

# About Dave: A Memorial to David Allen Fredrickson

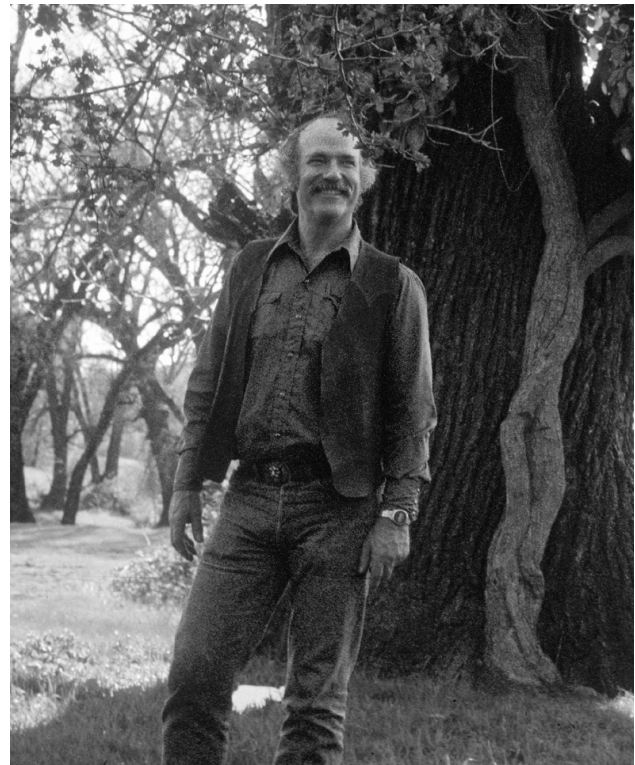
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**D**AVID A. FREDRICKSON DIED IN WALNUT CREEK on August 28, 2012, at the age of 85. On that day, California archaeology—and the larger anthropological community—lost a most respected, beloved, and influential senior scholar. Dave was the last living member of the post-World War II crop of students trained in archaeology under Robert F. Heizer at U.C. Berkeley (a group that included Martin Baumhoff, James Bennyhoff, Clement Meighan, Francis Riddell, Clarence Smith, and William Wallace)<sup>1</sup> who taught, influenced students, and shaped the intellectual trajectory of California archaeology into the twenty-first century. Dave left a tremendously rich and varied legacy in archaeology that, combined with his personal characteristics of honesty, personal reserve, kindness, and integrity, made indelible marks on the memories of all who knew him.<sup>2</sup>

Dave Fredrickson was born in Berkeley on August 11, 1927. He was five years old when he contracted tuberculosis and the family moved to Redwood City, where he became a proficient reader and learned to knit and sew during two years of bed rest and recovery. He returned to school in 1935, and by the age of ten was spending his summer vacations in the San Joaquin Valley with his mother's relatives, who ran dairy farms. Both his parents came from rural backgrounds with strong family ties. His father had been a cowboy and agricultural worker until he joined the Navy in World War I, after which he ran a small one-man business repairing typewriters and adding machines. His mother was a registered nurse with family roots in the San Joaquin Valley—one of nine siblings with an extended family that included more than 50 family and fictive family members. Dave's mother's family was still farming in the San Joaquin Valley and hosting large family gatherings into his teens.

Dave's interest in country music began in the late 1930s and early 1940s, and he started to learn country and



'hillbilly' songs he listened to over the family's crystal set radio. He didn't yet have an instrument, but he was particularly taken with the guitar—especially as played by the Carter Family. Immediately after graduation from high school in 1944 at the age of 16, he was admitted to U.C. Berkeley. After three semesters there he enlisted in the Navy in June, 1945, and was part of the Aviation Cadet V-5 officer training program.

After his discharge from the Navy, Dave decided to learn to play the guitar. He was soon accompanying himself on the instrument and learning and playing what was then referred to as 'Okie,' 'Hillbilly,' or 'Cowboy' music—the tunes he'd grown up with as a boy—as well as those he later discovered written by Woody Guthrie. Never comfortable with the label of 'folk' musician, Dave



**Figure 2. The Crabgrass, 1964. Left to right: Peter Berg (mandolin), Toni Brown (guitar), Art Koch (fiddle), Dave Fredrickson (guitar). Photo courtesy of Sari Fredrickson.**

instead described himself as a singer of old-time songs rather than what was described in the 1950s and 1960s as folk music.

