THE
OLD SPANISH TRAIL,
THE VIRGIN RIVER BASIN,
THE TOWN OF SANTA CLARA,
AND
THE GEORGE AND BERTHA GRAFF HOUSE

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THE OLD SPANISH TRAIL

The Old Spanish Trail between Santa Fe and Los Angeles provided the impetus for establishment of Mormon settlements in the Virgin River Basin, including a settlement on the Santa Clara Creek. Conceived during the Spanish Colonial period (1598-1821), the trail was not completed until the Mexican period (1821-1846). The Domínguez-Escalante expedition of 1776 traversed part of the trail (Hafen and Hafen 1993:59-81), but various traders and trappers were responsible for locating other segments, and it was not until Jedediah Smith's journey of 1827 that the final links were established (Hafen and Hafen 1993:109-129). After William Wolfskill and George C. Yount led a party of trappers over the entire route in 1830, the trail sustained heavy use by horse and mule traders, merchant caravans, and slavers (Smart 1988:42-51). The first wagon was brought over the San Diego-to-Salt Lake segment by Mormon Battalion veterans in 1848, but the Forty-Niners rushing to California were responsible for converting the horse trail to a wagon road (Smart 1988:95).

By this time, the name "Santa Clara" had been applied to the stream that watered Mountain Meadows, which John C. Fremont referred to as "Las Vegas de Santa Clara" ["the meadows of Santa Clara"]. Woodbury (1950:128) believes that this and other local Spanish place names originated between the time of Jedediah Smith's journey in 1827 and Fremont's visit in 1844.

THE VIRGIN RIVER BASIN

The Virgin River Basin was an inviting place for agriculturalists to settle long before the Mormons arrived. Several bands of Southern Paiutes were raising irrigated crops when Escalante met them in October 1776 (Woodbury 1950:117), and numerous archeological sites attest the presence of prehistoric Pueblo farmers (now known as the Virgin Branch of the Anasazi) in the A.D. 900's to late 1100's (e.g., Pendergast 1960; Westfall, Davis, and Blinman 1987).

Why Brigham Young Was So Eager to Settle the Virgin River Basin

Brigham Young's motives for Mormon settlement of the Virgin River Basin were multiple, but perhaps primarily economic. Larson (1961a:13-14) summarizes them:

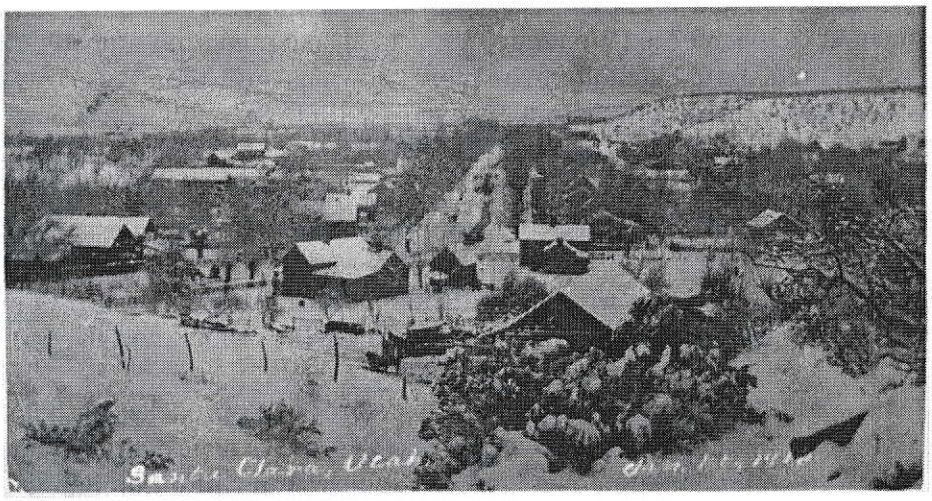
> First, it was a part of Brigham Young's plan to control the approaches to the Great Basin where his empire was centralized; second, it was to serve as a way station on a new routing of Mormon immigration over the Old Spanish Trail [from Europe via the Isthmus of Panama to California and north to Utah]; third, the lower Virgin was directly in line with a proposed new trade route by way of the Colorado River and the aforesaid trail; fourth, it was designed to convert the Indians to Mormonism and to protect the travelers on the route to California from their depredations; fifth, and most important of all, the

settlement of the Virgin River Basin was an integral part of the doctrine and plan that the Saints should produce their own clothing and other products that experiment had proved practicable in the basin. Most of these reasons, if not all of them, contributed to this last named goal, the economic independence of the Mormon people.

