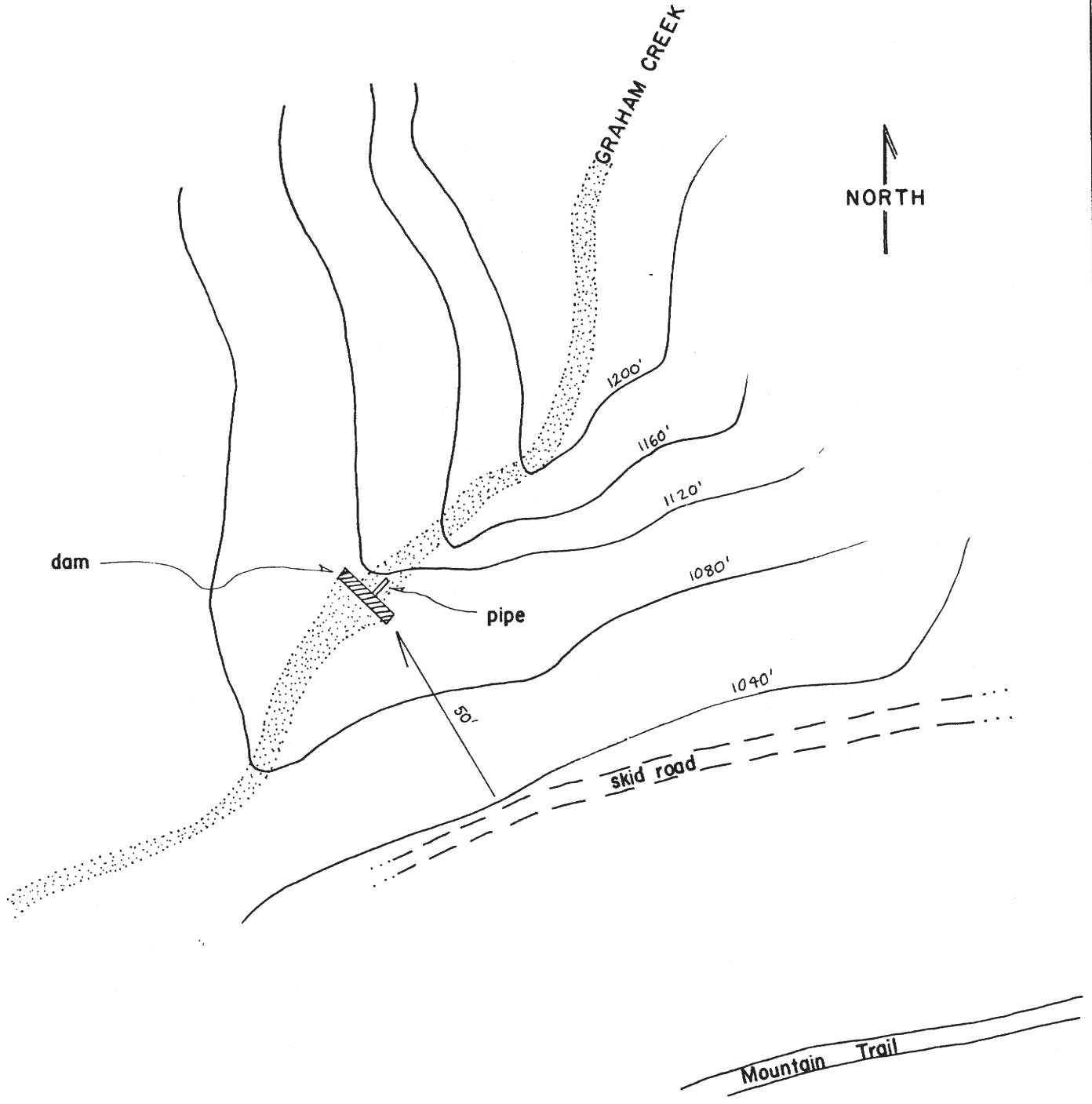
In the fall of 1914, London wrote that

My first big dam on the place is just finished so that on these poor, old worked-out, eroded hillsides I shall be able to harvest two crops a year and turn one crop under; in place of the one meagre crop that could be taken off only once in several years (letter to George Brett, 21 September 1914, in Hendricks and Shepard 1965:429).



MAP 10. CA-SON-1556H

GRAHAM CREEK DAM  
not to scale!



MAP II. CA-S0N-1557H

The water was piped from the dam about 1 mile down to the "storm water reservoir" in pipe salvaged from the 1915 Panama-Pacific Exposition (Shepard 1986).

In July 1916, 14 of their downstream neighbors--including Ninetta and Edward Payne and Henry Chauvet--sued Jack and Charmian London and Eliza Shepard, asking for an injunction restraining the defendants from diverting or using any of the waters of Graham Creek. The plaintiffs charged that the defendants

...do now threaten to and will unless restrained by an order of this Court, immediately divert by means of said dam and said pipe line the whole of the water of said Graham Creek into said lake to fill it for the said purposes of swimming and boating and of irrigation as aforesaid [land riparian to another creek] and for no other purposes; that by the diverting and impounding of the waters of Graham Creek as aforesaid, large quantities of said water will become stagnant and serve no beneficial use and will be wasted and lost by absorption, seepage and evaporation; that said threatened diversion and use of said Graham Creek by defendants will entirely deprive said plaintiffs and said inhabitants of Glen Ellen of water necessary for their domestic and household use and for their irrigation as aforesaid (Sonoma County Superior Court, Suit No. 9913).

The defendants answered that, without the dam, the storm waters they impounded in the reservoir "would be lost and be of no value to anybody," and that they used the water to supply buildings, barns and outbuildings, for watering their stock, and for irrigating a portion of their land riparian to Graham Creek. They claimed not to take any more water than was "reasonably necessary," and that there always remained sufficient water for the use of the plaintiffs (Sonoma County Superior Court, Suit No. 9913). After a few hearings, the neighbors did not pursue their court case. London did not use, or intend to use, all of the water in Graham Creek; but on a few occasions his workmen neglected to open the valve that allowed the water to go downstream. Thus, Glen Ellen, which got its water from Graham Creek, was temporarily without water, and London's neighbors panicked until the mistake was explained (Shepard 1986).

Significance

The Graham Creek Dam is important as the source of water for London's Lake and of irrigation water necessary to London's plan to reclaim the soil on his ranch.

***Sensitive information on archaeological sites has been removed from the document.***

### "Home Orchard" (CA-SON-1559H)

The "Home Orchard" site is located in the extreme southeast portion of Jack London SHP on rolling land that slopes up from the canyon of Asbury Creek. The "Home Orchard" consists of the remains of the landscaping around and driveway to the Wolf House. The site extends outside of Jack London SHP.

Related Buildings/Sites: Wolf House

#### Physical Description

The "Home Orchard" site is composed of two features: the Wolf House driveway and the remains of landscaped terraces.

The series of terraces, which average about 8 feet in width, are cut into the slope running across, rather than along, the contours. A few fruit trees survive on the slope (Map 13). The terraces extend outside Jack London SHP boundaries to the west, and the most distinct terraces may be located on private property.

The stone road revetment and drain system forming the north side of what would have been the main entrance to the Wolf House extend down the road towards Glen Ellen, out of the SHP (Map 14). The stone wall, which varies in height from 3 to 5 feet, is of roughly shaped stone set in concrete. The wall ends at a kind of gateway of living redwood trees, just below the Wolf House. Access to the roadway from above is provided by stone steps built into the wall. A stone drain or gully follows the base of the wall and would have received water drained out of the sideslope by means of the ceramic pipes that project from the wall at 3- to 4-foot intervals.

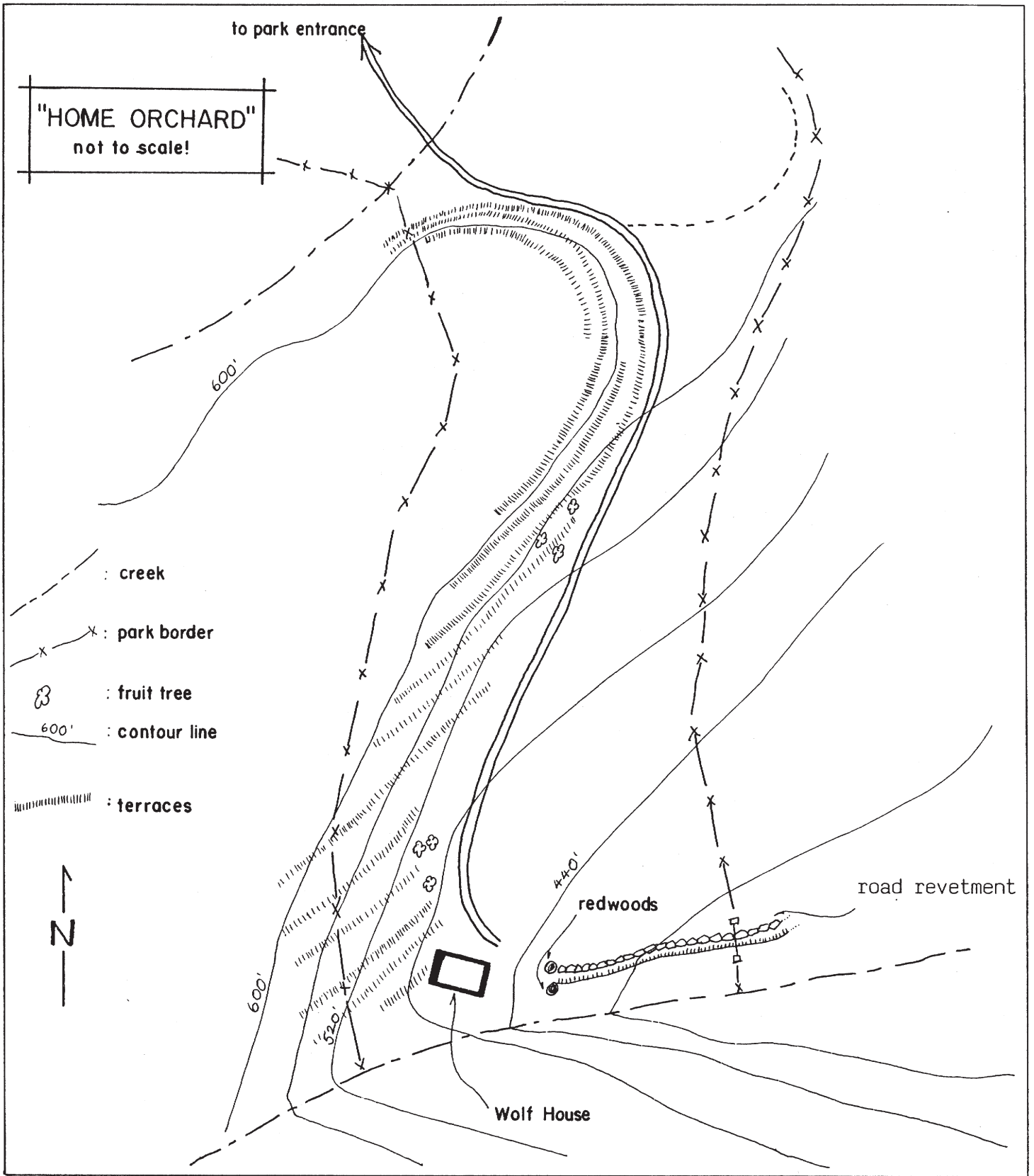
#### Historical Associations

The landscaping of the Wolf House area began well before construction of the building itself. In the summer of 1906, Johannes Reimers supervised the planting of trees, vines, and a pyracantha hedge around the house site (Kingman 1979:168). The original terraces are shown on the "Topographical Map of Home Orchard, Jack London Ranch," surveyed in July of 1915.

