

LANE
COUNTY
HISTORY
MUSEUM

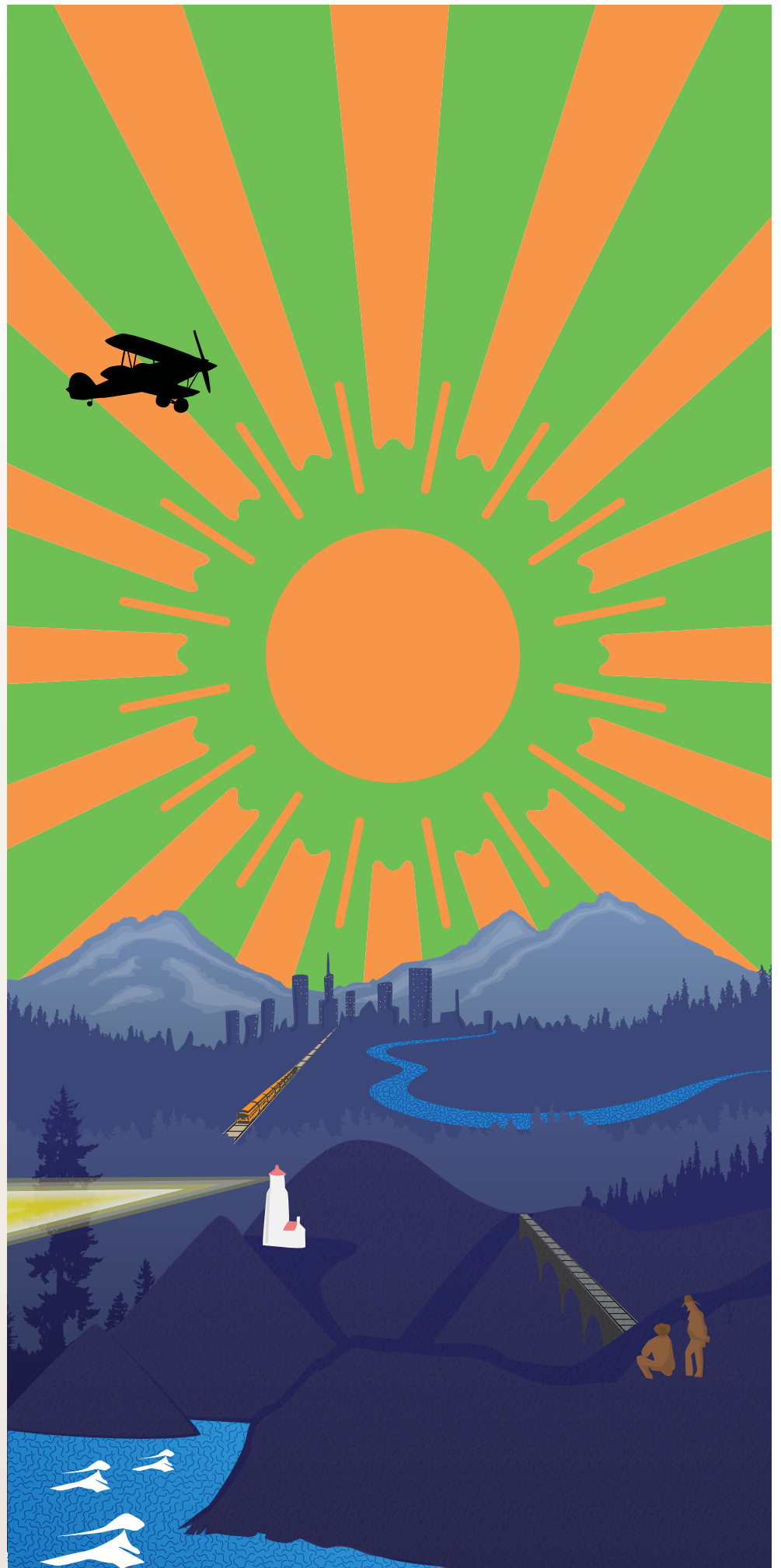


ANNUAL REPORT 2019 - 2020

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LETTER FROM
THE EXECUTIVE
DIRECTOR



July 15, 2020

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



Dear Commissioners and Administrator:

Enclosed please find the hard copy FY 2019-2020 annual report for the Lane County History Museum (LCHM). We have continued the more readable and explanatory format introduced last year.

The world changed with the advent of the Covid 19 pandemic and the LCHM was not spared its effects, be it economic, cultural, or practical.

To observe that our nation, state, and county are experiencing a significant and historic moment is to only recognize our collective present.

Our museum year reflected organizational change and growth with a key staff retirement and significant board turnover. Progress toward a long-awaited update to the 2013 strategic plan was in process as a direct result of a UO PPPM class study and the board of directors welcomed its first student member. Our Heritage Excellence Awards given at the February annual meeting included significant historical actors and themes which preceded the Black Lives Matter social unrest that has followed in the wake of the corona virus pandemic.

Governor Kate Brown's declaration of a state of emergency, followed by the shelter at home order, specifically including museums, meant that LCHM last admitted visitors on Saturday, March 14 and has been temporarily closed since then. Our 1996 trust agreement with the county requires that the museum be open a minimum number of hours annually. This year, through no fault of our own the museum will fall about two work weeks short of that number. With no pandemic closure we would have exceeded the minimum by more than two months!

However, by far the most serious immediate consequence of the pandemic and the closure order is the collapse of county tourism and consequently the transient room tax (TRT) subsidy that is also a part of the LCHS trust agreement with the county. The fiscal year closed with an expected TRT loss of approximately 10%. LCHS applied for, and got a second round Payroll Protection Plan grant for the 8 weeks ending on June 29. This helped bridge the gap in governmental support, allowing LCHS to retain LCHM staff while pivoting to an increased virtual presence and prioritization of digital projects. The LCHS board of directors has authorized retention of staff into the new fiscal year in order to qualify for PPP loan forgiveness. But the board, rightly, is concerned about continuing to conduct museum business with the doors closed without knowing when they will again open.

LCHS has a limited ability to replace missing healthy TRT receipts, and the loss of significant TRT funding over an extended period of time could compromise continued LCHS operation of the LCHM. Rising TRT funding has previously guaranteed necessary facility improvements and the increased personnel costs necessary in order to retain talented staff. The continued high professional standard of the museum operation as known over the last 15+ years is now potentially endangered by the economic effects of an extended period of pandemic.

The pandemic will pass; LCHM's most pressing longer term need has not changed- storage space to expand the collection. 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 a modern HVAC system) mean few modern professional museum standards can be met in our 1950's building.

The expiration of our facility lease date (6/30/25) approaching in less than 5 years means that continued facility investment is only 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 the goals of relocation and a modernized facility. The Society looks forward to emerging from the gloom of Covid-19 uncertainty with greater visibility and recognition as an increasingly valued community resource.

Sincerely,

A handwritten signature in black ink, appearing to read "R. L. Hart", with a long, sweeping horizontal line extending to the right.

Robert L. Hart
Executive Director

Cc: Commissioner Berney
Commissioner Bozievich
Commissioner Buch
Commissioner Farr

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EXECUTIVE SUMMARY

FY 19-20 must be understood as reflecting two different operational paradigms. The period from July 1, 2019 through March 17, 2020 was a period of normal museum operation. The following period through the end of June was a period of enforced museum closure due to the Covid-19 pandemic and Oregon's public health response, severe reduction in our TRT subsidy, and implementation of austere budget measures.

During the period of normality LCHS replaced four of five board member vacancies and elected a new board chair. At the annual meeting in February the membership amended the bylaws to permanently add a student member board position (currently a University of Oregon Public Planning and Policy graduate student).

LCHS distributed \$6,500 during our eighth year of county wide Heritage Outreach Grants, recognized 10 institutions and individuals during a fourth year of History Excellence Awards, and continued our popular LCHS-UO History Pub series and collaborative History Trivia Night programs. Marketing visibility achieved with an Oregon Cultural Trust grant last year was continued this year with our own funds in buses, cultural event programs, downtown theaters, and graphic presence at both the Hult Center and Eugene airport.

Museum one day visitation records were broken with the 50th anniversary of the Oregon Country Fair and the accompanying museum exhibit.

