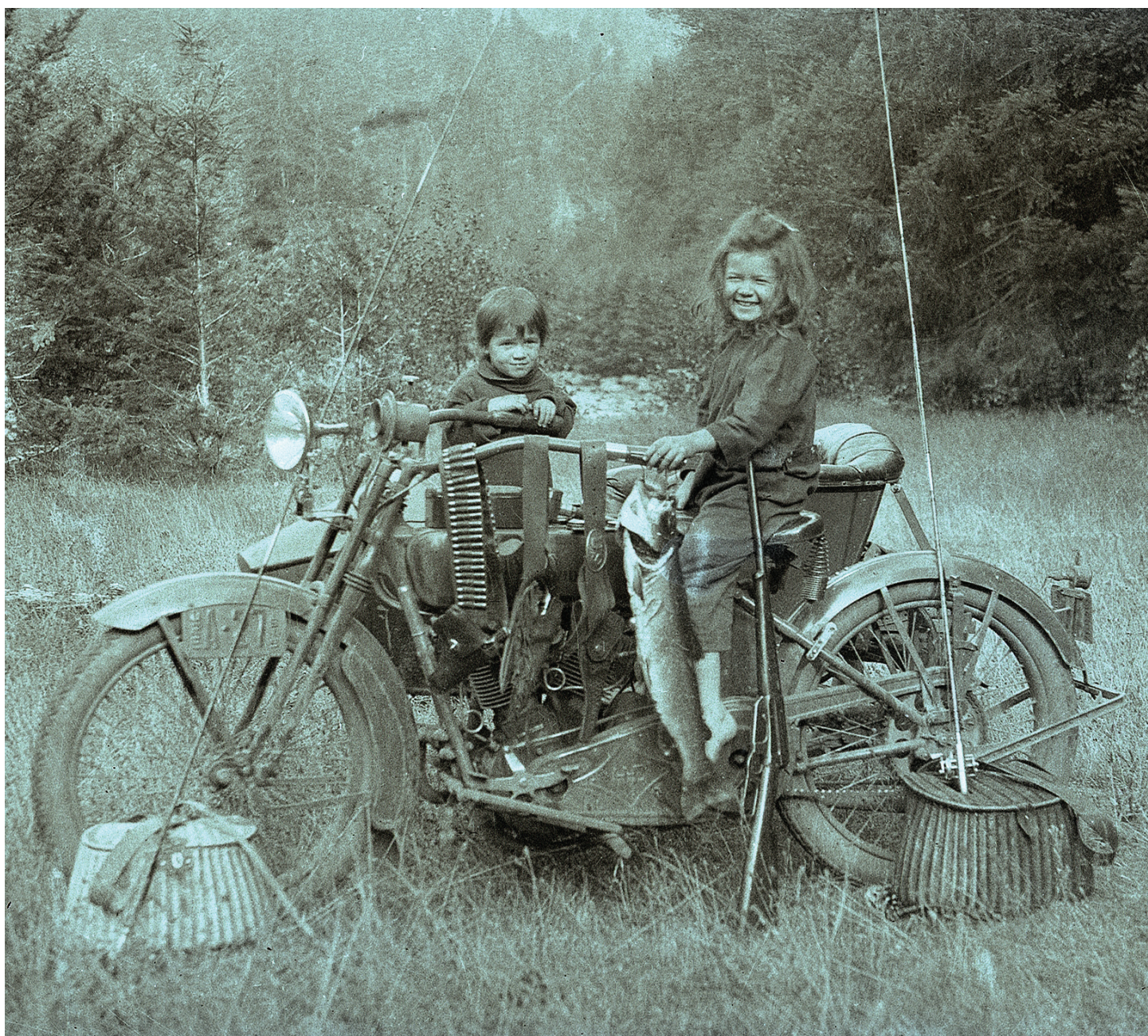


LANE
COUNTY
HISTORY
MUSEUM



ANNUAL REPORT 2018 - 2019

CONTENTS •

LETTER FROM THE EXECUTIVE DIRECTOR <i>Robert Hart, Executive Director</i>	5
FINANCIAL SUMMARY	7
GRANT SUMMARY <i>Robert Hart, Executive Director</i>	9
ACCOUNTING <i>Adrienne Gaudette, Office Manager</i>	9
VISITATION AND OUTREACH <i>Jennifer Yeh, Volunteer Coordinator</i>	11
MEMBERSHIP <i>Jennifer Yeh, Volunteer Coordinator</i>	15
EXHIBITS <i>Faith Kreskey, Exhibits Curator</i>	17
COLLECTIONS <i>Cheryl Roffe, Collections Manager</i>	19
ARTIFACTS <i>Tara Puyat, Artifacts Manager & Registrar</i>	21
DIGITAL ARCHIVES, DESIGN & MARKETING <i>Nick Chase, Digital Archivist</i>	23
ADVERTISING & MARKETING <i>Nick Chase, Digital Archivist</i>	27
AD STATISTICS <i>Nick Chase, Digital Archivist</i>	30
EXTERIOR PLAN <i>Nick Chase, Digital Archivist</i>	31
WEB STATISTICS <i>Stephen O'Brien, Graphic Artist</i>	32
VOLUNTEERS <i>Jennifer Yeh, Volunteer Coordinator</i>	33
DIGITAL SUPPLEMENT July, October January, April Newsletters Collections List ADDS	

LETTER FROM
THE
EXECUTIVE
DIRECTOR •



September 30, 2019

Pete Sorensen, Chair, Board of Commissioners
Steve Mokrohisky, County Administrator
Lane County Courthouse
125 E. Oak St
Eugene, OR 97401

Gentlemen:

Enclosed please find the hard copy FY 2018-2019 annual report for the Lane County History Museum (LCHM). This year we have changed the format of the report to be more easily comprehensible, visually appealing, and to increase organizational transparency.

Much of the staff activity at the museum this past year has concerned increasing our visibility through more effective marketing efforts and planning for new landscaping to reflect the previous year's Lane County facade project. The marketing efforts were a direct result of grant support from the Oregon Cultural Trust (\$10,044), allowing us to both hire the Turell Group as an outside consultant, create marketing materials and rent advertising space. The landscaping project's implementation speed will similarly depend on successful external grant support to hopefully allow us to make major leaps instead of incremental improvements.

We have once again met and exceeded our trust agreement mandated minimal requirements. The minimum number of open hours required is 1,144; we were open 1,561 hours during FY 2018-2019 (the equivalent of almost 14 extra weeks of operation!).

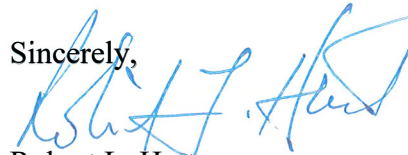
Storage space to expand the collection is LCHM's most pressing need. The current Fairgrounds location presently yields low foot traffic except during the Lane County Fair. Facility shortcomings (lack of ADA compliance, a fire suppression system, and an HVAC system) mean few modern professional museum standards can be met. However, the quality of the museum operation is high and the current staff the most talented and creative in my long tenure.

Historically rising TRT funding has been welcome both for necessary facility improvements and the increased personnel costs necessary in order to retain talented staff.

However, the expiration of our facility lease date (6/30/25) approaching less than six years away means that continued facility investment is done with clear reluctance. Relocation alternatives continue to be weighed, but no clear path has yet been identified. Continuing Lane Events Center planning efforts have meant that we have received no official response to our October 2017

request that the LCHM be considered interested in potential future relocation to 1000 W. 13th Avenue, a 2.5 acre plot on the Lane Events Center property. Other potential relocation sites have included the downtown U.S. Post Office.

Significant grant support and organizational growth will be required in order to realize a goal of relocation and a modernized facility. The Society looks forward to increased visibility and private support in FY 2019-2020. We will be in our seventh year of countywide Heritage Outreach Grants, the fourth year for our historical recognition and awards program, and third years for both our History Pubs and History Pub Trivia Night programs.

Sincerely,


Robert L. Hart
Executive Director

Cc: Commissioner Berney
Commissioner Bozievich
Commissioner Buch
Commissioner Farr

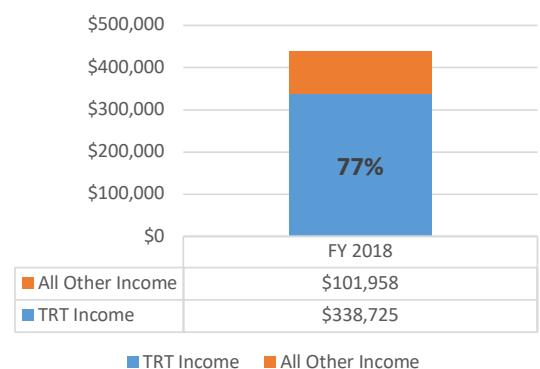
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FINANCIAL SUMMARY

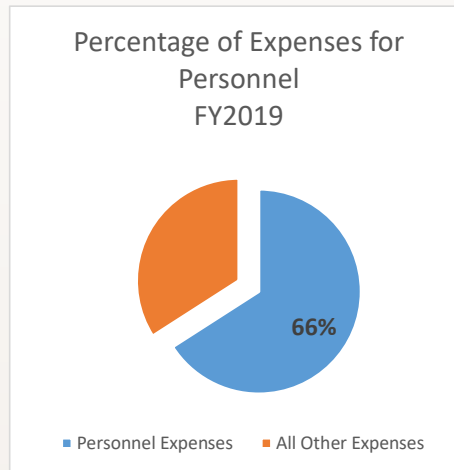
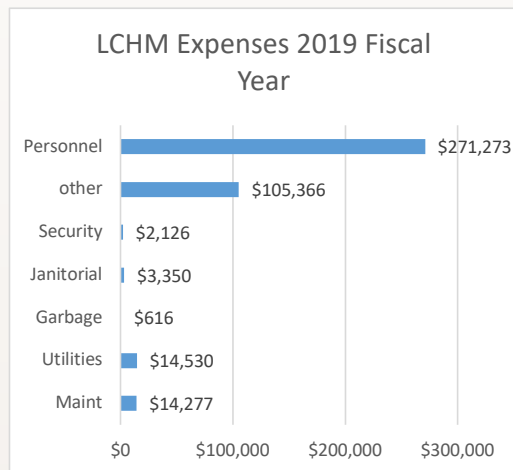
LANE COUNTY HISTORY MUSEUM

The Lane County Historical Society (LCHS) is contracted by the Lane County Government, and supports its work through a portion of the County's Transient Room Tax (TRT) revenue. TRT represents a majority of current income for LCHS. Approximately 77% of LCHS's income in FY2019 came from TRT with the remaining coming from donations, membership dues, store profits, grants and investment income. Total income for FY2019 was \$440,683.28 while total expenses were \$428,216.84.

Percentage of Income from
Transient Room Tax
FY2019



The majority of expenses fall within the personnel category at approximately 66% of all expenses in FY2019 or \$271,273 spent on employee wages and benefits. Benefits provided are a matched IRA retirement program. The Museum currently employs nine staff members; two are full-time and seven are part-time. Looking strictly at TRT income, LCHS uses 80% of its TRT income currently for personnel wages and benefits costs.



The Lane County History Museum staff is proud that they do a lot with limited financial resources. Some highlights of expenses in FY2019 included:

- Digital Lab - \$10,270.94
- Exhibits: Museum & County Courthouse - \$11,736.14
- Collections Care - \$9,803.38
- Public Programing - \$4,134.88
 - History Pub Lecture Series, History Trivia Nights, Opening Receptions, Author Talks and more.
- Heritage Outreach Grant Program - \$7,830.41

2019 GRANT SUMMARY •

GRANTOR

	<i>Restricted</i>	<i>LCHM cash</i>	<i>In Kind*</i>
• BAKER FAMILY FOUNDATION <i>Project: Newspaper Cataloging and Digitizing</i>	\$ 1,500	\$700	\$ 1,500
• LANE COUNTY CULTURAL COALITION <i>Project: LCHM/UO History Pub Series</i>	\$ 2,500	EOY/UO split	\$ 2,405
• OREGON COMMUNITY FOUNDATION Oregon Trails Fund <i>Project: Archaeology</i>	\$ 2,500	\$2,500	\$ 226
• OREGON COMMUNITY FOUNDATION Soeldner Campbell Fund <i>Project: Digital Lab</i>	\$ 2,500	NA	NA
• OREGON CULTURAL TRUST <i>Project: Marketing</i>	\$10,044	\$5,881	\$25,990

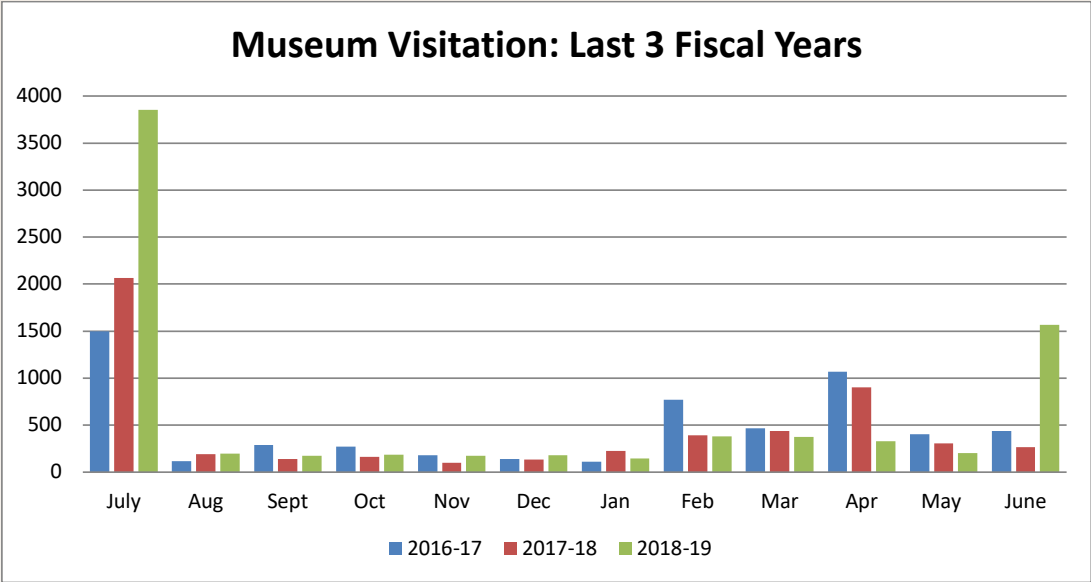
**In kind expenses for this OCT community development grant are obtained from museum professional staff time devoted to this project.*

ACCOUNTING DEPARTMENT •

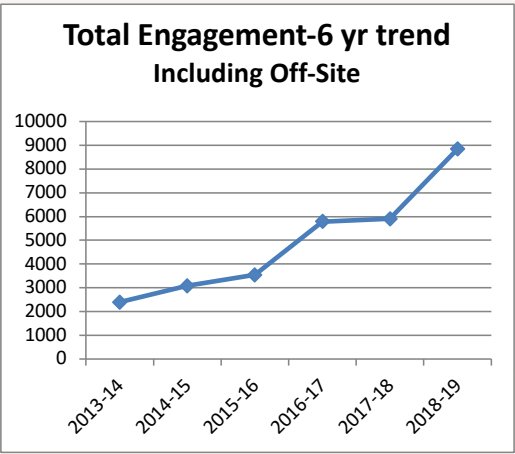
In order to make room for more exhibits, the Board of Directors decided to downsize the Museum Store. For the past year store merchandise was 50% off. Museum Store sales were \$5514 at half-price. The goal is to sell only Lane County Historical Society Publications.



VISITATION STATISTICS



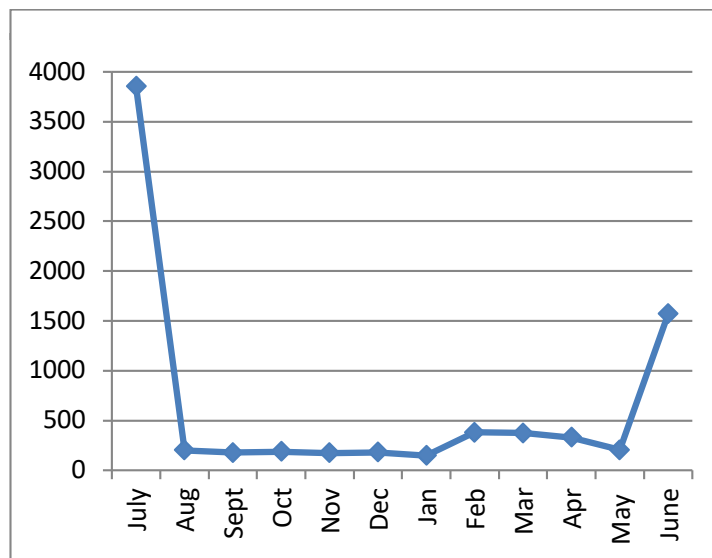
***We started counting Fair visitors as "Museum Visitors" in 2016**



VISITATION & OUTREACH •

- First year without the Quilt Show in April. April attendance was down, but did not affect overall attendance trend upward.
- Lane County Fair visitation was up in 2018 due to the 2nd year of Lane County Public Works Rodeo for families in front of the Museum and the passport that required a stamp at our Museum. Increased staff was planned for 2019.
- Compared to last year, July-December (6 months) was higher attendance.

VISITATION 2019 FISCAL YEAR



ADMISSION BY GEOGRAPHY

Vast majority, 73%, of paid admissions came from the Eugene/Springfield area with another 5% coming from other parts of Lane County. That makes a total of 78% of visitors to the Museum coming to learn more about the history and culture of their own area.

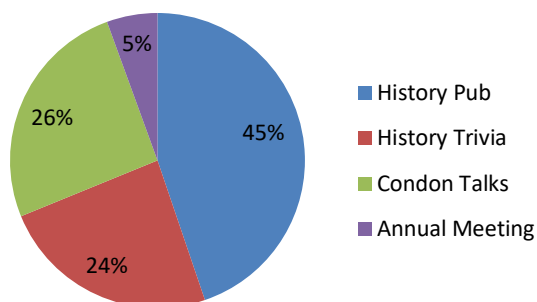
The remaining 12% includes visitors from other parts of Oregon (6%) the rest of the United States (14%) and visitors from foreign countries (2%).

ADMISSION BY AGE CATEGORY

There is a perception that our main visitors are seniors, which we categorize as persons 60 years of age and older. However this was not actually the case in FY2019.

Both admissions for Adults and Seniors both ended the fiscal year at 37% of our admissions each. While these numbers do not include people during any of our free-admission events, the vast majority of those come from the Lane County Fair and ALE school tours. The majority of our visitors during the Fair are adults with children.

Off-Site Engagement 2019 Fiscal Year



Offsite attendance was up again this year to over 1,000 engagements.