Construction on the Wolf House driveway was underway in July 1913, when London wrote the following instructions to Eliza:

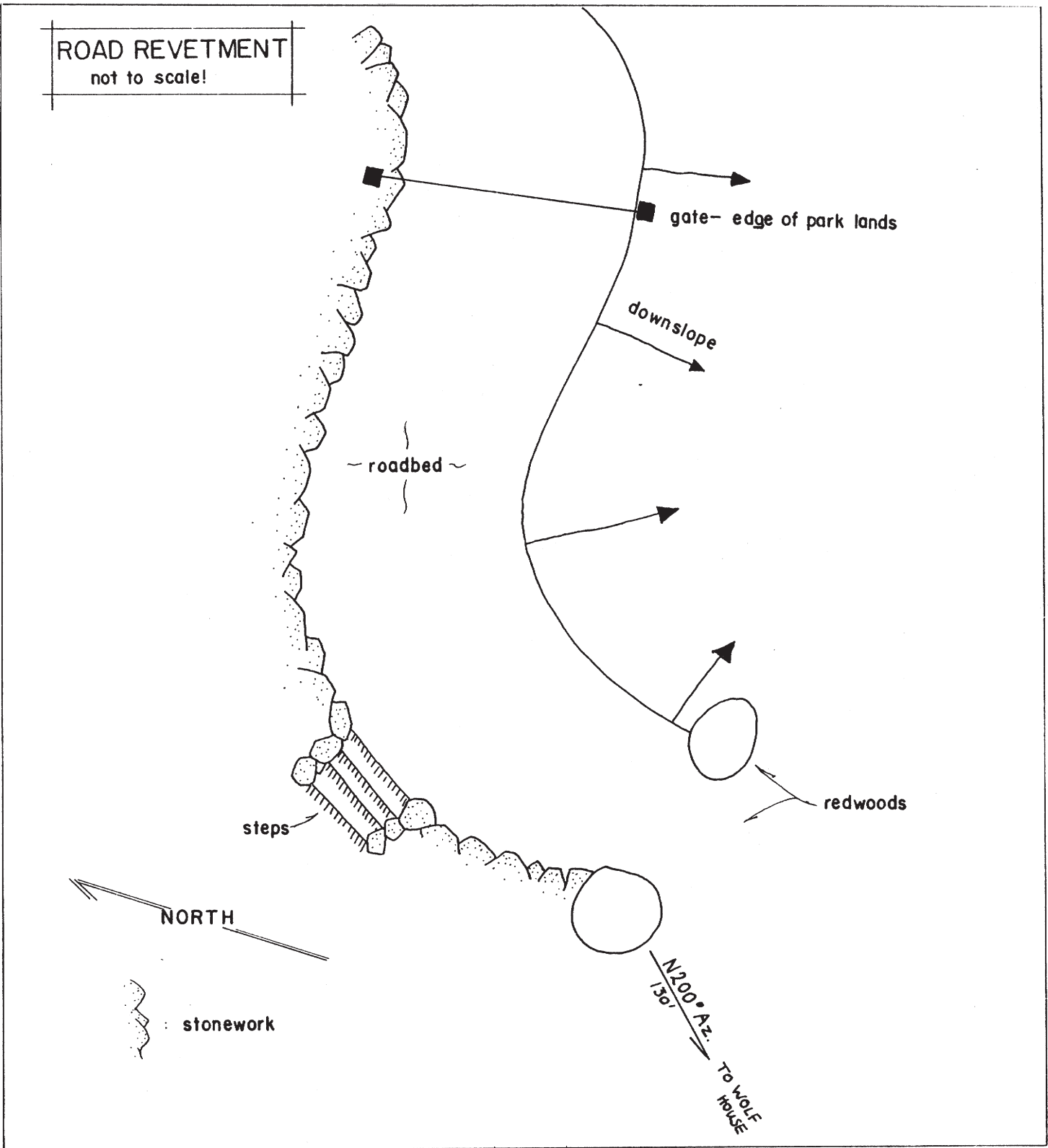
In hauling the stones that are to make the stone wall alongside the orchard, on the driveway--be sure that the men haul only large stones. There are plenty of large stones with which to make a beautiful stone wall. If they haul small stones they will make a measly stone wall (13 July 1913, in Hendricks and Shepard 1965:392).

The entranceway to the Wolf House itself began "at two gigantic redwoods--called El Portal--and then leads to the porte-cochere, a roomy place big enough for the handling of the largest touring cars" (James 1913:689).



MAP 13. CA-SON-1559H





MAP 14. CA-SON-1559H

## Significance

The "Home Orchard" is significant as part of the immediate setting of Jack London's Wolf House and as the only example of hillside terracing within the JLSHP itself. The use of stone to construct the driveway wall complements the architecture of the Wolf House.

## **Graves Site (CA-SON-1558H)**

The Graves site is located in the eastern portion of Jack London SHP, on the top of an oak- and madrone-covered knoll. This site consists of two sets of graves: one containing the burials of two children of the Greenlaw family and the other containing the ashes of Jack and Charmian London.

## Physical Description

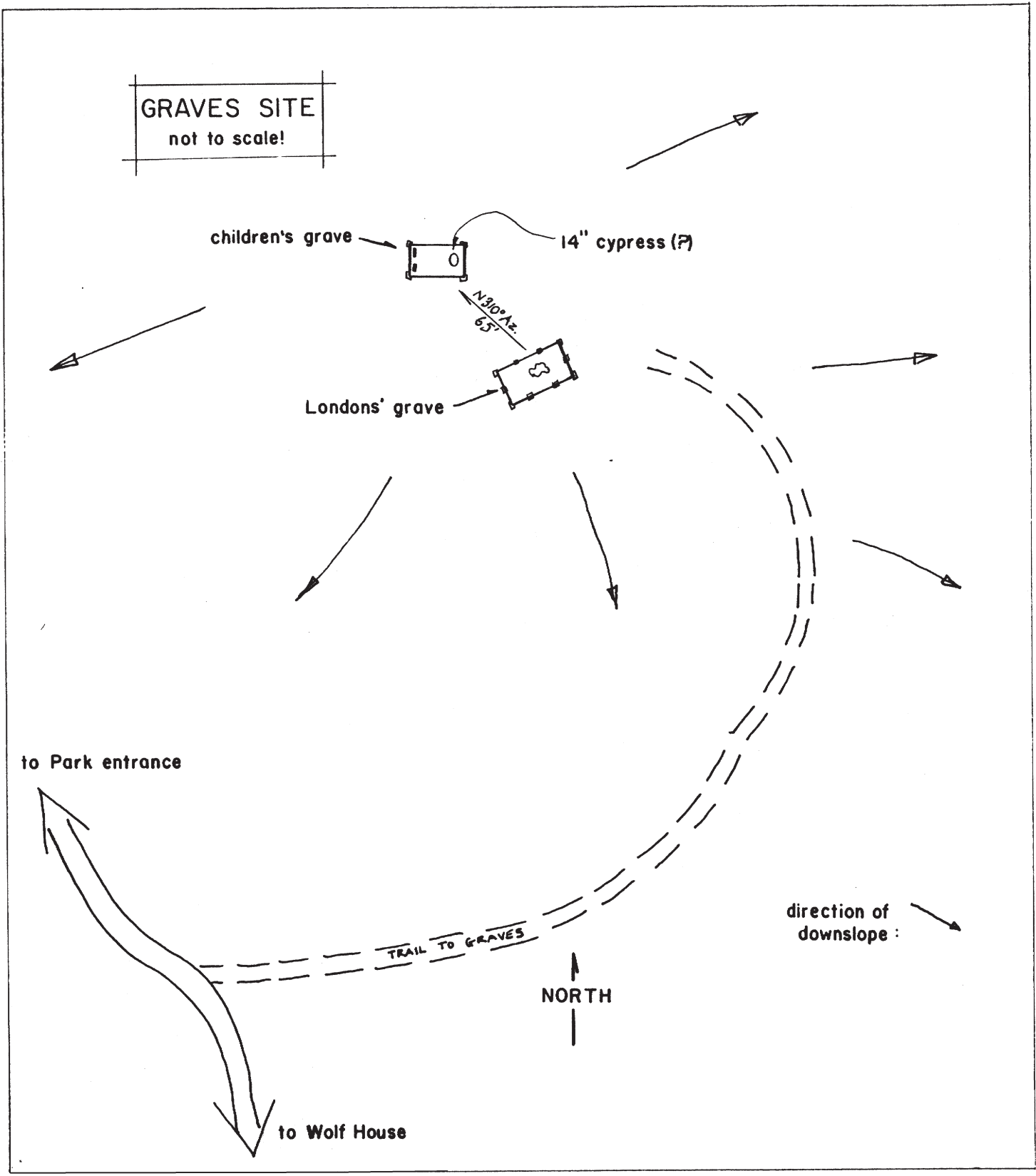
Located on a small knoll, the two sets of grave enclosures are 65 feet apart (Map 15). One set is enclosed by a redwood post-and-picket fence; the two wooden headstones bear the following carved inscriptions: "Little David/Died/Nov 25 1876" and "Little Lillie/Died/Aug 8 1877." A cypress tree, 14 inches in diameter, grows at the foot of the grave enclosure. The graves of Jack and Charmian London are also enclosed by a redwood post-and-picket fence. Their ashes were interred in a concrete receptacle placed under a large red volcanic rock taken from the ruins of the Wolf House. The rock is inscribed "JACK LONDON."

## Historical Associations

"Little David" and "Little Lillie" were the children of John and Lillie Greenlaw, who purchased a 128-acre parcel from Julius Poppe in 1876. Poppe resided and operated a winery elsewhere in the county and had made no improvements to this property prior to its sale; he died in 1879. Greenlaw, a native of Scotland, was in partnership with James Cooper; both men resided on the property with their families. By 1879 the assessed value of their improvements to the land was \$100; as small agriculturalists, they were also assessed for two Spanish horses, three American cows, and two dozen poultry. They owned a modest amount of furniture, some farming utensils, and a wagon.

The 1880 Agricultural Census lists Greenlaw and Cooper as co-owners of 25 tilled acres, 2 acres of permanent meadow, 2 acres in vineyard, and 80 acres of woodland and forest. Their farm was valued at \$1000, their implements and machinery at \$15, and their livestock at \$115. In the previous year, the value of all their farm products was only \$90; they had made 50 pounds of butter on the farm, but lost two cows through death or straying. In 1879, their major source of income was from the sale of firewood: they cut 30 cords valued at \$150.

By the 1881 tax assessment, the value of improvements on the property had risen to \$225, but the parcel was encumbered by a mortgage of \$848. Cooper left the partnership in the same year, and Greenlaw took out another mortgage for \$1225 with Catherine Poppe, the wife of Julius. It is possible that their



MAP 15. CA-SON-1558H

original purchase had been financed with a mortgage, and that this instrument had been renegotiated over the years. Greenlaw was unable to support his family, develop the property, and make his mortgage payments. In 1884 he sold the parcel to a neighboring vineyardist, William Hill (see also Appendix V).

In John Barleycorn, Jack London wrote of Cooper and Greenlaw, who

left two of their dead, 'Little Lillie' and 'Little David,' who rest to-day inside a tiny square of hand-hewn palings. Also, Cooper and Greenlaw in their time cleared the virgin forest from three fields of forty acres. Today I have those three fields sown with Canada peas, and in the spring they shall be plowed under for green manure (1981 [1913]:325-326).