THE TOWN OF SANTA CLARA

In pursuance of Brigham Young's plans, a group of 25 men was sent to establish a mission at Harmony (on Ash Creek) in 1854, and in December of that year, four of the missionaries—Jacob Hamblin, Ira Hatch, Thales Haskell, and Augustus P. Hardy—moved to the Santa Clara Creek to found a mission there (Larson 1961a:23). Jacob Hamblin moved his family from the Tooele Valley in northern Utah to Santa Clara in 1855 and other families arrived in 1856 (Gubler 1950:149-150). A fort was built near the creek in the winter of 1855-1856 (Gubler 1950:149-150). The town's population was augmented in 1858 when several Mormon settlers from San Bernardino, California moved to Santa Clara (Gubler 1950:154-155).

The town achieved its identity as a Swiss village as a result of Brigham Young's decision to increase Mormon settlement in the Virgin Basin. By 1860, small settlements existed at Santa Clara, Harmony, Gunlock, Washington, Heberville, Pine Valley, Toquerville, and Pocketville (near present Springdale), and cotton had been raised experimentally at several locations since 1855. The Civil War gave cotton culture a special urgency and in October 1861, 309 northern Utah families were "called" to establish the Cotton Mission in southern Utah (Larson 1961b:12-16), for which St. George was to be the administrative center (Larson 1961a:102). Most of the new settlers were called individually, and represented a broad range of occupations that would be useful in the new communities (Larson 1961a:106).



Overlooking Santa Clara on a rare snowy day (January 1, 1918) from the sandy bluff north of town. Note the two pole barns visible at the extreme left edge of the photo. George and Bertha's is on the left. Barbara's (George's mother's) is on the right. The house is just out of the photo to the left. (Photographer unknown.)

Among the 309 families were 85 Swiss immigrants (men, women, and children), who were formed into the "Swiss Company" and called as a group to settle in Santa Clara. The immigrants were from several different cantons in Switzerland and had settled at various northern Utah towns as they arrived in Utah between 1857 and 1861 (Gubler 1950:158-161).

Gubler (1950:158-159) lists the occupations of members of the Swiss Company. Most were farmers and the Hafen family were vintners. Many of the women could spin flax and hemp. John Stucki was a farmer, but was also a turner who made spinning wheels and farm implements. John Gubler was a tradesman. Casper Gubler was a carpenter. George Staheli, a musician who taught music, traveled around Switzerland and Germany as a member of a quartet, and served as bugler in the Swiss Army, had also owned a small cotton spinning factory in Switzerland. In 1874, the John Martin Baumann family, silk weavers from Switzerland, arrived in Santa Clara (Stucki 1932:75).

Many Swiss cultural characteristics, as well as a few fragments of German adages and expressions, survived well into the 20th century. Santa Clara is still famed for its flower gardens; magnificent Easter eggs are still produced by the unique—and tedious—method of tying flowers and leaves to fresh white eggs with thread and simmering them in dye baths of madder or brown onion skins; Santa Clara's brass band, founded about 1863 or 1864, flourished for many years and provided an important musical presence as far away as Pioche, Nevada (Gubler 1950:175); a descendant of the brass band, a village musical group of violins and guitars, visited nearly every house at Christmas into the late 1950's; Santa Clara women are still renowned for their Swiss cooking—chicken and noodles, cheese dumplings, braided egg bread, pear rolls, baked custard, and sugar cookies, to list only a few dishes.

Agriculture, Stock Raising, and Home Industries

Although cotton was to be the primary crop for the Virgin Valley, and had been raised successfully in Santa Clara in 1855, the problems of processing and disposing of the harvest quickly arose after larger acreages were planted to cotton. Eventually, these problems were partially resolved by construction of the mill and factory at Washington, which also processed wool, but cotton's major contribution was to add the name "Utah's Dixie" to the Virgin River Valley (Larson 1961a:185-234).