Museum one day visitation records were broken with the 50th anniversary of the Oregon Country Fair and the accompanying museum exhibit. The now several years old partnership with Lane County Public Works was again evident during the county fair in the courtyard immediately to the west of the museum building, as LCHM was again included as an activity destination. An Oregon Community Foundation grant allowed LCHM to begin an ambitious landscaping project planned to enhance the facility's attractiveness and provide a more welcoming appearance.

The bottom then dropped out of the pot! With the governor's declaration of a state of emergency and shelter in place order, the museum complied immediately with the closure order, suspended volunteer help (almost all seniors and, therefore, a vulnerable population), and sent staff dependent on public transportation to shelter at home. But shifting to a totally remote working environment was not then, and still is not, entirely possible for all staff. Three staff were designated essential and plans were made to furlough remaining staff (6). However collections staff were in the midst of an Oregon State Parks Heritage Division-funded storage vault rehabilitation project, when the closure order hit. A major storage

area had been emptied of its contents in order to improve and replace the old inadequate shelving units. A small task force accomplished artifact rehousing and replacement of the vault contents on new shelving before the planned furlough was to start. Most importantly, however, the museum needed to be put to bed for an indefinite length of time. Dust covers needed to be put in place throughout the museum. Plastic sheeting needed to be employed in the library and archives to protect paper collections from potential roof leaks.

With the announcement of the Small Business Association Payroll Protection Plan loans program, LCHM applied through Columbia Bank and made the second round of loans, assuring retention of staff through the end of June and providing 8 additional weeks of employment. Most staff pivoted from working at the museum to working remotely relatively

Staff planning proceeded with a new strategic plan, a formal equity and inclusion statement, and development of a land statement, recognizing that the ground the museum occupies was once Kalapuya land.

easily once agreement was reached on how to maintain an enhanced online presence. Retention of staff allowed the smooth June return of Oregon Country Fair exhibit materials, almost exclusively loaned items.

Other immediate effects of the closure involved the status of additional grant projects in progress, requiring suspension, modification, or the return of

monies to the granting agency. Not directly effected by the museum's closure, staff planning proceeded with a new strategic plan, a formal equity and inclusion statement, and development of a land statement, recognizing that the ground the museum occupies was once Kalapuya land.

The board and its committees have transitioned relatively smoothly to Zoom meetings. However, the fiscal challenges of the present time as well as serious medical conditions have caused the loss of an additional two board members. The new members to be sought should reflect the commitment to equity and inclusion mentioned in the preceding paragraph.

Given the Black Lives Matter and BIPOC social unrest that has accompanied the Covid-19 pandemic and its economic consequences, the LCHM remains confident that we have an important role to play as a community resource providing trusted historical information and consciously trying to accurately present previously ignored historical perspectives.



2020 AWARDS

LCHS distributed \$6,500 during our eighth year of county wide Heritage Outreach Grants, and recognized 10 institutions and individuals during a fourth year of History Excellence Awards.



"Eugene, Oregon"

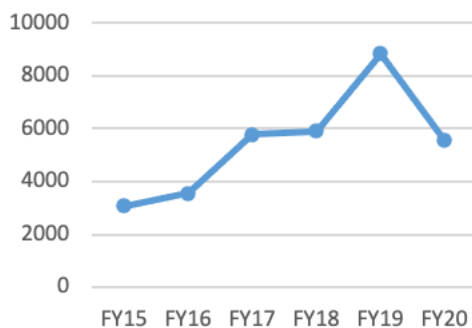
VISITATION

Visitation to the museum is an important part of fulfilling our mission. However, numbers alone do not tell the full story of how we accomplish our mission. While we are proud of our steady growth over the last five years, closure due to COVID-19 has resulted in lower numbers. However, staff were able to quickly pivot to increase access to online resources for teachers and the community. These resources are harder to turn into quantify, but just as important.

PAID ADMISSION BY GEOGRAPHY

Vast majority, 64%, of paid admissions came from the Eugene/Springfield area with another 9% coming from other parts of Lane County. That makes a total of 73% of visitors to the Museum coming to learn more about the history and culture of their own area.

**Museum Engagement
FY15-FY20**



The remaining 27% includes visitors from other parts of Oregon (7%) the rest of the United States (17%) and visitors from foreign countries (3%).

ADMISSIONS BY AGE CATEGORY

Again this year, our paid visitation was split closely between adult and senior visitors. Since tracking by age has been possible, this is the trend we have seen in our data.

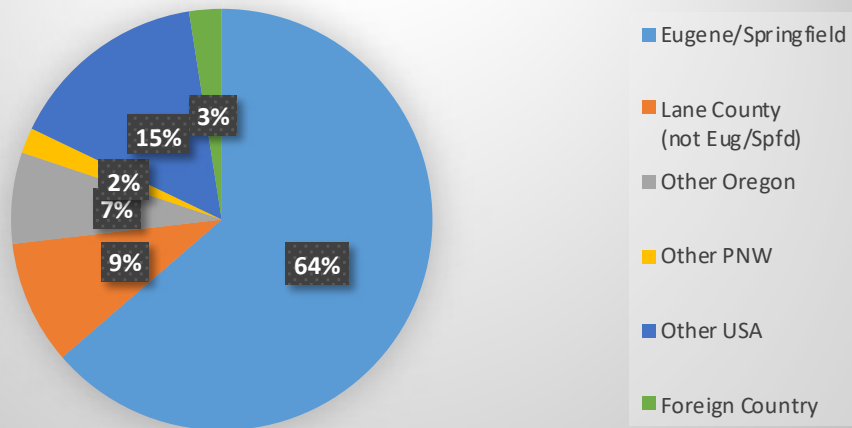
This data does not include admissions for free event, free classroom presentation/tours or free admissions of active US Armed Service members and veterans.

UNPAID ADMISSIONS

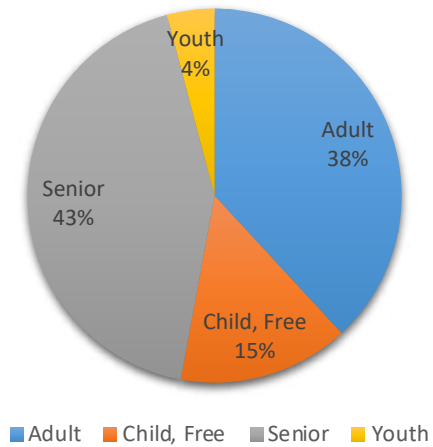
- 43 – Active and Veteran US Armed Service members.
- 2,777 – On site Museum Events
- 1 – Lane County Employee during Free Admission Offer (advertised in LC Employee newsletter)
- 76 – School Presentations/Tours (most scheduled tours canceled this year due to pandemic)
- 5,274 – Lane County Fair Admission
- 716 – Off site engagement (History Pub Lecture Series, History Trivia Nights, off site Talks)