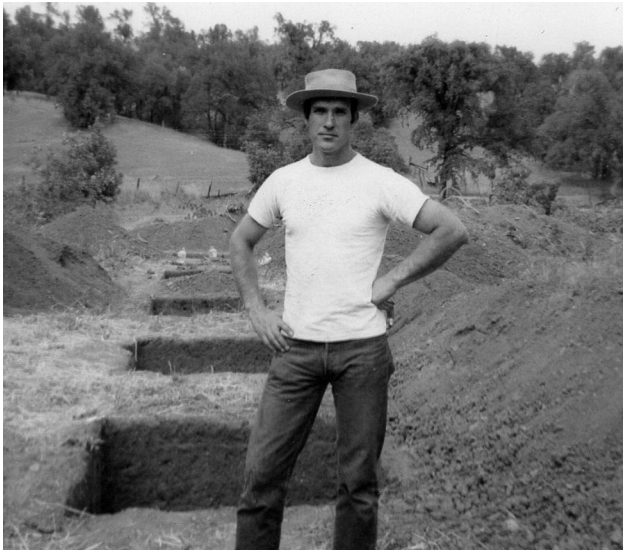
After returning to U.C. Berkeley in the fall of 1946, Dave needed a major to graduate, and he eventually settled on anthropology because it was one of the few majors that did not have lower-division prerequisites for upper-division courses. At the end of the semester Robert Heizer, who taught an archaeology course that Dave had taken, announced that there would be summer fieldwork in archaeology and that any students interested in being involved should contact him. Dave did so, was accepted, and spent the summer of 1947 excavating first in the Sacramento Valley, and then working for the remainder of that summer in Topanga Canyon. He returned to U.C. Berkeley and completed his B.A. in anthropology in 1948. Subsequently, at Heizer's suggestion, Dave applied to the graduate school at Berkeley and was accepted into the graduate program.

In graduate school, Dave continued in archaeology,<sup>3</sup> but found his interests shifting more toward general anthropology. In the spring of 1950, he decided to try ethnographic fieldwork, but soon decided that his personality wasn't suited to it. Despite this, he continued his studies in archaeology (e.g., working under Heizer at Willow Creek in the South Coast Range in 1951) and in

social anthropology. However, at this point in his career an instructor in a graduate seminar in sociocultural anthropology delivered a disastrous critique of his work, which brought about a major life change.

Dave quit school in January, 1952, drove a taxicab for several years, modeled for art classes, gave guitar lessons, and worked for a fellow who sprayed insecticide on shrubs and plants. He also built fences and decks, threw pots, and did weaving during this time. But most importantly, he met the love of his life, Vera-Mae, and the two married on October 12, 1954. He became the proud father of Vera-Mae's one-and-a-half-year-old daughter Reva, and in 1955 their second daughter, Sari, joined the family.

While Dave drifted away from anthropology and archaeology during this time, his interest in playing guitar and singing traditional music increased. Between 1949 and 1963, he appeared on several live radio and television broadcasts in the Bay Area and recorded his first album, *Songs of the West*, for Folkways Records. In 1963, he united with other accomplished Berkeley musicians to form the group Crabgrass (or the Crabgrassers as they were also known; see Machado 2010: 21, 68–69), and in 1964 the group recorded an album for Arhoolie Records entitled *Out West-Berkeley* (Fig. 2). In 2005 Dave recorded his final album, a CD entitled *Four*



**Figure 3. Dave Fredrickson at CA-Lak-261, 1961.**  
Photo courtesy of Sari Fredrickson.

*Cords*, which conveyed his talent at capturing the moods, emotions, and moral themes of old time songs.