- Offsite attendance was up again this year to over 1,000 engagements.
- Trivia Nights allowed us to partner with Springfield Museum, SMJ House, Lane Families for Farms & Forests and the City of Eugene. We are working on new collaborations in 2019 to increase community engagement.
- LCHM partner for History Pubs is University of Oregon, Department of History.
- In addition we have evening events "Neighborhood Night at the Museum" events for two Neighborhood Associations (Jefferson-Westside Neighbors and Downtown Neighbors Association). We are currently coordinating with others and plan to continue this program into next year.



VISITATION & OUTREACH

EDUCATION OUTREACH

School Tours – Assistance League of Eugene (LCHM partner)
Students – 443 (last fiscal year 508)
Teachers/Chaperones – 108 (2018 fiscal year 115)
Westward Migration Traveling Trunk Check-out
4 schools

WWII Trunk Check-out
No Schools reserved



We had 2 schools cancel, one was for financial reasons and the other was just a scheduling problem. Student numbers are down 65.

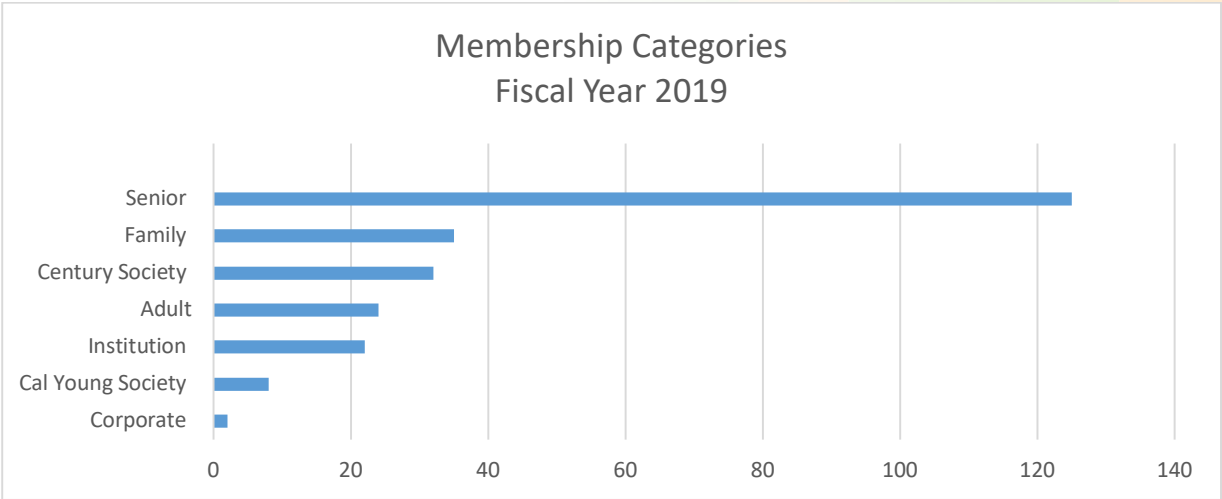
SOCIAL MEDIA ENGAGEMENT

E-Mail – 580 Contacts
Facebook – 2,365 Followers
Instagram – 300 Followers

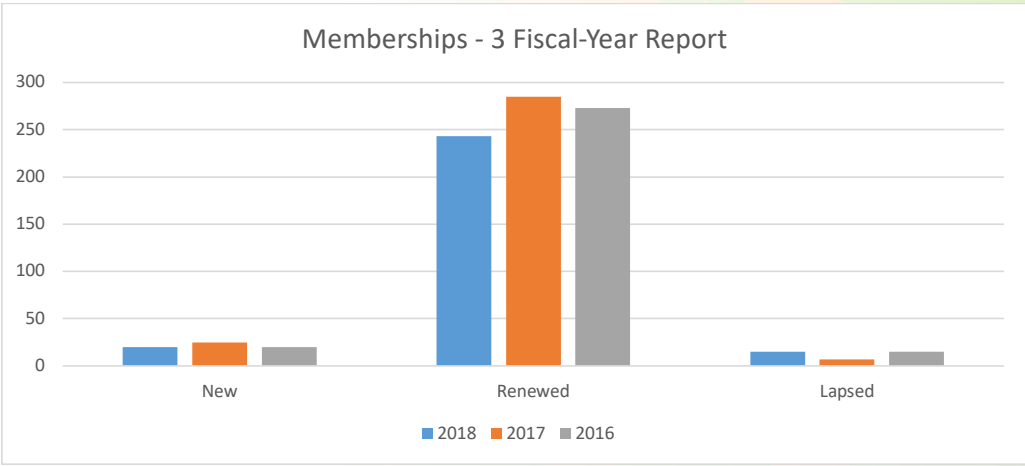
Emails go out monthly with events announcements and news, along with additional emails when necessary. Facebook and Instagram normally post Monday-Friday, sometimes on weekends for special reasons/events.

The Museum has 2,365 Facebook followers.

MEMBERSHIP STATISTICS



Membership dues accounted for \$12,290 of Museum income.

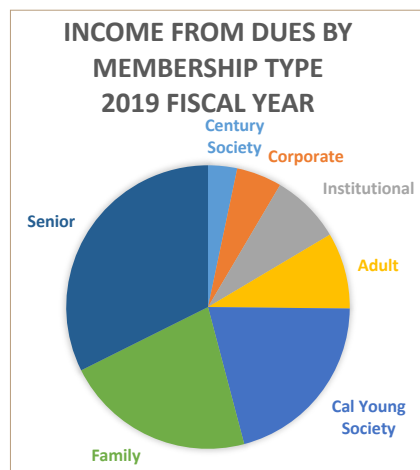


MEMBERSHIP •

Memberships in the Lane County History Museum are an important part of our engagement with the community and development efforts. Engaged members are assets in the community who can act as ambassadors to spread their support of our organization and bring in new members, donors, and engaged individuals.

Currently members engage with the Museum through visitation, events, social media, the Membership Annual Meeting, *The Artifact* newsletter, and our journal the *Historian* which is a benefit of membership.

In Fiscal Year 2019 membership dues accounted for \$12,290 of income for the Museum.



Of the 130 donations received during the fiscal year, 100 were from active memberships – showing clearly that membership is likely to lead to additional charitable giving.

Membership dues are currently:

Senior	\$25
Adult	\$35
Family	\$60
Century Society	\$100
Cal Young Society	\$250
Institution	\$35
Corporate	\$250

During the 2019 Fiscal Year 248 membership dues were paid. With an additional 16 active Lifetime memberships (7 Paid, 8 Complimentary) and 10 Employee memberships. Currently we have 316 “Active Memberships.” An Active Membership is designated by the Museum and often includes those members whose membership are lapsed but are still within the grace period before we consider them “Inactive” and discontinue their benefits.

Work on updating our membership and donor language and programs started at the end of 2017 with recommendations going to the Board in 2018. This work is ongoing with expectations of making final decisions during the 2019-2020 fiscal year.

A membership drive planned for 2018 was moved to 2019-2020 to coincide with a major update to our publications.

MEMBERSHIP

In Fiscal Year 2019 the Museum had 20 new memberships and 15 lapsed memberships. Lapsed memberships include both members who choose not to renew their memberships and members who are reported to us as deceased.

Starting in 2018 new members receive a special mailing when they join including the latest issue of our newsletter, a past issue of our journal, welcome letter, membership card, Museum Pass (complimentary Family entry) to share with a friend or family member, and a promotional postcard for a current exhibit. These packets are meant to ensure our members feel welcome to the organization and get them informed on all we do for the community.



EXHIBITS •

The Exhibits Department has continued its mission of making the collection available to the public with cutting edge research and exhibit design principles. Over 1,000 artifacts and photographs, nearly 70% of which have never been displayed before, are currently on view in the museum.

The Exhibits Department follows current research practices in History that use stringent fact checking and newly digitized resources to uncover the forgotten past with an eye towards inclusivity and diverse perspectives. These exhibits also tie local history to larger international events like the 1960s counterculture movement, World War I, and the invention of photography.

*Over 1,000 artifacts and photographs,
are currently on view in the museum.*

Three major original exhibits were created in house using original research from LCHM Archives featuring artifacts and photographs from the collection, and totaled over 285 feet of educational content writing, and original graphic design executed by the Exhibits Curator:

July 2018 – ***Lane County Would You Believe It!?***

November 2018 – ***Remembering the Great War: WWI In Lane County***

January 2019 – ***Projected Lights, Illuminated Images: Photography in Lane County***



Collaborated with the Oregon Country Fair Archives to create **50 Years of the Oregon Country Fair**. This included arranging loans from important OCF members and participants.

- Collaborated with award winning archivist Terry Baxter from the Multnomah County Archives
- 1,200 community members attended the exhibit opening, marking the largest single day attendance in museum history
- Totaled 82 feet of original content and nearly 100 artifacts from the OCF Archives
- Included original digital artwork, graphic design, and research-based writing by the Exhibits Curator

Created a mobile interpretive panel for the public display of artwork from the LCHM collection at the Lane County Courthouse.

- Included new research, graphic design, and digital artwork created by the Exhibits Curator

1,200 community members attended the Oregon Country Fair opening, the largest single-day attendance in museum history.

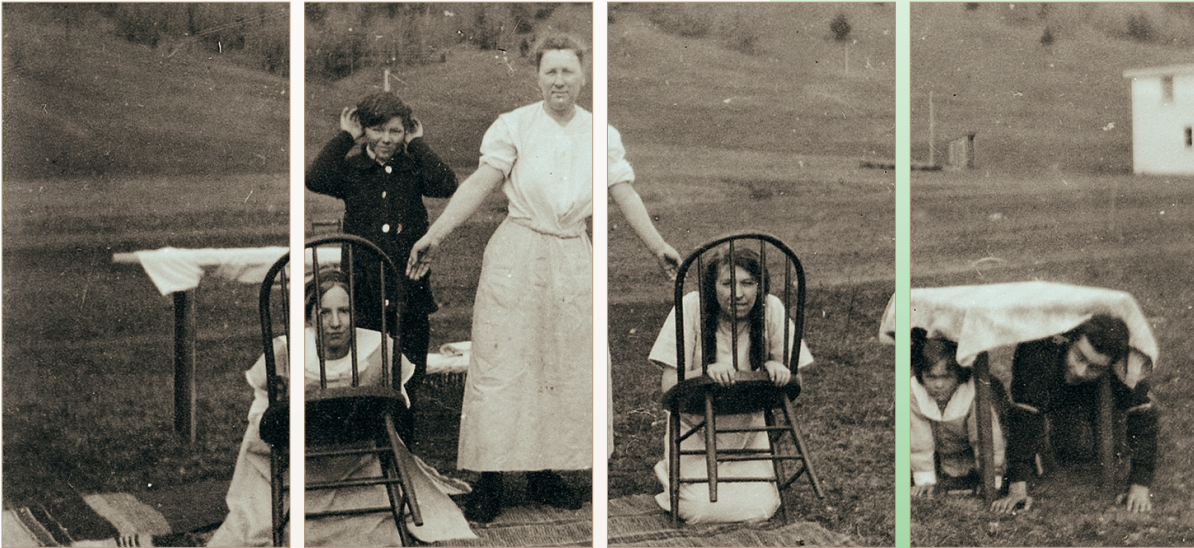
The department worked with a diverse group of volunteers to help create the exhibits, including UO doctoral students, independent researchers, and members of the community.

Lead numerous exhibit tours for members of the public which included extended content and allowed the public to interact more closely with the exhibits.

Collaborated with the UO History department as part of a course on writing for public history that included a behind the scenes tour about the process of creating exhibits.

The Exhibits Curator hosted and wrote the bi-monthly History Trivia outreach event in collaboration with the Volunteer Coordinator.

COLLECTIONS •



STATISTICS

DONATIONS TO ARCHIVAL COLLECTIONS

51 * Up from last year's 38

DONATIONS TO ARTIFACTS COLLECTION

7

MANUSCRIPT COLLECTIONS PROCESSED

19 * Less than last year because we are catching up on backlog.

BOOKS CATALOGED AND ADDED TO RESEARCH LIBRARY

30 * Less than last year because we are catching up on backlog.

PHOTOGRAPHS CATALOGED

245 * Up significantly from last year; ongoing donations coming in.

MAPS CATALOGED

20 * Up significantly as we catch up on backlog.

PHOTOGRAPH REPRODUCTION REQUESTS

31 * Up from last year due to accessibility of photos on-line at our website

RESEARCH REQUESTS (FORMAL)

95 * Up significantly from last year due to manuscript collection introductions available on-line at our website.

SPECIAL ACCOMPLISHMENTS

- The majority of our historic photograph collection is now available on-line thanks to our new and excellent digital crew.
- The introductions and descriptions of all of our manuscript collections are now on-line and accessible to researchers. We already have a significant increase in research requests. Again thanks to our digital crew.
- Our digital crew is now in the process of digitizing our map collection. Equipment has been purchased and procedures are being developed. The project is receiving support from the City of Eugene, thanks to the efforts of George Kramer, Historic Preservation Consultant, of Ashland.
- Our small collection of historic newspapers is in the process of being digitized; it is supported by a grant from the Baker Foundation.
- We continue to reduce the backlog of uncatalogued and unprocessed collection items in both the archival and artifacts collections. We are greatly assisted by dedicated volunteers.
- The artifacts manager and her volunteers continue to inventory and re-house artifact collection items to more professional standards.

The Museum's map collection is being digitized with support from the City of Eugene and Historic Preservation Consultant George Kramer.

ARTIFACTS • SPECIAL ACCOMPLISHMENTS

- Upgrade of storage system for the Art Collection. The collection was taken off the floor, catalogued, and cleaned. Two large box carts were purchased and the art was individually wrapped in protective ethafoam sheets, then organized in the carts. The Art Collection is now mobile and easier to search through.

A Meile vacuum was purchased by special donation of Bart Aikens.

- Upgrade of storage system for the Chair Collection. Two wide shelving units were purchased and placed in the pre-existing storage space. Chairs have now been taken off the floor and are stored on multilayer racks. The result is a more efficient use of the space and more accessible storage areas. The chairs were also cleaned and catalogued during the process.
- A full complement of data loggers (10) was purchased to help consistently monitor environmental conditions throughout collections and exhibit spaces. A report of findings will be produced once a significant amount of data has been collected.
- A new Meile vacuum for Collections was purchased courtesy of a directed donation from Bart Aikens.
- The textile inventory proceeded at a good pace and around 35-40% of the room has been completed. This is the second large storage area that has been inventoried, with the first being completed in early 2018. The textile inventory has been put on pause as of July of 2019 because of a grant to inventory another area.
- LCHM was awarded a grant from Oregon Heritage to inventory and improve storage conditions for the storage vault containing fragile items. The grant and project were conceived of and will be managed by Artifacts Manager, Tara Puyat, over the 2019 – 2020 fiscal year.
- We finished our second year as a MentorCorps partner institution. MentorCorps is a program run by the Oregon Department of Parks and Recreation that help provide support to heritage organizations around the state. LCHM is providing expertise and manpower, and in exchange MentorCorps gives a monetary stipend to support outreach and other related projects. We have just signed a contract to continue the relationship for a third year.

TRAINING

- Artifacts Manager, Tara Puyat, received a \$200 scholarship from Oregon Heritage/MentorCorps to help fund attendance to the Western Museum Association (WMA) Annual Meeting that took place at Tacoma, WA in October 2018.
- Artifacts Manager, Tara Puyat, received a \$1300+ Elizabeth Walton Potter Preservation Scholarship to attend the American Institute for Conservation (AIC) Annual Meeting held at Uncasville, CT in May 2019.
- Tara is continuing to pursue her Masters in Preventive Conservation through the University of Northumbria in the UK (distance learning) and is scheduled to graduate in December 2019.



DIGITAL ARCHIVES, DESIGN & MARKETING •

SUMMARY OF 2019 FISCAL YEAR

This report covers the general activities for the Lane County History Museum Department of Digital Archives, Design and Marketing. It summarizes the 2018/19 fiscal year.

Digital Archives created a teaching module for the statewide preservation initiative.

- The Department of Digital Archives and Design absorbed advertising and marketing development, becoming Digital Archives, Design and Marketing.
- The department initiated the Digital Lab with Lane County Historical Society Board approval for a general operating fund and capital funding from LCHM's 2018 Spring Fundraising project.
- Digital Archives supported the Archives/Research Library with online research tools and began tracking web analytics for an Oregon Cultural Trust supported marketing initiative.
- Digital Lab staff attended conferences and workshops to educate the department for bettering Digital Archives.
- The Department attended a workshop and made recommendations to the Museum regarding Hazardous Materials.
- Digital Archives revised the fee and licensing structure for digital photo duplication onsite.
- The Department created a teaching Module for the statewide heritage/preservation initiative sponsored by Oregon Parks and Recreation/ Oregon Heritage and the Mentorcorps pilot program.
- With grant support from the Oregon Cultural Trust, the department executed a cohesive advertising campaign and ad-placement strategy.
- In the department's advertising/marketing capacity, new promotional materials were created. Social Media strategies and campaigns were developed in collaboration with Volunteer Coordinator, Jennifer Yeh.
- As part of marketing efforts, a new visualization of the museum's exterior was planned for staged implementation in the 2020 fiscal year.

LCHM's department of Digital Archives, Design and Marketing is charged with documenting Museum artifacts and activities; making digital copies of photo archives available to the public; overseeing LCHM's photo database; managing LCHM's website and online research tools; developing and placing advertising and promotional campaigns. Additionally, the department communicates LCHM policy regarding copyright, licensing of Museum-owned images, and interfacing with Archives to fulfill customer-ordered research images.

The department is operated by two staff members: Digital Archivist (Nick Chase, 32 hrs./week) and Graphic Artist (Stephen O'Brien, 24 hrs./week). Individual staff hours have been 2/3 Digital Archives to Advertising/Marketing and vice versa. The coming months will demand a more equal 1/2 split for each role to achieve goals for museum advertising.

The department hosts two volunteers committed to the Don Hunter collection. Slide scanning noted above is executed by supervised volunteers who commit over 600 hours collectively toward the Don Hunter project.

DIGITAL ARCHIVES

The Mission of Digital Archives at Lane County History Museum is to:

- extend and enhance Archives and Collections
- elevate accessibility to Lane County History Museum collections for researchers at all levels
- maximize public access to Lane County History Museum's collections and archives with minimal impact on the original objects
- exhibit collections in a means consistent with contemporary, social, research, and academic trends and technologies
- steward/monitor/maintain digital collections or representations of physical collections at or above Federal Agencies Digital Guidelines Initiative (FADGI) standards

Digital Archives elevates accessibility to LCHM collections for researchers at all levels.

DIGITAL ARCHIVES ACTIVITIES

POLICY DEVELOPMENT

Digital Archives revised the fee and licensing structure for digital photo duplication onsite. The new fee structure intends to meet higher demand for commercially used photos, while making clear the Museum is the ongoing copyright holder.