The graves of the two children also found their way into London's fiction. In Burning Daylight, London's hero was exploring Sonoma Mountain when he saw three cypress trees growing on top of a wooded knoll:

Impelled by curiosity purely boyish, he made up his mind to investigate. So densely wooded was the knoll, and so steep, that he had to dismount and go up on foot, at times even on hands and knees struggling hard to force a way through the thicker underbrush. He came out abruptly upon the cypresses. They were enclosed in a small square of ancient fence; the pickets he could plainly see had been hewn and sharpened by hand. Inside were the mounds of two children's graves. Two wooden headboards, likewise hand-hewn, told the story: Little David, born 1855, died 1859; and Little Lily born 1853, died 1860 (1910:189-190).

The grave of Jack and Charmian's infant daughter Joy, who died at the age of three days in June 1910, is also buried on a wooded knoll, once visible from the Grave site, but outside SHP boundaries (Shepard 1986, see also Appendix IV).

The history of his ranch, sparked by its material remains, fueled London's imagination and often finds a place in his writing. He was very aware of his own mortality and of his place in the passing of time:

I remember the men who broke their hearts and their backs over this stubborn soil that now belongs to me. . . . These men passed. I, too shall pass. These men toiled, and cleared, and planted, gazed with aching eyes, while they rested their labor-stiffened bodies, on these same sunrises and sunsets, at the autumn glory of the grape, and at the fog-wisps stealing across the mountain. And they are gone. And I know that I, too, shall some day, and soon, be gone.

Gone? I am going now. In my jaw are cunning artifices of the dentists which replace the parts of me already gone. Never again will I have the thumbs of my youth. . . . My lean runner's stomach has passed into the limbo of memory. The joints of the legs that bear me up are not so adequate as they once were, . . . . Never again can I run with the sled-dogs along the endless miles of Arctic trail (John Barleycorn 1981 [1913]:313-314).

Jack London never fully regained his health after the Snark voyage. He was not well during the last years of his life and knew that he would not live long. On 22 November 1916, at 40 years of age, Jack London died of uremic poisoning. His body was cremated, his ashes placed in a copper urn and buried within a specially made cement receptacle upon the knoll he had requested as his final resting place. Eliza had a huge red boulder that Jack had named "The stone the builders rejected" placed over the grave (Stone 1965:273). In June 1931, Finn Frolich carved Jack's name on the rock (Stasz 1986). When Charmian London died at age 84 in 1955, her remains were buried next to Jack's.

***Sensitive information on archaeological sites has been removed from the document.***

#### **Mining Tunnels (CA-SON-1561H)**

Two mining tunnels were recorded in the canyon walls above Graham Creek.

#### Physical Description

Two mining tunnels, each about 4 feet wide and high, were dug about 25 feet into the side of Graham Canyon about 40 feet up on each side of the steep

slope (Map 18). Although the tunnels were dug into a soft grey volcanic rock, they show no signs of collapse. They are presently used as dens by wild hogs.

#### Historical Associations

In March 1871 while surveying the "Meander of Graham and Sonoma Creek which divides the lands of the two Rancho Petaluma and Guillicos from the Public Land," General Land Office surveyor McKarny noted the "entrance of a mining tunnel, bears ... to another tunnel 22 ft deep 120 chs. dist." (McKarny 1871). These are the mining tunnels recorded here.

The mines are also shown on an 1877 map (Map 3), but no further written documentation could be found, and it is not known what mineral their excavators sought. Local lore--originating with descendents of the pioneer families who settled on the slopes of Sonoma Mountain--says that the tunnels were dug as part of a phony gold-mine scheme in the 1850s or 1860s. Prospective investors were brought up to the area, treated to a rowdy time--complete with prostitutes and heavy drinking--and shown the mining operation, which was salted with are (Shepard 1986). Such swindles were not uncommon during the Gold Rush, at which time unwary, novice miners could be easily parted from their money.

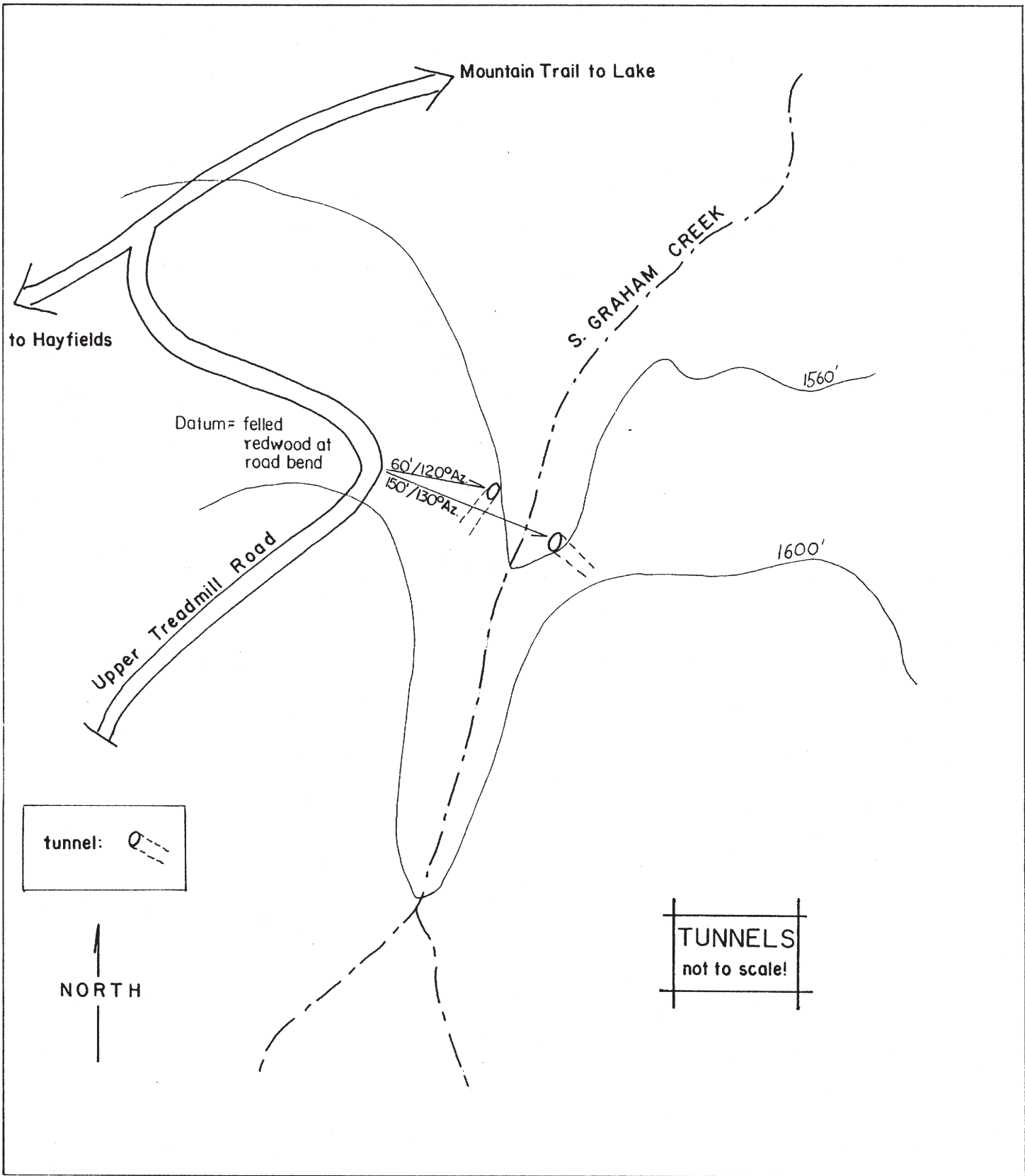
London had his hero in The Valley of the Moon, Billy Roberts, enlarge upon this tale as he and his wife rode within steep-sided Wild Wood Canyon (Graham Canyon):

'They cut this trail 'way back in the Fifties,' Billy explained. 'I only found it by accident. Then I asked Poppe yesterday. He was born in the valley. He said it was a fake minin' rush across from Petaluma. The gamblers got it up, an they must a-drawn a thousan' suckers. You see that flat there, an' the stumps. That's where the camp was. They set the tables up under the trees. The flat used to be bigger, but the creek's eaten into it. Poppe said they was a couple of killin's an' one lynchin'" (1913:525-526).

The mines could have had particular significance to London, for he had been an unsuccessful participant in the 1897 rush to the Klondike mines.

#### Significance

These two mining tunnels are important as the remains of a pre-1870 venture and as such are probably unique to the area, where little mining--illicit or otherwise--ever took place.



MAP 18. CA-S0N-1561H

*Sensitive information on archaeological sites has been removed from the document.*

**Stone Fence (CA-SON-1564H)**

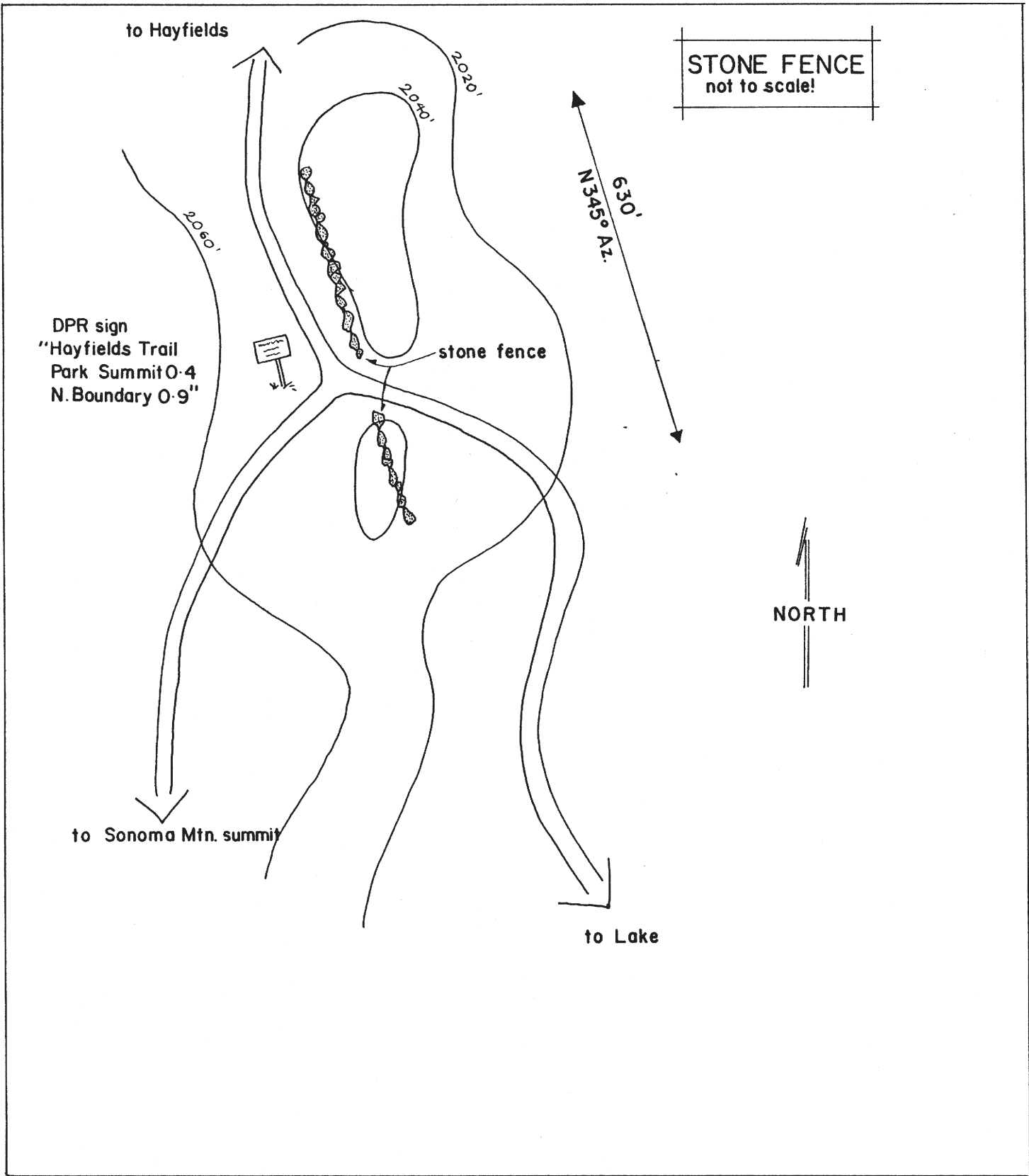
The Stone Fence runs very close to the north-south quarter-section line in an area of contested land claims.