VISITATION

ADMISSION BY GEOGRAPHY

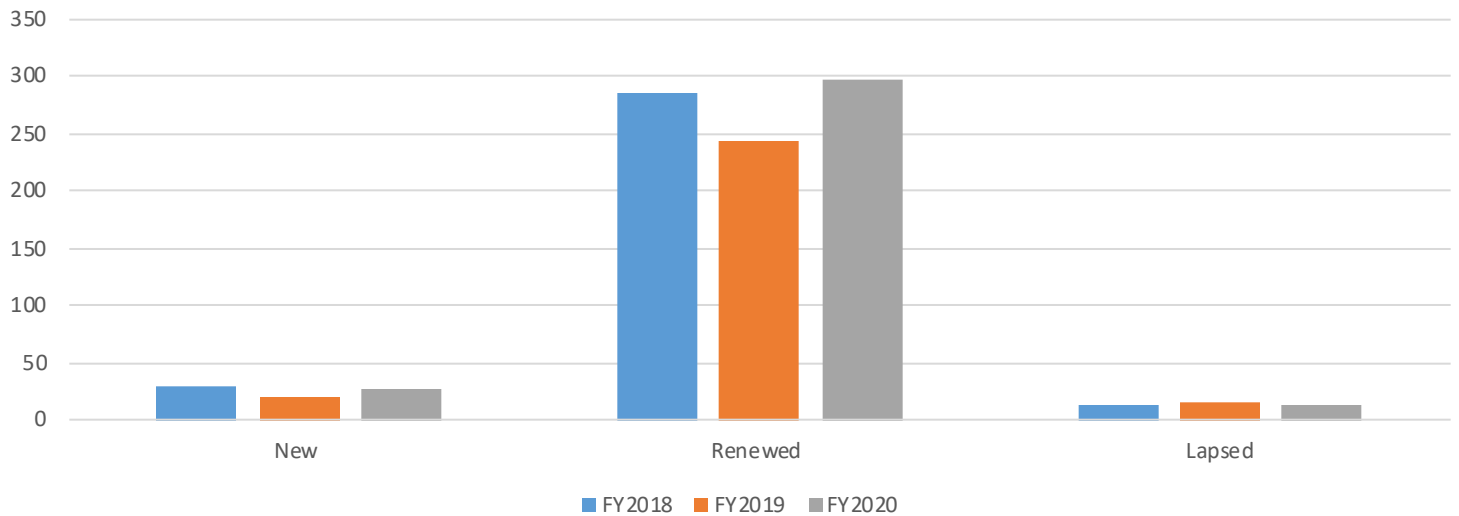


Paid Admissions by Age



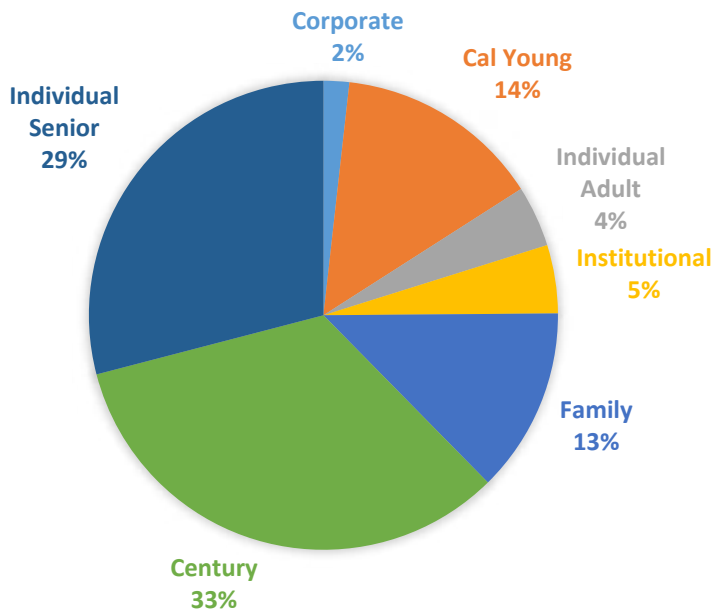
MEMBERSHIP

Memberships - 3 Year Report



In FY2020 membership dues accounted for \$14,110 of income for the Museum, an increase from FY2019.

INCOME BY MEMBERSHIP TYPE FY2020



Membership dues are currently:
 Senior \$25
 Adult \$35
 Family \$60

Century Society \$100
 Cal Young Society \$250
 Institution \$35
 Corporate \$250

MEMBERSHIP

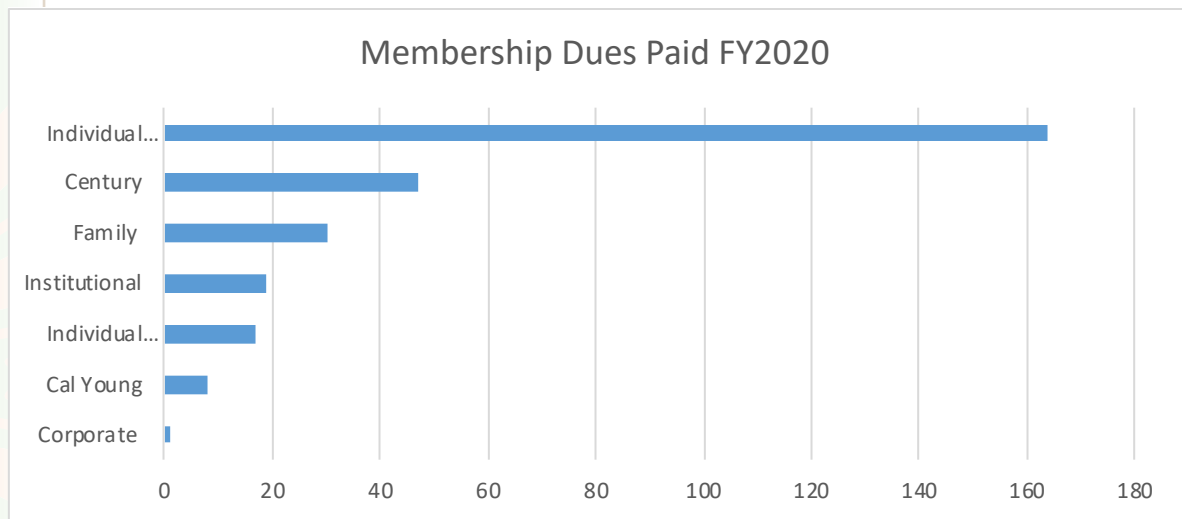
Memberships in the Lane County History Museum are an important part of our engagement with the community and development efforts. Engaged members are assets in the community who can act as ambassadors to spread their support of our organization and bring in new members, donors and engaged individuals.

LCHM has 322 Active membership accounts. In FY2020 members engaged with the Museum through visitation, events, opening receptions, social media, the Membership Annual Meeting, *The Artifact* newsletter and our journal *The Historian*.

During the FY2020, 296 membership dues were paid. LCHM also has an additional 16 Lifetime Memberships. Currently we have 322 "Active Membership Accounts." 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 was started, and while delayed, is still anticipated to be discussed by the Board of Directors in the coming year.

In Fiscal Year 2020 the Museum had 27 new memberships. Lapsed memberships include people who choose not to renew for a variety of reasons or who are now deceased.



EXHIBITS

The Exhibits Department has continued its mission of making the LCHM collection available to the public with cutting edge research and exhibit design principles. Over 1,000 artifacts and photographs, most of which have never been displayed before were on view at the museum prior to our closure to the public due to COVID19 in March 2020.

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. The Exhibits Curator worked closely in the Fall 2019 with a community committee to provide historical fact checking, greater context, and feedback for the Community Narratives Project. This is part of push for the museum to be actively anti-racist and inclusive in its content to help reevaluate local history narratives in Lane County.

Two major original exhibits were created in house using original research from LCHM Archives featuring artifacts and photographs from the collection. These displays totaled over 200 running feet of educational content writing and original graphic design executed by the Exhibits Curator.

OCTOBER 2019 – *CULTURE OF KITSCH*

FEBRUARY 2020 – *EQUALITY AND NOTHING LESS:*

100 YEARS OF THE LEAGUE OF WOMEN VOTERS

Additional exhibits were scheduled for April and July 2020 but have been shelved until after the museum is able to reopen.



EXHIBITS

The Exhibits Department collaborated closely with the Lane County League of Women Voters to create an exhibit that tells the history of their organization and the role they have played in making voting more equitable and accessible in our local community. The history text was written by LWV member Kathy Kevrekian Madison, and the exhibit features hundreds of artifacts about local government and politics from the LCHM Archives.

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

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

We co-hosted several events with other local organizations, including the Eugene Civic Alliance, the Springfield Museum, and the League of Women Voters.

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. A planned collaboration on this subject with the Art History Department was sidelined due to the COVID-19 outbreak.

The Exhibits Curator hosted and wrote the bi-monthly History Trivia outreach event in collaboration with Volunteer Coordinator Jennifer Yeh. We co-hosted several events with other local organizations, including the Eugene Civic Alliance, the Springfield Museum, and the League of Women Voters.

The LCHM wrapped up its year-long collaboration with the Oregon Country Fair Archives by donating a reference copy of the exhibit with photography to their collection.

The Exhibits Department pivoted to online media creation, researching, writing and filming lighthearted videos about culinary history to continue interacting with the public via our social media accounts. The Department also shift gears in response to the BLM protests, helping our social media team with curating and writing social media content in response to current events. The response from the public has been very positive, and we are continuing to help educate our audience about relevant local history.