EDUCATION & TRAINING

Association of Moving Image Archivists 2018 Conference

Nick Chase (Digital Archivist) and Stephen O'Brien (Graphic Artist) attended one day of the Association of Moving Image Archivists 2018 Conference. As a result of the conference, Digital Archives is poised to create a Digital Acquisitions process due to launch in 2019/2020.

Oregon Museum Association Hazardous Materials Workshop

Department staff (Chase, O'Brien) attended an all-day training on the handling of Hazardous Materials given by the Oregon Museum Association. The training anticipates the department's responsibility to document hazardous materials/artifacts and collection materials prior to disposal. As result of the workshop, the following recommendations were made by Chase/O'Brien to the Museum, May 16, 2019:

- Adopt viable, immediately executable policies regarding safety and hazardous materials
- Tag or otherwise externally mark containers or areas that contain hazmat or are suspected of containing hazmat
- Schedule regular site inspections by local risk and hazard authorities
- Purchase a Geiger counter to have on site
- Purchase the book Health and Safety for Museum Professionals

Results

Collections staff already tags/marks hazardous materials or collections items that are considered questionable.

The Museum purchased Health and Safety for Museum Professionals and keeps it available to staff, on site.

SkillPath: Communication with Tact Seminar

Self-motivated, Chase attended a two-day communication training by Skill-Path.

Workshop attendance were paid for from the Museum Education and Professional Development expense budget.



EDUCATIONAL OUTREACH

- LCHM is an Oregon Heritage Mentorcorps partner. In April, Digital Archivist Nick Chase and Volunteer Coordinator Jennifer Yeh attended the Mentorcorps Annual Meeting as representatives of the Museum. The Museum will continue as a Mentorcorps Partner through the 2019/2020 fiscal cycle.
- Digital Archives taught a Mentorcorps Workshop open to the public. eight museum-associated attendees took advantage of the workshop on Digitizing for Museums. The associated module will be available to the public through Mentorcorps. Teaching the workshop entailed creating a teaching module with teaching materials that will be available through Mentorcorps and will bear the Museum's logo.

*437 slides from the Don Hunter collection
were scanned this year.*

STATISTICS

- 176 photos from the photo archives were scanned in conjunction with photo orders.
- 247 photos for Exhibits (scanned by Exhibits Curator, Faith Kreskey).
- 437 slides from the Don Hunter Collection were scanned.
- LCHM received 335 digital copies of photographs from the Masonic Lodge archive in exchange for 45 photos from the LCHM photo archive.

At 2.5m. of average handling/prep time per photo, and average 5m. of scanning time per photo and 3m. average scanning time per slides, total time spent digitizing images this year:

Photos

- 38.87 hours (2880 minutes) of scanning time (incl. handling)
- 35.25 hours (2115 minutes) of lamp time
- 17.63 hours (1057.5 minutes) of handling time

Slides

- 40.06 (2403.5 minutes) scanning time (incl. handling)
- 21.85 (1311 minutes) of lamp time
- 18.21 (1092.5 minutes) handling time

ADVERTISING & MARKETING •

INITIATIVES

Lane County History Museum is building passion for our work by reaching out to the community and actively publicizing—advertising our efforts. The following report outlines advertising initiatives the Museum undertook under auspice of a grant from the Oregon Cultural Trust. The Advertising and Marketing aspect of the Digital department clarifies areas of advertising opportunity for Lane County History Museum and identifies print and other visual outlets where the Museum can broadcast its mission, exhibits, and programs to perceived markets of value. The objective of advertising is to expand public awareness and increase visitor numbers.

ACTIVITIES

This year LCHM received a 10K one-time grant in support of developing advertising for the Museum. LCHM committed to matching grant funds; effectively doubling our standing advertising budget for 2018/19.

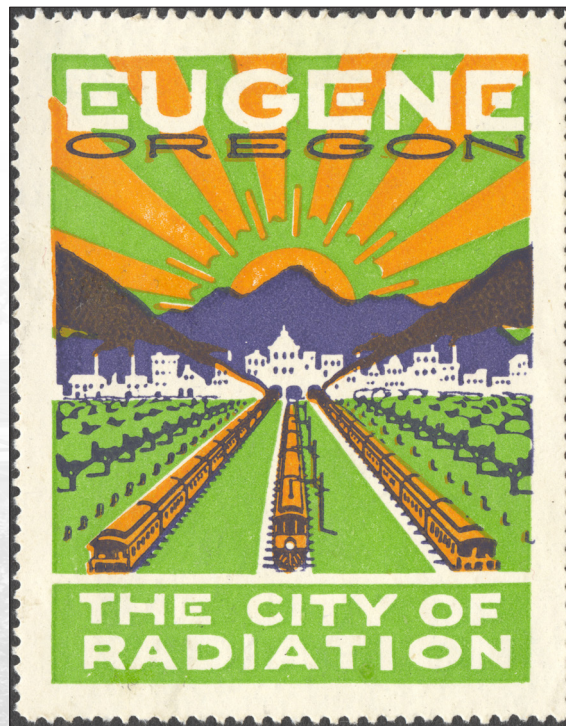
In November 2018 Digital Archives, Design & Marketing composed an advertising prospectus in response to the Oregon Cultural Trust grant in March 2018 (see attached). It outlines areas we felt were within our immediate reach, with or without OCT funding.

Identifying smart places for advertising was not the only focus of our marketing strategy. Our goal was to project the museum in a meaningful, contemporary, and eye-catching way. Culling from the Historical Society's mission, "...to collect, preserve, research, publish and exhibit the history of Lane County, Oregon through the museum, historic sites, our library, educational programs, and publications, as well as encouraging others in these purposes," we modified that statement to be used as a slogan for general use in PR materials:

Documenting, Preserving, and Interpreting Our Stories.

The "Our Stories" art is inspired by the 1912 luggage sticker (below). Created by local booster club, "The Radiators," the predecessor to Eugene's Chamber of Commerce, the graphic depicts the Oregon Electric, Southern Pacific, and Oregon Eastern rails "radiating" from Eugene.

The 1910 Eugene Radiators booster club was predecessor to today's Eugene Chamber of Commerce.



The LCHM promotional graphic includes Lane County's coast and Cascades and retains the Radiator's fantastical valley-city skyline.

Use of the visual campaign in tandem with replication of the actual artifact is intended to convey an understanding of local, collective identity—however connected, disconnected, or humorous it may be.



AD STATISTICS

Format	Placement/Location	Campaign	Size	Color	Potential reach*(where audience numbers weren't available, see time-scale)
Print	Oregon Contemporary Theater	"Our Stories" campaign, exhibits openings	½-page ads in 3 playbills	bw	9500
Print	Very Little Theater	"Our Stories," exhibits openings	½ page ads in 4 playbills	bw	10,000-13000 (shows per season 2000-2600 per show)
Print	Cottage Grove Theater	"Our Stories"	½ page ad in 1 playbill (season musical)	bw	7500/season (our reach – 1 production/1 month)
Print	Oregon Travel and Rec Magazine		full page	Full color	Statewide rest areas and/or travel kiosks: 2 years (specifics not available)
Print	Eugene-area hotels, convention centers, and restaurants (Certified Folder, local distribution)	"Our Stories"	Rack Cards	Full color	6000 cards printed; 5200 dist. to 75 regional sites (Certified Folder) 250 to TLC
Print, web, rack card, map inclusion	Travel Lane County/Eugene Coast Cascades	"Our Stories"	various	Full color	113,780 distributed copies magazine; 1047 digitally distributed copies;
Display	Eugene Mahlon Sweet Airport, arrival gate	"Our Stories," Oregon Country Fair 50th	6' Banner	Full color	1.5 million travelers per year
Graphic	Bijou Cinema	"Our Stories," exhibits openings	Max screen	Full color	3 months (statistics not available)
Graphic	Broadway Metro	"Our Stories," exhibits openings	Max screen	Full color	58000 patrons annually (contract ongoing)
Display	Lamar Advertising (Lane County Transit)	"Our Stories"	Bus sides, ends, interiors	Full color	3 months *(3 additional months gratis)
Promotional item	5th Street Market eateries, other partner food/beverage venues where LCHM hosts events	"Eugene Radiators"/LCHM logo	Drink coaster	Full color, 2-sided	450 people (Ca. 30 patrons per event, 15 events per year)
Television, Web	KVAL Eugene	LCHM Logo	NA	Full color	Not available

UPDATED PROMOTIONAL MATERIALS

The Museum has updated all promotional materials with the eye-catching “Our Stories” campaign. Rack cards, brochures, and handouts (kids’ scavenger hunt for the County Fair) all sport the new graphic.

Rack Cards

The Museum printed and distributed over 5000 brand-consistent rack cards in the local Eugene area. See advertising specifics.

Social Media

Facebook

We have migrated 171 photos from the Don Hunter collection from Flickr to Facebook.

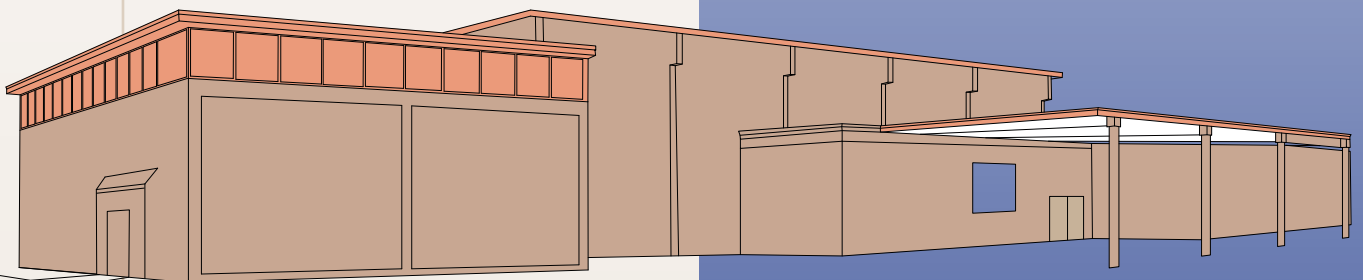
Facebook and Instagram posts are now coordinated.

Instagram

We started using the Instagram account last summer.

We get an average of 20 likes on Instagram, we currently have 317 followers.

At this time, we have not pursued statistics on our hashtags (#), however, a casual search brings up visitors using #lanecountyhistorymuseum, posting pictures of themselves on site, and garnering as high as 412 likes per post.



MARKETING THE EXTERIOR

A plan for the exterior of the standing LCHM building and surrounding grounds was developed by Marketing Committee members Nick Chase and Stephen O'Brien. It was approved by the LCHS Board of Directors with input from E.D. Bob Hart and architect Nirs Pearson.

The plan aligns the exterior of the building with current marketing concepts and materials.

The first stages of the plan are being implemented in the current 2019/20 fiscal year.

WEB STATISTICS

Late in 2018 we published an additional 7000 photos to our website by way of Past Perfect Online. We also published the Manuscript Index, a new online research tool for the public, to the web.

Beginning the 2018/19 fiscal year, analytics and SSL (website encryption) were added to the LCHM website.

Web Comparison for 2018 - 2019

Tracking began June 25, 2018

Data compiled from Google Analytics. Local access to website is excluded from data.

Sessions (monthly)

July 2018: 960

July 2019: 1,215

+26.6%

Users (monthly)

July 2018: 773

July 2019: 1,016

+31.4%

Organic searches (monthly)

July 2018: 365

July 2019: 412

+12.9%

Users (over 6 months)

July 1, 2018 - Dec 31, 2018: 4256

Jan 1, 2019 - June 30, 2019: 4568

+7.3%

New Visitors: 86.7%, Returning Visitors: 13.3%

Device overview: Desktop: 60%, Mobile 33%, Tablet 7%

Google My Business Insights

Month Search Total: 19038 (July 2019)

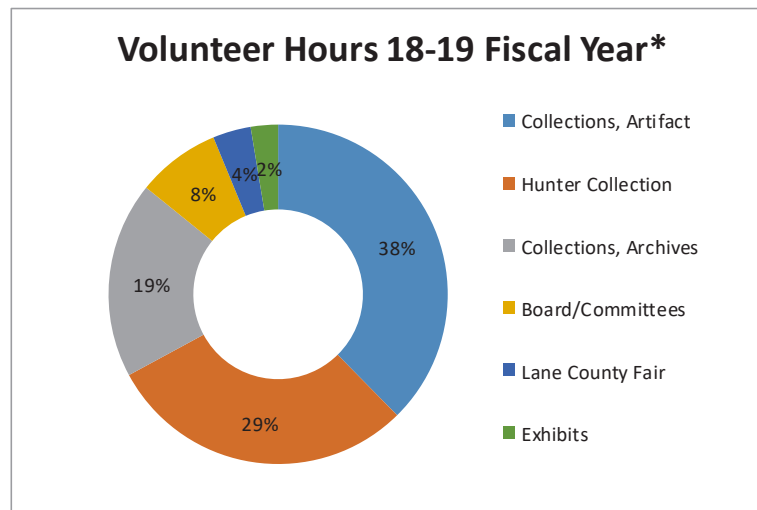
- 66.7%, 12694. Discovery: Customers who find your listing searching for a category, product, or service.
- 32.5%, 6182. Direct: Customers who find your listing searching for your business name or address.
- 0.9%, 162. Branded: Customers who find your listing searching for a brand related to your business.



VOLUNTEERS •

Volunteers are a necessary part of our Museum team. They assist staff and ensure the timely completion of projects that would otherwise not happen or take a considerably longer period of time. In the past several years our focus has been on fewer, higher skilled volunteers for specific needs.

One of the recent successes of our volunteer program has been the increased activity of the Development Committee, especially in the area of grant writing, which is staff supported, but volunteer led.



**Includes main volunteer categories that cover the majority of volunteer hours.*

Volunteer hours, both onsite and offsite, totaled 1867.3 in FY2019 for a total benefit of \$47,485.44 in equivalent wages at nationally approved volunteer hour value of \$25.43 per hour.

Volunteer Hours by Department

Collections, Artifacts	600.75
Collections, Archives	298.75
Collections, Don Hunter Collection	470.8
Board/Committees	127
Exhibits	41.5
2018 Lane County Fair	58

**LC Fair hours increased to 159 hours in 2019*

In addition to our regular volunteers we hosted two groups for landscape/weeding work over the fiscal year. One from the University of Oregon and one the Day of Caring with the United Way. Both days gave us an opportunity to interact with the public, share what our organization does and has to offer the community, and tidy up the front of the Museum.

PHOTO INDEX

- P. 9 GN7733
1903. Customers chat at meat market counter while butcher slices meat in background.
- P. 12 GN10208
Date unknown. Eugene Fruit Growers Association social. H.J. Phillips.
- P. 13 KE1330
Date unknown. Guard Cooking School Nursery. Kennel Ellis.
- P.16-17 50 Years of the Oregon Country Fair exhibit.
2019. Stephen O'Brien, LCHM Staff.
- P.18 Would You Believe It...!? exhibit.
2018. Nick Chase, LCHM staff.
- P.19 GN5889
1917. Play "Mrs. Tubbs of Shantytown" enacted in Oakridge.
- P.20-21 SM298
c.1914. Native Americans with horses. Smith Mountjoy.
- P.22 DH15376
1968. Engineer, fireman, children, listening to playback. Don Hunter.
- P.26 SM296
c.1910. Native American children at Jame's Seavey's hop yard.
- P.28-29 GN10186
c.1910. Eugene Radiators club members.

Graphic Design, Nick Chase, LCHM staff.
Cover Design Stephen O'Brien, LCHM staff.

LANE
COUNTY
HISTORY
MUSEUM

the ARTIFACT

SUMMER 2018 | NO. 228 | EXHIBITS, EVENTS, AND HISTORICAL HAPPENINGS



LOOKING FORWARD • LANE COUNTY MUSIC HISTORY • DIRECTOR'S CORNER
TRIVIA NIGHTS! • VOLUNTEER HIGHLIGHT: DAVID BEAVER • HISTORY HERE
HATTIE MAE • 1910's SLANG • MAKE A DONATION

**LANE
COUNTY
HISTORY
MUSEUM**

**EVERYTHING
YOU NEED
TO KNOW**

WHEN AND WHERE

Tuesday–Saturday 10am–4pm
740 West 13th Avenue, Eugene, OR

CALL US

Office (541) 682-4242

TICKETS

Adults \$5
Seniors (60+) \$3
Youth (15–17) \$1
Kids (14 & under) FREE
Members FREE

Go to LCHM.org to learn more about free entry dates.

FOLLOW US

facebook.com/lchm.org/
flickr.com/photos/lanehistory/
youtube.com/c/LchmOrg

BECOME A MEMBER

Sign up! The benefits include:

- Free admission to museum
- Invitations to members-only events
- Discount at the museum store
- Discount on research requests
- Subscription to *The Artifact* and *Lane County Historian*

BOARD OF DIRECTORS

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SHOP AT THE MUSEUM STORE

Come by our store for new books, cards, post cards, posters, photos, old fashioned toys, and much more! Inventory reduction sale—50% off!

THE ARTIFACT IS PRODUCED BY:

Editor & Design: Stephen O'Brien, LCHM staff members, and Guest contributors

LOOKING FORWARD

JULY

11

Trivia Night

5:30 pm–7:00 pm. 5th St. Public Market Eateries. Friends, Food, Facts and FUN! Bring a team or come and make new friends. You could win fabulous prizes! Tables ready 5:30, Trivia starts at 6.

17

Lane County: Would You Believe It? exhibit opens. Featuring never before seen photos and artifacts, and the amazing stories behind them. Learn things you never knew about our local history.

SEPTEMBER

TBA

Trivia Night

5:30 pm–7:00 pm. 5th St. Public Market Eateries. Trivia Special Event: Springfield vs. Eugene! Defend your town! Tables ready 5:30, Trivia starts at 6.

24

History Pub

WOW Hall. 7:00 pm program, doors at 6. Dr. Dennis Jenkins, UO: *Old Poop and the Peopling of the Americas*.

OCTOBER

22

History Pub

WOW Hall. 7:00 pm program, doors at 6. Author R. Gregory Nokes: *The Troubling Life of Peter Burnett*.

Cover: ER50, The Burton Sisters Orchestra pose with their instruments in "Eskimo" costumes. Each of the 5 sisters wears fur-trimmed boots and hoods. They performed in this locally popular family musical group, 1927.



Above: KE2176, Burton Sisters Orchestra, April 15, 1929.

LANE COUNTY MUSIC

by Nick Chase, Digital Archivist

This May I was scrolling through my FaceBook feed when I saw a familiar photo on a friend's post.

The photo in question was a Kennell Ellis studio portrait of the Burton Sisters, a local music act from the 1920's made up of 5 sisters, and a favorite subject of another local photographer, Elizabeth Romane.

I wondered which of my friends had shared this photo, and was pleased to discover it had been posted by the Lane County Music History Project – www.lanemusichistory.com. The website is maintained and its contents researched by local resident, Vicky Gelatt. Vicky is a Lane County History Museum fan and enjoys including historic pictures from the LCHM collection to use in her project. I reached out to her to learn more.