Associated Buildings/Sites: Cowan Meadow Site (CA-SON-104/H), Dugout (CA-SON-1563H)

Physical Description

The Stone Fence, about 630 feet long by 1-1/2 feet high, is situated on the side of a low ridge (Map 25). The feature becomes very diffuse at each end, taking advantage of a natural rock outcrop. It is difficult in some places to determine which stones are natural and which were placed there to construct the fence.





MAP 25. CA-SON-1564H

## Historical Associations

The stone fence is located on what was once the Yulupa Rancho. This land grant was rejected by the Land Commission, and the acreage within it became public domain surrounded by land grants. Although public domain could be homesteaded for free or purchased for \$1.25 to \$2.50 per acre from the government, rancho land had to be purchased from the grant owner at more competitive prices. Former Yulupa Rancho land in neighboring T6N/R7W was surveyed by the General Land Office in 1865 and officially opened for settlement. Although the public land in T6N/ R6W was not surveyed until 1871, it is clear that settlers had staked their claims here many years before, when the neighboring township was opened. Nicholas Crilly had already purchased Lot 3 of Section 19 in October 1870 (Deeds 31:126). Thus, when the land was ready to be patented, there were many conflicting claims that took years to settle. One of the contests was Thomas Hester vs. N. Crilly and James

Phelan. Both Hester and Phelan filed with the Land Office for a patent on Lot 3 of Section 19. The stone fence runs approximately along the eastern boundary of Lot 3. As such, it would have separated Phelan's land from Hester's, establishing Phelan's claim to Lot 3. If this was Phelan's strategy, it worked, for he was awarded the patent to the contested land in 1877.

## Significance

The Stone Fence is an important landscape feature that may have served as a symbolic boundary between parties of a contested land claim.

## **Summit Fences (CA-SON-1560H)**

The Summit Fences run along part of the west boundary of Jack London SHP, just below the summit of Sonoma Mountain, through an open, grassy ridgetop environment.

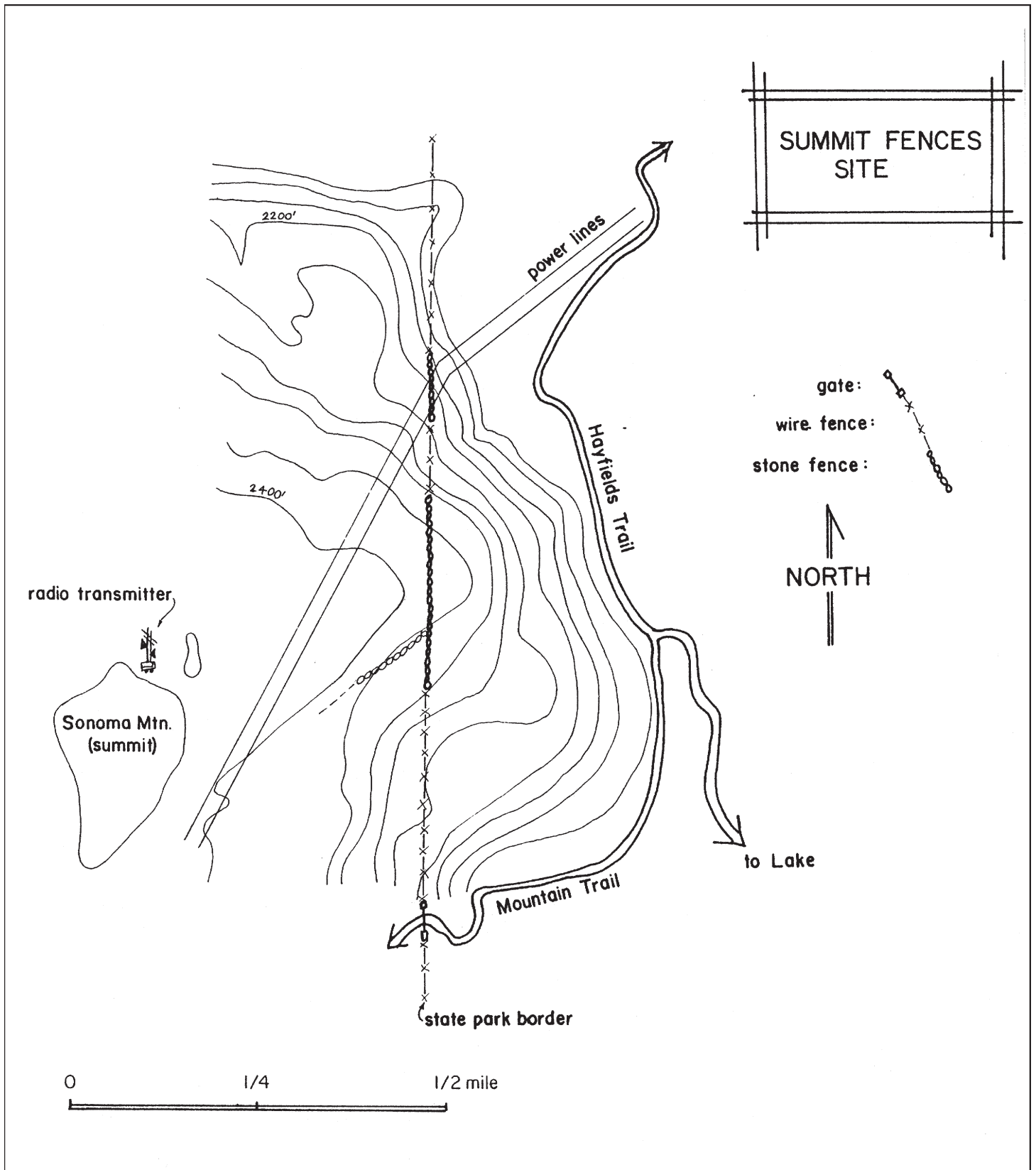
Related Buildings/Sites: Stone Fences (CA-SON-1564H)

## Physical Description

The approximately 1300 feet of stone fences are made up of two sections of dry-laid fieldstone, varying in width between 1 and 2 feet and in height up to 1 foot, or two to three courses (Map 26). The fences are present only on relatively level spots of the sideslope. The fences have fallen, and portions may have been dismantled to create another stone fence to the west.

## Historical Associations

These fences are believed by some to mark a rancho boundary (Shepard 1986). Although they do not mark the boundary of any confirmed rancho, the Summit Fences do follow a number of official boundaries, including that of T6N/R6W and T6N/R7W and the old boundary between the Sonoma and Vallejo townships. The fence must postdate the establishment of these boundaries: The line between T6N/R6W and T6N/R7W was surveyed in August 1853, thus the fence was built after this date.



MAP 26. CA-SON-1560H

The Summit Fences run along the western boundary of Lot 3, Section 19, approximately parallel to and 1/4 mile west of the Stone Fence (CA-SON-1564H). As such, it would have marked the border between the 160-acre parcel owned by Grace/Crilly from 1867 until 1872 and the parcel settled by James Phelan around the same time. The fences probably served as a possessory claim improvement, boundary device, and barrier to straying livestock. They were probably constructed by the western landholder, Grace/Crilly or their predecessor Edward Riley, or by the eastern landholder, James Phelan. Subsequent landowners, including Jack London, probably added more local fieldstone to the fence as the years went by.

#### Significance

The Summit Fences are elements of the historic cultural landscape. They mark the western boundary of Jack London SHP, as they marked the boundaries of the past.

## EVALUATIONS OF CULTURAL FEATURES

In keeping with the format established in previous sections of this report, discussions of cultural resources begin with the prehistoric archeological sites and are followed by a separate discussion for the historic structures and historical archeological sites.

### PREHISTORIC ARCHEOLOGICAL SITES

A dependable evaluation of the significance and integrity of the cultural deposits contained at each of the 10 prehistoric sites identified within Jack London SHP would require a subsurface sample of each site's deposits. Since there are no subsurface samples of any of these resources, the following evaluations must be regarded as preliminary.

These preliminary site evaluations are based primarily on: (1) a relatively brief but thorough surface inspection; and (2) the results of obsidian source comparisons and obsidian hydration dating analyses for each site at which obsidian was noted. This data set, albeit very small and provisional, allows a preliminary assessment of each site's potential to contribute to the study of important, although general, research problems identified for the area. Our findings thus far indicate that each of the 10 prehistoric sites in the SHP may potentially qualify for inclusion on the National Register of Historic Places under Criterion "d" of 36 CFR 60. Criterion "d" states that properties may be eligible for the National Register if they have yielded, or may be likely to yield, important information about some aspect of prehistory or history, such as events, processes, lifeways, and other facts of the development or maintenance of cultural systems.

While disturbances to each site, discussed below, are apparent, they appear to be limited to the ground's surface or to the artifacts themselves; therefore integrity of location is probably excellent, while integrity of each site's deposits is probably very good. Subsurface samples, however, are needed to adequately address the question of integrity. The significance of each site is assumed to be at the local level.

Since this study has, as one of its tasks, the goal of an even broader level of evaluation--identification of a site's interpretive potential--our evaluations will not be limited to criteria listed in 36 CFR 60. In general, all 10 prehistoric sites appear to have potential scientific significance, as discussed below.

### Scientific Significance

It has been argued elsewhere (e.g., Bramlette 1986a, 1986b; Bramlette and Fredrickson 1987) that obsidian sourcing and hydration analyses of obsidian flakes and morphologically unidentifiable biface fragments hold promise for detecting cultural changes in regions where formal artifacts and temporally diagnostic artifacts are absent or scarce. To the extent that this proposition is supported by future research, archeology's ability to incorporate site assemblages that lack temporally and functionally diagnostic artifacts will be

enhanced. Perhaps more important, data from these sparse sites that are part of the larger cultural system may, through employment of the obsidian methodology, be incorporated into the study of cultural change on at least the local level. In sum, even though prehistoric sites CA-SON-104/H, CA-SON-105, CA-SON-106/H, CA-SON-112/H, CA-SON-1460, CA-SON-1544, and CA-SON-1545 do not all appear to contain numerous formal artifacts, their study may aid in the understanding of cultural systems and processes at work in the prehistoric past.

It should be noted that, to date, three sites in the SHP have not had any obsidian identified at them. Two of these sites are possible prehistoric chalcedony sources (CA-SON-1419 and CA-SON-1420) that are potentially important in a study of land-use patterns as noted above. The third site, CA-SON-1196, was recorded as consisting of several chert flakes, and no samples were obtained from the site; we assume, however, that the site has potential scientific importance.

In addition, a study of these sites, either as a group or separately, may contribute information important to questions having to do with prehistoric land-use (e.g., where did procurement or processing of natural resources occur?) or possible cultural responses to changing environment, population growth and movement, and social and technological changes in the northern bay area. To the extent that formal artifacts are present in site deposits, questions regarding the nature of the local artifactual sequence can be addressed as well.