EXHIBITS

Due to the LCHM's closure to the public, in March and April 2020 the Exhibits Department assisted the Archivist and Volunteer Coordinator with storing and securing a large portion of the physical artifact collection prior to all staff working from home. This was to assure the safety of the county collection.

The Exhibits Curator has been working with the Archivist Allison Fischer-Olsen on creating an online exhibit about segregation and diversity in the logging company. This will coincide with an updated version of the *Lost Towns* exhibit from 2016 that will be installed when the museum reopens to the public. This is part of an expanded effort to create online exhibit content and educational resources.





ARCHIVES AND LIBRARY

Research Requests 119
Donations to Archive and Library Collections 180
(Material donated in 21 different accessions, report attached.)
Manuscript Collections Processed 5
Books Cataloged and Added to Research Library 23
Photographs Cataloged 197
Maps cataloged 3

NOTABLE EVENTS

Retirement of Cheryl Roffe, Collection Manager of over 15 years, in December 2019.

Transition to new Archivist and Research Librarian, Allison Fischer-Olson, in December 2019.

In response to the COVID-19 pandemic, all general archive and library operations ceased in March 2020.

All archive and library collections were draped with polyethylene sheeting in order to mitigate for long periods of inactivity, dust, roof leaks, etc.

Archive and library research services resumed (remote only) in May 2020. In-person research services are suspended indefinitely, to resume when the museum can safely reopen to the public.

SPECIAL ACCOMPLISHMENTS

In October 2019, a complete inventory of the historical newspaper collection was completed by Collections Manager, Cheryl Roffe. The Digital Archives department continues work on digitizing map and newspaper collections, with support from the City of Eugene and Historic Preservation Consultant George Kramer, and the Baker Foundation, respectively.

Incoming Archivist and Research Librarian, Allison Fischer-Olson, had several weeks of overlap training with outgoing Collection Manager, Cheryl Roffe.

Fischer-Olson has since continued to familiarize herself with the collections, systems, records, and institutional history. Her initial assessments include topics such as condition of materials and housing, representation of collections in the database, storage availability, policies and workflows, research services, diversity of content and collections material, and more.

During archive and library operations closure, Fischer-Olson transitioned to Project Manager of an artifacts department related emergency in the absence of Collection Manager, Tara Puyat, who needed to be home in self-quarantine. This project involved securing the vulnerable artifacts from the vault storage area that were temporarily stored in the Collections Office in a way that was unsafe for a long-term closure. All items were re-housed and secured back onto new shelving with updated location information. Measures were also taken to secure the rest of the collections, including those on exhibit, for an indefinite closure.

Fischer-Olson produced digital exhibit content in the wake of closing the museum to the public, using the ESRI StoryMaps platform. As part of this, she coordinated three remote volunteers and Museum Receptionist, Lee Harrison, to help research and write content for the presentations.

With significant effort from volunteers, work continued through March 2020 to reduce the backlog of uncatalogued and unprocessed archive and library collection items, including photographs, books, and manuscripts. In-person volunteer services are currently suspended as a result of the pandemic.

119 *Research Requests*

180 *Donations to Archive and Library Collections*

5 *Manuscript Collections Processed*

23 *Books Cataloged and Added to Research Library*

197 *Photographs Cataloged*

3 *Maps cataloged*



COLLECTIONS

Collections Manager and Research Librarian Cheryl Roffe retired after a 15-year distinguished tenure at LCHM. Former Artifacts Manager and Registrar, Tara Puyat, has been named Collections Manager and takes over responsibility for all three-dimensional artifacts in the collection. Management of the Archives and Research Library falls under the newly formed Archivist and Research Librarian position, now held by Allison Fischer-Olson.

PROJECTS OF NOTE

During the 2019 granting cycle, 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 is being managed by Collections Manager, Tara Puyat, over the 2019–2020 fiscal year.

Inventory of the main textile storage area continued through July 2019 but was paused due to the transfer of the inventory volunteer team to the grant funded inventory of the fragile items storage vault. Close to 50% of the textile room has been completed.

In preparation for the grant driven vault project, storage areas in the Collections Office were cleaned and organized. Donations that could be taken out of quarantine were given permanent location, as were orphan “found in collection” artifacts.

LCHM finished our third year as a MentorCorps partner institution. MentorCorps is a program run by the Oregon Department of Parks and Recreation that helps 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.

Conservation cleaning was done on the Spanish American War Memorial as maintenance and in preparation for improvements to the museum grounds. Portland based Objects Conservator, Marie Laibinis, was contracted to undertake this grant funded project.

One of our historic “Album” quilts is currently on exhibit at the Eiteljorg Museum of American Indians and Western Art in Indianapolis, Indiana. To safeguard the health of the important quilt, packing was done by Portland based Textile Conservator, Kathleen Daly, and transport through US Art, a specialized art shipping company. Eiteljorg agreed to cover all expenses as part of the loan agreement.

Over the duration of the museum closure, Tara Puyat has been working remotely from home on updating and cleaning up the Artifacts Collection PastPerfect database records. The focus is to transfer all the information in the paper records to the digital format as well as make all records more uniform. This will facilitate preservation and utilization of the records and will support the use of the Artifact Collection for exhibits and outreach projects.

THE GRANT FUNDED VAULT PROJECT

The “Upgrade of Glass and Ceramics Vault Storage” project is funded by Oregon Heritage, a cultural outreach arm of the Oregon Parks and Recreation Department. According to the terms of the grant, LCHM has been awarded \$7,960 in reimbursable funds to be spent on supplies and furniture to update the vault storage area. LCHM has promised to provide a grant match in kind in the form of staff salary and volunteer labor, as well as an \$800 share of supply shipping expenses. The original grant duration ran from July 15, 2019 to May 15, 2020. This project has been the primary focus of Collections Manager, Tara Puyat, during this fiscal year.

Early in the fiscal year, the Vault Project was running on track and even ahead of schedule at times, with work being done by Tara Puyat and a team of dedicated museum volunteers. As of March 2020, all artifacts were removed from the vault, inventoried, and placed in temporary storage. This allowed the old, unsafe wooden shelves to be removed and the space to be completely cleaned. New powder-coated steel shelving units were installed and bolted down in late February and the space prepared for the return of all artifacts to their new and more earthquake resistant home. All construction work was done by an outside contractor.

Unfortunately, work on the Vault Project had to be put on hold when the museum officially closed in March. Due to the timing of when the work was paused, artifacts were still in temporary storage in the process of being cleaned, housed, and returned to the newly renovated vault. A two-week Emergency Vault Project, led by Allison Fischer-Olson, was carried out to secure the vulnerable artifacts as best as possible by either placing them in temporary boxes or by placing protective covering in situ. At the request of Tara Puyat, Oregon Heritage has granted an extension of the grant period from May 15, 2020 to October 31, 2020.

To date, over \$5000 has been spent and reimbursed from grant funds for project supplies, such as archival boxes and steel shelving units. There remains almost \$3000 that can be claimed before the end of

COLLECTIONS

the new grant period on October 31. Kuri Gill of Oregon Heritage has expressed that due to the pandemic, it may be possible to negotiate the deliverables of the grant to what is reasonably achievable.

NEW ACCESSIONS TO ARTIFACTS COLLECTION

There have been six donations to the Artifacts Collection this fiscal year, only one down from last year in spite of the closure to artifact donations that started in March. The last donation was accessioned right before the closure and was conducted 100% through remote communication with the donor. The donations include baby items, historically significant clothing, war and commercial memorabilia, and watercolors by a well-known local artist.

PROFESSIONAL DEVELOPMENT

Collections Manager, Tara Puyat completed her Master of Arts with Commendation in Preventive Conservation through the University of Northumbria (UK) and attended her graduation ceremony in December 2019. She is now qualified to conduct conservation level cleaning and preventive maintenance on the collection.

From October 4-7, 2019, Tara Puyat attended the Western Museum Association (WMA) Annual Meeting, held in Boise, ID. The theme of the meeting was "Engage".

From late May until the end of August 2020, Tara Puyat is attending the 2020 American Institute for Conservation (AIC) Virtual Annual Meeting. The meeting's theme is "Conservation: Reactive and Proactive".