Gelatt has been investigating the last 100 years in music across Lane County and regularly sources photos from the LCHM website. Her site shares an immense variety of music and reaches back to the founding of Lane County in the 1850's and trails out in the 1990's. It's impressive how inclusive Vicky has been in her research. She's covered music history for 15 towns across Lane County.

The website is arranged so that you can look up venues, bands, even recording studios and labels (full disclosure, Gelatt is married to Tony Proveaux, long time Eugene studio owner).

In Eugene, we take for granted the local music scene, but I confess - Gelatt presents an eye-opening picture of music life in greater Lane County, particularly her documentation of music around the time of the county's beginnings.

Gelatt has availed herself of a variety of resources, not excluding visitor input. As you peruse the site, if you have information, be sure to click the "Contact Us" link at the top and share it to contribute to the site's growth and accuracy. Vicky will be glad to hear from you and grateful for the input.

Incidentally, the Burton Sisters Co-Ed Harmonizers Orchestra, as they were known, had a long run in Eugene, and according to a 1928 press clipping quoted on the Lane County Music History website, appeared "...in novelty costumes and will feature a number of song and dance numbers, with saxophone solos and blues singing." LCHM has 25 original studio portraits of the Burton Sisters taken by Elizabeth Romane - also known for dressing her clients up in costumes - and two by Kennell Ellis. You can view the whole set on our website by following the Photo Collection link and searching using the single term "Burton."

DIRECTOR'S CORNER

by Bob Hart, Executive Director

Each July our Society begins a new fiscal year. Unlike the annual New Year's celebration on January 1st, entering into one of the coldest months of the year, early July marks the unofficial end of regular rain. We will now be predictably hot and dry through early October. Last year there was a lot of smoke in the summer air with a proliferation of forest fires. Instead of smoke in the air, there is palpable excitement generated by the ideas being floated for our future!

With the upcoming expansion of the 5th St. Market District and the early support of U.S. Senator Ron Wyden, there is renewed momentum toward a possible acquisition of the downtown U.S. Post Office, but for an expanded idea that combines a history museum and visual arts center. The vision includes not only the National Register 1930's post office building, but the adjacent sorting facility extending down 5th St., wrapping around Olive and abutting the 6th St. Bar and Grill. It is a broader vision than we had in 2010, one that would need the cooperation of both the city and county, and the extension of the urban renewal tax district to include the post office block.

This vision would create a cultural nexus downtown spoken about for years. And what better location than on the block adjacent to the Hult Center? The project would probably also qualify for Oregon Lottery funding. The potential of public funds for the project could significantly advance our organizational timetable for relocation.

Meanwhile, there is discussion of a possible satellite museum facility on all or a portion of the bottom floor of the affordable housing proposed on the former EWEB, now city, site. The Museum continues to push for a purpose-built modern, environmentally-controlled collections storage facility at the Fairgrounds, which might be an attractive idea if opened to use parts of our collection at multiple museum spaces.



GN1095: A football game, likely at Hayward Field, University of Oregon against Washington State in 1939.

We also look forward to the distinct possibility of future research efforts in conjunction with the University of Oregon and the Oregon Community Foundation at the Charles Applegate House in Yoncalla. And we welcome the potential collaboration with the Komemima Cultural Protection Association in the reconstruction of the Kalapuya tongue.

So the new fiscal year is alive with potential. You, our members, can help us achieve our long sought goal of a state of the art facility. Modern technology brings the potential of truly dynamic ways to engage our audiences, making the past relevant for both the present and the future.

In closing, I ask for a moment of silence for the UO's Hayward Field East Grandstand. As you probably saw in my May letter to the editor in the Register Guard, I was saddened by the rush to demolish and the lack of discussion of alternatives to demolition. It truly was a National Register-eligible structure.

Sincerely,

Bob Hart

TRIVIA NIGHTS!

by Jennifer Yeh, Membership & Volunteer Coordinator

On July 11, Wednesday at 5:30PM the Lane County History Museum will have its third History Pub Trivia Night at the Eateries (formerly International Cafés) at 5th Street Public Market.

The events have attracted a diverse group of people and feature an eclectic array of questions ranging from local, state and national history as well as just interesting or odd facts - there really is something for everyone. Trivia Night tables are available at 5:30 pm and the questions go from 6 pm - 7 pm.

"We try to find questions that cover different topics, things that will be interesting to different age groups. We've had long-time locals, people passing through and children all enjoying the fun of trying to answer the questions," explains LCHM Curator and Trivia Night host Faith Kreskey. "We've tried to make the events as accessible as possible, fun and engaging."



We use a screen to display photographs, artifacts and the questions themselves. The use of the screen makes it easier for people who have hearing impairments and lets us share our vast photograph collection. It's something that not many Trivia Nights do, and we've found it adds a lot to the experience.

Prizes are given out for Bonus Questions specifically related to LCHM and the winning team gets prizes and a photo with the coveted golden Gnome of Knowledge.

The 5th Street Public Market is a great location for this event because participants have multiple food and beverage options, it's a relaxed environment and The Market generously lets LCHM use the space and their equipment free of charge. Trivia Nights are free and open to all ages.



Above: Ducky Damsels with the Gnome of Knowledge!

Left: Faith tests our knowledge of local history.

VOLUNTEER HIGHLIGHT: DAVID BEAVER

by Jennifer Yeh, Membership & Volunteer Coordinator



“Every time I scan a photo, I take a step back in time. I want to interact with the people, ask them about their lives, their hopes and dreams.”

David Beaver scanning a photo, 2018

Volunteers make it possible for the Museum to do projects that we would otherwise not have the staff to accomplish. With the hiring of a Graphic Artist and Digital Archivist we had the capacity to add an additional volunteer in the Digital Archive department.

David Beaver has always been fascinated with the history of old photographs and artifacts. David had frequented the Museum over the years and became a member before volunteering. David told us, “I felt like [the Museum] could be a new home for me after retirement and the opportunity to work with a group of people who shared my passion.”

David’s assignment involves scanning historic photographs of Lane County. It is a slow, time-consuming and repetitive job, but he says it is also very rewarding, “Every time I scan a photo, I take a step back in time. I want to interact with the people, ask them about their lives, their hopes and dreams.”

Thankfully, through David’s work to make more of our photograph collection available as high-quality scans, they can be used for exhibits and online catalogues where the Museum hopes to share those stories of the people’s lives.

David has experience scanning his own family’s historic photograph collection and found that he had a particular interest in editing and cleaning those photographs. He found editing allowed for a better appreciation of what was being viewed, and ensured the preservation of his family’s history. David has also volunteered to receive additional training in photo editing so he can assist with that part of our digitalization projects as well.

If you are interested in volunteering with the Lane County History Museum we need people to help staff the Museum during the Lane County Fair July 18-22 from 11- 8pm. Not only do you get into the Fair for free but you’ll be helping us reach a large audience through our exhibits. Call Jennifer at 541-682-4242 to volunteer.



GN4585, First passenger train to arrive at Oakridge. Steam locomotive and passenger cars wait at left; passengers disembark in center. Southern Pacific Company railroad depot is at far right, 1911.

HISTORY HERE

by Stephen O'Brien, Graphic Artist

The first of many new posters is now in the wild. These posters are collaborations between LCHM and other organizations, notably the Oakridge Westfir Tourism Alliance, and the Shelton McMurphey Johnson House. The posters feature historic photos from locations around Lane County, coupled with information, placed where the photo was taken. This is a great way to tell the public about places that may not seem historic at first glance.

The newest poster is going up in Oakridge, with information about logging teams, their peaveys, the railroad, and how to tell if a locomotive was coal or wood fired. Future posters are going in Creswell, Veneta, Florence, and Springfield. These will tell you about the schools and hotels, the mills and railyards, drive in theaters, and more!

HATTIE MAE

by Bob Hart, Executive Director

Sometime in 2005, Hattie Mae Nixon, probably garbed in her trademark black outfit, visited the then Lane County Historical Museum. I found myself talking with the first female extension service agent in Lane County and I was intrigued by her! I asked if she was ever the subject of an oral history interview and she said, "No". So we made plans to rectify that situation.

Turns out that Hattie Mae was a professional museum volunteer. We used her as a docent on Saturdays, but on other days of the week she could be found at several other community museums, particularly the Museum of Natural and Cultural History and the Jordan Schnitzer Museum of Art. Hattie was the widow of the late Max Nixon, a well-known gemologist and faculty member at the UO; Hattie's specialty was textiles.

She volunteered at LCHM for a little over five years. Amongst staff she had at least two distinctions: she and her car got locked inside the Fairgrounds one evening necessitating rescue by me. She was also only member of the museum volunteer staff to have her car broken into in the parking lot, and have nothing stolen! I think Hattie May found me tolerable as I knew of some of the ancestral territory her family pioneered in the Shenandoah Valley of Virginia.

After an absence of more than half a decade, matters concerning Hattie Mae resurfaced last week. A plain mailing envelope plainly marked from a legal firm arrived and turned out to contain a will. It seems that Hattie Mae, who had passed on in April, had remembered the LCHM, leaving us a \$10,000 gift. It is certain that Hattie Mae would approve of the allocation of her gift to the Digital Lab Project, enhancing accessibility of our enourmous photographic resources for staff and researchers alike. Thank you, Hattie Mae!

1910's SLANG: SUM PUN'KINS!

by Faith Kreskey, Exhibits Curator

While researching something else entirely, as often happens, a sport's column on page 2 of the June 13, 1913 Eugene Daily Guard with a curious phrase caught my eye.

The phrase "some pumpkins their own selves" raised a number of questions, mainly "What on earth?" The meaning of archaic slang can be hard to trace since it wasn't used in literary or academic writing. Instead, slang is found in ephemeral print media like broadsheets, magazines and newspapers. Even when examples of usage can be found, it can be hard to judge just how and when phrases came or went. In this case, "some pumpkins" has a long and illustrious history of use, and was related to a major fad in Lane County during the 1910s.

Digging deeper I found that the phrase "some pumpkins," also written "sum punkins" or "some pun'kins," was most heavily used between the years 1900 and 1920. The phrase "their own selves" was also a popular local turn of phrase during the same period, but that is a discussion for another day. Combining the two is fairly singular, only dared by this intrepid sports reporter. For a definition of the phrase, I looked to the 1896 edition of *Dialect Notes* published by The American Dialect Society. Note that Lowell and Bartlett are field researchers for the society.

"Some. To say of a woman that 'she looks some,' with emphasis on the some [cf. Bartlett], is equivalent to saying that she looks remarkably well. Lowell uses the expression. [Note also the New England phrase, 'some punkins,' to express a high degree of ability. 'He's some punkins.' Bartlett reports the phrase from the South and West.]"

That is to say, "some punkins" means something is great, derived from a use of "some" to say that someone is attractive. "Some punkins" originated in New England and is specifically associated with the region, but by the 1890s was also used in the Western United States.

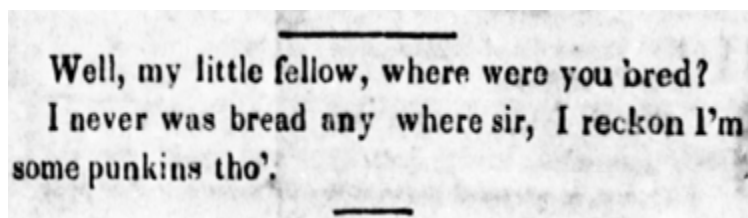
The earliest appearances of the phrase in print are found in the 1840s, usually as jokes or comedic dialogues. Interestingly, the phrase is often used in passages of colloquial speech that tell gentle jokes about rural characters. Use of "punkins" to specify that a character is



Local baseball coverage from June 13, 1913

from a rural area (with the implication that they are from New England specifically) is a recurring feature in this type of writing. It's often seen in Southern newspapers in short, throwaway columns used to fill empty space.

Colloquialisms used in this way serve to denote the regional identity of the speaker. For instance, one of the first appearances of "punkin" in the United States can be found in "The Art of Speaking," a very short farce published in the March 11, 1797 edition of *The North-*



A joke used as space filler on page 2 of the March 21, 1845 edition of the Vicksburg Tri-Weekly Sentinel (Vicksburg, Mississippi).

Carolina Minerva and Fayetteville Advertiser from Fayetteville, North Carolina. The play is a debate between a gathering of men from various parts of the country over which is better: being married or being single. Brother Jonathan, the national personification of New England, speaks up for married life, extolling the virtues of his wife. In this story he is a pumpkin farmer.

Brother Jonathan had his origins in Revolutionary War propaganda, representing the fighting spirit and independence of the colonies. He later became a comedic stock character, appearing in penny newspapers and serial magazines. Letters, stories, and poems penned by "Brother Jonathan" were reprinted in papers until the 1840s, often written in a phonetic rendering of an exaggerated version of a New England accent. They feature big fish stories, malapropisms, and cock-eyed versions of old wives tales, and were most popular in the Southern States. Other versions of Brother Jonathan-type characters began appearing in the 1850s, including a character named Jedediah Parsly, an irascible farmer from "Down East."

The first known printed usage of "punkins" in Oregon appears in a Jedediah Parsly story about Thanksgiving titled "Jedediah Parsly's Parin' Bee." The story takes up 6 of the 7 columns on the front page of the September 30, 1851 edition of *The Oregon Statesman* (Salem, Oregon). It tells the story of a "parin' bee," a party to prepare the food for a Thanksgiving feast that usually involved a contest to see who chopped the most evenly or fastest. "Punkins" figure heavily into the climax of a truly chaotic town gathering.

By the 1870s use of "punkin" was established as a comedic trademark of the New England accent. Cal Stewart (1856-1919) chose to use it heavily in his act that involved long form monologues about the town of "Punkin Center." Stewart spent his early life working in circuses, medicine shows and vaudeville as "Uncle Josh Weathersby from Way Down East," an updated Brother Jonathan character. He eventually published story collections, including *Uncle Josh's Punkin Centre Stories* in 1905. In the story

"Jim Lawson's Hoss Trade," Stewart refers to Jim as "some punkins on a swap." It also appears on the 1912 record "The Village Gossips" in a monologue: "I had my mind made up that I was some punkins!"

Uncle Josh was a pop phenomenon in the early 20th century, spawning imitators performing variations of Stewart's character. Advertisements for his records appear in Lane County papers throughout the early 1900s, along with numerous announcements for plays and vaudeville acts featuring Uncle Josh-type characters. Uncle Josh also appeared in magazines, and on cypoccat comedy records. It is likely that people picked up the regionalism "some punkins" through these comedy performances and recordings.

"Some punkins" makes its first appearance in print in Oregon in the September 8, 1905 edition of *The Morning Astorian*, referring to the agriculture of Astoria and Clatsop counties. The "punkin" fad infiltrated Lane County particularly deeply. On September 28, 1911 Junction City held its first Punkin Show, an event that was advertised as far afield as Salem and Portland. A column in the *Albany Democrat* on September 1, 1911 referred to the event as "Junctions' Punkins," a clear reference to Cal Stewart's Pun'kin Junction. This annual event was developed by the Women's Improvement Club of Junction City, and it was meant to highlight the agricultural produce and commercial development of the town. →

An advertisement for a Cal Stewart cypoccat act. September 25, 1909 Morning Register (Eugene, Oregon).

Eugene Theatre **SATURDAY, SEPTEMBER 25th**

The Everlasting Success

UNCLE JOSH

The Great New York
Subway Scene

See Uncle Josh
at the
County Fair

PERKINS

Presented by a Company of Singers, Dancers and Comedians

Positively the Largest and Best Production
Ever Given This Famous Play

WATCH FOR THE BIG PARADE OF THE HAY-
SEED BAND

1910's SLANG: SOME PUN'KINS

Continued from previous page

The first Punkin show involved grange displays of fall produce and livestock, a pumpkin related cooking contest, and a jack o'lantern show. In 1913 "a cabinet of curiosities" that featured unusual antiques, books, Native American artifacts, and rocks, and a "baby contest along eugenic lines" known as the "Better Babies Show" was added to the festivities. The babies, aged from 2 to 4, were judged by Dr. Marion Ober, who was also in charge of the eugenics related exhibits at the Lane County Fair. This contest was changed to become a "Baby Carnival" in 1915.



ER69, Mary Helen Love poses in her crown as the "Queen of the Punkin Show" in 1915.

Oregon's forest fire loss for the summer is less than \$50. These wet summers have their advantages.

Junction City is "some pumpkins" this week.

Notes from the September 22, 1916 Morning Register (Eugene, Oregon).

In 1914 the Punkin Show introduced the "Punkin Queen," a popularity contest to be held during the event. The first woman crowned was only identified as "Queen Hannah." Competition became fierce for the title, and in 1915 Mary Helen Love won the contest with 7,088 votes, the majority of which were cast by Woodmen of the World members. Selma Strome was voted Juvenile Punkin Queen.

In 1916 the show had become so popular that Junction City discussed starting school later in September so everyone could participate more fully in the contest. The Eugene Guard on noted that "all of northern Lane County 'knocked off'" to go to the event. A parade featuring automobiles was added, along with displays of apples. Most importantly, the opening day on September featured a 2 foot diameter pumpkin pie that seems to have suffered some technical difficulties with regard to serving.

A selection from the joke column "Airy Persiflage" published in the Eugene Morning Register, March 4, 1917.

A newcomer stood talking with me
at Willamette and Ninth,

And in the space of thirty minutes
there passed more than twenty beautiful ladies

Who bowed to me in recognition
of an acquaintance which I prize highly.

And I could see the stranger was
much impressed,

And I'll bet he thinks I'm some
punkins in this town.

Sum Punkins

Well you may as well own up, for though we're sure some pumpkins in the Grocery Business, that isn't what we were going to say. No Sir-ee—we meant we are going to supply the town with pumpkins.

For Hallowe'en

Lots of them—Little Pumpkins, Bigger Pumpkins, Big Pumpkins for Jack-o'-Lanterns for the kiddies to play with—pumpkins for mother to make pies with and best of all is they are all good pumpkins and you can get the littles ones for 5 cents apiece or less and big ones for 10 cents apiece or more, so you see you can't afford to do without one.

Roseburg Rochdale Co

Phone 145. Cor. Cass & Jackson.

An ad for the Roseburg Rochdale Co. that appeared on page 3 of the October 29, 1912 Roseburg Review (Roseburg, Oregon).

Punkin fever appears to have come to a head after the 1916 event, when news coverage of the Punkin Show dwindles down to a few mentions in social columns. One concerned citizen wrote a letter to the editor in the La Grande Observer (La Grande, Oregon) to point out that Oregon needed to focus on more than being the “punkin center of the commonwealth.” The Punkin Show continued into the 1920s, adding carnival rides and musical performances each evening, but it received less attention from the rest of the state. In 1926 The Junction City Punkin Show was fully abandoned.