Dave rekindled his dormant interest in archaeology around 1959, when Vera-Mae entered graduate school at U.C. Berkeley, excavating at CCo-290 on Brooks Island with his old friend George Coles. In 1960 Fritz Riddell, a friend from his U.C. student days, who was then chief archaeologist for the California State Division of Beaches and Parks (CSDBP; later the California Department of Transportation [CDOT]) and a member of the Central California Archaeological Foundation (CCAF), asked Dave if he would be interested in leading archaeological excavations for CCAF and the CDOT. Dave agreed, and in 1961 he began excavating at Lak-261 (Fig. 3). Another excavation project at CCo-30 commenced during the same time that their third daughter, Niomi, was born in 1962. Barely three months after the CCo-30 project began, Dave submitted the final report of excavations he had directed at Bodega Head and at Kin-10 in Lemoore. Later that summer he began work at CCo-308.<sup>4</sup>

As he came to recognize the importance of a stable income and contemplated his available full-time employment options, Dave realized that an advanced degree would be essential for pursuing any available faculty positions in archaeology. Supported by Martin Baumhoff, then on the anthropology faculty at U.C. Davis, Dave re-entered graduate school in 1965, received his M.A. in 1966, and was advanced to candidacy in 1967.

He had just turned 40 on September 1, 1967 when he accepted a position at Sonoma State College as Assistant Professor of Anthropology. He became Associate Professor in 1973 (the same year he received his Ph.D. from U.C. Davis), Full Professor in 1976, and retired from Sonoma State University as Professor Emeritus in 1992.

During his first full year of academic employment (Fall, 1967 and Spring, 1968), Dave was the sole full-time anthropologist employed at Sonoma, offering anthropology classes as a member of the Sociology Department. In the fall of 1968, Mildred Dickemann joined the faculty, and she became the first Anthropology Department chair in 1969.<sup>5</sup> David Peri, a Bodega Miwok descendent who had worked with A.L. Kroeber and S.A. Barrett, was hired in the fall of 1969, and two years later linguist Shirley Silver joined the faculty. This core group developed a robust four-field anthropology program at Sonoma.

In 1973, as a result of new legal requirements, Dave began receiving requests from private companies and public governmental agencies to conduct archaeological surveys and assessments for projects receiving federal or state funds. As the number of such requests escalated, it became clear that the few student volunteers available, confined in a small classroom building known as “The Anthro Lab,” were insufficient to respond to these legislative requirements. Institutional support from the Sonoma State Academic Foundation helped Dave establish the Anthropological Studies Center (ASC) in order to administer these contract-related projects (Fig. 4). From these modest beginnings, the ASC grew through the years, and it now has a national reputation and has provided requisite experience and training for numerous students that has allowed them to establish professional careers in both cultural resource management (CRM) and academia.

Dave was explicitly committed to the inclusion of Native Americans in all aspects of his archaeological work. At the very beginning of his tenure at Sonoma, Dave and David Peri worked together to establish relations with local Native American groups to carry out the conservation archaeology that was mandated under new federal and state law. Many more projects featuring partnerships between local Native Americans and archaeologists would grow through the years from this modest beginning (e.g., at Round Valley Indian





**Figure 4. Dave Fredrickson at the Archaeological Collections Facility, SSU, January 1978.**  
Photo courtesy of Sonoma State University.

Reservation, and—perhaps the best-known—the Warm Springs Dam Cultural Resources Study, undertaken in partnership with U.C. Davis and journalistically documented by Ingle [1981]). Dave, through the SSC Lab, created the position of Native American Coordinator to respond to requests for assistance from Native Americans, and when the CRM graduate program was established at Sonoma in 1978, Dave made it clear that every archaeology student was expected to routinely contact and work with Native Americans when they were affected by a project. He led by example, and his personal integrity and honesty were an immense help in breaking down old stereotypic barriers between Native California peoples and archaeologists.