DIGITAL ARCHIVES, DESIGN AND MARKETING

Digital Archives, Design and Marketing
Annual Report 2019/20

This report is an overview of the general activities for the Lane County History Museum Department of Digital Archives, Design and Marketing. It covers the 2019/20 fiscal year.

PART I: 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

NEW IMPERATIVE: expand department and institutional accessibility in keeping with the greater museum field, and driven by community need

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.

**Volunteer activities were suspended in March 2020 due to COVID-19 health safety measures*

DIGITAL ARCHIVES, DESIGN AND MARKETING

ACTIVITIES AND SERVICES

DADM fulfilled interdepartmental support with advertising, graphics, marketing copy, ad strategies, and developed archival production processes to expand research and museum retail services.

Digital Archives, Design and Marketing assumed responsibility for Photo Order customer service and invoicing, processes previously handled by the Library and Archives as an extension of Research Requests.

Digital Archives collaborates with Collections to supply photographs of artifacts for a UK print publication.

Digital Archivist & Creative Assets Manager Nick Chase joins Museum Records Management Committee.

Digital Archivist & Creative Assets Manager retained Safety Deposit Box key at Columbia Bank, repository for digital drive back-ups.

Digital Archivist & Creative Assets Manager worked with Office Manager to restructure department budget giving Graphic Artist authority over a subset of line items.

Collections Development

Don Hunter Collection

New back-up procedures for special collections (Don Hunter) were assumed.

Completion of Web reduction project of Don Hunter Carousel slides. Returned ca. 3,500 family photo slides to Hunter family.

Newspapers - DADM expanded archive activities, preparing a selection from the Museum newspaper collection for photography with grant funds from the Baker Family Foundation.

City of Eugene Letters - DADM began scanning archival letters from the City of Eugene archives paid for with restricted Kramer funds.

Harpham Collection – a small collection of photographs of Lane County structures, the collection was scanned in entirety.

Born Digital Archives Curated Collection – see New Initiatives below.

DIGITAL ARCHIVES, DESIGN AND MARKETING

EDUCATION & TRAINING

Museum Computer Network Conference 2019

Digital Archivist/Creative Assets Manager Nick Chase attended the Museum Computer Network Conference November 5-8. He attended 17 sessions and 5 reception events in 4 days. Chase gathered invaluable insight into emerging Digital Archives and Digital Platforms practices, Social Media Strategies, as well as a glimpse into new, holistic management styles larger museum institutions are adopting. Among personal meetings, he scouted two museum database software vendors, and had a conversation with Institute of Museum and Library Services (IMLS) Deputy Director, Paula Gangopadhyay regarding inclusion of LCHM in a test session for a national museum project.

Chase was awarded a mentorship position with MCN which enabled him to take deeper advantage of the prismatic educational insights the conference and its community offer.

This gave him continued access Museum Computer Network (MCN) community and MCN Mentor to think-tank museum digital platforms to envision what LCHM may be able to offer the public in lieu of an open-door/exhibits experience.

MCN meetings are a powerful resource for insight, practical information and action plans from staff of larger museums that can be brought into LCHM in active and pro-active ways. Among other impactful results, advisement from MCN cohorts has resulted in the Equity and Inclusion statement and adopted Brand Guide pages as well as a re-imagining of the born Digital Archive originally scheduled to go live end of fiscal 2020, but delayed owing to closure and budget freeze.

Chase's attendance at the Museum Computer Network conference was 78% funded by a scholarship from Oregon Parks and Recreation Oregon Heritage, and came in under budget.

Communicable Diseases - Travel Lane County

Digital Archivist/Creative Assets Manager Nick Chase attended the Travel Lane County hosted trio of lunch talks on disease prevention and disaster preparedness. Bob Hart, Tara Puyat and Adrienne Gaudette also attended some of these free-for-TLC-members sessions.

Demystifying Marketing in Lane County - Emerald Valley Professionals

Digital Archivist/Creative Assets Manager Nick Chase and Graphic Artist Stephen O'Brien attended the lunchtime panel *Demystifying Marketing in Lane County* hosted by Emerald Valley Development Professionals.

DIGITAL ARCHIVES, DESIGN AND MARKETING

Selected Webinars and Courses

Planning for an Uncertain Future (AASLH)

Striving Towards an Equitable Future (Cumuseum)

Preparing to Reopen Strategy (Cumuseum)

The “Contactless” Future: Reimagining the Visitor Experience (Cumuseum)

Thinking Outside the Box to Reach Audiences Inside Their Homes
(Cumuseum)

Museum Computer Network Basecamp Group (ongoing daily chat and pings between museum professionals asking for, and offering advice for digital platforms)

Museum Computer Network Mentee Cohort Check-ins (every 3 weeks) mentees from Smithsonian, Aga Khan (Toronto), Carnegie, and others join to discuss progress as mentees and share insight regarding the processes behind Digital Platforms in current health and social/political crisis

Museum Computer Network Mentorship (every 3 weeks and as needed) one-on-one mentorship from Philadelphia Science Museum Fellow covers variety of relevant topics.

EDUCATIONAL OUTREACH

MentorCorps

Digital Archivist Nick Chase has created a document on behalf of Oregon Parks and Rec./Oregon Heritage MentorCorps outlining the basics of digitizing photos and documents. The 3-page handout bears the MentorCorps masthead and the LCHM logo with the words “Created by LCHM for Oregon Heritage MentorCorps.”

Digital Archivist Chase finalized and sent the Digital Archives MentorCorps Module on Digitizing Photographs to Oregon Heritage. The Module was presented a year ago as part of LCHM’s Partner agreement with Oregon Heritage MentorCorps. The Digitizing Module includes a Power Point presentation outlining the fundamentals of digital processes and 4 handouts that offer deeper insight, checklists, and links to further resources. The finished pieces have been branded with the words “Created for Oregon Heritage MentorCorps by Lane County History Museum” and include the LCHM logo on each handout and the PP presentation. The Module will be uploaded to the MentorCorps DropBox where 6 other currently used modules reside as resources available statewide through MentorCorps.

DIGITAL ARCHIVES, DESIGN AND MARKETING

NEW INITIATIVES

This year the department expanded archive processes with the Map Project, a project initiated in 2018 with funds donated by retired LCHM Archivist Cheryl Roffe. The Map Project is an initiative to digitize LCHM's large-map collection, previously only viewable by research appointment. The Map Project also serves to preserve the precious and one-of-a-kind artifacts.

DADM developed founding policies for a Born Digital Archive at LCHM. The Born Digital Archive will accession original, digital material such as photographs originating from digital cameras, original web content, public web posts and emails, or materials digitized offsite by 3rd parties.

CURATED BORN DIGITAL COLLECTION

The goal of this collection is to document local activities emanating from national events. The focus is on social activity both physical and medial, and personal histories and accounts.

June 4.

Digital Archivist Nick Chase began ad hoc collection of memes and Instagram Posts from local citizens for inclusion in the Born Digital Archive. This material will constitute partially-curated documentation of local history unfolding.

June 30.

Chase curated images of protests and civil rights activities in the Oregon coastal region of Deadwood. The photo collection will be donated photographer Kate Harnedy who has specialized in documenting front-line civil-protests across the US since ca. 2008. LCHM Born Digital Archives will have an exclusive contract for the images, which will remain in the LCHM permanent collection with some copyright restrictions.

June 25.

Digital Archivist and Creative Assets Manager works with Graphic Artist Stephen O'Brien to activate a page on LCHM website that will gather uncensored personal stories and accounts, documents and other ephemera from the local, living community. Submissions may be made anonymously (provenance verification kept confidential) or public, and there is an option to share information and accounts publicly on the interface.



DIGITAL ARCHIVES, DESIGN AND MARKETING

COVID-19 MEASURES

Digital Lab tarped and closed for onsite business except by need.
DADM staff move workstations offsite to work-from home
Digital Archivist prepares Austerity Budget for Fiscal 2020/2021
Cease onsite volunteer work

In response to COVID-19 closures, the department successfully continued revenue-earning operations remotely.

Grants and Funding

DADM created a Fundraising "Donor Report" that details cost, progress, and needs for ongoing development and operations of Digital Lab.