“Some punkins” continued to be a somewhat popular turn of phrase into the 1920s, but its usage began fading. 1925 saw the release of the film *Some Pun'kins* starring silent film star Charles Ray as his stock country bumpkin character. Sadly, the film is now lost. One of the last appearances of the phrase in print in Lane County appears in a letter to the editor about atomic energy and weapons written by Mae M. Knowles published in *The Eugene Guard* (Eugene, Oregon) on September 29, 1957. Knowles is invoking the good old days with her use of the phrase. It might be ripe for a comeback today.

Would you like to make a donation?



Yes! I want to support Lane County Historical Society

Name _____

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the ARTIFACT

Exhibits, events, and historical happenings

SUMMER 2018 NO. 228

The Artifact is produced quarterly and distributed to members of the Lane County History Museum

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LANE
COUNTY
HISTORY
MUSEUM

the ARTIFACT

FALL 2018 | NO. 229 | EXHIBITS, EVENTS, AND HISTORICAL HAPPENINGS



LOOKING FORWARD • DIRECTOR'S CORNER • NEW EXHIBITS
PIONEER DIARIES IN THE DIGITAL AGE • 2019 PREVIEW • PIONEERING IN THE 21ST CENTURY
DIGITAL LAB UPDATE • THANKS TO OUR DONORS! • MAKE A DONATION

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LOOKING FORWARD

OCTOBER

17

History Pub

6:00 pm–8:30pm. Ninkasi Brewing Co. 133 Blair Blvd.
“Bully! Teddy Roosevelt Rides Again!” Joe Weigand
impersonates Theodore Roosevelt for an interactive
and exciting experience.

FREE EVENT—TICKET REQUIRED

tinyurl.com/Theodore1017

NOVEMBER

12

History Pub

6:00 pm–8:30pm WOW Hall.

Dr. Brett Rushforth “Five Million Secrets: Native
American Slaves and the Making of America.”

FREE EVENT

14

Trivia Night

5:30 pm–7:00 pm. 5th St. Public Market Eateries.

History Pub Trivia: Test your knowledge of the
1910’s and 1920’s! Tables ready 5:30, Trivia starts at 6.

FREE EVENT

22

Museum closed.

DECEMBER

1

Last Chance to view our exhibit *Toys! Historic
Playthings from Lane County*

6

Museum closes at 2pm.

25

Museum closed.

*Cover: KE1342, The Rainbow Restaurant located at 820 Willamette Street in
Eugene, 1927.*

DIRECTOR'S CORNER

by Bob Hart, Executive Director

The fertility of the Willamette Valley owes much to the Lake Missoula floods at the tail end of the Pleistocene Age, with mineral deposited by the melting of ice age glaciers. The Museum of Natural and Cultural History, affectionately referred to as MNCH, is about to mount in its sculpture garden artistic recreations of two Columbian mammoths from this formative period in our history to commemorate the megafauna that Native Americans encountered in this neck of the woods during the Pleistocene Age. In other notable news about our sister institution, MNCH has received a National Medal for Museum and Library Service from the Institute for Library and Museum Services in recognition for excellence in outreach programming! Kudos to our colleagues' success!

Our History Pub collaboration with the UO History Department continued with Dr. Dennis Jenkins speaking on 14,000 year old coprolites (in simpler terms, fossilized poop) and their significance to the peopling of the Americas. Dr. Jenkins presentation will be followed up on October 17 by Joe Wiegand, one of the country's foremost living history presenters. A performer who fully embodies our 26th president, Bully! Teddy Roosevelt Rides Again is sponsored by the Oregon Historical Society. As we are anticipating quite a crowd, there is a change of venue to the Ninkasi administration building (on Blair, not the tasting room on Van Buren).

Our members can look forward to some increased marketing efforts in the coming year as we attempt to raise our community visibility. Our in-house marketing team is assisted in this effort by an Oregon Cultural Trust community development grant allowing us to retain the services of the Turell Group to help streamline our image and better reach new audiences.

Our new 13th Avenue signage has gotten quite a positive reception from the public. Members should look forward to some additional positive changes to our landscaping, part of a campaign to improve our exterior in our current 1959 building. Also in the works is a mural based on a historical photograph to serve as a backdrop for the Clerk's building, Lane County's oldest wooden building. We remain a candidate location for the city's 20x21 mural project, so stay tuned.



Above: GN6855, Ponies are lined up for an unspecified show in front of circus tents circa 1900.

Lastly, there is a happy rumor abroad that our dear friend Dr. Condon may make a reappearance this spring. He will be available for public geological and paleontological presentations with his specimens and magic lantern projector. Follow the museum social media or visit our website for more updates on Dr. Condon's return.

Sincerely,

Bob Hart

P.S.

The Lane County Historical Society gives grants of up to \$2,500 through our annual Heritage Outreach Grant program. These grants are awarded to organizations, businesses, and individuals across the county for history-related projects that best help further our institutional mission. The deadline is November 1, 2018, so spread the word about this opportunity to use our resources to make a difference. Our History Excellence Awards, given for individual achievement, organizational excellence, and lifetime achievement in history enrichment are due December 1, 2018. Get those nominations in soon!

Grants and awards will be announced at the February 16 at the LCHS annual meeting hosted at the museum. For more information and application forms, go to our "Media" page on lchm.org.

NEW EXHIBIT - *PORTRAITS*

by Faith Kreskey, Exhibits Curator



Our latest exhibits are here to teach everyone something new about Lane County. During the County Fair in July, we opened two brand new exhibits in our upstairs gallery. Both are drawn from our great collection of archival material and artifacts.

Portraits: Native Americans from across Lane County showcases images from our photographic archives that represent local indigenous people from the 1870s to the 1940s. The images are portraits, from formal studio pictures to quick snap shots that offer a truer representation of local Native Americans during a period of great cultural trauma. The photos represent people who, despite the adversity they faced, still found ways to honor and continue their cultural traditions. Many photos show signs of social fractures created by these changes: itinerant workers from the Warm Springs reservation, or the perpetuation of a false narrative that claimed Native Americans were a people facing extinction.



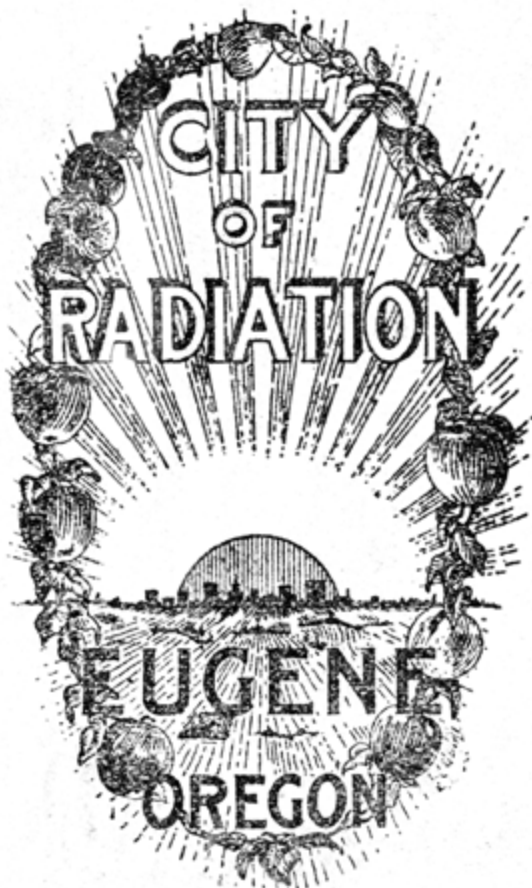
These specific images were chosen because they depict something truthful about the way Native Americans lived in Lane County. Some were purchased by the sitters themselves, and we can hope that they chose how they were photographed, which was not always the case, as strange as that sounds. These portraits may more closely reflect a historical truth, unlike the images produced by white ethnographers who styled and posed their subjects to create photographs that reflected white ideas about authenticity, not the realities of Native American life. Other photos are more casual snapshots that give us a glimpse into how people worked and lived every day, like a photo showing a couple bringing in their catch of fish, or a group of women dressed in hand made ensembles walking in the Oregon Trail Pageant. This exhibit will be on view until Summer 2020.

Above right: L82-516-295, Portrait of a boy associated with Mrs. R.C. Claghorn, November 1940.

Above left: GN8078, A young Native American man waits on a railroad depot platform in the Springfield area circa 1915. It is likely that this photo is an impromptu portrait taken by an itinerant photographer.

NEW EXHIBIT - *WOULD YOU BELIEVE IT!?*

by Faith Kreskey, Exhibits Curator



If you want to find out why Eugene was known as the "City of Radiation" in 1912, you'll need to check out this exhibit!

What did it take to become a U.S. citizen 100 years ago? What was the biggest West Coast photo fad of the 1920s? How much did a ham sandwich cost in 1940? You can find the answers to these questions along with many other astonishing facts in *Lane County... Would You Believe It!?* This potpourri of historical artifacts and curious stories from Lane County's past are presented with left of center photographs from our archives that are rarely seen. Wildly popular during the Lane County Fair, visitors have learned many surprising facts about local history. *Lane County... Would You Believe It!?* will be on view until July 2019.

Below: ER346, Members of the Eugene Radiators march behind Queen Susannah (Mary Gierhart) and a member of her court during the 1929 Sunset Trail Celebration Parade.



History is constantly evolving. While learning about the people, places, and events that have been highlighted as important gives us a basic understanding of the past, today we are able to use a wide variety of resources to discuss topics that may have gone unnoticed before. New approaches to interpretation and research broaden our view of the past, making old narratives richer and more meaningful to our lives today.

Telling old stories in a new way is a necessary part of creating a larger and more comprehensive view of our shared past. This exhibit is made of a series of small displays that feature new research from our collection on a variety of subjects, ranging from serious to surprising. Many of the artifacts are on display for the first time with interpretation. Several of the topics started as mysteries, interesting documents or photographs that had been overlooked for years and are now better understood thanks to research by our staff and volunteers.

Curiosity is an underrated skill in the field of history. A need to understand an odd photograph or unidentified artifact can propel research into new and interesting directions. History is more than just data and dates made into a concrete timeline of major events. It is the small details that provide us with new insights into a past we've forgotten. With these exhibit I hope visitors will see and learn something new about Lane County.

PIONEER DIARIES IN THE DIGITAL AGE

by Lee Harrison

The Lane County History Museum's collection of pioneer diaries are finally going digital, an important step that allows the public to access these historical documents more easily. First up in this project is the diary of Charlotte Pengra. New versions of Charlotte's diary, along with our other pioneer diaries, will be available for purchase on demand through our museum store when this project is completed.

The Pengra Story

On April 7, 1853, Charlotte Emily Stearns Pengra left her home in Illinois to make a new life in Oregon with her husband Bynon and their 3-year old daughter Ella. The Pengras traveled with 30 other emigrants, including four families and six single men.

Charlotte writes that after walking 10 to 20 miles every day, the women would begin preparing the evening meal while the men took the livestock to graze. After dinner was served and cleaned up, the cook fires would be used for stewing fruit, baking biscuits or bread (maybe even a pie!), and heating water. After cooking, there was laundry, then mending clothing, tents, and wagon covers. Charlotte wrote in one entry about being stalled by a hard rain, when the women took advantage of the downtime: "washing, baking, cooking and scolding. Oh, what times we Orregonians do have."

Charlotte's diary ended August 28, 1853, some time before they reached their future home in Springfield. An annotation in the diary points out that Charlotte's writing had been getting smaller, perhaps due to a lack of paper, but more likely a lack of strength from the illness that had struck their family. Charlotte writes that her daughter Stella had fallen sick with dysentery towards the end of August. Charlotte and Bynon also fell ill in the days before the end of the diary.

The Pengras completed their journey successfully, settling in what is now Springfield. They established Springfield Flour Mills in 1854, in partnership with Bynon's brother William.

Traveling the Trail

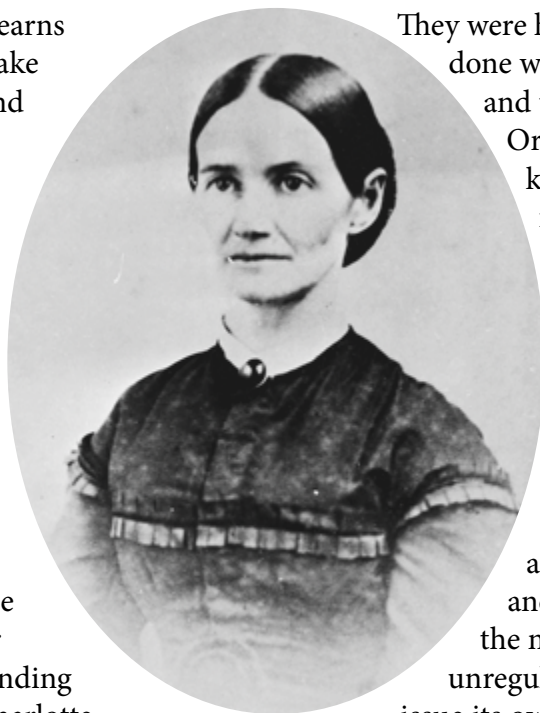
Charlotte's family opted to travel west by wagon rather than by sea. While people often envision Conestoga wagons rolling across the prairie towards Oregon, the truth is that Conestogas weren't practical for the journey.

They were heavy freight wagons that would not have done well on mountain trails and river crossings, and they required more draft animals.

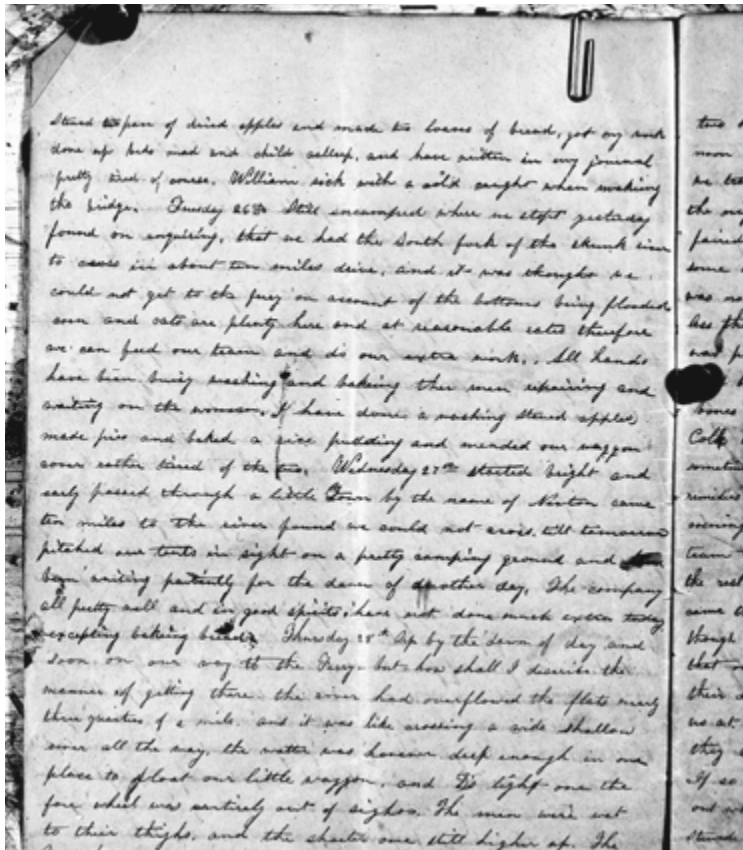
Oregon immigrants drove a lighter wagon known as a prairie schooner that required fewer animals, reducing the need for grain and forage which could be scarce along the Trail.

Prairie schooners carried less, so migrants needed to restock supplies as they traveled. Charlotte mentions paying for supplies with British pence and shillings as well as American cents and dollars. The use of both foreign and domestic coin was still common in the mid-19th century because minting was unregulated. Any bank or state was able to issue its own currency that functioned as legal tender, even though the U.S. government had been issuing official currency since 1776. Along with a lack of regulation, there were precious metal shortages in the United States. Foreign coins were not banned as legal tender until 1857, after gold and silver were discovered in California and Colorado.

The Northern route of the Oregon Trail is 2,100 miles and could be driven in around 31 hours today with no stopping. The cost (including gas, food, and lodging) would be around \$500, which is \$15 in 1850s currency. It cost an average pioneer family nearly \$1,000 to make the trip, equal to over \$30,000 today.



Center: GN5269, A portrait of Charlotte Emily Stearns Pengra.



Above: GN4961, A page from Pengra's diary dated Tuesday, April 26, 1853 through Thursday, April 28, 1853.

Charlotte recommended bringing an additional \$150 (\$3,590 today) for supplies, toll roads, and ferries. Charlotte mentioned ferry fees ranging from \$3 to \$9 (around \$90 to \$295 today) per wagon, plus additional fees for ferrying livestock. Bridge tolls were significantly cheaper, ranging from ten cents to two shillings (\$3 to \$7 today). Ferries and toll roads were a lucrative business for entrepreneurs, with both European settlers and local Native Americans profiting from immigrant wagon trains. Charlotte wrote of crossing an "Indian toll bridge made of brush thrown into the stream," an unsteady but economical option that cost only 10 cents per wagon to cross.

The Diary

Charlotte's writing shows that she had a wry take on this "adventure." After a rainstorm, she wrote "you who have never experienced the pleasure of being awakened sundry times during the night by the falling of pearly drops into their faces, can scarcely imagine the exquisite pleasure." A few weeks later, the immigrant party was still being deluged by frequent rain, and after an especially bad storm Charlotte wrote "Rained hard all night, but thanks to money and the disposition to use it I with the rest of our family was well sheltered and enjoyed a good nights rest in "mine Inn." On another soggy morning,

she quipped that they "left our quagmire bright and early." Just off the Snake River in Oregon, Charlotte was unimpressed with the desert country, commenting, "I will say that this part of Orregon is the most fertile for rocks and sagebrush of any part of the world that I have ever seen."

Charlotte had a talent for understatement when it came to describing the hazards of the Trail. "Disagreeable" and "unpleasant" were the harshest words that she used to describe her journey, whether referring to horse teams getting stuck in mud, or driving "down some steep decents [descents] that would make you folks in the States turn pale".

The transcription is necessary partly because the original penned text can be difficult to read. Penmanship aside, writing conventions have changed a lot in the intervening 165 years. Charlotte used archaic spellings for many familiar words; for example, wagon was spelled "waggon", water was "watter." During the first few months of diary entries Charlotte spelled "prairie" as "prarie," which she later corrected. Oregon was spelled "Orregon," and "cabin" had two b's, but "village" was changed to "vilage." Some verbs retained their silent "e" after adding "ing" (ie: rageing, haveing, and makeing).

Charlotte used punctuation and capitalization very differently as well. Periods were used sparingly, and commas are almost nonexistent. Hyphens were often used instead to mark sentence breaks. The lengths between periods in this diary would have many English instructors pulling out their hair.