Rearing silk worms was tried (which accounts for the large numbers of mulberry trees in Santa Clara and other towns), but it, too, proved unsuccessful (Hafen 1983:58-59; Larson 1961a:278-283; Larson 1961b:87). Indigo and madder were imported as dye plants, but the indigo failed to set viable seed (Larson 1961a:42). Escaped madder thrives to this day along Santa Clara field ditches, but is no longer used to dye anything but Easter eggs. Wine production blossomed for a time, especially during the Silver Reef and Pioche mining eras, but ultimately it failed because of erratic quality (Larson 1961b:87).

In spite of these few failures, many crops flourished. Hay, grain, molasses, peaches, apricots, apples, grapes, figs, and almonds were produced in abundance (Larson 1961a:205; Larson 1961b:84). Many of the fruits were peddled fresh to nearby towns, and dried fruit could safely be transported as far as Salt Lake (Larson 1961b:84-85).

Livestock (cattle, sheep, and horses) were owned by cooperatives and by individuals, the Washington County Court being empowered to issue grants of herd grounds for specific lengths of time (Larson 1961a:235-236). In addition, town herds were organized. Individuals herded their stock every morning to a central location, where the entire town's stock was turned over to designated herders who were responsible for moving the herd to grass and water throughout the day, and returning them to the town at night (Larson 1961a:235).

Larson devotes a chapter (1961a:268-283) to "Home Industry and Crafts," detailing the myriad skills the settlers engaged in, all encouraged by Brigham Young in the quest for self-sufficiency. They spun and wove, they braided hats from home-grown straw, they built and operated grain, sorghum, and lumber mills, they made pottery, shoes, harnesses, saddles, furniture, tin utensils, and a wide variety of other necessary items.

THE GEORGE AND BERTHA GRAFF HOUSE

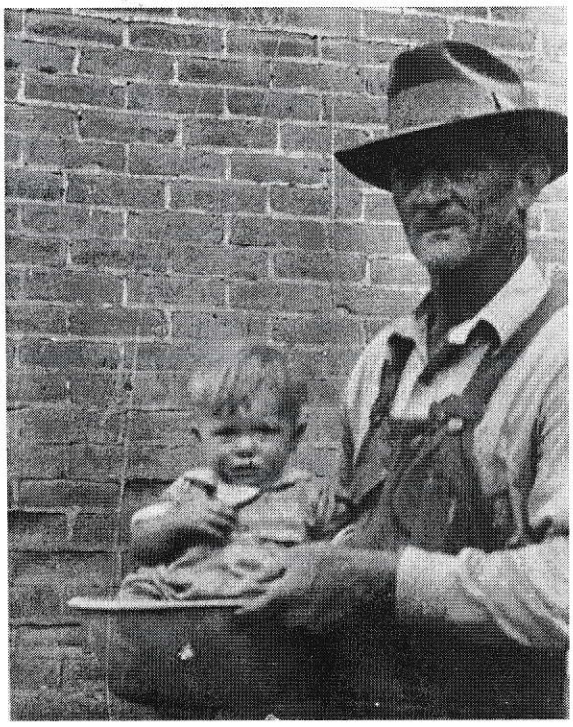
The House

The George and Bertha Graff House faces north and is situated on the south side of Santa Clara Drive, echoing most of the other houses in town that front on Santa Clara's original street. True to the Mormon Village plan (Nelson 1952), single-family residences were clustered together in a community, rather than being scattered out on ranches.

The George and Bertha Graff house, ca. 1915. For some reason, the photo studio extended the rear roof-line when the photo was printed. The figures are probably Bertha Graff and Thelma Graff (Condie). (Photographer unknown.)

A classically inspired Hall Parlor type building (Carter and Goss 1988:14-17), the house is a small square one-story six-room adobe single-family dwelling (approximately 32 by 32 feet, or 1024 square feet) with a steeply pitched complex roof that contains shingled gable and hip elements and a low-pitched flat metal-sheathed section. Two chimneys pierce the roof, one close to the ridge line of the front gabled roof, the other near the southern terminus of the east hipped roof. The gable and hip ridges rise 20 feet from the base of the foundation, but the house is a single story with an unfinished attic.