Dave believed strongly in service to the profession. He was an active participant in the Society for California Archaeology from its inception, and served as a founding member in 1966, was program chair for the first annual SCA meeting in 1967, acted as its President, Vice-President, and Northern California Vice-President

variously from 1967 to 1985, and was a regular attendee at SCA Northern California data-sharing meetings. He was instrumental in organizing and chairing a series of workshops on California archaeology held at U.C. Davis in 1967 and 1968 that focused on taxonomy and regional synthesis. He served on the editorial board of the *Journal of California Anthropology* from 1973 to 1979 and acted in the same capacity for its successor, the *Journal of California and Great Basin Anthropology*, from 1979 to 2000. In 1984, he organized and chaired a regional conference on CRM for the Society for American Archaeology, served for 20 years (from 1975 to 1995) as Coordinator of the Northwest Information Center, California Archaeological Inventory, State Office of Historic Preservation, California Department of Parks and Recreation, was a member of the Mendocino County Archaeological Commission from 1976 to 1978 (and its Chair in 1977–78), and was also a member of the Board of Trustees of the California Preservation Foundation (1986–1987).

Somehow, Dave seemed to be able to do it all, mixing archaeology and music almost effortlessly in his life. I'm sure it wasn't effortless, but his scholarly approach to music probably pre-adapted him for archaeology. Dave was interested in music long before he took a serious interest in archaeology, and the time and effort he devoted to researching 'original' versions of the old-time songs and systematically transcribing the words showed a proclivity for, and was a precursor to, what he would later bring to archaeology.

In archaeology, Dave applied methodological rigor and careful controls in his excavations, and his detailed notes and synthetic abilities were widely known and appreciated. His CCo-30 report was regarded a "landmark" (Riddell 1968:iv).<sup>6</sup> He initiated or contributed to the acceptance of several innovations that are in common use today. Among these were the routine use of dry and wet screening, the collection and saving of all lithic and faunal remains, microconstituent analysis (with Freddie Curtis), an early adoption of the metric system, and the use of surface transect units. He was among the first in California to use source-specific obsidian hydration rim readings to establish relative temporal sequences (i.e., *units of contemporaneity*; see Fredrickson 2002).<sup>7</sup> All of us who learned archaeology from Dave carry part of this legacy, as well as the obligation to live up to it.



**Figure 5. Dave and Vera-Mae Fredrickson, 1985. Photo courtesy of Sari Fredrickson.**

As modest as Dave was about his own accomplishments, he was extremely supportive, generous, and cooperative with his students and other colleagues. His decades-long collaboration with Jim Bennyhoff on California shell beads (e.g., Bennyhoff and Fredrickson 1967) and archaeological taxonomy (see Hughes 1994) stands as testament. He received numerous honors and awards during his 25-year tenure at Sonoma State (see Hughes et al. 2013), but he made a deliberate choice to emphasize student teaching and training. Even though he was not particularly comfortable attending national meetings, he knew full well how important they were for networking, and he always encouraged his students to give papers on their work at local and national professional meetings. Dave and Vera-Mae were omnipresent at SCA meetings, always taking the opportunity to introduce his students to colleagues (and

students) from other schools. He took particular pride in the number of ‘Sonoma folks’ giving papers, and in the positive responses they received on their presentations.

Many of these successes would never have come to pass if not for the incredible amount of time Dave devoted to helping his students become better writers, editing draft after draft until the final version met his high standards. Dave read and commented on drafts of papers, pointing out grammatical errors, flaws of syntax, verbal disagreements, and overall logical inconsistencies. As crushing as these critiques could have been, he delivered the message so *nicely* and *constructively* that no one could get very upset.

It isn’t possible for most of us to remember Dave without also remembering his wife and life-partner, Vera-Mae (see McCarthy 2012 and Fig. 5). Those privileged to witness and participate in their 56-year,

one-of-a-kind, multifaceted relationship saw how patently obvious the love, respect, and support they gave to each other was. In addition to their active professional careers and childrearing responsibilities, they were somehow able to maintain an unbelievably active social life that included dinners and parties with a large number of friends in their academic, musical, and familial circles. Dave said many times through the years that he couldn't have done what he did without Vera-Mae, and he was absolutely right.

I was fortunate enough to know Dave for nearly 45 years, beginning when I was an undergraduate student at Sonoma.<sup>8</sup> As much as I've thought about the general impact that Dave had (and still has) on my life, it's the little things—the vignettes and snapshots—that most quickly come to mind. Some of these memories were shared by friends during Dave's memorial service, while others appear on the Anthropological Studies Center website.<sup>9</sup> I've contributed a few of my own recollections here to add some personal perspective and dimension to the portrait of a very complex and unique individual.