The diary also contains idioms that are puzzling to modern readers. Sometimes their meaning can be determined by context, like Charlotte's use of "forenoon" instead of morning. Others are complete head scratchers, like "baiting the team." While images of baiting a fish hook come to mind, that doesn't quite work. As it turns out, "baiting" has an archaic use that means "to feed animals." Another interesting turn of phrase was "leg bail," which was used to describe someone running from something. Charlotte used this phrase about a man they encountered, "another came puffing and blowing shortly afterward and Said that they [Indians] came out after him. So he took leg bail."

NEW EXHIBIT IN 2019: *PROJECTED LIGHTS, ILLUMINATED IMAGES*

by Faith Kreskey and Nick Chase

The prevalence of photos and camera technology today has certainly changed the meaning and impact of still images. The idea of a “snap shot” is fairly recent, and the concept of a “selfie” wasn’t even a glimmer in the minds of trendy youth 80 years ago. So what did photos mean then? And with who were the people interested in taking pictures?

On January 19, 2019 Lane County History Museum opens *Projected Lights, Illuminated Images*, an immersive new exhibit that will feature projected ephemera and displays connecting photographic and projector technology of the past to our present-day habits and gadgets. An ambitious collaboration between LCHM Digital Archivist Nick Chase and Exhibits Curator Faith Kreskey, *Projected Lights, Illuminated Images* will put on display the Museum’s surprisingly large collection of projection and camera artifacts, and showcase our expansive photo collection in an exciting and compelling way. *Projected Lights* aims to answer the question posed above to help us view the images that surround us in a new way.

Though the way we view images has changed radically since the heyday of the Magic Lantern, *Projected Lights* invites visitors to rediscover an old way of seeing through replicas of authentic technology. Can we imagine the spectacle caused by shimmering, colored shadows projected by a Magic Lantern when it made its debut during the 17th Century? This early slide projector had such an impact that it could still be found in American households into the 20th Century.

The exhibit will talk about the LCHM photographic collection as more than just its historic content. The LCHM photographic collection represents the life’s work of local photographers who sought to document their rich and varied experiences. The collection of images from the photography studio operated by John and Clarence Winter in the late 19th century is notable for its portraits of working-class families and people of color, pointing to an ethos of cultural inclusivity rare for rural Oregon during this period. J.M. Nighswander was a great experimenter, pushing the boundaries of what could be done with amateur technology at the turn of the

20th century. Working mainly in rural Lane County, he created compelling images that capture lived experiences that go beyond mere content through his use of timers and negative touching. In the 1920s Elizabeth Romane made the decision to leave her husband to continue operating her successful studio in Eugene. Scheduled for conservation by Digital Archives in the coming year, her many scrapbooks that document her business and career will be put public view for the first time.



WR118, Dora de Cillie wears dress decorated with photographs in an 1891 advertising photograph for the Winter Photo Company of Eugene.

Projected Lights will feature tableaux, recreations of early projection fantasies, and a full-length film made by local amateurs in the 1920s, to help visitors better understand the meaning the photographic medium has to our culture. It will also include a rather surprising subject that shows how little people have changed: portrait retouching, which was a topic of robust conversation in the 1800s. These larger conversations will be supported by a display drawn from the Museum's sizable Dr. Dennis Schuelke camera collection.

Put together from hundreds of historical photographs from the museum's archival collection, antique cameras, and projection devices that were once rarities, *Projected Lights, Illuminated Images* will enable visitors to experience the rich story of capturing and projecting images by engaging new and old technologies in a

multimedia environment. The exhibit opens January 19, 2019 and runs through January 31, 2020. Check our Facebook page and website for updates about upcoming exhibit opening receptions and events.

Below: DH27947, A magic lantern projector



PIONEERING IN THE 21ST CENTURY

by Nick Chase, Digital Archivist

October 2018 marks a landmark step forward for the Lane County History Museum's digital presence: the expansion of the Museum's website.

If you visit lchm.org, you'll see some obvious changes, like the cleaner design thanks to our staff Graphic Artist, Stephen O'Brien. Stephen works daily to make the website more navigable and better reflect the Museum and our work here. You might also notice that photographs from the Museum's collection appear as part of Stephen's updated layout. These changes are all part of a shift in the Museum to not only to tell the stories of Lane County, but to tell the story of what we do here day-to-day.

In the right hand column of links you'll see the addition of an Instagram account. Volunteer Coordinator Jennifer Yeh manages our Facebook presence, and her role has expanded to sharing photos via Instagram. If you have the app, follow us to see weekly news about current and upcoming exhibits, community events like History Pub and History Trivia Night, and to get a look at artifacts not currently on view—even sneak-peaks into our storage areas where we are still conducting inventory projects. You won't find that content anywhere else—it will be exclusive to our social media, so be sure to follow, like, and share!

As of August, our in-house photo database shot up from a little over 37,000 scanned photographs to 40,942 digitally accessible photos. This September—after two weeks of frustration and troubleshooting—all of those photos are available for browsing on our website. There are new features available from the photo database too: you can email a photograph to a friend, and you can place a photo order directly from an image as you're viewing it. If you're looking for something in particular, the updated photo search engine is significantly more robust, offering results for just about any search.

The most exciting addition to the website is the searchable Manuscripts Index. This is a significant research tool that makes it simpler for professional as well as "armchair" researchers around the world to peruse our collections of printed materials. The Index is the result of a collaboration between LCHM Archivist Cheryl Roffe and the department of Digital Archives, Design and Marketing. While you might think there is a natural connection between these two areas, LCHM has only recently been able to support fluid collaborations between physical Archives and Digital Archives thanks to a successful fundraiser and large bequest from the Hattie Mae estate.

DIGITAL LAB UPDATE

by Nick Chase, Digital Archivist

Over the next year more and more of our collections will become accessible to the public through digital technologies. This is a direct result of member contributions offered in support of the Museum's proposed Digital Lab. Last Spring the board looked to the future of the Museum by choosing to fundraise \$10,000 to build the Digital Lab (see *Artifact*, Spring 2018). By the end of August we reached 70% of our goal from your generous donations, as well as an unforeseen gift of \$10,000 from the Hattie Mae Estate (see *Artifact*, Summer 2018) earmarked for making Museum collections more publicly accessible.

This funding enables the department of Digital Archives, Design and Marketing to make technology purchases that will have significant impact on the Museum's ability to digitize, scan, or otherwise "capture" some of our most delicate material. We can now simultaneously preserve these items and make them immediately accessible to the public. Maps, newspapers, large format slides, photographs, scrapbooks, and oral histories are among the many objects we plan to archive digitally.

An exciting aspect of the newly founded Digital Lab is our ability to support other departments in the Museum. This coming winter Digital Archives, Design and Marketing will collaborate with Exhibits Curator Faith Kreskey to realize *Projected Lights, Illuminated Images*, an exhibit that will explore images—and the process of imaging—as it has evolved in our local history. Digital Archives will also work with our Registrar to build a photo database of physical objects here in the museum.

Planning is underway to begin work on these collections, as well supporting our Collections Department in documenting artifacts. While some of the projects—photo documenting objects, for instance—are straight forward enough, other projects present some interesting challenges. Eugene photographer Elizabeth Roman's uncatalogued scrap book collection jumps to mind, as the decaying books sit in a secondary storage area without environmental regulation. These will be quarantined when they are brought into the main museum to be documented. Another challenge will be documenting

collection's items that are now considered hazardous materials before they are (appropriately) disposed of. The Museum's Map Collection contains maps old and new in a variety of sizes and shapes, the largest measuring about 7 by 4 feet. This presents an entirely new set of circumstances to work with, so we have our work cut out for us!

As we build the Digital Lab, we have to keep an eye on the future. In the last few years, the Museum has been able to just keep abreast of the times by fundraising for specific projects. The Don Hunter Project notably initiated a meaningful step forward in the ability to make high resolution scans of our photo and slide collections. This most recent funding puts LCHM in a fantastic position to continue developing our digital presence, and expand public access to our collections. But, as we all know, technology today is not a one-time purchase. In order to stay current, we'll have to keep looking ahead and expanding our ability to digitally capture our collections in an archivally viable standard.

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FALL 2018 NO. 229

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WINTER 2019

NO. 230

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Come by our store for new books, cards,
post cards, posters, photos, old fashioned
toys, and much more! Inventory reduction
sale continues—50% off!

THE ARTIFACT IS PRODUCED BY:

Editor & Design: Stephen O'Brien, LCHM
staff members, and Guest contributors

LOOKING FORWARD

JANUARY

14

History Pub

6:00 pm–8:30pm. WOW Hall.

Free Event. Dr. Vera Keller, *The History of
Innovation: What is New is Old Again!*

23

Trivia Night: Victoriana!

5:30 pm–7:00 pm. 5th St. Public Market Eateries.

Free event. Tables ready 5:30, Trivia starts at 6. Food,
friends, and fun! Prizes too!

25

PROJECTED LIGHTS 6–8 pm: Reception
ILLUMINATED IMAGES 7 pm: Exhibit Tour

FEBRUARY

9

Annual Meeting

2pm. Lane Events Center, Room 1.

Featuring *The New Folksters*: a group of folk
singers from Eugene, Oregon, who combine
wonderful harmony with hot instrumentals. Their
performances are fun and include 60's folk songs,
contemporary folk tunes, rollicking jug band and
ragtime ditties.

11

History Pub

6:00 pm–8:30pm WOW Hall.

Speaker TBA. Free event. Check our website and
Facebook for more information.

MARCH

11

History Pub

6:00 pm–8:30pm WOW Hall.

Speaker TBA. Free event. Check our website and
Facebook for more information.

•

Trivia Night: Moral Panics!

5:30 pm–7:00 pm. 5th St. Public Market Eateries.

Tables ready 5:30, Trivia starts at 6. Date TBA. Free
event. Check our website and facebook for more
information.

Cover: L82_516_4894, Portrait of a girl wearing a dance costume identified
with Laura Back, May 1933.

DIRECTOR'S CORNER

by Bob Hart, Executive Director

The winter solstice is a time of year when many cultures celebrate the annual cycle of seasons and its continuation. Our Pacific Northwest winters have a reputation for being gray, wet, and sometimes a little bleak. The recent report from the National Academy of Sciences and the 13-agency report from the Federal Government on climate change predict continued patterns of what we around the globe have gotten used to as “normal weather.” We will see what this winter brings...

Meanwhile, the Museum is adjusting to our own change—I'm calling it the New Paradigm. The county's investment in repainting the building and facade repair has occasioned a renewed sense of our external appearance and our use of the current facility. During the next calendar year, I predict that our members and the public will see a rejuvenation of our landscaping, some additional artwork and interpretive materials to adorn our walls, and an enthusiastic “spiffing-up” of our interior spaces.

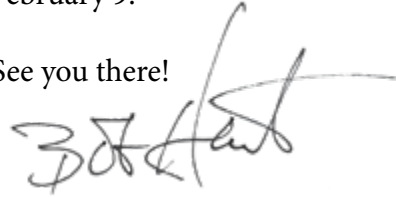
Below: GN7395, Lane County Clerk's Building being moved to Lane County Shops for rehabilitation. The man on the roof of the building is Lyle Richmond. His position on the roof was to clear the wires and lines away from the building as it progressed down the street. December 1957.

This year we have been very successful in garnering grant support for marketing what the Museum is doing: expanding our history pub speakers, supporting local archaeological investigations, and establishing our first Digital Lab projects.

I also wish to take this opportunity to express my personal thanks to those members and staff who have expressed concern over my health and specifically the surgery that resulted in having a pacemaker implanted early in December. Oxygenated blood is preferred to oxygen-poor blood, which I was apparently suffering from without being aware of the condition.

It's my fervent wish that our members had an enjoyable holiday season, and I look forward to the upcoming musical entertainment at the annual meeting on February 9.

See you there!



Robert Hart



CULTURAL TRUST GRANTS: MOVING THE MUSEUM FORWARD

by Jennifer Yeh, Volunteer Coordinator

If you have visited a museum in Oregon, attended an arts performance, tuned into public radio, or appreciated the preservation of our state's history, you've benefited from the Oregon Cultural Trust. In the past year, the Lane County History Museum was fortunate to receive grants from two different Cultural Trust programs.

The Cultural Trust was created by the state legislature in 2002 to fund culture in the state into perpetuity. More than 1,400 nonprofits, including the Lane County History Museum, are currently eligible to receive funds from the Cultural Trust.

Those funds are provided by Oregonians like you who receive a tax credit for their donation to the Cultural Trust. Spreading the word about how easy it is to take advantage of the tax credit is how we grow funding for statewide culture. Here's how it works:

Total your donations to qualifying cultural nonprofits to which you donated all year. A full list of qualifying nonprofits can be found here:

<http://culturaltrust.org/get-involved/nonprofits/>

Give the same amount to the Cultural Trust by Dec. 31 by mail or online.

Claim the amount donated to the Cultural Trust as a tax credit when you file your taxes.*

It's that easy for your Cultural Trust contribution to come back to you in the form of a decreased tax bill or a potentially increased refund. Your contribution potentially brings you double the return, not to mention the benefits you will enjoy directly from the institutions you support.

As you continue to support Lane County History Museum with your generous contributions, we hope you'll also match your donation with a gift to the Oregon Cultural Trust to strengthen funding for all of the cultural organizations that protect our state's famous quality of life.

Lane County History Museum recently received a grant from both the Oregon Cultural Trust and the Lane County Cultural Coalition. The Oregon Cultural Trust grant is dedicated to improving the visibility of the museum, while the Lane County Cultural Coalition grant supports the History Pub Lecture Series (a partnership we've established with the UO History Department). The LCCC grant will allow us to bring two researchers of national-acclaim to our area during the 2019 season.

Remember to keep track of your cultural donation and make your Cultural Trust donation by December 31, 2019. Learn more or donate at CulturalTrust.org or (503) 986-0088 or consult your tax preparer.

**Up to \$500 for an individual, \$1,000 for couples filing jointly or \$2,500 for Class-C corporations.*



DIGITAL ARCHIVES ATTENDS NATIONAL ASSOCIATION OF MOVING IMAGE ARCHIVISTS

by Nick Chase, Digital Archivist



At the end of November, LCHM Graphic Artist Stephen O'Brien and Digital Archivist Nick Chase attended the national Association of Moving Image Archivists (AMIA) 2018 conference held in Portland.

Though AMIA focuses on film preservation, the association is comprised of an international network of film and image archivists, librarians, art curators, and legal advisors from museums, libraries, and archives around the world.

In our fledgling year as a department, we are planning forward in our projects and understanding of Digital Archives. Our goal in attending the conference was to share in the newest insights about preservation/conservation, storage, and exhibition of archival images from long-standing archives. We took special interest in the ever-evolving legal aspects of owning, collecting, and exhibiting historical imagery.

Among the presenters we saw were the Art Institute of Chicago, the Institute for Sound and Vision (Netherlands), the Asian Film Archive (Thailand), and the US Library of Congress. We learned about the hazards of "state of the art" technology becoming quickly outmoded, making contemporary exhibition of some materials difficult or impossible. Standards for image reproduction have dramatically changed in the last half century. While preserving images may be possible, exhibiting artifacts such as film can put the artifact itself in jeopardy and digitizing those materials is not always possible.

The legal issues surrounding the acquisition of "born digital" materials—that is, "artifacts" that are originally digital, like a video or picture taken on your phone—sparked a lively discussion at the conference, with the Library of Congress sharing insight and practical advice.

The problems of born-digital materials stem from provenance: digital goods are identical when replicated. It's not always possible to trace a history of "ownership" or the source origin of digital files. The topic raises a tsunami of questions surrounding the authenticity of born-digital objects.

This is something our Digital Archives has faced already. LCHM's current digital archive is a collection of scans of the photographs the museum owns. The idea that the LCHM's archives will grow by way of digital acquisitions—pictures, documents, recordings, even websites—is something we are facing in the immediate future. The conference gave us a compass to navigate that future with forethought and planning.

The information Digital Archives gathered at AMIA will help the museum manage current and future exhibits of born-analogue materials in our collection, and it will also arm us with insight from established digital archives to realistically forecast and accommodate born-digital materials in our very near future.



PIONEER DIARIES IN THE DIGITAL AGE

by Lee Harrison

James Bushnell's autobiography is the second pioneer diary at LCHM to go digital, and he began it by writing, *"I have often, mose earnestly wished, that my parents: had, one or both of them, left on record a sketch, however short, of the principle events in their lives. I should have chereshed it as most precious legacy. And in addition to this, they had given their impressions of passing events, events which have long since become historical, the value of such a volume would be immeasurable increased."* Accordingly, Bushnell wrote his autobiography as a record for his children and descendants, and he was as meticulous as possible about naming places and dates of importance to him.

Mr. Bushnell wore many hats during his lifetime. He was President of the Board of Regents for the Eugene Divinity School (Northwest Christian University) from its founding in 1895 until a year before his death. He was a cooper, adventurer, gold miner, farmer, teacher, grain merchant, and church deacon, and he was also a banker and a family man.

James Addison Bushnell was born July 27, 1826 in New York state, and his family moved eight times before he bought his first plot of land in Missouri in 1847. Most of those years were spent in Ohio, and it was in Franklin, Ohio, in 1841 that Bushnell lost an older brother and his father to illness and the medical limitations of the time. Describing the medical treatment his older brother received for a head cold, he wrote, *"The doctors bled and purged, and bled, and blistered until his blood was hardly colored without any apparent effect on the disease. He was buried..."* Four months later, Bushnell's father contracted *"what the doctors called plurascy, and of course they took a large bowl full of blood from his arm which relieved him somewhat. The doctor left orders if he got worse, to*

have him bled again. There was always someone in every neighborhood who done this whenever called upon. One of these persons was now sent for in great haste who again bled him copiously from the effects of which he did not rally but sank rapidly till death relieved him of his misery... He had been sick scarcely two days and died a victim of the Lancet, and ignorant doctors." Three years later, their mother began moving her family westward. In a rare moment of humor, Bushnell noted that when their family moved to Kirckville, Missouri, where some Southerners were already settled, *"They were very kind but we were for a time quite a curiesty to them and some were astonished to find that a Yankee looked just like a man."*

Bushnell first noted exposure to politics during the 1840 presidential race between Martin Van Buren and William H. Harrison. He describes the strong local sentiments and tensions, as well as some of the mudslinging methods that the candidates used to sway voters.