### **Historic Significance**

The prehistoric sites recorded in Jack London SHP may constitute the only examples of prehistoric use of the eastern slopes of the Sonoma Mountains for which preservation, public interpretation, and future research can be guaranteed since it is the only public land in the area.

### **Social Significance**

The most obvious contemporary value that these prehistoric sites possess, other than their importance to science, is their interest to the public. In particular, the locations of bedrock mortar depressions and other possible milling features at CA-SON-104/H hold interpretive value. Other interpretive potential would be the depiction of site locations to illustrate prehistoric use of the landscape or to suggest the possibility that some common environmental factors influenced both prehistoric and historic land-use (e.g., CA-SON-104/H, CA-SON-106/H, CA-SON-112/H, and CA-SON-1545/H). Prehistoric chronology and lifeways could occupy a small exhibit at the House of Happy Walls Museum (e.g., artifacts collected from the sites could be exhibited along with short textual accounts of the local prehistory). In addition, many local Native Americans are concerned that their heritage is constantly being destroyed by modern development. Preservation and interpretation of the local archeology could serve to show the State's commitment to preserve Native American heritage.

## HISTORIC STRUCTURES AND HISTORIC ARCHEOLOGICAL SITES

The 39.26-acre parcel deeded to the State by Irving Shepard in 1959 for the Jack London State Historic Park became California Historical Landmark No. 743 on 5 July 1960. At that time, the SHP contained the House of Happy Walls, ruins of the Wolf House, and the graves of Jack and Charmian London (Department of Parks and Recreation 1979:147). This same parcel, plus an additional .12 acre deeded to the State by Shepard for an access road, was placed on the National Register of Historic Places on 15 October 1966 (U.S. Department of the Interior 1979:7436). In November of 1983, the Jack London State Historic Park, with its boundaries enlarged by an additional 8.29 acres to 47.5 total acres, became a National Historic Landmark. Even while National Landmark status of the SHP was being evaluated and following its approval, Jack London SHP continued to grow; it presently covers 803.1 acres. Unfortunately, the boundary of Jack London SHP's landmark status--state and federal--has not grown with the park.

It is recommended here that all of Jack London's Beauty Ranch--as it was in November 1916, including land outside the SHP--be nominated to the National Register of Historic Places as a District. The nomination's level of significance would be national, and the theme would be "Jack London's Agrarian Vision."

With the dawning of a new century, many intellectuals looked back to the 19th century with regret and toward the future with despair. The frontier was "closed," free land was no more, and most pioneer settlers had left the countryside to work in increasingly industrialized urban settings. In moving to the city, the pioneer lost control of the products of his labor and of his future; he lost his individualism and became just another wage worker in the impersonal, unstable developing capitalist system. Many people advocated the return to nature, to agrarian life and the individualistic values of the pioneers as a remedy to the personal alienation brought about by rampant industrialization and the degrading urban existence. This dichotomy between nature and civilization found its expression in the era's literature, art, architecture, and political and social movements.

The return-to-nature movement in the United States did not begin with the 20th century, but surfaced with urban unrest caused by the many economic depressions of the late 19th century. Locally, the town of El Verano, a few miles from Glen Ellen, was founded in 1888 by George Maxwell as a colony for unemployed industrial workers. Maxwell developed his "homecrofters" philosophy in his own periodical and in many books, advocating a return to rural self-sufficiency. Maxwell's company designed the streets, landscaping, and houses in EL Verano; he brought potential buyers in from San Francisco, and auctioned off the lots. Unfortunately, this experiment came to a halt when a fire destroyed many of the homes in 1890.

Jack London first moved to Glen Ellen to escape from the pace and pressures of urban life:

I was tired of cities and city people, and I was looking about for a home in the country when I discovered this hillside place in the Valley

of the Moon. . . . I was looking for beauty and for a place to work and rest [Millard 1916:152].

It was amidst this beauty that London developed his agrarian philosophy:

In the solution of the great economic problems of the present age, I see a return to the soil. I go into farming because my philosophy and research have taught me to recognize the fact that a return to the soil is the basis of economics...I see my farm in terms of the world, and the world in terms of my farm...My work on this land, and my message to America, go hand in hand [Charmian London 1921 (I):272, (II):266, cited in Lachtman 1980:145].

Socialism had provided London's battle cry and the background for many of his earlier works. After his move to Glen Ellen, socialism was gradually replaced in importance by scientific agriculture as London's grounding philosophy.

Jack London's shift from socialism to the soil can be viewed through his "Sonoma Novels;" written after moving to Glen Ellen, each story takes place, at least in part, in the Valley of the Moon. London's important socialistic novel The Iron Heel (1908), is also the first of the Sonoma Novels. The Iron Heel chronicles the violent subjugation of labor by the Oligarchy--organized capitalism. Throughout the novel, the greedy and ruthless capitalists grow stronger and more all encompassingly repressive, as the socialists form an extensive underground network of secret agents and potential martyrs to the revolution. In the end, the socialist leaders underestimate the power of the Oligarchy, which, through the use of counteragents, fool the people into revolting prior to the socialists' plan. This premature revolt gives the capitalists an excuse to exterminate hundreds of thousands of potential revolutionaries; in fact, "the Chicago slaves were all killed" (London 1957 [1908]:301). After crafting this extremely bloody suppression of the First Slave Revolt, London ended The Iron Heel and, with the novel's completion, his socialist convictions waned.

In London's mind, an important benefit of socialism would be its efficiency. One of his major social criticisms was the inefficiency of the capitalist class in its management of the world's productive capability: "Less blindness on its part, less greediness, and a rational management, were all that were necessary" (London 1910c:500). Applying this principle on his ranch, London arrived at scientific agriculture as the key to rationalized, sustainable production. An outgrowth of the Conservation movement, scientific agriculture provided the technical means by which natural resources could be developed without the waste and inefficiency of the earlier era. These ideas can be seen in the innovative design of London's agricultural buildings and their arrangement in efficient complexes. Although his ranch was designed with efficiency and productivity in mind, London viewed work as a necessary evil. Through efficient management, London sought to significantly reduce the amount of time that one needed to devote to earning a living: "To hell with work if that's the whole of the game," said London through one of his characters, "work's the least part of life" (1913:425). Thus, a feature such as the Lake, which was constructed as a storm-water reservoir, was also used for recreation. The architecture of the rustic, lakeside Bathhouse--as well as



that of the Wolf House--is a link to the aesthetics of the Arts and Crafts movement, whose philosophy had stressed rural socialism.

Jack London wrote his last two novels after he and Charmian had moved into the Cottage. Jack wrote for money, and these books were written to finance the building of Wolf House and the improvement of the ranch. Thus, the ranch contributed to the novels as scene and myth, and the novels brought cash to invest in London's agrarian vision.

Scientific agriculture was necessary, in part, to restore land abused by the pioneer settlers. The area's history became part of Jack London's ranch mythology and frequently appears in his novels. London felt an affinity with the people who had populated his ranch in the past, who had striven in vain to make their mark on the landscape. Although he worked with the goal of permanence, London despaired that his achievements on the ranch would also decay and disappear. In counsel with the "White Logic"--London's nihilistic alter ego brought on by alcohol--London took a long look at his predecessors:

I pore over the abstract of title of the vineyard called Tokay on the rancho called Petaluma. It is a sad long list of the names of men, beginning with Manuel Micheltoreno, one time Mexican 'Governor, Commander-in-Chief, and Inspector of the Department of the Californias,' who deeded ten square leagues of stolen Indian land to Colonel Don Mariano Guadalupe Vallejo for services rendered his country and for moneys paid by him for ten years to his soldiers.

Immediately this musty record of man's land-lust assumes the formidableness of a battle--the quick struggling with the dust. There are deeds of trust, mortgages, certificates of release, transfers, judgments, foreclosures, writs of attachment, orders of sale, tax liens, petitions for letters of administration, and decrees of distribution. It is like a monster ever unsubdued, this stubborn land that drowns in this Indian summer weather and that survives them all, the men who scratched its surface and passed.

Who was this James King of William, so curiously named? The oldest surviving settler in the Valley of the Moon knows him not. Yet only sixty years ago he loaned Mariano G. Vallejo eighteen thousand dollars on security of certain lands including the vineyard yet to be and to be called Tokay. Whence came Peter O'Conner, and wither vanished, after writing his little name of a day on the woodland that was to become a vineyard? Appears Louis Csomortanyi, a name to conjure with. He lasts through several pages of this record of the enduring soil.

Comes old American stock, thirsting across the Great American Desert, mule-backing across the Isthmus, wind-jamming around the Horn, to write brief and forgotten names where ten generations of wild Indians are equally forgotten--names like Halleck, Hastings, Sweet, Tait, Denman, Tracy, Grimwood, Carlton, Temple. There are no names like those to-day in the Valley of the Moon.

The names begin to appear fast and furiously, flashing from legal page to legal page and in a flash vanishing. But ever the persistent soil remains for others to scrawl themselves across. Come the names of men of whom I have vaguely heard but whom I have never known. Kohler and Frohling--who built the great stone winery on the vineyard called Tokay, but who built upon a hill up which other vineyardists refused to haul their grapes. So Kohler and Frohling lost the land; the earthquake of 1906 threw down the winery; and I now live in its ruins.

La Motte--he broke the soil, planted vines and orchards, instituted commercial fish-culture, built a mansion renowned in its day, was defeated by the soil, and passed. And my name of a day appears. On the site of his orchards and vineyards, of his proud mansion, of his very fish ponds, I have scrawled myself with a hundred thousand eucalyptus trees.

Cooper and Greenlaw--on what is called the Hill Ranch they left two of their dead, "Little Lillie," and "Little David," who rest to-day inside a tiny square of hand-hewn palings. Also, Cooper and Greenlaw in their time cleared the virgin forest from three fields of forty acres. To-day I have those three fields sown with Canada peas, and in the spring they shall be plowed under for green manure.

Haska--a dim legendary figure of a generation ago, who went back up the mountain and cleared six acres of brush in the tiny valley that took his name. He broke the soil, reared stone walls and a house, and planted apple trees. And already the site of the house is undiscoverable, the location of the stone walls may be deduced from the configuration of the landscape, and I am renewing the battle, putting in Angora goats to browse away the brush that has overrun Haska's clearing and choked Haska's apple trees to death. So I, too, scratch the land with my brief endeavor and flash my name across a page of legal script ere I pass and the page grows musty [1981:323-326].

A National Register nomination could be completed for what was the Jack London Ranch, outlining the relationship between London's creations at the Beauty Ranch and his literary creations. The two are strongly intertwined. London wove his ranch into his novels and then tried to recapture the fiction in reality through the ranch. Hayes has already broached one aspect of this study by finding correspondences between London's agrarian vision and "his imagination of a ranching ethic as reflected in the evolution of character in his larger-than-life heroes and heroines" (1983).

London never finished his agricultural experiment on the Beauty Ranch; it was perceived by most to have been a failure during his lifetime, and this negative view of the property has persisted until the present. Historians and literary critics, examining the Sonoma Novels from the viewpoint of the ranch as a failure, have developed negative postures on London's last years: his dream house was destroyed by an arsonist; his agricultural experiment failed; his mental processes deteriorated; he lost faith in the agrarian dream; he committed suicide (Peterson 1958; Starr 1973). A number of these points have come into question, particularly, the suicide theories. If the physical

evidence of the ranch belies its being a failure, and if a critically ill London strove to the last to create his model ranch, perhaps the work--both literary and agricultural--of his "Later Period" should be reexamined in a more positive light. This revision is already underway, clearly inspired by the existence of Jack London State Historic Park (Labor 1977; Lachtman 1980; Hayes 1983; Haughey and Johnson 1985).