Funds Received

\$ 10,000 - Hattie Mae Foundation - (promised in 2018) unrestricted gift
\$ 1,800 - Oregon Parks and Recreation/Oregon Heritage - scholarship
(see professional development)

STATISTICS

Retail Photo Orders 20 Orders, 76 Photos

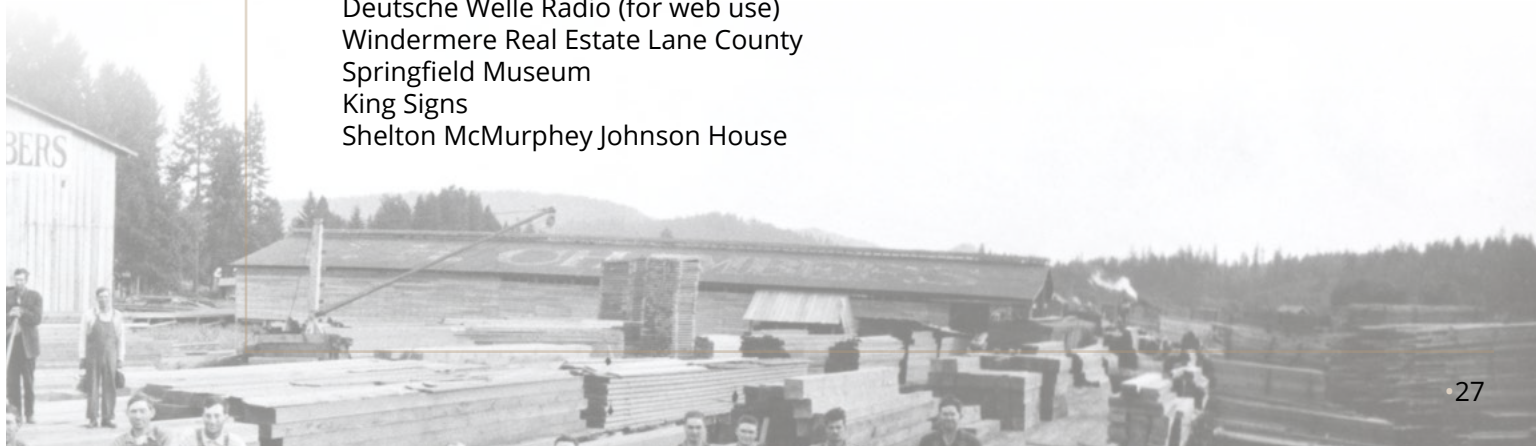
July	2 orders	4 photos
September	2 orders	13 photos
October	3 orders	11 photos
November	0 (see October)	
December	0	
January	3 orders	4 photos
February	4 orders	3 photos
March	3 orders	18 photos
April	Closed for business	
May	1 order	12 photos
June	2 orders	7 photos

Map Image Orders

July: 1 (test order) 5 map packages (3 photos each)

Clients: Photo Image Licenses Purchased by

Museum of Natural Culture and History / City of Eugene
Washington Federal Bank
Deutsche Welle Radio (for web use)
Windermere Real Estate Lane County
Springfield Museum
King Signs
Shelton McMurphey Johnson House



DIGITAL ARCHIVES, DESIGN AND MARKETING

Eugene Weekly
Homes for Good
Duluth Trading Company
Hey Neighbor! Pizza House

While Photo Orders are down from Fiscal 2019, the number of photos requested in a single order is much larger, and more often from commercial businesses. Orders increased during museum closure. **2019 numbers are larger because large numbers of photographs were scanned as part of a digital exchange.*

Photo orders take average 3 weeks to deliver.

During COVID-19 closure, photo scanning and digital production continues, but average order takes ca. 5 weeks. The volume of the average order was considerably higher after museum closure.

Other Scanned Images
Maps
10 Scans

Don Hunter Collection
(as of November 8, 2019)
Number of slides scanned: 50,000
Up from previous count of 34, 134
He reports scanning several hundred per month

Harpham Collection
10 Scans

Kramer Project (City of Eugene Letters)
41 Scans



DIGITAL ARCHIVES, DESIGN AND MARKETING

PART II: ADVERTISING INITIATIVES

Lane County History Museum is building passion for our work by reaching out to the community and actively publicizing and advertising our efforts.

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.

Identifying smart places for advertising was not the only focus of our marketing strategy. Our goal was to project the museum in a contemporary, and eye-catching way, and more importantly, a meaningful way. Emphasized by COVID-19 health closures, and the response to political inequity, Digital Archives, Design and Marketing was responsible for communicating Lane County History Museum's presence and resources to the community with compassion and clarity. This New Voice of the Museum will go further and sound more strongly in the coming 2020-21 Fiscal year.

ACTIVITIES

Digital Archives, Design & Marketing began the year replicating steps outlined in 2018's advertising prospectus. This plan was designed to sustain and emphasize presence in areas within our reach, with whom we have an established year of solid visual advertising. The effort was cut short in March by COVID-19 health closures. The department paused advertising when the museum closed in March in response to COVID-19 state-issued health mandates.

The department developed the "Our Stories" campaign further to integrate refined graphics and copy variations:

Our Stories. What's your story?

Our Stories. Come find yours.

Our Stories. Everyone has a story.

Variations have been used in different contexts for different demographics, for instance:

Bus Tail posters

Oregon Black Pioneers program advertisement

DIGITAL ARCHIVES, DESIGN AND MARKETING

DADM Mounted Social Media Opening for Culture of Kitsch exhibit: The “Virtual Opening Gala-vant” was an experiment to generate interest in the new exhibit without having a traditional, in-person opening. It extended videos and photos of the exhibit into the Museum’s social media streams, reaching our committed membership base.

The department created new promotional materials, Social Media strategies and campaigns, and expanded Museum Brand to video presentations and the Museum’s YouTube channel.

DADM staff oversaw stages of the museum’s exterior plan (created Fiscal ’19) as implemented by the Executive Director.

DADM began branding and redesign of all internal forms and information handouts.

DADM initiated a plan with Groupon to sell discounted museum admissions.

Ad placement

8’ banner at the Eugene Mahlon Sweet Airport
Broadway Metro Theaters – projected 12,000 views over 6mo. With rotating campaigns
KEZI 2019 *Staycation* activity passport.
Oregon Contemporary Theater
Very Little Theater
LTD Bus (Lamar Advertising)
Oregon Black Pioneers (postponed)

Phase 2 Branding: Visual Standardization

As outlined in 2019’s Oregon Cultural Trust Grant Report, phase 2 branding has been to standardize Museum signage and internal forms with the current Museum logo, reprinting informational signage, and ordering exterior signage that fulfills the current exterior plan.

COVID-19 Measures

Canceled all advertising

Credited advertising monies from Oregon Contemporary Theater for use when Museum is open for public visitation—and OCT stages productions again.

The word “Canceled” has been stricken from online calendar and events and swapped with “Postponed” to emphasize a positive forward-looking outward message.

DIGITAL ARCHIVES, DESIGN AND MARKETING

In the absence of public contact, a message was crafted for use across platforms (including video) to encourage public interaction with the museum. This messages complies with the current Brand Voice while presaging a new voice for 2020-21 that integrates the Museum's equity mission with our ongoing work (see New Initiatives).

The doors are closed, but Lane County History Museum has not gone dark. Museum staff are safely at work in the collections vault and archives doing what needs doing.

While things are uncertain for us, and our community, we intend to stand by our commitment to collect, preserve, research, publish and exhibit Our Stories. We are crafting ways to make our resources available to the community in new ways that will serve you now, and into the future.

During this unpredictable unfolding of events, watch here to stay up to speed with our progress, with news of our financial situation, which has been hit as hard as everyone's, and to learn how our resources may be available during socially restricted times.

Today's story is still unfolding; tomorrow we will tell it together.

NEW INITIATIVES

Messaging Lane County History Museum's Mission

To date, the Diversity, Equity and Inclusion mission of Lane County History Museum has been assumed, but not spoken. Along with Land Acknowledgments (also in progress), stating the Museum's equitable intent has been universally deemed important to the future of the Museum. DE&I projects are being fulfilled with input from LCHM Archivist Research Librarian, Allison Fischer-Olson, Volunteer Coordinator, Jennifer Yeh, and Exhibits Curator, Faith Kreskey, a "task force" group spearheaded by Digital Archivist and Creative Assets Manager, Nick Chase.