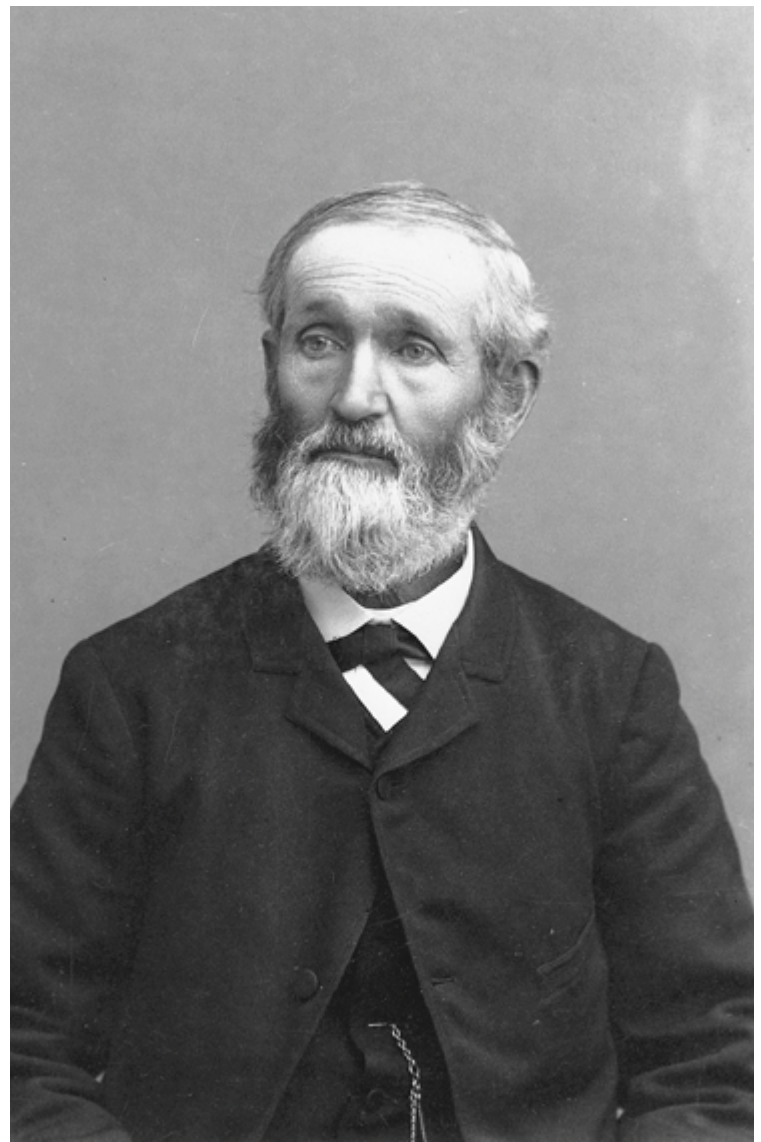


Above: GN4990, James A. Bushnell and his 1st wife, Elizabeth Adkins Bushnell, with their 2 children, Willie and Jennie., 1855

In 1852 Bushnell left his new wife and baby boy in Missouri to try his luck at gold prospecting in California, intending to send for his family if the gamble went well. He describes the overland route, his first experience with Native Americans, and his successes and failures at gold prospecting. The postal service was erratic at that time, so when a year had passed and Bushnell hadn't heard from his wife, he returned home. He took a ship south from the California coast to Panama, crossed overland and took another ship to New York. On his first hotel stay after sleeping rough for over a year, Bushnell said, *"I could enjoy the soft side of a board but a feather bed was misery."* When he arrived home, he was told by a neighbor that his wife and child had left Missouri with his mother and other siblings three months earlier to move to Oregon.

Less than two months later Bushnell returned to Oregon in search of his family, having again traveled the Panama route. He reunited with his wife and son in Springfield, and then got down to the serious business of settling a land claim. The winter of 1854 was a long, hard one for him and his family. He details the difficulties and harsh weather of those first few years, and he provided a rough outline on building a simple family dwelling.

Below: GN4742, The James A. Bushnell residence on Holly Street, Junction City. April 1901.



Above: GN4991, James Bushnell, date unknown.

In the summer of 1855 Bushnell was elected deacon of Clear Lake's newly organized Church of Christ, and in December he began teaching school. His first class was 25 *"wild and frolicsome"* nearly grown boys, but he felt that he *"succeeded pretty well in keeping order and instilling into their minds the rudiments of a common school education."*

1861 was the year of what the old settlers referred to as "Noah's flood." Bushnell describes the freakish weather at the end of that year: *"November first when it commenced raining, it was just cold enough in the mountains to snow and lay on, raining and snowing every day through the month. December first it turned very warm with heavy rain, the snow went off with a rush, raising the river very rapidly and covering nearly the entire valley."* The multiple floods swept away the fencing he'd worked so hard on and killed almost all of the wild Spanish cattle and horses that had roamed the area.

PIONEER DIARIES IN THE DIGITAL AGE



From 1859 through 1882 was a period of heartbreaking personal tragedies for Bushnell. He tells of nine of his children dying from diphtheria, tumors, infant death (SIDS), consumption, other unstated causes, and medical incompetence. In late 1859, Bushnell's second daughter, Ursula Josephine, contracted erysipelas. She died ten days later *"after suffering intensely a victim of an ignorant doctor who poisoned her with tartarized antimony."* In his grief he wrote *"She was beautiful bright and loving little thing and it was one of the greatest trials of my life to give her up, my first great trial so great, I would most gladly have gone with her if it had been God's will to have let me do so. I had had greater trials since then but none which seemed to rend my very heart strings like this."* Bushnell also lost his first wife, Elizabeth during that time. She died in early 1868, after battling consumption for most of a year, and it would be over two years before he met and married Sarah Page. Sarah had been widowed twice and came to Bushnell with two children from those marriages.

As the years passed, Bushnell bought more property, helped raise the first grain warehouse in Junction City, and served as a Junction City Councilman for four years. He served as president of the Junction City Hotel

Above: GN4989, James A. Bushnell with his 2nd wife, Sarah Ferrell Powell Page, and their family. Standing in the back row from left to right are: Ollie, Zlema L. (spelling uncertain), Jennie and Henry. Seated in front with their parents are Lucy, far left, and Gertrude, leaning on her mother's knee. Sarah Page married James Bushnell in 1870. Photo date unknown.

Company and the Farmers and Merchants Bank for a while, and he served as vice-president of the Oregon Christian Missionary Convention for several years.

In 1907, when Bushnell was re-elected President of the Board to the Eugene Divinity School, Board members hinted that the post was "for life." Bushnell writes that his thoughts were *"Well I guess I may as well die in the harness as any other way."* Bushnell died about five years later, survived by his second wife and four of his twelve children, and grandchildren. He was a man of strong faith, and his writing reflects that faith with eloquence.

James Bushnell's story is rich with much more detail, and his account of his life may be purchased at the museum's Gift Shop. Readers may also place orders by calling 541-682-4242 or emailing reception@lchm.org.

RACING TO CHANGE: COLLABORATION

by Cheryl Roffe, Collections Manager

The Lane County History Museum has been offered the opportunity to collaborate with the Oregon Black Pioneers and the University of Oregon's Museum of Natural and Cultural History in a local presentation of OBP's "Racing to Change" exhibit. The exhibit was first presented at the Oregon Heritage Society in Portland from January 15th to June 24th, 2018, and it "explores how racist attitudes, policies of exclusion, and the destruction of Black-owned neighborhoods shaped Oregon, as well as the unceasing efforts of the Black community to overcome these obstacles."

LCHM will be supporting this exhibit by providing access to photographs, documents, reports and news articles specific to the history of African-Americans in Lane County. OBP president Willie Richardson and Gwen Carr, OBP Secretary and Chair of the Research and Education Committee, visited LCHM on December 5th and were pleased with the quality of material available. Although the museum initially had very little information on the experience of Black residents in the county, staff members have made an effort to locate and include relevant accounts and documentation.

Sadly, Lane County has not been a welcoming place for people of color, particularly Black residents. When Oregon became a state in 1859, it banned slavery, but it also prohibited African-Americans from living in Oregon continuing an earlier exclusion law passed by the Oregon Territorial legislature in 1844.

Nevertheless, there were isolated Black residents in Lane County who apparently received some degree of acceptance because they were rare. John Downer, a resident who owned and operated a mine in the Blue River area, arrived in Lane County in 1872. Wiley Griffon came to Eugene in 1891 to operate one of Henry Holden's mule-drawn streetcars. Amanda Gardner Johnson came west with the Deckard family in 1853 and raised Eugene business leader Pliny Snodgrass (president of the First National Bank) and his siblings after their mother died in 1865.



Above: GN4127, Wiley Griffon poses with the mule-drawn streetcar that he drove from Willamette Street to the University of Oregon. Wiley Griffon was one of Eugene's first black residents. 1893.

But when African-American workers moved into Lane County with the Southern Pacific Railroad in the 1930s and 1940s, they experienced severe discrimination in housing. They were first relegated to a "Tent City" (houses with canvas roofs) under the Ferry Street bridge. They were forced to move to mud flats along West 11th Avenue when the bridge was rebuilt in 1950. This area lacked running water and sanitation, and the conditions were so poor that the Portland Urban League called "the Eugene situation disgraceful and horrible." Despite this environment, Black residents created a supportive community centered around the still extant St. Mark's Christian Methodist Episcopal Church.

In recent years, with the support of the civil rights movement and legal sanctions, African-Americans have served as University of Oregon faculty members, business and government professionals, workers who help to build and develop our county resources and as volunteers in local non-profits and organizations. Even so, many still find Lane County a difficult place to live and move on to cities that they find more open and welcoming. The unfortunate legacy of Oregon's early exclusion laws and discriminatory attitudes is still with us.

Though sparse, the history is worth exploring, and we may explore this topic in more depth in upcoming issues of the Artifact.

COLLECTION DONORS

by Cheryl Roffe, Collections Manager

Once again it is time to express our gratitude to those who have donated to our museum collections in 2018. Since LCHM has no acquisitions budget, we rely on donors from the community to contribute relevant historical artifacts, maps, documents, and photographs that enhance our understanding of Lane County's history. As we have been saying for several years now, the museum is almost out of collections storage space, so we have to be very selective about what we accept. Nonetheless, we welcome calls and emails from community members asking if we might be interested in historical documents or artifacts from their family members, organization, or business. Please feel free to contact Cheryl Roffe (research@lchm.org) or Tara Puyat (registrar@lchm.org) for an Acquisition Review form, which will then be presented to our Acquisition Review Committee for consideration. We cannot accept walk-in donations.

THANK
YOU TO
OUR
DONORS

*Benton County Historical Museum
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Earl Wayne Walton
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FLICKR MIGRATION

by Nick Chase, Digital Archivist

Last Spring, LCHM's Flickr account reached a landmark 1,000 images thanks to the dedicated work of volunteer Jennifer Rowan-Henry (Artifact Spring 2018 #227). Rowan-Henry started the project in 2016, and she has worked diligently since to choose compelling, sometimes quirky, always interesting, photos from our database of scanned photos.

This October, Flickr was acquired by SmugMug who announced they are changing their format to a paid service, a move that will effectively slay the Flickr platform for thousands of viewers and users who have used it for free.

We're taking this opportunity to migrate LCHM's Flickr content to our Facebook page where we can organize it into smaller albums of photos, and give our picture fans better access to the beautifully curated collection.

Since Facebook is a social platform that thrives on community conversation, the advantages of the migration are exciting and clear. You will be able to comment and share photos directly from your Facebook and Instagram accounts, and it will be easier to communicate back and forth with us about the historical details of photos.

The migration has already begun with the Don Hunter photo album. A few more photos have moved to a new album called "Lane County History Muse," the name Rowan-Henry dubbed the Flickr collection.

For the moment, the current collection of 1000 photos will remain on Flickr. Meanwhile, we're looking for a volunteer to help keep the migration moving along. If you're interested, contact Jennifer Yeh, our Volunteer Coordinator, at volunteers@lchm.org.

Would you like to make a donation?



Yes! I want to support Lane County Historical Society

Name _____

Phone _____

- ☐ I'd like to make a donation of \$ _____
- ☐ I'd like to make a donation for new exhibit furniture \$ _____
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- ☐ Please contact me about planned giving
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- ☐ Check Enclosed. Please make checks payable to

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- ☐ I would like my gift to remain anonymous
- ☐ Name as it should appear for recognition

Please return this form with your check or payment to:
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To make a gift online, visit lchm.org. Questions? Please call 541.682.4242 or email volunteers@lchm.org



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the ARTIFACT

Exhibits, events, and historical happenings

WINTER 2019 NO. 230

The Artifact is produced quarterly and distributed to members of the Lane County History Museum

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LANE
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the ARTIFACT



SPRING 2019

NO. 231

LOOKING FORWARD • DIRECTOR'S CORNER • 2019 OREGON HERITAGE SUMMIT • WORKSHOP: DIGITIZING
U OF O FOOTBALL TURNS 125 • PIONEER DIARIES • WHISKALANTES
THANKS TO OUR DONORS MEMBERS AND VOLUNTEERS • MAKE A DONATION

**LANE
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THE NEED TO KNOW INFO

WHEN AND WHERE

Tuesday–Saturday 10am–4pm
740 West 13th Avenue, Eugene, OR

CALL US

Office (541) 682-4242

TICKETS

Adults \$5
Seniors (60+) \$3
Youth (15–17) \$1
Kids (14 & under) FREE
Members FREE

Go to LCHM.org to learn more about
free entry dates.

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BECOME A MEMBER

Sign up! The benefits include:

- Free admission to the museum
- Invitations to members-only events
- Subscription to *The Artifact*
and *Lane County Historian*

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MUSEUM STORE IS CLOSING

Come by our store for new books, cards,
post cards, posters, photos, old fashioned
toys, and much more! Take advantage of our
inventory reduction prices before the shop
closes June 30.

THE ARTIFACT IS PRODUCED BY:

Editor & Design: Stephen O'Brien, LCHM
staff members, and Guest contributors

LOOKING FORWARD

APRIL

17

Local Places and Spaces History Trivia Night
6:00 pm, Doc's Pad, 710 Willamette St, Eugene
Part of *The Distance Between Us*, a downtown
arts and culture experience on Willamette Street.
Presented by Earthbound Moon and City of Eugene
Cultural Services for Bridge Exhibitions, Co-
Sponsored by Maude Kerns Art Center.

22

History Pub
6:00 pm–8:30pm. Viking Braggot Southtowne
Free Event. James Hillegas-Elting: *Speaking for the
River: A History of Citizen Involvement in Willamette
River Protection*.

MAY

1

Trivia Night: The Wild History of Agriculture
5:30–7:00 pm. 5th St. Public Market Eateries
Compete for Prizes and Pride!

6

Workshop: Digitizing Archival Materials
11:00 am–1:00pm. LCHM

13

History Pub
6:00 pm–8:30pm. Hop Valley Brewing.
Free event. Speaker TBA, Check our website and
Facebook for more information.

JUNE

8

Exhibit Opening & Reception
4:00 pm – 8:00 pm
Fifty Years of the Oregon Country Fair
The colorful history of this local festival presented
in collaboration with the new Oregon Country Fair
archives.

30

Museum Store Closes
Inventory Reduction: 50% off! Books, cards, post
cards, posters, photos, old fashioned toys, and more!

DIRECTOR'S CORNER

by Bob Hart, Executive Director

In 2018 we had the Treemageddon ice storm; this year we had Snowmageddon (!). As I write this column there are many patches of remnant snow, now mostly ice, awaiting the final melt, and the accompanying tree damage is hard to miss. Such an accumulation of snow at the Fairgrounds makes accessing our museum tricky because most of the parking is distant from the main doors. Navigating the snow and/or ice can be a slippery—and sometimes painful—adventure! I reluctantly resorted to not only shoveling a path, but also spreading the rock salt that we had on hand.

I did this knowing that rock salt is quite effective but has its negative environmental consequences, so I have resolved next year to have sand on hand to use on the walkways rather than rock salt. This is one of those seemingly minor decisions that the Museum can follow to be a more environmentally responsible community member.

OREGON HERITAGE SUMMIT

The 2019 Oregon Heritage Summit will be held in Medford, OR from Thursday, April 25 to Friday, April 26. The theme is “Culture of Board Engagement.”

Scholarships to attend the Summit are available, contact Beth Dehn for details. Beth.Dehn@Oregon.gov or (503) 986-0696.

Lane County History Museum staff will attend the 2019 Oregon Heritage Summit and Heritage MentorCorps Meeting partly supported by an Oregon Heritage scholarship.

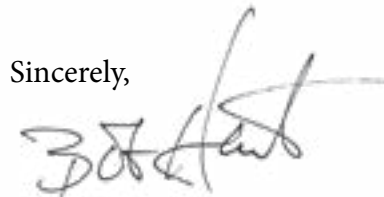
The 2019 Oregon Heritage Summit will focus on the Culture of Board Engagement: what good boards look like, how boards need to reflect the community they serve, and how organizations can build and sustain a strong board.

The summit will share practical advice toward making our Board stronger, more resilient, and more effective in our community.

More information on MentorCorps Oregon Heritage Summit can be found here: <https://www.oregon.gov/oprd/HCD/OHC/Pages/Conference.aspx>

Future Museum operational decision-making will adhere to a goal of being as environmentally sensitive as is practical, as well as furthering the community's goal of sustainability. We plan to landscape with river rock and native plants, requiring less water than the alternatives. Low VOC paints are our choice for new exhibit backdrops. BRING has already twice evaluated our facility for its recycling procedures. We now aspire to go beyond those earlier choices and assume additional responsibility for both being a good neighbor and good role model.

Sincerely,



Robert Hart



WORKSHOP: DIGITIZING

LCHM Digital Archives staff Nick Chase and Stephen O'Brien will teach a workshop on digital scanning photos and photo collections. The workshop covers the basics of using a flatbed scanner to capture print photographs, and alternative capture methods for oversize and unusual materials. In addition to a technical overview, the workshop will touch on project management, photo handling, and archival standards and how to meet them.

The workshop is offered as part of LCHM's partnership with Oregon Heritage MentorCorps. MentorCorps is a regional technical assistance effort designed to sustain Oregon's cultural and archival resources.

You don't need any experience to attend the workshop, and staff and volunteers from other local institutions are welcome and encouraged to attend. Space is limited! Reserve your spot now! RSVP by phone or email to reception@lchm.org.

125TH ANNIVERSARY OF OREGON FOOTBALL

by Brandon Preo, Guest Author

It was a clear Saturday afternoon in Eugene, 125 years ago when the University of Oregon took the field in its first ever game of football. Though 125 years of triumphs would follow, the history of Oregon Duck football began with one game in the early spring on the date of March 24th, 1894. They weren't known as the Ducks back then. They were the Webfoots, named after the webbed toes that Oregon's earliest pioneers surely must have had in order to endure the endless rainy days in the southern Willamette Valley. The head coach of the Webfoots that day was a 22-year old Cal Young.