The exterior walls were formed of brick-sized adobe laid up in running bond above a rock foundation to which a concrete skirting was later added. Segmental adobe brick arches form the heads of the front door and two windows on the north elevation, the two windows on the east elevation, and the two windows and the door on the west elevation. The heads of the south (kitchen) door and two windows are square. All windows are single-hung wood sash with two-over-two panes. An operating transom above the front door is original.



Close-up of rear wall of house, ca. 1934. Note the deteriorating brick, a result of using sun-dried adobe brick on the rear of the house. Fired brick, for which George traded a two-year-old bull calf, was used for the front and sides. The figures are George Graff with George Condie in the wash basin. There is no family history that reveals why George Condie was in the wash basin. (Photographer: Roy Condie)

In a paper prepared on the Graff house for a university course, Nick Adams (ca. 1992, leaf 5) casts light on the differences in the brick and in the door and window heads of the rear wall versus the front and sides. He cites Landon and Wanda Graff Frei, and remarks, "They told me that the practice was to put all the best, darker colored, most uniform looking bricks on the front of the house and use the lighter colored, less desirable bricks for the back. The desire for a more appealing façade is also exhibited by the fact that all of the piercing on the front and sides

of the house have decorative arched tops, while the piercing at the back of the house is simply square-framed."

The interior withes of the outside walls are unfired adobe block measuring approximately 12 inches by 12 inches by an unknown thickness (possibly 4 inches). All interior division walls are also 12 inch by 12 inch adobes, except for the wall between the pantry and bath, which is constructed of wood and gypsum board. All walls and ceilings are plastered. The living room (or parlor), kitchen, and center bedroom are papered, but the plaster walls are painted in the master bedroom, pantry, and bath. A fireplace heated the master bedroom. A large wood-burning range heated the kitchen, but the other rooms were unheated.

The house originally contained five rooms—parlor (east front), kitchen (east rear), master bedroom (west front), bedroom (west center), and pantry (west rear), until the pantry was divided to make room for a bath. Ceilings are high (10 feet 4 inches) in the parlor, kitchen, and master bedroom, but drop to 8 feet in the west center bedroom, pantry, and bath.

Built-in storage is minimal. The only clothes closet is in the master bedroom. The kitchen contains a four-doored (two glass, two wood)) dish cupboard above the sink and counter on the east wall, a painted wood two-doored base cabinet north of the sink under the tiled counter against the east wall, and a low cabinet in front of the window under the tile counter on the south wall. The south wall cabinet contains three drawers, two swing-out metal-lined wooden-doored flour bins, and a wooden-doored wood storage compartment. The south wall of the pantry holds a floor-to-ceiling cabinet for dry goods and small tools (built ca. 1941), and the bath contains a built-in linen storage chest.

Construction of the House

Construction was completed in 1908, but George began hauling rock for the foundation soon after his marriage to Bertha in January 1906, and worked piecemeal on the house at night and as time allowed.

He made all of the adobes himself, setting up a horse-powered mill near the future granary, using the red dirt in the yard for source material. (The pit that resulted became the fruit cellar and he built the granary on top of it.) The sun-dried adobes were of two sizes—a brick-sized adobe for the outside withe of the rear wall and a larger adobe for the interior withes of the other three walls and for the internal walls. He traded a two-year-old bull calf to Will Marshall for the fired adobe face brick for the front and sides.

George hauled the rough lumber from Parowan, Pine Valley, Parashaunt, and Mt. Trumbull, but purchased the finished lumber from Pickett's in St. George

Frank Prisby framed the house and acted as mason, while George served as hod carrier and mason's tender. George put the floors down, lathed the ceilings, and shingled the house. (The entire roof is shingled, except for a low south-sloping section in the southwest quarter over the back bedroom, pantry, and bath, which was roofed with galvanized steel to provide a deck

for drying fruit.) Eddie Christian did the plastering. The ceilings are lath, but the walls are plastered directly over the adobe.