In his early days at Sonoma Dave had a very formal teaching style. Wearing his trademark brown corduroy coat, string tie, worn blue Levi's, and cowboy boots, he was visibly uncomfortable as he delivered lectures from a podium set up so that he could read from his notes. This seemed a bit unorthodox in 1968–1969, but we students soon discovered that as soon as the lecture had been delivered and the class dismissed, the 'other' Dave—more relaxed, approachable, affable, and friendly—would appear. During this interval he addressed each student as *Mr.* or *Miss*, but rather than interpreting this as a distance-maintaining mechanism (which it was, of course), many of us quickly adopted these terms of address in our own speech to one another, and transformed it into a form of group bonding that Dave gladly accepted and participated in.

One of the earliest things I discovered was that Dave and I shared a love for traditional music. It wasn't uncommon for Dave to bring his guitar to social gatherings taking place around archaeological excavations and informal post-class meetings off campus, and I would often bring mine, too (Fig. 6). Those of us attending these events never tired of being introduced to, and learning to play and sing harmony on, one of the many "old-time" songs that Dave would pull from his



**Figure 6. Vera-Mae and Dave Fredrickson and the author at a music party in Cotati, 1977. Photo by Betsy Tharp.**

huge repertoire (which he later housed in a large three-ring binder). The "traditional" evening music gatherings in the president's suite at the annual SCA meetings, as well as the celebrated music parties at Dave and Vera-Mae's home at 1940 Parker Street in Berkeley, were very memorable times for everyone fortunate enough to be there.

There are certain other specific memories that inevitably come to mind. Those of us who had occasion to eat out with Dave learned that he had a particularly memorable three-part "rule" about food. He wouldn't eat anything that (1) Flew in the Air, (2) Burrowed Under the Ground, or (3) Swam in the Sea. That pretty much narrowed the choices to beef, pork, and lamb. But somehow the rule didn't extend to root vegetables, because potatoes were his absolute favorite, and he excelled at preparing 'raw fries' (thinly sliced fried potatoes).

Dave never showed much interest in sports, and it wasn't until very late in his life that even those close to him learned that he had played football in high school and was an accomplished high school wrestler. He was so good, in fact, that he tried out for a spot on the U.S. wrestling squad that competed in the first post-World War II Olympics in London in 1948. He didn't make the Olympic team, but he was nonetheless considered an outstanding wrestler.

Dave was an extremely modest person, who was very rarely seen (except in his hot tub at home on Parker



Street) without a shirt on. Yet in the mid-1950's Dave and his soon-to-be wife Vera-Mae were nude models at the Berkeley Artists Guild, where Dave served a short stint as President, and they often sunbathed nude in their back yard.

He never embraced formal religion, but in January of 1975 Dave was ordained a minister in the Universal Life Church; he eventually conducted 34 weddings between 1975 and 2007. He was quite proud of his overall success/longevity rate, and kept the text for each wedding he performed in a bound notebook.

Dave was very orderly and organized, and was a great list maker and note taker. In 1989, he received an Overseas Research Fellowship grant to travel to South Africa to meet with colleagues there about CRM research in the U.S. His travel journal detailed virtually every expense he incurred during his one-month stay, down to a 25-cent entry for a banana. All of us who took a field class from Dave will remember the "Suggested Inventory of Archaeological Field Equipment" handout that he provided, specifying all the things that needed to be on hand for an excavation or field project. He systematically collected coupons, exchanging and bartering them with friends who also shopped at the Berkeley Co-op; he was also an avid recycler, and enjoyed collecting coins.

His long-time friend Roger Moss recalled that Dave had a special way of arranging his books on ethnography in the upstairs hall at Parker Street; books on the Modoc and Achumawi were shelved on the upper right, books on the Yurok below and to the left, books on the Patwin below (or 'south') of these, and those on the Luiseño to the lower left, etc. "I was flabbergasted," Roger wrote, "but once Dave explained it to me it made perfect sense." This contrasted with the orderly numerical sequence in which he always kept his *Reports of the University of California Archaeological Survey*.