The entire Beauty Ranch property is seen as contributing to the property's sense of feeling. London bought the land for its beauty; he purchased the Hill property to save it from the loggers. London's greatest pleasure may have been riding over his beautiful ranch; vivid scenic descriptions of the area are an important aspect of the return-to-nature theme. Thus, the wilderness portions of the property are just as significant as the developed areas. The historic archeological sites scattered about the landscape likewise contributed to London's sense of self, of his place in history, and of his own mortality:

I remember the men who broke their hearts and their backs over this stubborn soil that now belongs to me. As if anything imperishable could belong to the perishable. These men passed. I, too, shall pass. These men toiled, and cleared, and planted, gazed with aching eyes, while they rested their labor-stiffened bodies, on these same sunrises and sunsets, at the autumn glory of the grape and at the fog-wisps stealing across the mountain [London 1981:313-314].

The historic archeological sites also represent the pioneer settlers, who, in London's mind, lost their land due to bad agricultural practices. This was the land that he would redeem for the future with the help of scientific agriculture.

London recognized the past presence of Native Americans on his land. Red Cloud, a "Nishinam" [Nisenan] leader, was the hero in his last piece of agrarian fiction, "The Acorn Planter." In this lyric verse, meant to be sung at the Bohemian Grove, London wrote of the Native Californians' reverence for the land. Red Cloud, the Acorn-Planter, recites London's own vision of fruitful acres:

The Planters' ways are the one way,  
Ever they plant for life,  
For life more abundant,  
For beauty of head and hand,  
For the voices of children playing,  
And the laughter of maids in the twilight  
And the lover's song in the gloom  
[Acorn Planter, 1916:84 in Hayes 1983:64].

The prehistoric archeological sites also fall within the London landscape and within his agrarian vision.

Had London not purchased the property and had they survived to their present state, the Kohler & Frohling buildings could probably have been nominated to the National Register on their own account, being associated with one of the oldest and most successful wine businesses in the state. As the present

condition of these structures is largely a factor of their association with London, the winery association becomes secondary and contributory to the theme of London's agrarian vision.

All of London's agricultural improvements--including such elements as the contour terracing and eucalyptus forests--can be interpreted within the proposed theme, while the Wolf House, House of Happy Walls, and Bathhouse represent the architectural expression of turn-of-the-century naturalism.

The dude ranch buildings and later agricultural structures built by Irving and Milo Shepard should be classed as noncontributing structures, for although they are the continuation of London's agricultural experiment, they lack the integrity of feeling, use, design, workmanship, materials, and setting common to the buildings of London's era.

Considered as a whole, the Jack London Ranch possesses a high degree of scientific, historic, and social significance. Its interpretive potential is limited only by time, money, and imagination.

*Sensitive information on archaeological sites has  
been removed from the document.*

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APPENDIX I :  
INTERVIEW NOTES

**NOTES OF INTERVIEW WITH MILO SHEPARD**

This interview was conducted by Adrian and Mary Praetzellis of the Anthropological Studies Center, Sonoma State University, on Saturday November 29, 1986. Mr. Shepard, is the grandson of Eliza Shepard, Jack London's stepsister, who was the superintendent of Beauty Ranch. Mr. Shepard is a trustee of the Trust of the Irving Shepard and runs the grape-growing operation on the parcel to the west of the cottage; he grew up on the ranch when it was a functioning dairy and operated it himself during the period from 1948-1965. Mr. Shepard was born on the ranch in 1925. The interview took place about a week after a Public Hearing had been held on the development plans for the Park. Mr. Shepard did not attend the Meeting, explaining to us that the DPR already knew what his concerns are and, therefore, his presence was unnecessary.

We interviewed Mr. Shepard as we walked around the silos/pig palace/cottage/winery area. The questions were directed toward resolving specific problems that we had encountered in our inventory of the features on the ranch. Mr. Shepard was careful to specify whether his information was speculative or based on first hand knowledge. The interview was not tape recorded; rather, written notes were taken from which the following descriptions were taken. Features referred to in the text are indicated on the sketch maps included in Appendix IV.

\*\*\*\*\*

1/ Jack London built a narrow sheep-dip run (Feature A) along what is now the side of the service road adjacent to the liquid manure tank, between the road and the vineyard fence (A). The run, which is still visible, was of mortared basalt with a smooth finished interior. The top of the feature was covered with hinged redwood board like doors which were opened up when in use and closed when not in use for safety. The animals entered the run at the shallow east end and exited at the deeper west end.

2/ At the east end of the dipping run is a large tree stump (Feature B). In Mr. Shepard's youth, a rope and block and tackle arrangement was attached to the tree and the other end to the milking barn to the west so that hay could be hauled up to the loft of the barn for storage.

3/ To the south and east of the stump, on the opposite side of the service road is a square redwood post. This post was one of the posts that supported a gate that controlled access to London's agricultural buildings complex. Immediately adjacent to the gate was a small, 5 by 5 foot square 'sentry box' (Feature C). London had this installed to monitor the comings and goings to the agricultural buildings complex (people had to sign in and out in a book that was kept in the box) and to direct visitors and employees alike to walk through a bath of sterilizing solution (Russ Kingman thought that it might have been carbolic acid) before going any further. London was reported afraid of foot and mouth disease infecting his animals. There is no sign of either the sterilizing bath tank or the sentry box on the ground's surface.

4/ Just to the northeast of the liquid manure spout is a small concrete "dam" (Feature D) across the drainage that runs from the vineyards around the knoll on which the pig palace is situated. Although this feature looks like a dam it was not built for this purpose. It was built to keep any stray hogs that might have got out of their pens (which radiated out from the pig palace) from getting away. Mr. Shepard explained that hogs tend to burrow under fences that do not have obstacles buried underneath them; the fences that form the pig runs have boards buried under them. Since it would have been impractical to have done this in the creek bed, the "dam" was built in this vulnerable spot. Mr. Shepard noted that although barbed wire would probably have done the job it was not used anywhere on the ranch, London objecting to the material on humanitarian grounds.

5/ Approximately 50 feet to the northeast of the liquid manure spout was the site of a milk house (Feature E) that had been built before London's time but which had been in use in Mr. Shepard's youth. Milk from the nearby milking barn was brought here to be separated. The milk house was divided into two rooms: a sterilizing room and a milk storage room. Mr. Shepard recalled that the building was screened in against insects and was kept cool by water which was allowed to drip onto gunny sacks from which it would evaporate. The milk house, which like most construction on the ranch was of redwood, was rectangular and about 10 by 15 feet. There is no sign of the barn on the surface.

6/ Just to the west of the milk house was a circa 35 by 10 foot wooden calf barn (Feature F). It contained a line of wooden stanchions at which the calves would feed. This building was demolished in the 1940s. It is not known who built it. The only indication of the existence of the calf barn is a small terraced area of ground where the barn would have stood.

7/ Immediately to the west of the liquid manure tank was a pre-London era barn (Feature G) which London used as a milking barn. The northeastern half of the barn had an unfinished concrete floor containing many small pebbles (part of which can still be seen). Much of the site of this barn was bulldozed away in the 1950s during the construction of a trench silo as a container for cow manure. To the east of this location, across a rough trail, London had bull pens. Some of the wire and posts for these pens can still be seen. Mr. Shepard stated that the wastes produced by the animals in the milking barn were piped underground to the liquid manure tank, and from there to the liquid manure spout for distribution. The wastes from the pig palace were piped directly into the little drainage to the southeast.

8/ To the west of London's milking barn was a pole construction feedbarn (Feature H), built by Mr. Shepard in the 1950s. The central portion of the barn was used for hay storage (it could hold 300 tons of hay staked 16 bales high). On either side of the storage area were rows of stanchions where the cattle would stand to eat. The concrete floors of this barn can be seen quite clearly. Beyond the feedbarn stands a concrete block structure (Feature I), also built by Mr. Shepard in the 1950s. This building was used as a milking barn.

9/ Beyond the Shepard milking barn and running part way up the side of a small knoll to the northeast was the location of London's chicken runs (Feature J). Mr. Shepard recalled that there was a large amount of wire, representing the runs, in this area.

10/ Concerning the silos, Mr. Shepard commented that the concrete use to make the blocks was crushed at that location and that the depressions (Feature K) in the knoll behind the silos were borrow pits dug for rock. At this location, Franciscan formation rock extrudes from below making it a good site for quarrying. The same engine was used both to run the rock crusher and to blow the ensilage into the silos.

11/ The stone footing (Feature L) to the southwest of the silos represents a barn that was begun by London just before his death but was never completed. London intended that the building was to be dairy. In preparation for the building, the south side of the knoll was partly removed, creating a flat pad.

12/ The bull exerciser had a 6 foot board fence around it with a gate to let the bulls in and out. The circular watering trough was divided so that both the bulls in the pens to the southeast and the other stock grazing in the field behind the silos could drink from it at the same time. Adjacent to the watering trough by the bull pens was a small barn or shed (Feature M) large enough to hold four bulls. Although the remains of the bull pens are clear, nothing is left of the bull shed. The bulls were taken in and out of the pens along a runway or narrow corridor between the bottom of the pig runs and the bull pens.

13/ The smokehouse was used during the London era and into the 1940s to smoke both pigs and turkeys. Most of the slaughtering was done in the fall. It was not a heavily used facility during London's time as smoked meats were not produced commercially but for consumption on the ranch. London wanted to improve the quality of stock in the Valley and would allow neighboring farmers to breed their pigs to his purebred boars. In addition, the relatively large size of the smokehouse meant that it took an excessive amount of time and fuel to heat it up, making it impractical for small smoking jobs.

14/ The concrete dam on South Graham Creek (a recorded archaeological feature), over which London was involved in a lawsuit (never resolved), was constructed to supply water to the Lake which was used for irrigation. The pipe in which the water was carried was salvaged from the 1915 Pan American Exhibition.

15/ The small earthen dam (a recorded archaeological feature) on the drainage at Cowan Meadow was constructed by Mr. Shepard during the 1940s.

16/ The rock fence (a recorded archaeological feature) that represents the present western boundary of the state park near the top of Sonoma Mountain is said to follow the rancho line and continues south over Bennett Ridge.

17/ Concerning the history of the mining tunnels on South Graham Creek by Upper Treadmill Road (recorded archaeological features), Mr. Shepard had been told the same story by both Hazen Cowen and Jimmy Anderson--both relatives of

the pioneer families of the same names that settled the slopes of Sonoma Mountain; Cowan broke horses on the London Ranch. The tunnels were said to have been dug as part of a phony gold mine scheme in the 1850s or '60s. Prospective investors were brought up to the area, treated to a rowdy time--complete with prostitutes and heavy drinking--and shown the mining operation, which had been salted with ore. In fact, the tunnels are dug into a thick layer of non mineral bearing volcanic ash.

18/ Mr. Shepard had visited the site of the woodcutter's cabin (a recorded archaeological site) by the spring below the junction of Fallen Leaf Trail and Mountain Trail. There he had seen a rustic oven built by the woodcutter of earth and wood, lined with brick. The oven had stood about 3 to 4 feet high. It is said that Mayes Clearing was created on the orders of Jack London by a woodcutter by the name of Mayes who may have been French. Mr. Shepard speculated that this same individual may have been responsible for clearing Woodcutter's Meadow, just above the cabin. The cabin is a pre-London feature.

19/ The field of spineless Burbank cactus (Feature N) that London had planted between the cottage and the barn complex was taken out soon after his death. It had apparently reverted to spines. Spineless cactus were also planted by the Wolf House Barn.

20/ By the southeast corner of the winery building, opposite the Blacksmith shop, were located the winery scales (Feature O) which were used during the Kohler and Frohling period to weigh incoming shipments of grapes; it is marked by a shallow depression in the ground. Opposite the scales was a small shack or "scale house" in which the bookkeeper would sit and note the shipment weights and other relevant information.