Few exterior changes have been made since 1908. The original small porches at the front and back doors may have been wood but were later replaced with poured concrete. Concrete walks from the gate to the front door, around the east side of the house, and from the kitchen door south to the granary were added, probably in the late 1920's or early 1930's. A concrete skirting, with a wash at the top, was applied over the original exposed rock foundation, probably in the 1940's. A white picket fence was built in 1941 to replace the original wire fence.

The major interior change was construction of an indoor bath in 1928. No structural changes were made to the house, the required space being achieved by partitioning off the west one-half of the pantry. In the middle to late 1930's, the wood-burning kitchen range was replaced with an electric range and the kitchen chimney flue was covered. At some time, possibly as late as the 1940's, an oil-burning heating stove was installed in the parlor. A dado was painted around the top of the master bedroom wall in the middle to late 1930's.

[Information on the details of construction is from the transcript of a tape made in January 1968 by George Graff, Leroy Condie, and Thelma Graff Condie, listed in the References as George Graff Tape Transcript.]

The Grounds

The front garden was devoted entirely to ornamental trees and flowers (iris, roses, peonies, etc.). To the east of the house a walnut and a pecan grew in the only lawn area. Fruit trees, figs, pomegranates, grapes, a kitchen garden, and a small alfalfa plot were planted in the south and east areas of the yard. Milk cows, work horses, pigs, and chickens were kept in corrals, barns, pens, and coops. Cats and dogs were considered working animals and lived outside.

The George and Bertha Graff property was originally part of a large lot owned by George's mother, Barbara, but even after she sold the east portion to George in 1925, the two lots continued to be treated as a shared lot. Other buildings on the property were Barbara's house (brought from Silver Reef as a two-room frame house by Barbara and John Henry Graff about 1884 or 1885) and two large cattle shed-corral-manger-pole hay barn complexes. A granary-tack room-fruit cellar stood behind the George and Bertha Graff house. Shed roofs projected on three sides of the granary to provide a summer kitchen on the north, an open summer sleeping "room" on the east, and open storage for fruit and tomato crates and boxes on the south. A cream separator stood south of the granary. A chicken run and adobe hen house ran parallel to the east property fence. There was a smoke house (perhaps between Barbara's house and the granary) for curing hams. Of the original buildings, only the George and Bertha Graff house and the Barbara S. Graff house still remain.

The Graff Family

George Graff's mother, Barbara Staheli, had the fortune—nearly the misfortune—to be the first child born to a member of the Swiss Company after its arrival in Santa Clara. Her parents, Johann George Staheli (the musician) and Sophia B. Haberli, and their five living children had arrived with the rest of the company on November 18, 1861. Barbara, their ninth child, was born in an upper room of the fort on Christmas Day, 1861, her birth following by one day the beginning of a 40-day onslaught of rain and, in the Pine Valley Mountains, snow. It soon became apparent that the flood would take the fort out and a hurried evacuation of stores and people began. By New Year's Day of 1862, the entire fort had washed away, except for the corner that held Sophia and her children. Jacob Hamblin saved the children and returned to rescue Sophia, nearly losing his own life in the effort. Barbara, the baby, survived, but Sophia caught cold and died six months later. At age 22, Barbara married John Henry Graff and the first of their four children, George Albert Graff, was born on August 11, 1884. (Gubler 1950:162-164; Stucki 1932:55-56)

Barbara Graff (George's mother) in her garden, ca. 1941.
(Photographer: Roy Condie)

Bertha Stucki's father, John Stettler Stucki, had emigrated to Utah as a child of nine with his family, who were members of the Martin Handcart Company of 1860. They had settled on the Jordan River near Salt Lake when they were called to form part of the Swiss Colony in October 1861 (Stucki 1932:42-48). Bertha's mother, Barbara Baumann, was the daughter of

John Martin Baumann and Maria Magdalena Schiess. The family were cottage spinners and weavers of fancy silks and other fibers in Switzerland. They migrated to Santa Clara in 1874 (Stucki 1932:25, 75). John Stucki and Barbara Baumann were married in March 1875. Bertha, the fourth of 12 children, was born February 26, 1883.