Dave and Vera-Mae always welcomed students at their home in Berkeley. I recall a chance encounter in 1973 when Harry Lawton, Dave, and Vera-Mae were discussing the idea of starting the *Journal of California Anthropology* (the predecessor of *JCGBA*). Both Dave and Vera-Mae advocated the launch of the JCA, and Lowell Bean, Harry Lawton, Michael Kearney, and Phil Wilke (among others), worked tirelessly in the early days to make a go of it, enthusiastically supported by

Katherine Siva Saubel of the Malki Museum. Dave also contributed time and effort to assist in the launching of *News from Native California* (Margolin 2013).

Dave possessed remarkable skill and talent as a quilt maker. He invested a considerable amount of time and energy over the years in creating artistic masterpieces brought to life from scraps of old Levis, corduroy pants, and various other brightly colored and textured fabrics that he collected; these would become either bedspreads for his three daughters, curtains, or gifts for his close friends. He also did the fancy embroidery on the shirt he is shown wearing in Figure 6, and his aesthetic sense was also on display in the intricate, geometrically-precise foil ceiling art he created in the Ceiling Room at the family's home on Parker Street.

He was a caring and loving father who helped to raise their youngest daughter, Niomi, while Vera-Mae worked full time, acting as much as possible as a stay-at-home dad, darning socks and patching jeans, while working on archaeological projects. He loved hard work (particularly chopping wood with a sledge hammer and splitting wedge), and used his carpentry skills to make couches with built-in storage spaces, bookshelves, and beds for the household, as well as the famous Free Standing Movable Fence, which moved with the family from rental to rental and then to its final resting place at 1940 Parker Street.

As might be expected given his background, Dave was also dedicated to his extended family, distributing small profits from a family trust to his remaining sister, brother, and his nephew. Following in his parents' footsteps, he helped the family in many ways over the years, and was frequently asked by his extended family to sing at funerals and family gatherings. They loved his music, too.

There is much, much more that could be written, but it still would not be possible to sum up Dave Fredrickson—nor to do anything more than scratch the surface of some of his many exceptional qualities and unique dimensions. He was an extremely popular teacher, a respected scholar, and was probably the most beloved figure in California archaeology, an individual possessed of an inclusive, generous, non-judgmental, and honest personality, with a solid foundation of personal integrity and compassion that was felt by all of his many students and in the wider social networks in which he participated.

In the end, Dave's life wasn't so much about him as an *archaeologist* per se, but more about him as an extraordinarily talented and special human being who just *happened* to be an archaeologist, and who brought all of his abilities and interpersonal qualities to bear on his profession, his music, and his relationships with others. Whether one knew Dave as a father, a relative, a talented musician, a patient and supportive teacher, a valued and creative colleague with keen intellectual insights, or simply as a friend, one thing is certain—all of us were lucky. We were lucky to be at the right place and at the right time to have shared our lives with Dave. Someone like Dave Fredrickson comes along once in a lifetime.

Dave is survived by his three daughters, Reva Fredrickson, Sari Fredrickson, and Niomi Wilson; three granddaughters, Amanda Banks, Molly Heylin, and Ivey Fredrickson-Recanzone; his great-granddaughters, Zora Zeitz and Daphne Heylin; and numerous nieces, nephews, in-laws, and “fictive kin.” He was preceded in death in July, 2011, by his wife of 56 years, Vera-Mae Fredrickson.

## NOTES

<sup>1</sup>The list of educators could be expanded to include Franklin Fenenga and Adán Treganza. However, even though Fenenga technically became a student of Heizer's at Berkeley, prior to WWII the two of them (along with Francis Riddell) were fellow students at Sacramento Junior College under Jeremiah B. Lillard.

