

LANE
COUNTY
HISTORY
MUSEUM

the ARTIFACT



WINTER 2019

NO. 230

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LANE COUNTY HISTORY MUSEUM

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.

FOLLOW US

facebook.com/lchm.org/
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instagram.com/lanecountyhistorymuseum/

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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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 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.

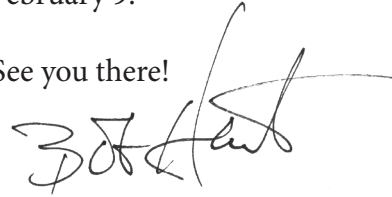
Below: GN7395, Lane County Clerk's Building being moved to Lane County Shops for rehabilitation. The man on the roof of the building is Lyle Richmond. His position on the roof was to clear the wires and lines away from the building as it progressed down the street. December 1957.

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.

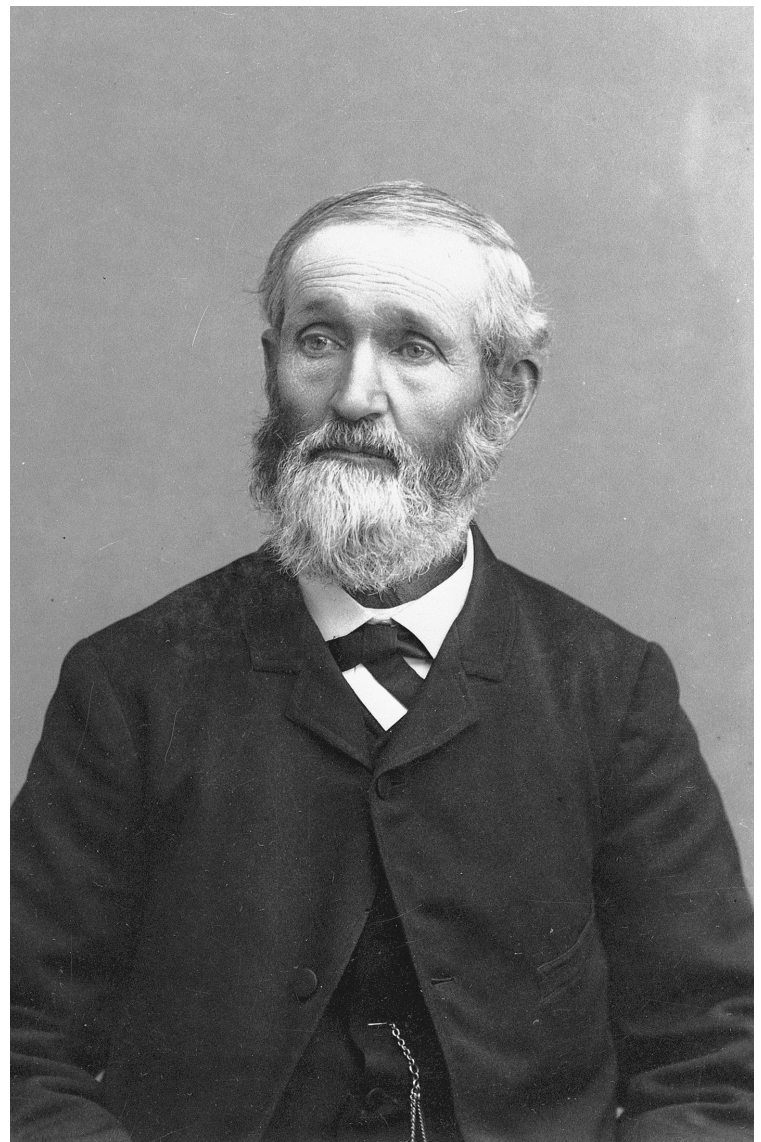


Above: GN4990, James A. Bushnell and his 1st wife, Elizabeth Adkins Bushnell, with their 2 children, Willie and Jennie., 1855

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.

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YOU TO
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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 \$ _____
- ☐ I'd like to make a donation for the building fund \$ _____
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Lane County Historical Society

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- ☐ Name as it should appear for recognition

Please return this form with your check or payment to:
Lane County Historical Society, PO Box 5407, Eugene, OR
97405-3819.

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

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