George Graff and Bertha Stucki were married January 4, 1906. Their first child, Juanita, was born November 10, 1906, but died two weeks later on November 27. Their second child, Thelma, was born October 30, 1908. Thelma married Leroy Condie on January 7, 1931. They had two children, Carol J. and George R.

George Graff and Bertha Stucki were married on January 4, 1906. Ironically, Bertha didn't dance a single dance with George at their wedding dance. George was the only guitar player in Santa Clara's small dance band and it was decided that the band needed him more that night than Bertha did. (Photographer unknown)

[The family has two large individual portraits of George and Bertha taken about the same time. The internet reveals that the company they were purchased from (Chicago Portrait Company) was operating a clever semi-scam by sending salesmen all over the country to take photographs from which portraits were ostensibly to be painted. The quoted price for a large portrait was very low, perhaps $2 or $3. However, when the portraits arrived, they were on heavy curved cardstock and were accompanied by ornate frames complete with curved glass. The price of the frames ranged from $1.50 to $4.90 in the 1890's to $7.90 in the 1920's, a much higher cost than the customer had anticipated, but it was clear that a curved portrait could not be mounted under flat glass, so most people paid the price and kept them. Nor were the portraits painted—instead, they were tinted photographs. Ultimately, the company was sued by the IRS and the Federal Trade Commission for tax evasion and misrepresentation.]

Family and friends, Easter, ca. 1942. Back row, left to right: Stanley Ray, Leona Ray (Bertha's sister), Joe Ray, George Graff, Thelma Graff Condie, Bertha Graff, Annie Condie (Roy Condie's mother), Barbara Graff (George's mother), Amanda Graff (George's sister). Front row, left to right: Charmaine Ray, Marian Ray, Carol Condie, Lorna Graff, George Condie, Dale Gubler, DeLoy Gubler. (Photographer: Roy Condie)

Life in the Graff House

As was true of nearly all other households in Santa Clara, life in the George and Bertha Graff household reflected the self-sufficiency Brigham Young had envisioned for both families and communities when he directed settlement of the Virgin River Basin.

The family's own self-sufficient lifeway as farmers and ranchers began with George's nearly single-handed construction of the house itself—he hired others only for those areas beyond his expertise. George grazed cattle and sheep on near and distant ranges, and they raised milk cows, pigs, and chickens at home. George plowed, planted, harvested, and hauled with their own teams and farm equipment. They raised wheat, alfalfa, peaches, pears, apricots, apples, plums, grapes, pomegranates, figs, berries, watermelons, cantaloupe, cherries, almonds, walnuts, pecans, tomatoes, peppers, beans, corn, beets, onions, potatoes, and other vegetables. George marketed their livestock and peddled their produce.

George slaughtered and they both butchered their pigs, cows, sheep, and chickens. They cured hams and Bertha bottled beef, chicken, and venison. They picked and packed their own fruit and vegetables for peddling or, later, for sale to Santa Clara's three trucking firms. Bertha dried peaches, apples, pears, and raisins (on the low galvanized section of the roof) for peddling and for their own use. She canned fruit, vegetables, and preserves and made all of their bread, noodles, butter, ice cream, custard puddings, cakes, pies, and cookies. George kept honey bees in their orchards and sold the honey. Bertha sold their excess milk, cream, butter, and eggs.

At one time, George hauled wood from the surrounding hills a cord at a time and sold it to the St. George Temple for heating. During another period, he bought a thresher and did custom threshing. Bertha made quilts—both heavy denim overall quilts from the usable parts of worn overalls for use in the orchards and tomato patches and colorful bed quilts from scraps of left-over gingham and print fabrics. She learned pattern drafting and was a skilled seamstress. There was, of course, a general division of labor, George taking primarily responsibility for the outdoor work and Bertha (and Thelma, while she lived at home) for the indoor work. However, like other Santa Clara families, it was important that they function continuously as an economic unit. They routinely worked in concert at some tasks (e.g., milking, picking and packing produce, etc.), but both were capable of performing most of the other's duties when necessary.