Chase researched DE&I statements at similar institutions in order to create a statement for LCHM that is up-to-date and in alignment with institutions internationally. This statement will become embedded in the Museum Brand Guide as a key aspect of Museum messaging.

Chase also polled community members in regards to the current draft of Diversity, Equity and Inclusion Statement and has integrated feedback as suggested changes to the statement. This feedback strongly influenced

DIGITAL ARCHIVES, DESIGN AND MARKETING

the DE&I guiding statements now integrated into the Lane County History Museum Brand Guide, and adopted by the Lane County Historical Society Board of Directors.

Chase has spotlighted equity language for the Brand Guide as necessary in paving community relations with the fullest spectrum of local communities. This language provides LCHM with action statements and accountability measures that bring the museum in alignment with other institutions worldwide. Additionally, the verbiage adopted for the Brand Guide acts as a fail-safe for approved language for grants and public relations and provides a stream of visible continuity for the implied (and unfolding) Equity Mission of the Lane County History Museum.

Integral to the DE&I charge is a Territorial Acknowledgment. Chase contacted the Many Nations Longhouse at University of Oregon, The Siletz Tribal Council and the Confederated Tribes of the Grand Ronde Tribal Council to seek approval for the Territorial Acknowledgment. This is a necessary step in making such a statement and likewise is part of a Diversity, Equity and Inclusion mission—that is where inclusion is actualized by using the words of the community by asking for input, rather than speaking on the community's behalf.

April 29, Digital Archivist, Creative Assets Manager Nick Chase presented the Museum Brand Guide to Lane County Historical Society Strategic Planning Committee. The LCHM Brand Guide was initiated by Chase, and co-authored by Chase and Graphic Artist Stephen O'Brien in 2017. The 47-page guide includes notes on language style, press release format, the initial plans for Museum exterior (underway) and will integrate approved variations of the Diversity, Equity and Inclusion Statement currently in progress.





EQUITY AND INCLUSION STATEMENT

Lane County History Museum recognizes the history of oppression through omission that has been perpetuated against the diverse peoples of our community. Our collections and archives were built on exclusionary practices that do not reflect our current principles about diversity.

As a knowledge-producing institution, Lane County History Museum has a responsibility to foster critical systemic awareness and positive change. We must use our position as a historical research institution to lift up a diversity of perspectives.

As stewards of history-related collections, we must work to be inclusive and equitable in all aspects of our organization, or otherwise we will be complicit in systemic prejudice. Lane County History Museum is committed to uncovering local history that confronts internal biases and includes what is absent in order to expand our understanding of Lane County's past.

GRAPHICS

EXHIBIT ADVERTISEMENTS

The Culture of Kitsch; 100 Years of the League of Women Voters; Upstream Motions: Counterculture in Lane County (delayed); Lost Towns Revisited (upcoming)

UPDATED GENERAL CAMPAIGN

Ads were created for distribution with: Cottage Theater, Travel Lane County, Lane Transit Department, Oregon Contemporary Theater, Very Little Theater, Oregon Black Pioneers, and Broadway Metro. A new rack card was planned, however the project was postponed due to COVID-19.

K-12 CONTENT

Exhibit related scavenger hunts for in the museum, and print-at-home coloring books once the museum had to close.

VIRTUAL PROJECTS

After the museum was forced to close, focus shifted from promotional images to the website. Multiple projects came forward, including StoryMaps and Digital Archives submission form. The story maps are effectively virtual exhibits, and help to show the community our collections while the building is closed. The DA submission form is a way to collect stories and digital artifacts from the community, increasing the diversity of our collection.

WEBSITE

In January, Lchm.org changed our website hosting. We were previously contracted with Figoli Quinn & Associates for domain registration and web hosting. We now have an account with DreamHost, and have internal control. This change should reduce our web costs to the yearly price of domain registration, as DreamHost has a nonprofit hosting option.

The change was completed on January 28, 2020 with less than four hours of website downtime and no email interruptions. The website has also been updated multiple times, with a focus on security, a new design, and continually contemporary content.