21/ Mr. Shepard pointed out some pipes in the winery building that are all that remain of the "water elevator" system (Feature P) by which barrels of wine could be raised and lowered between floors of the winery building by means of water counter-weights.

22/ Mr. Shepard gave the following information about the cottage. The fountain at the front of the cottage and the remainder of the rock landscaping work was there before London's time as were the olive, locust, and silk oak trees. The toilet, which was attached to the corner of the stone portion of the cottage, was connected to a septic tank (Feature Q) down on the flat between the cottage and the barn complex, about 60 feet from the lowest stretch of rock landscaping. The cottage and guest and workmans buildings were connected to this, the main septic system. (Mr. Shepard commented that his father had discovered the tank when a team of his horses had stumbled into it.) On the southwest side of the "stone dining and living room," outside the building was the laundry room (Feature R) used during the London era. It is marked by the presence of a vertical water pipe. During the London era, a series of hitching posts had been arranged so as to radiate around the large oak tree to the southwest of the cottage. A fire equipment shed (Feature S), about five to six feet high by eight feet long by about three feet wide, was constructed on the southeast side of the old winery building, near the southwest corner.



23/ At the rear of the Distillery had stood a redwood building (Feature T) used for storing equipment connected with the operation of the distillery.

24/ Near the Londons' grave is an additional burial site (Feature U): that of Jack and Charmian's infant daughter, Joy. The grave, which is unmarked, is situated outside State Park land on a small knoll (about 30-40 feet in diameter) on the opposite side of the canyon and to the north of the Londons' grave.

25/ The locations of additional structures off of State Park land are as follows:

"Owen's Cabin" (Feature V), built by London for a philosopher friend who didn't bathe...

The "Pink Cottage" (Feature W), a pre-London structure, used during the London era to house workers.

"Horse Barn" (Feature X), a pre-London era structure, it burned down in the 1920s.

Kohler and Frohlings' "Barracks" or bunkhouse (Feature Y), disassembled during London era and materials reused.

Eliza's house constructed in 1910 from materials from the Barracks

Stone and cement underground 20,000 gallon water storage tank from circa 1870s

Water system for the Wolf House starting on SHP property; pipe has painted address "Ninetta Eames Glen Ellen"

Tank for above system on private property above Wolf House. Original cover can be seen, but new smaller tank, still in use for owner of the Wolf House Barn property

**NOTES OF INTERVIEW WITH CLARICE STASZ**

by Mary Praetzellis  
12/08/86  
at her home in Petaluma

Wolf House: two months after fire Charmian wrote to Anna Strusky they had recovered evidence to prove the fire was arson

The Big House in the Little Lady of the Big House was modeled after Phoebe E. Hearst's house--based upon a clipping Jack had--courtyard with baby fountain was Charmian's idea (letter to Bess Haas)

Happy Walls:  
curved ceiling as if in ship

many things from House Beautiful (and Wolf House) also apply here: concern with purity, treating servants well--easy cleaning--note all curved corners at floor so dirt didn't gather, hardwood floors, use of tile

Happy walls was slow in building because of cash flow problems

Charmian was very active in the design and construction of HW, saw to the small design details. It was very much HER house

Was not originally conceived of as a memorial. this came later as she entertained people who were interested in London and she used the space to display their things

Most of the things Jack and Charmian collected on their snark cruise were mere tourist curios--not of any great value

Wolf House, the Big House, and Happy Walls all had circular stairways, at least the later two were achieved by secret passageways. The Wolf House may have also had such a passageway

babies carved into mantel in Charmian's room were of twins born in Hawaii and named after Jack and Charmian

notes from Charmian's diary  
cite as Stasz research notes for forthcoming book

March 1920 looks at house; laid off Italian workers

Dec 31, 1926 "Another year ends in the old winery cottage. How many more, I wonder?"

Jan 10, 1927 Laurie Smith (Australian pianist) and family arrive (Milo says that they stayed in Happy Walls before it was finished)

April 1927 someone broke into barn and stole curios

end 1927 still in cottage, goes to Hawaii

1928 bought car, ran into porte cochere

1929-1930 in Europe

29 May 1930 returned, bought range for House, but installed temporarily in cottage

3 June 1930 painted hardwood in dining room 17 June 1930 installed copper screens

30 June 1930 floors in House hemlock

29 June 1930 putting Snark mementos in House

16 June 1930 tapia hung in dining room

18 Sept 1930 anchor light of Snark is under porte cochere

Jan 5 1931 ate first meal in dining room of new house

Feb 6, 1931 dining room furniture still being made

29 March 1931 revising Jack's biography in new house

June 7, 1931 12 years ago this day foundation being laid on her house

June 31, 1931 Finn Frolich carves Jack's name on rock and finishes Little Lady of the Big House fountain in the dining room

1918 note "a man must be fed before he can reason well" Jack saying

2 April 1934 Eliza and Irving begin dude ranch plans

Charmian has bad riding accident

9 Jan 1935 Steinway and other things being moved to Happy Walls, Charmian unhappy about move

31 May 1935 last days at old cottage

20 June 1935 decides to call it Charmian's House

July 1935 sleeping in new house, but spends much time in cottage

2 Aug 1935 "Come to suddenly with the often 'where am I' feeling, and conclude that my great achievement in House is that it will always remain mystery--to good to be real. Except to Charmian whose creation it is. Never will be taken for granted--like my marriage in that. I wonder if my House is my Husband."

10 Jan 1936 discover extensive termite damage in guest room

20 Jan 1936 still moving books in

1938 travels to Germany

1940 enjoying Happy Walls

1941 stroke

1942 at Happy Walls active

1943 rat in toilet bowl--Cottage?

June 1945 at Happy Walls returned after surgery, back and forth between Shepards and Happy Walls depending on health

1947 at Happy Walls--last diary

final years were spent in cottage with a nurse

APPENDIX V:

SOME PRIMARY HISTORICAL DATA

**NOTES ON CRILLY HOMESTEAD (CA-SON-106/H)**

collected by Allan Bramlette

1835-1861 Grantee/Grantor  
Grace=0

1861-1868 Grantee/Grantor  
Grace=0

1866-67 Tax Assessment Rolls, Sonoma =0

1867 Deeds 27:589 Jun 28  
Grace/James Daly executor

1867 grantee/grantor  
James Daly, Executor of will of Edward Riley, 1/12/66 probate court ruled private sale to highest bidder, 1/2 down @ 1.5%, Probate Orders pg 391 \$1000, at store of CAIy & Srohfe (sp?) in Petaluma, Vallejo Township= N1/2 SE1/4 & S1/2 NE1/4 sec 24 T6N R7W, 160 acres

1867-68 Tax Assessment Rolls, Vallejo township  
N. Crilly: value \$75, unpaid \$1.92 tax; Possessory Right and Improvements of 160 ac bounded N by Grace, E by Graham Canyon, S by O Phalon, W by Grace

1870-71 Tax Assessment Rolls, Sonoma =0 for Crilly???

1870 Register of Homesteads B:445  
Crillys have a dwelling on the land in Section 24, and by 1881 lived at the Crilly Homestead to the east

1870 Grantee/Grantor 30:479 Aug 9  
Mary Grace to Ellen Crilly for \$100: 160 acres, S1/2 NE1/4 & N1/2 SE1/4 sec 24 T6N R7W

1870 Register of Homesteads B:445 Aug 9 (see above)  
Crilly N, & (Ellen) .reside with our family. S1/2 NE1/4 & N1/2 SE1/4 sec 24 T6N R7W, "dwelling house" as a homestead

1870 Grantee/Grantor 31:126 Oct 22  
Mary and James Clark to Nicholas Crilly: 280 acres W1/2 NW1/4 & NW1/4 SW1/4 sec 19 T6N R6W; also S1/2 SE1/4 & S1/2 SW1/4 sec 24 T6N R7W for \$500. Has surveyed by the government of the U.S." Nicholas Crilly purchased additional 280 acres in the area--including some government land that had yet to be officially opened for sale and other land that had been filed upon by others

1872 Deeds 36:506 Sep 19, 1872  
Crilly & wife to Richard Hutchinson  
\$1707 for 160 acres: S1/2 of the .....sec 24; N1/2 .....E1/4 of same section--hole in deed book over legal description--but this is the land Grace sold them in 1870

1872-73 Assessment roll, Vallejo

Taxes Paid by N. Crilly for Ellen Crilly 160 acres, bounded by N Jordan, E by Crilly, S by Davis, W by Burnes and Crilly

1874-75 Assessment rolls, Sonoma

Crilly and Mrs. 480 acres: N by Jordan, E by Graham Canyon, S by Davis, W by Burnes: \$1400 land, \$100 imp., \$132 per "Sold to State" owed \$26.42 taxes

1875 Deeds 56:23 Nov 17, 1875

Crilly to tax collector

480 acres in section 24 (remainder of their land) belonging to N. Crilly and Mrs. Grace bounded on N by Jordan, E by Graham Canyon, S by Davis, W by Burns. assessed for \$1440 imp \$100, personal property \$132. \$29.24 in taxes. "sold to people of California" for delinquent taxes 1874-1875, had a public auction Feb 12, 1875=no offers, again Mar 12, 1875= no offers..so sold to "people". Crilly evidently had just a possessory claim to this land anyway, so he really didn't lose much, had yet to establish legal title to the land they "lost"

1877 Assessment rolls, Sonoma

Crilly and Mrs. M. Grace, \$770 value, \$100 Imp., 320 acres, possessory title, N by Jordan, E by Graham Canyon, S by Oberland, W by Burnes: two cows, Spanish = \$30... \$11.93 paid

1880 agricultural census-N Crilly

300 acres unimproved land, \$500 in farm value, \$10 in farm equipment, \$500 in livestock, value of farm products=\$125. 29 acres in mown grassland, 4 horses, 9 milk cows, 8 other cows, 10 calves, 5 cows sold living, 600 lb butter made, 7 swine, 36 barnyard fowl, 4 other, 50 doz eggs

1880 Census

Nicholas Crilly 48-dairymen, native of Ireland Ellen 40-keeping house

Margaret 14-daughter at home

Ellen 11-daughter at home

Thomas F. 9-son at home

Catherine 7-daughter at home

John A. 5-son at home

Susan 3-daughter at home

Dolly 3 mos-"new?" daughter at home

Mary Grace 65-at home

1880 tax assessment

Crilly and Grace, 320 acres, \$645 value, \$14.85 tax, bounded by N Jordan, E Graham Creek, S Oberland, W Burnes: furniture \$20, horses \$30, wagon \$30, cows \$20...paid Dec 17

1881 Nicholas Crilly's death

May 11-Ellen Crilly in Homestead Proof, 1884

May 25-Petaluma Weekly Argus, May 27, 1881, Vol XXVII, No 18

May 25-Petaluma Courier, June 1, 1881, No 36, Vol V

1881 Book of Mortgages 28:614, Ap 1, 1881

Martin Joyce for J.H. Hester

1881 4-189 Cash Certificate No. 9742, filed Homestead application (4-007 No. 4579) Sep 14 1881...Jan - \$100 payment...Patent received May 20, 1884

Cash Entry, Land Office at San Francisco

80 acres in Section 19, T6N R6W lots 1 & 2 (W/12 of NW1/4), by Mrs. Crilly resided on since May 15 (11), 1881 (widow)

1882 Book of Mortgages 31:441, Jan 28

Martin Joyce for Mary Grace net al", "Discharge: Sat filed" Aug 12 1887

1882-83 Assessment roll, Libre 31:441

Ellen Crilly, 240 acres: E1/2 NW1/4 & N1/2 NE1/4 & W1/2 NW1/4 sec 19 T6N/R6W-- Mortgage \$525 held by M. Joyce (Jan 28, 1882), 4 cows \$80, two horses \$35, calves \$10, poultry \$10, "to secure debt \$525"

1883 4-348 S.F. Land Office, Nov 26 1883...published in Argus, Petaluma notice of intention to make final proof (in Jan 1884) to establish claim on 80 acres (sec 19), J. Johnson, P. Loftis, Thomas Clark, M. Clark, = witnesses.