Although the outbuildings have been torn down, the house can be placed in its setting as the headquarters of the Graff economic unit. The barn was the repository for the lucerne, or alfalfa hay, raised in fields near town. The attached corral and cowshed was the year-around shelter for milk cows and work horses. They were fed hay thrown down from the stack in the pole barn directly into the mangers.

The cows were milked twice daily in the corral. A portion of the milk was poured through the separator south of the granary to separate the cream, which was made into butter in a hand-operated butter churn. In the late winter when the cows produced less, the cream was separated by pouring the milk into shallow pans, covering them with cheesecloth, and letting them rest on a table in the center bedroom until the cream rose to the surface and could be skimmed off.

Bertha, churning butter, ca. 1941. (Photographer: Roy Condie)

Pigs were raised in pens attached to the corral and were fed a diet of windfall fruit, less than perfect vegetables, and, occasionally, skim milk in the summer and cooked citron melons and skim milk in the winter. Pigs were usually slaughtered during the fall or winter near the corral, where a boiler and hoist were set up for scalding. Hams and bacon were cured in the smokehouse and hung in the fruit cellar underneath the granary, where the salt pork was also stored.

Chickens (normally, only extra roosters or old hens whose egg production had declined) were slaughtered, scalded in a bucket on the cast-iron cook stove in the summer kitchen to remove their feathers and eaten that day or the next. Sheep and cattle were occasionally brought in from the range and slaughtered for mutton and beef (always, before electric refrigerators were available, in the late fall or winter).

Dozens of quarts of fruit, preserves, and vegetables were bottled every summer on the wood cookstove in the summer kitchen and stored in the fruit cellar. Enormous quantities of apricots, peaches, pears, apples, and raisins were scalded, skinned, peeled, cored, halved, or stemmed in the kitchen, placed on wood and screen trays, covered with cheesecloth, and carried up a large wooden ladder to the flat metal roof over the southwest quadrant of the house for drying.

Flour was purchased in 100-lb sacks and stored in a large canister in the pantry, from which small quantities were removed to the under-counter kitchen bins for immediate baking needs. Dough for four to eight loaves of bread was set two or three times a week at night, mixed down twice during the night, formed into loaves, and baked about 5:30 or 6:00 a.m. in the oven of the outdoor cast-iron stove in summer or the kitchen range in winter. A fresh batch of egg noodle dough was made every few weeks, partially dried between clean dish towels on the bed in the center bedroom, then rolled and sliced into fine strands 2 mm wide, dried, and stored in the pantry.

Eggs were collected twice a day from the wooden nesting boxes in the adobe hen house and stored briefly in wire baskets in the fruit cellar before they were sold. Setting hens and their clutches were kept in the hen house until the chicks hatched, when they were moved to covered wood and chicken wire pens in a shady spot in the yard. Chicks hatched during inclement weather might be placed in the warming oven of the kitchen range. (An occasional chilled newborn lamb was even placed in the baking oven—warmed to a very low temperature—to revive.)

A ton or so of grain would be withheld from sale at harvest and stored in the granary for the work horses and chickens. After initial curing in the fields, pumpkins and winter squash were stacked in huge piles in the yard to finish curing before they were peddled or sold to truckers. The winter's wood supply, gathered from the hills, was stacked in the yard south of the barn. Scythes, sickles, axes, and knives were sharpened on the foot-operated grinding stone next to the granary.

George Graff, with George and Carol Condie on horse, in front of woodpile near house, ca. 1935. (Photographer: Roy Condie)

Not all of the Graff's economic activities were conducted in and near the house and outbuildings (e.g., cattle and sheep ranching, fruit and grain culture, peddling, etc.), but a large percentage was. As the center of the economic life of one family, the house reflects a time, not only in Utah, but throughout much of the U.S., when most of the population was rural and had to learn to be self-sufficient in order to survive.

[It should be noted here that much of the text and three of the photos used here were previously used in a National Register nomination for the house (Condie 1998).]

George and Bertha's 50th wedding anniversary, January 4, 1956. Left to right: George Condie, LeRoy Condie, Thelma Graff Condie, George Graff, Bertha Graff, Kent Stout, Carol Condie Stout. (Photographer unknown)

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