Charles "Cal" Marcellus Young was the son of a pioneer family. His parents, Charles Walker Young and Mary B.W. Gillespie, traveled the Oregon Trail in 1852 before settling in Eugene. Cal was born in a log cabin in Eugene on June 25th, 1871. He attended Bishop Scott Academy in 1886, a military school in Portland, and it is there that he learned the game of football. Cal had been asked by "three or four fellows from the campus" to help with organizing and coaching the all-new University of Oregon football team back in late 1893 [7]. The team began practicing throughout the winter of 1893-1894 [2]. As the rainy, dreary Eugene winter went on, the Webfoots grew tired of endless workouts. Coach Young decided the boys couldn't wait until fall for their first scrimmage, so Oregon's first ever game was agreed upon with a team from the north, the Albany Collegiate Institute, today's Lewis & Clark College [9].



A train arrived in Eugene from Albany Saturday morning and on the train was Albany College's football team led by head coach Mr. H. Swhart. The Eugene City Guard at the time described the Albany team as "a sturdy looking set of boys" [1]. The two teams, and a large crowd of spectators, met at the UO's "Athletic Field," an open field on campus located at the block of present-day 13th Avenue, Kincaid Street, 12th Avenue, and Old Campus Lane—what is today the western wing of the Lillis Complex. The Oregon men were visibly larger than the Albany squad. Oregon's players weighed an average of 167 pounds. Albany's newspaper, *The State Rights Democrat*, estimated the UO's boys were "an average of 20 pounds more weight" than Albany [3]. The game was looking to be one of men versus boys.

Each team fielded eleven players, just like today. Oregon was led by Team Captain and Quarterback Frank Mathews, and Fullback/Kicker Harry Templeton. The roster was filled out by Ted Shattuck (Center), Fred Herbold (Left Guard), John Edmundson (Right Guard), James Linn (Left Tackle), Fred Templeton (Right Tackle), Charles "Flash" Wintermeier (Left End), Roy Hurley (Right End), Clarence Keene (Left Halfback) and Howard Davis (Right Halfback) [7]. Coach Young of Oregon was tasked with being the game's Umpire, and Head Coach Swhart of Albany served as Referee.

Before the coin toss, however, there was a matter of uniforms to settle. Both teams had arrived in identical, light-colored outfits. In order to distinguish between the two, Albany chose to wear sleeveless jackets and Oregon wore bright lemon-yellow belts, beginning a team color tradition they still proudly wear to this day. Albany won the toss and chose to give Oregon the first half's opening drive.

At the time of this game, and throughout the 1890's, American football was dominated by the "flying wedge," an extremely dangerous but effective offensive play that worked exactly as it sounds [4]. At 2:55 PM, Oregon began their very first possession with the flying wedge to immediate success. Throughout the course of the game Oregon dominated, scoring 8 touchdowns (worth 4

Left: University of Oregon football team, c.1894. Sourced from <https://oregondigital.org/sets/uo-athletics/oregondigital:df668s414>



Above: GN6054, The University of Oregon's first football game on March 24, 1894.

points at the time), and making 6 of the extra-point kicks (worth 2 points each). Albany's only points came on a Safety. The final score was Oregon 44, Albany 2.

Newspapers reported that the game was cordial and gentlemanly. The Oregon men's size was determined to be the deciding factor of the game. In the end, Albany was simply outweighed, losing because Oregon had "strength more than skill" [1]. Oregon's use of the flying wedge was also extremely effective. The crowd of students was said to be supportive of both teams, and they cheered for whoever made a good play, whether it be Oregon's dominant offensive line or Albany's speedy runners.

Oregon football then went on a 7-month long break. Cal Young did not return as Head Coach, leaving the team with a perfect 1-0 undefeated record. Young went on to achieve numerous other feats for the city of Eugene. He ran his own business, helped found the Lane County History Museum, served as Lane County Commissioner, and led the annual Oregon Trail Pageant parade. For the rest of his life he was a local celebrity known as the First Citizen of Eugene, and he was given the nickname "Mr. Eugene" [2]. Cal Young is immortalized today with a road, middle school, and an entire neighborhood all in his name; right on the spot where his old family homestead used to be.

It has now been 125 years since that first game in 1894, and Oregon's football tradition is alive and thriving. Oregon football has seen countless moments of glory, but the legacy of that very first team and that very first game shall not be forgotten.

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PIONEER DIARIES IN THE DIGITAL AGE

by Lee Harrison

Agnes Stewart & Elizabeth Stewart Warner

Lost Wagon Train of 1853

Agnes and Elizabeth Stewart were daughters of Scottish emigrants John and Jannet Stewart who left Alleghany City, Pennsylvania, for Oregon in mid-March 1853. Their group, including their Warner sons-in-law, a long-time friend named Margaret Love and her two sons, covered the 600 miles to St. Louis, Missouri by steamboat over eight days. In St. Louis they purchased their oxen and other supplies before leaving for St. Joseph and the start of the Oregon Trail. At St. Joseph, Agnes confessed to feeling disappointed, *"found brick houses and whiskey shops and every man I meet looks as if they were an ale cask themselves. To my opinion St. Joseph would rise a great deal faster if the people here did not take so much advantage of the emigrants"*.

Elizabeth, the eldest, was 31 when the family emigrated to Oregon and Agnes was 10 years younger.

Their ages and personality differences contributed to each woman's writing style. Agnes' portion of this volume is a diary given to her by her close friend Martha Hay the night before the Stewarts left for Oregon, and Elizabeth's recollections of the journey were set down in a letter to friends that was written a few years after the journey.

As an example of the Stewart sisters' different styles, when Agnes recorded a drowning on May 19, she said, *"Crossed the Big Blue today There was a man drowned to day O dear."* Elizabeth, however, described the event in more detail, telling how the Stewart party had missed a ferry by mere moments *"and well it was for us all for the boat struck a snag and drowned 7 men a woman was standing on the bank, she said to mother, do you see that man with the red warmer on well that is my husband and while she spoke the boat struck and went down and she had to stand within call of him and see him drowned. O my heart was sore for that woman and three miles from the river we saw another woman with 8 children stand beside the grave of her husband."* Agnes was a bit more poignant when she encountered the grave of *"a young man just 21 years of age starting with all the pride of heart and life thinking no doubt of wealth and pleasure when he amased the wealth that thousands had done before him but left with all his wild ambitions to moulder away on the plains."*

Many pioneers were not skilled in working with oxen, causing Agnes to comment, *"what awkward attempt some of them do make at yoke oxen they never saw cattle scarcely before they started on this journey some swearing I think they might do without that sinning their souls for no end."*

Agnes passed a quiet 21st birthday on the trail. She said, *"no one congratulates me on it nor anything. they have forgotten and I am glad of it. . .no one knows yet how strangely one feels on their birthday how every day makes us older yet it has not the effect of a birthday."*



Left: GN5439, Thomas and Agnes Stewart Warner with sons: Mason, Clyde and George.

On June 9th, Agnes wrote *"last night I had the unspeakable pleasure of being well bit with mosquitoes."* While mosquitoes, hair-raising river crossings, treacherous mountains and unexpected deaths were unwelcome facets of the Trail, there were also unexpected pleasures. About 85 miles west of Fort Kearney, Agnes said *"I saw some rare specimens of wild flowers some of them more beautiful than I have seen cultivated in gardens,"* and above the south fork of the Platte, she wrote, *"the hills and valleys are covered with flowers blue, yellow white lilac everything looks beautiful as the Almighty intended it to be the little island looks like orchards. . . I did not expect even so much variety as we have on the route."*

Early in July they crossed the North Platte River, and Agnes listed the toll bridge rates for the men and livestock, casually mentioning that *"the ladies went across free of charge for their dear little feet could not wear out the bridge."*

On September 8, where Vale, Oregon, is now, the Stewart, Warner, and Love families joined Elijah Elliott's "Lost Wagon Train," for the promise of a shorter trip. Even though her family is listed as traveling with the Elliott wagon train, Agnes doesn't mention joining the approximately one-thousand other emigrants on that wagon train. The next day Agnes spoke of crossing the Malheur River six times in 15 miles, and on September 10, she wrote that they were beginning to ascend the Burnt River Mountains, or the Blue Mountains. The last entry in her diary reads *"I don't know which (mountain range) but one thing I do know they are serious hills to come up."*

Below: Diary entry detailing oxen names and prices.

(Other entries in the diary)

Lists, such as "dress for Janette," etc.

Pages of figures, in columns, in another handwriting.

Apparently names of yokes of oxen they bought, not in writing of Agnes:

George and jarry	67.50
Tom and brandy	65.00
Dick and broad	65.00
Reyser(?) and Pat	67.50
Mike and dick	80.00
Buck and berry	65.00
Jack and jim	65.00
typ and tyler	65.00
Dave and dull(?)	70.00
rock and bright	95.00
	<u>785.00</u>
Ball and Darby	80.00
	<u>865.00</u>



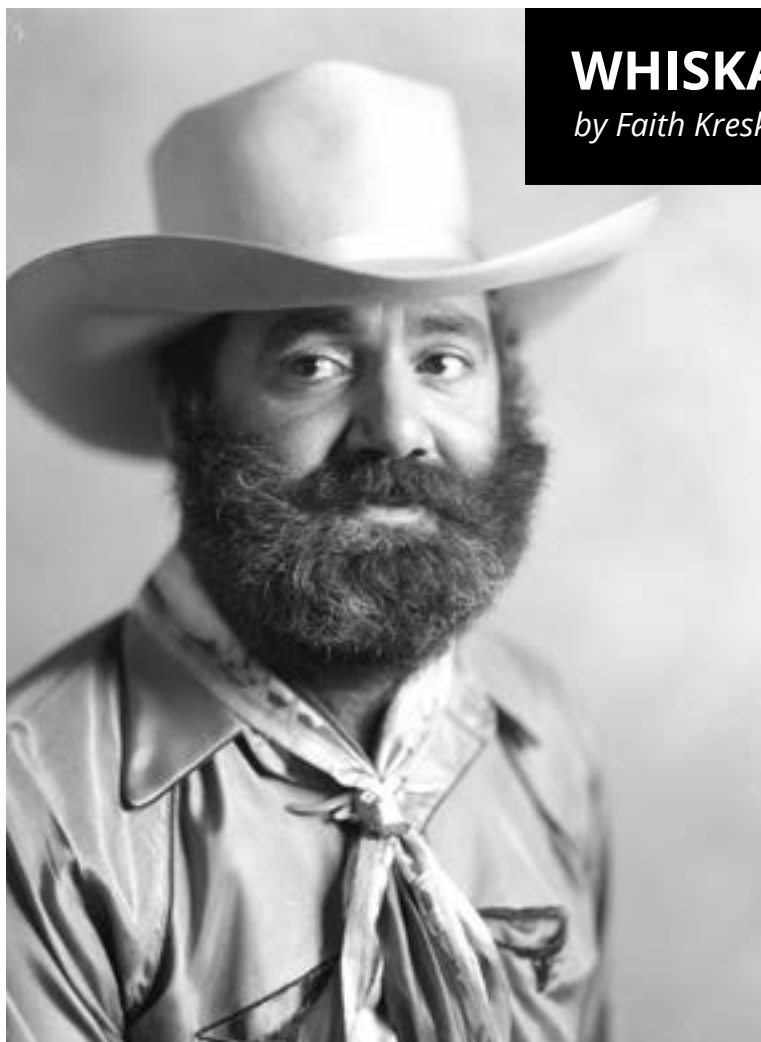
Above: GN5317, Fred and Elizabeth Young Stewart Warner.

On the way to Oregon, Agnes didn't seem to care much for the Warner brothers who had come with her family. She said, *"Tom and he (Fred) are always quarreling about something I do wish they had never come with us but it cannot be helped now but it is very disagreeable for to bear with them. Tom is impudent . . ."* Six years later Agnes married that impudent Warner boy and had five children with him. She was also the first teacher for the Springfield School District, organized in 1854, and later taught in Lowell and Dexter.

Elizabeth Stewart Warner married Tom's brother Fred in St. Joseph at the start of their trek westward, and also settled in the Fall Creek area.

This book also includes prices of the oxen purchased for the trip, and a letter to Agnes which was written in January 1854, by a family friend in Pennsylvania who had heard that the Stewart family was killed by Indians on the journey to Oregon.

Another Stewart trail diary, kept by Agnes' and Elizabeth's 18-year old sister Helen, reveals a slightly different perspective that will be covered in a future Artifact edition.



WHISKALANTES: HAIRY JUSTICE

by Faith Kreskey, Exhibits Curator

A group of black-clad men once roamed downtown Eugene, starting what would become a ten-year long reign of terror capturing those that dared defy their edicts. Which side of the law these men served is unclear, but one thing is obvious: come time for the Oregon Trail Pageant in July, adult men in Eugene better be sporting a beard.

The Oregon Trail Pageant was an annual summer festival held from 1926 to 1950 to celebrate local history with a week of public events. In 1940 participation was down, so a plan was hatched by organizers to encourage everyone to take part. A special group led by Nelson Paris known as the Whiskalantes was selected from members of Eugene's Junior Chamber of Commerce to help oversee the project. Their project was made public on June 11, 1941 through a lengthy article published in *The Eugene Guard*:

Junior Chamber Presents Specifications for Whiskers

At the risk of incurring strife, bloodshed, and riots, but with a view to letting every man in this city know where he stands, the Junior Chamber of Commerce presents:

Specifications for Whiskers

1. Location. The work contemplated under these specifications applies to all men living in, or entering the corporate city limits of Eugene, Oregon.
2. Work to be done. The work provided for herein is authorized by the "Whiskalantes," sponsored by the Eugene junior chamber of commerce, and consists of furnishing of the necessary manhood to raise one crop of whiskers and performing all work necessary for raising thereof. It includes the following principal items of work:
 - i. Whiskers in the form of sideburns,
 - ii. or Chin whiskers, or
 - iii. Either a mustache in conjunction with item 1 or 2, or
 - iv. All of the above-mentioned items
3. Drawings. No drawings will be furnished, but whiskers must of necessity be confined to the face, and may be landscaped to suit individual taste, but in conformance with item 4.
4. Quantities of materials. The total estimated quantities necessary to complete the work specified in paragraph 2 are as follows:
 - i. Sideburns to or below the level of the mouth
 - ii. Chin whiskers covering at least 3 square inches of skin
 - iii. Any type of mustache, e.g. handlebar, Clark Gable, etc.
5. Definitions. Beard
 - i. The hair growing on the cheeks of a man.
 - ii. Something grossly exaggerated
6. Order of Work. The work is to be carried on as specified in foregoing paragraphs and in such order of precedence as may be made necessary by the individual.
7. Commencement, prosecution and completion. The individual to be required to commence work within one calendar day after the ratification of this notice, and to prosecute said work with faithfulness and energy, and to carry in evidence at all times the results of those efforts. The "Whiskalantes" may demand evidence of prosecution of the above work within five calendar days of the issuance of this notice.
8. Liquidated damages. In case of failure of the individual to commence work as presented in paragraphs 2 and 7, he will be liable in the "COURT OF MISSING HAIRS" to be conducted on the streets of Eugene, Oregon.
9. Sundays, holidays, and nights. By reason that a condition of urgency will exist immediately upon issuance of this notice, for the "men" it is hereby authorized that work

may be done on Sundays, holidays and nights.

10. Preference for domestic materials. Because the materials listed below, or the materials from which they may be manufactured, are unusually raised, grown, or cultivated, as the case may be, on the part of man, they may not be used in the prosecution of the work required:

- i. False sideburns
- ii. False chin whiskers
- iii. False mustaches

Written under the supervision of Whiskalante member and local attorney Hale Thompson, these rules laid down a challenge for all men entering Eugene's city limits: grow a beard or face the consequences in their "court." While a beard growing contest had been a part of the festivities for over a decade, it was decided that more serious measures were necessary. For six weeks in the summer of 1941, facial hair for men was made mandatory in the city of Eugene.

The Whiskalantes made their first public appearance with an exhibition contest featuring their members and other pageant leaders on June 15, 1941. Dressed all in black, the Whiskalantes donned shirts decorated with their name and logo to make sure the people of Eugene saw them coming. They announced they would "hold court" twice a day from July 01 until the final day of the pageant on July 29 to try any men found in public without whiskers. Fines of up to 99¢ would be assessed by their court, and for those unwilling or unable to pay their fines a damp fate awaited them in the mill race.

The Whiskalantes roamed up and down Willamette streets, making "raids" on local businesses and even county offices to find those who refused to support their vision of a more hirsute city. Judge G. F. Skipworth was captured along with other county court employees on July 3. He was nearly found in contempt along with another unnamed official by Whiskalante leader Nelson Paris, but instead they were fined \$1 each and told to begin growing beards immediately.

In response to this vigilante justice, a group of anonymous men wrote an impassioned letter to *The Eugene Guard* to stand up for "the rights of man." Calling themselves the Beardless Barons, they argued against growing beards for sanitary reasons. "The Whiskalantes, a belligerent group of undernourished soda dispensers are unshaven and unclean." Taking matters into their own hands, they threatened to publicly shave any Whiskalantes

gathered in groups of less than seven. It was noted by the editor that once again, Lane County lived up to its historic reputation for lawlessness.

Possibly prompted by the outcry created by the Beardless Barons, The Whiskalantes and their Court of Missing Hairs was not without mercy. A local furnace repair man named Oris Harper suffered a major mishap while on the job, accidentally setting his luxurious beard on fire with a blow torch. Whiskalante leaders announced that they would be lenient with Harper if he ended up in their court, and they offered buttons reading "Shucks I Can't" as a form of immunity for those unable to comply.

Dozens of men were publicly tried for beardlessness over the ensuing weeks, including the pageant publicity director Buck Buchwach, who was noted to surely have known better. The Whiskalantes also began fining local women caught in modern clothes. Similar organizations from across the state, including the Grants Pass Cavemen and the Marshfield Pirates attempted to free Eugene from the Whiskalante menace, netting amusing press coverage for the summer festivals in their localities.

The beard contest that ended the first year of Whiskalante rule kicked off the pioneer costume contest and street dance on July 29, 1941. A total of \$50 in United States defense stamps was offered to the winners of the different divisions, with a brand-new RCA radio given as grand prize for best all-around beard. The full list of winners has been lost, but William "King" Haviland was likely the overall winner. Guy King, a Junction City resident, won the \$5 award for shaggiest beard. On Sunday, July 30, 1941 the Whiskalantes were relieved of duty for the year and Eugene's male population was allowed to freely shave.

Until the final Oregon Trail Pageant in 1950, the Whiskalantes were a fixture of the festivities. Their role changed over time to become a group that promoted the Miss Eugene Pageant, serving as bearded escorts for the pageant court at dances and public events. The Whiskalantes also acted as goodwill ambassadors across the state promoting the pageant. Last Spring, Julie Lindros donated an original 1941 Whiskalante shirt worn by her grandfather, noted local banker Merv Dahl. See the shirt and learn more about the Whiskalantes in our upcoming exhibit Culture of Kitsch that opens July 24, 2019.

Far left: L82-516-3827, Portrait of William "King" Haviland with his award-winning beard taken by Elizabeth Romane, 1941.

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