<sup>2</sup>Greg White, Tom Origer, and I recently completed a longer, more detailed look at Dave's life and career (Hughes et al. 2013) than the one that appears here. Some of what we wrote in that paper is synthesized here. The reader should consult the preceding paper, as well as those by Hildebrandt (2013); Hughes (1993); Hughes et al. (2012); Jones (2013); Layton (2013); Margolin (2013); Moratto (2013); Origer (2013); A. Praetzelis (2013); M. Praetzelis (2013); White (1993, 2013); and White et al. (2012), for other insights and appreciations of Dave's impact on the profession and the lives of those around him.

<sup>3</sup>In 1949, he excavated at Tommy Tucker Cave, and completed an archaeological survey of the Black Butte Reservoir area with Albert Mohr.

<sup>4</sup>In addition to his previously cited experiences as a U.C. Berkeley student, Dave did a tremendous amount of fieldwork before joining the faculty at Sonoma. He worked at Mer-14 with Fritz Riddell in May and June of 1963, and directed excavations at CCo-309 in September and October of that year. In 1964, he worked at Oroville with Riddell and Bill Olsen, under Albert Elsasser at Patrick's Point (Hum-118), and directed excavations at Buena Vista Lake (Ker-116). He was co-director of excavations at Men-584 in 1965, and excavated at Men-455 in the summer of 1966.

<sup>5</sup>Dickemann recalled that “Dave hired me with the express intention of our founding an Anthropology Department. However, there was a catch: I had to agree to chair the Sociology Department for one year. This was no small matter as that department was in disarray. However, I agreed, and I think brought a little sanity to that department. While that was going on, Dave and I put our heads together and designed an Anthropology Department: we happened to see exactly eye to eye as to what that should look like. But we needed one more person, as a department could only be established with a minimum of three professors. So we hired David Peri; I interviewed him in my living room in Berkeley. And then we were off” (Dickemann, personal communication, February 28, 2013).

<sup>6</sup>The final report on CCo-30 was completed on January 19, 1963, but it would take nearly five years for it to be published due to financial issues.

<sup>7</sup>This concept was first introduced in a paper written 18 years earlier (Fredrickson 1984).

<sup>8</sup>I took my first class from Dave (Psychological Anthropology) at Sonoma during the Spring semester, 1968. Although he was the archaeologist at Sonoma, he taught mainly non-archaeological courses (e.g., Introduction to Anthropology, Social Structure, Psychological Anthropology, and various ethnographic survey courses) when I was a student. My first field experience in archaeology with Dave was in the spring of 1969, when he directed an excavation at Son-455 (the Gables Site).

<sup>9</sup>[Sonoma.edu/asc/davefredrickson/DAF\\_Memories.html](http://Sonoma.edu/asc/davefredrickson/DAF_Memories.html).

## ACKNOWLEDGMENTS

I owe a tremendous debt of gratitude to Sari Fredrickson. She provided biographical materials and several photographs (including the photograph on page 12 of Dave at Warm Springs in 1981), as well as Dave's personal journals and writings, answered what must have seemed like a constant stream of email queries, and allowed me the honor of sharing the emotional voyage that was Dave's last few days of life. Peter Banks also joined us on that journey, which I'll never forget. Nelson B. Thompson located the photograph that appears in Figure 6 (taken by Betsy Tharp), and Shelly Davis-King graciously provided advance copy of memorials to appear in *California Archaeology's* “Sands of Time: SCA's Past” section. Several individuals at Sonoma State University also assisted. Alexandra Hallmark, Sandy Destiny (both in Creative Services), and Bonnie Cormier (Assistant to the Vice-President) helped locate the photo that appears in Figure 4, and Dennis Goss (Academic Resource Specialist, Office of the Provost) and Rosanna Piña (Faculty Affairs) helped to track down the details on Dave's early course offerings. Jeffrey Dickemann provided some particulars of departmental history. Donna Garaventa, Jean Moss, Roger Moss, Bill Olsen, Bob Orlins, Tom Origer, and Greg White shared some of their own personal reminiscences about Dave.



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## PUBLICATIONS OF DAVID A. FREDRICKSON

In addition to the formal academic publications listed below, Dave wrote or co-authored more than 600 papers between 1949 and 2002, including those presented at academic conferences, to avocational societies, to local and governmental agencies, private utility companies, land management agencies, private developers, and public museums.

Fredrickson, David A.

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