1884 Jan 4, 1884, Homestead Proof (same witnesses)

Ellen F. Crilly resided on land since (prior) husband's death May 11, 1881 she has dwelling house, dairy house, chicken houses, 4-5 acres enclosed with board (rail) fence and same division fence, raises corn and vegetables (on 4-5 acres), has 8 children

She said: N. Crilly found to be citizen of the U.S. during Hester vs. Phelan & Crilly (1874 or 1876?), house built about 5 years ago, filed for her own right after husband's death and after they had lived on land already for (?) time, house had two large rooms, also has dairy house, chicken houses, 1/4 mile of division fence 4-5 acres in rail fence, improvements worth \$300 at least, has 8 children "living with me", raises corn and vegetables every season on about 4 acres

1885 Deeds 94:359 Jan 16, 1885

Mary Grace to Ellen Crilly

Grace's 160 acres for \$400. done in presence of witness C.P. Carmody, who apparently had the document recorded. Carmody owned Hester's place at the time--Mrs. Grace was about 70 years old and have may been unwell

1885 Book of patents E:576 Ap 2, 1885. (index to land patents)

Crilly, Ellen F. "lots # 1 & 2", 80 acres, T6N R6W sec 19

1887 Deeds 107:215 Jul 1887

Mrs. Crilly to John Johnson

her entire 240 acres



1887 Book of Mortgages, Aug 12, 1887  
Sat filed "Discharge": Martin Joyce for Mary Grace

1898 April 18 Block Book pg 142  
J.G. Johnson sold 240 acres to Ethel L. Roberts

1901 Jun 15 Block Book pg 143  
Chas Roberts sold 240 acres to Freund

1913 Jan 20 Deeds 306:166  
Freund sold 436 acres to Charmian London

1916 (1914) USGS Santa Rosa quad does not show structure

## SONOMA COUNTY TAX ASSESSMENTS

YEAR	NAME	REAL PROPERTY	PERSONAL PROPERTY
1860	Csomortanyi	0	pd militia tax
1861	Csomortanyi	500 a on Petaluma Grant \$1200 "Cash Value of Real Property" no separate listing for improvements	\$150 horses, \$50 vehicles, no merchandise, grain, bees, household, furn, farming utensils, machinery, sundries
1863	Csomortanyi	500a couded N by Thompson, W by summit of mountain, S by Asbury, E by Vallejo \$1600 land and improvements	\$345 personal property
1865	Csomortanyi	500a \$1500 land and imp.	\$320 personal property
1867	Csomortanyi		poll tax only
1867	Temple	500a \$2000 land and imp	\$240
1871	Temple	500a \$2700 land and imp	\$800
1873	Temple Gundlack & Dresel had a wine cellar	550a \$6580 (reduced to \$3801 by Board of Equalization), improvements \$14,280	\$5441
1875	Kohler & Frohling by Sig Brossman	720a N by LaMott, W by Poppe, S by Hill W by Klinger \$17,000 land, \$4000 imp	\$3550.
1877	Kohler & Frohling nonresidents	720a \$17,000 land, \$4000 imp	Furn \$100, Farm Uten \$100, Wagons \$250, harness \$75, 2 horses $\frac{1}{2}$ bred \$450, 4 cows mixed \$80, 1 stock cattle \$15, winepipes & tanks \$1000; 20,000 gals wine \$2000
1879	Kohler & Frohling	720a \$16,000 land, \$4000 imp	furn \$100, farm u \$150, 2 wagons \$125, horses \$40, 8 horses $\frac{1}{4}$ bred \$400, 3 cows mixed \$54, 4 calves \$26, 3 hogs \$15, wine pipes & tanks \$1000, 14,000 gals wine \$700, 180 gals brandy \$40, 1 doz poultry \$5, 1 firearm \$10, machines \$150

PROJECT: Jack London SHP

DATE: 1986

LOCATION:

P 1 of 5

YEAR	NAME	REAL PROPERTY	PERSONAL PROPERTY
1881	Kohler & Frohling	630 a bounded N by Sonoma Cr., E by Hill, S by Whiting, W by Clark & Wegener \$20,000 land, \$3,500 imp	Furn \$100, firearm \$10, winepipes & tanks \$1200, farm u 450, 3 wagons \$200, harness \$50, 10 horses ½ bred \$300, 4 cows, mixed \$40, 1 bull \$16, 2 doz poultry \$10, 1 ton hay \$10, 40,000 gal wine \$8000
1883	Kohler & Frohling	630a Tokay Vineyard \$10,000 land \$850 imp	Furn \$100, firearm \$10, piano \$50, cows \$80, farm u \$50, wagon \$100, harness \$25, calves \$20, horse Am \$60, 7 horses ½ \$140, 2 colts \$40, poultry \$10, 20,000 gal wine \$4000 10,000 gal wine \$1500, cooperage \$1000
1875	J.M. Hester	160 a possessory title, N by Crelly, E by Kohler & Frohling, S by Fay, W by OPhalin \$480 land, \$100 imp	\$251
1877	J.M. Hester	160a possessory title \$240 land, \$100 imp	2 horses, sp. \$50, 1 firearm, rifle \$10
1879	J.M. Hester	156a possessory title...W by Jordan \$300 land, no improvements	firearm \$20, 1 horse, am \$30
1881	J.M. Hester	156a \$300 land, \$50 imp...w by Jordan	no personal property

PROJECT: JACK London SHP

DATE: 1986

LOCATION:

P.2 of 5

YEAR	NAME	REAL PROPERTY	PERSONAL PROPERTY
1875	Poppe	129 acres \$903, no improvements	
1877	Poppe	129 acres no improvements	also winepipes & tanks \$1500, 15000 gals of wine
1879	Greenlaw & Cooper	129a \$900 land, \$100 imp	furn \$100, farm u \$10, wagon \$40, harness \$10, 2 horses, Sp \$30, 3 cows am \$54, 2 doz poultry \$10
1881	Greenlaw & Cooper	129a \$1000 land \$200 imp, \$848 mortgages	furn \$50, sewing mach \$10, wagon \$50, harness \$10, horses \$50, cows \$60, calves \$15, poultry \$15
1883	Greenlaw	128a \$1000 land, \$225 imp, \$1225 mortgage held by Catherine Poppe dated 14 April 1881 Book 30:23	furn \$50, farm u \$10, wagon \$50, harness \$10, horses \$75, 4 cows Am \$80, 2 calves \$15, poultry \$5
1881	John Jordan	160a N by Kennedy, E by Crilly, S by Overhalser, W by Burns \$320 land 0 imp 80a N by Crilly, E by Hester, S by Fay W by Kendall \$240 land 0 imp	2 wagons \$100, 2 horses \$100, 20 cows mixed \$400
1883	John Jordan	547a elsewhere in Vallejo Twp 240a lots 3 and 4 sec 19, 6/6; S½ of SE¼ sec 13 and N½ of NE¼ sec 24 6/7 \$1000 land, 0 imp subject to \$1000 mortgage held by IG Wickersham	also had 5 calves \$25, \$100 hogs 4 ½ bred horses \$200, 20 am cows \$400
1884	John Jordan	160 a 13 and 24 6/7 \$1000 land, 0 imp \$500 mortgage 547 acres \$8200 no imp \$7000 mortgage (has sold Phelan's property)	
1878	James O'Phalan	80a \$160 0 imp	

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YEAR	NAME	REAL PROPERTY	PERSONAL PROPERTY
1912	A. Freund Mountain View	437a \$1950 land, \$250 imp	Book 1:15
1912	Jack London	128a \$1900 land \$3100 imp 223a \$5500 land, 0 imp 500a \$5800 land, \$3200 imp 9a \$450 land, \$150 imp	\$128 Book 1:15

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GRANTOR	GRANTEE	BOOK/PAGE	LEGAL DESCRIPTION	DATE	OTHER
USA	John Hester		Lots 5 and 6 and E $\frac{1}{2}$ SW $\frac{1}{4}$ Section 19 T6N/R6W. Homestead Nov. 25, 1874 FC Aug 28, 1879 156.91 acres	28-8-79	
Hester (deceased)	William Cowen	80:187	156.91 as above for \$856.	18-4-82	died 4-6-81
Cowen	Mary Ann Anderson	80:184	156.91 as above for \$856.	27-4-82	cowen was an attorney
Anderson	C.P. Carmody	87:238	156.91 as above plus 80a (see Phelan) for \$3000 (?)	30-10-83	
Carmody	Anderson	99:501	236.91 as above for \$275	4-3-86	
Anderson	Nancy Crane	114:298	236.91 as above	19-10-88	
Crane	Charles & Ethel Roberts	Twp book	236.91 as above	3-5-98	
Roberts	August Freund	Twp book	236.91 as above	5-6-01	
Freund	Charmian London	Twp book	400 acres, includes Crilly Place	20-1-13	
<hr/>					
USA	James Phelan		Lots 3 and 4 Section 19 T6N/R6W 80 acres under Pre-Emption Act	16-12-74	
Phelan	John Jordan	69:112	80 acres as above	15-10-79	
Jordan	Mary Ann Anderson	79:421	80 acres as above for \$1000. Jordan "reserves the right to travel through the property with his cattle and stock of all kinds"	22-5-82	
Anderson	Carmody	see Hester	site above for rest of title		

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2 February 1987

Addendum to "Cultural Resources of Jack London State Historic Park"

Report originally submitted by the Anthropological Studies Center in January 1987

Letters on file in the National Archives, concerning contested land claims in Section 19 of the SHP, had not been received when the above report was submitted. The letters originated in the General Land Office in Washington D.C. and date to 12 May 1874 and 8 August 1874. Material from these letters are summarized below under the appropriate archeological site. These data are additional; they must be read with the report and do not supersede materials presented there.

***Sensitive information on archaeological sites has been removed from the document.***

*Sensitive information on archaeological sites has been removed from the document.*

**CA-SON-1562H Hayfields House**

This site was located on the possessory claim of Mrs. Grace, Ellen Crilly's mother. Her claim conflicted with that of Campbell, but she was found to have established the prior right. The letter of May 1874 indicates that the Hayfields site may date to as early as 1867 and that the Crilly family lived with Mrs. Grace for a year or two in the early 1870s.

**CA-SON-1563H Dugout**

This site is located in Lot 4 and was associated with James Phelan, whose pre-emption claim overlapped with Hester's homestead claim for the E1/2 of the S~1J4 of Section 19. The Land Office found that, although Phelan was the first settler, he had no improvements on the contested portion of the claim.



Phelan's improvements were confined to lots 3 and 4 to which he was awarded title. The Land Office found that Phelan had "used the land mainly for dairy purposes and for raising poultry. At date of hearing he had but one cow, ..." (12 May 1874).

General note from end of letter of 12 May 1874:

"It is proper to add that the improvements of all of said claimants are limited in value and extent, but are sufficient to indicate their good faith, and their contentions have undoubtedly contributed to delay the development of their lands, no less than to lessen their own prosperity."

#### Reference

The National Archives. Record Group 49. GLO Division "G" Letters sent, Volume 108, pages 419-425; and Volume 112, pg. 175.