WEBSITE STATISTICS

LCHM.ORG

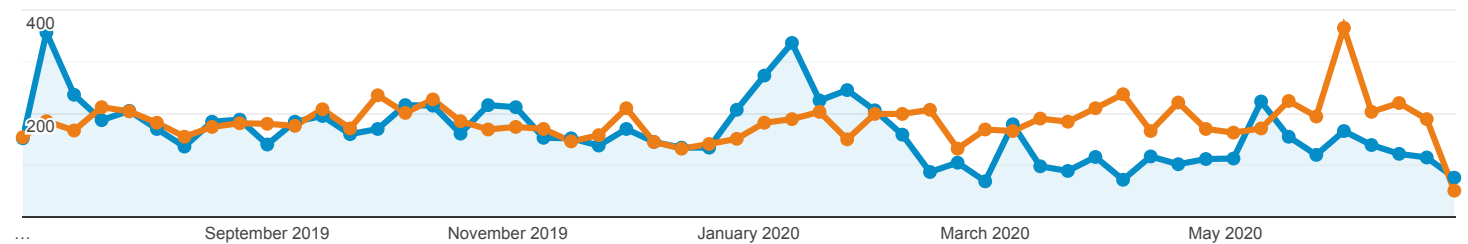
Audience Overview

All Users
+0.00% Users

Jul 1, 2019 - Jul 1, 2020
Compare to: Jul 1, 2018 - Jul 1, 2019

Overview

Jul 1, 2019 - Jul 1, 2020: Users
Jul 1, 2018 - Jul 1, 2019: Users



Users

-9.63%
7,879 vs 8,719



New Users

-10.68%
7,819 vs 8,754



Sessions

-9.57%
10,239 vs 11,323



Number of Sessions per User

0.07%
1.30 vs 1.30



Pageviews

-20.31%
20,787 vs 26,084



Pages / Session

-11.87%
2.03 vs 2.30



Avg. Session Duration

1.19%
00:01:39 vs 00:01:38



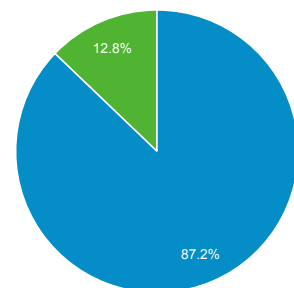
Bounce Rate

7.16%
50.93% vs 47.53%

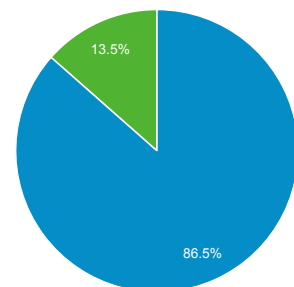


New Visitor Returning Visitor

Jul 1, 2019 - Jul 1, 2020



Jul 1, 2018 - Jul 1, 2019



WEBSITE STATISTICS

PASTPERFECT ONLINE

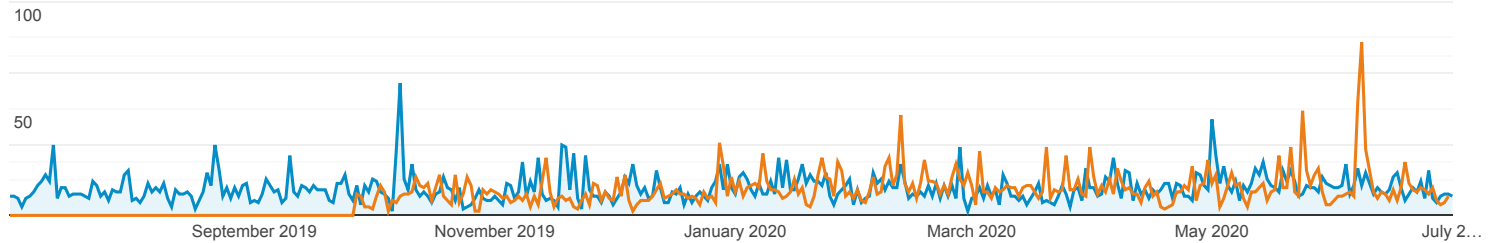
Audience Overview



Jul 1, 2019 - Jul 1, 2020
Compare to: Jul 1, 2018 - Jul 1, 2019

Overview

Jul 1, 2019 - Jul 1, 2020: Users
Jul 1, 2018 - Jul 1, 2019: Users



Users
17.54%
3,257 vs 2,771



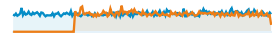
New Users
16.31%
3,224 vs 2,772



Sessions
34.01%
5,469 vs 4,081



Number of Sessions per User
14.01%
1.68 vs 1.47



Pageviews
40.37%
95,410 vs 67,970



Pages / Session
4.75%
17.45 vs 16.66



Avg. Session Duration
11.72%
00:08:18 vs 00:07:26

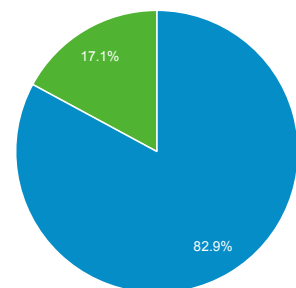


Bounce Rate
-10.30%
33.50% vs 37.34%

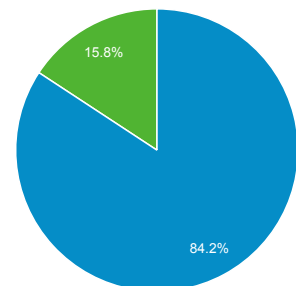


New Visitor Returning Visitor

Jul 1, 2019 - Jul 1, 2020



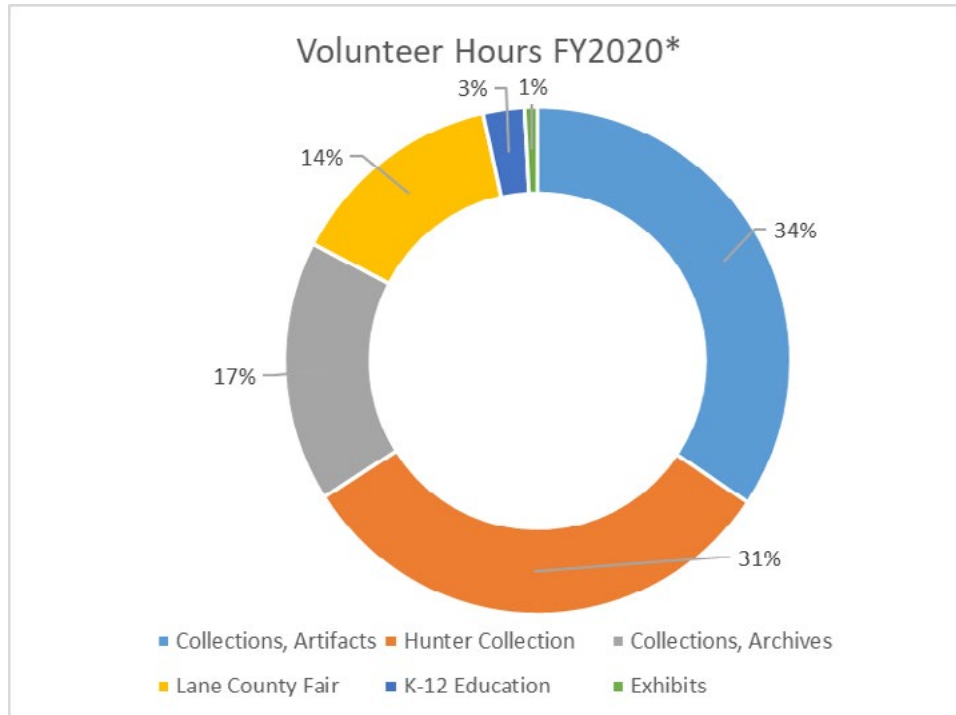
Jul 1, 2018 - Jul 1, 2019



VOLUNTEERS

Volunteers work to ensure important projects and programs continue and are essential ambassadors for the museum in our community.

Volunteer hours, both onsite and offsite, totaled over 1,000 hours in FY2020, even after the museum discontinued volunteer work due to the COVID-19 pandemic.



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

Volunteer hours vary by year depending on projects and programs in each department. For example, K-12 Education is lower this year because the COVID-19 pandemic made it necessary to cancel most of our school tours. Collections, Artifacts is high this year because of a grant that allowed us to do the "Vault Project," which upgraded a section of our artifact storage area and involved the work of a volunteer team.

Our largest volunteer event is the Lane County Fair. A separate report is included for this large annual event.

COUNTY FAIR REPORT

GENERAL INFORMATION

After record visitation during the Fair in 2018 we increased both staff and volunteer presence in the Museum, especially on the highest traffic days. We also created new organization to have better coverage. Overall the changes were very positive and made for a more smooth experience for both the Museum and the visitors.

In 2012 the Lane County Fair condensed their season from 6 days to 5 days—the current schedule.

In 2018 Lane County Public Works began their Passport Activity in the courtyard designed for young children.

In 2019 we closed early on Sunday at 5PM.

STAFF RESPONSIBILITIES

This year we increased the number of staff “on-duty” during every shift from four to five individuals:

Cash Register, Front Desk, Front Greeter, Monitor (Downstairs) and Floor Manager.

During a normal Wed-Sun week the Museum would be open 24 total combined hours, for “Fair Week” we were open 42 total combined hours. Fair Week requires staff to put aside their normal work and focus entirely on making the week of the Fair a successful outreach event. LCHM currently employs 10 staff, 2 full-time and 8 part-time. To ensure the safety of exhibits and artifacts and create a welcoming environment this means increased hours for most staff members.

On top of visitors enjoying exhibits, we field a large number of questions and inquiries on local history and culture. For many of our visitors this is the only time they visit a history museum, or any museum.

VOLUNTEERS

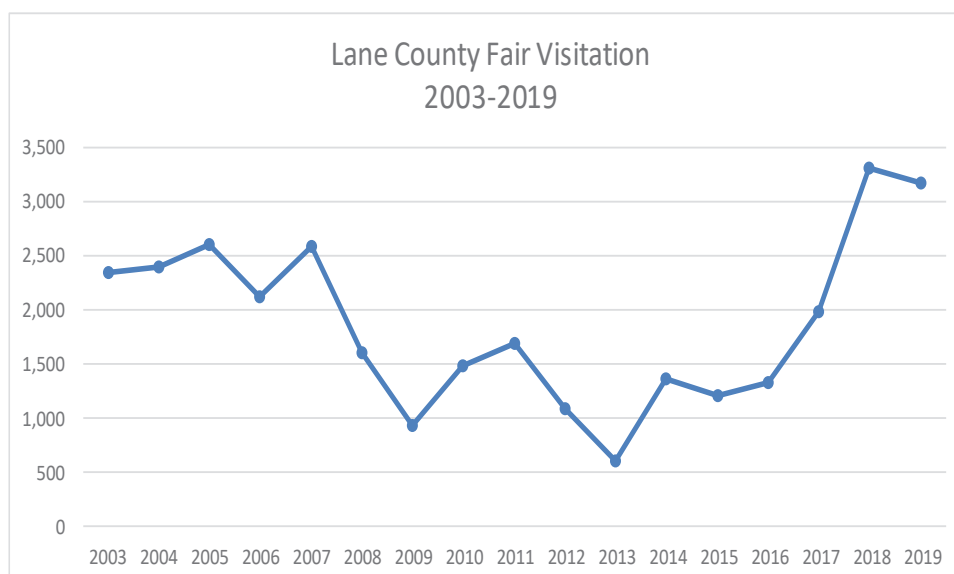
This year we had four volunteer positions on higher-traffic days and three on historically lighter days.

Passport Stamp Table, Upstairs Monitor, Downstairs Monitor, and Rover. This year we invested in LCHM t-shirts for staff and volunteers. This contributed to better behavior because monitors were more visible. The bright color made it very obvious that people were around for assistance but also for security.

In addition to our regular volunteers, one of our Interns docented a recently acquired WWI uniform as part of our current exhibit *Remembering the Great War* on Friday & Saturday. This was a positive addition and if volunteers are available, we plan to have touchable Oregon Trail items docented in 2020.

This year we had 43 volunteers during the Fair filling 53 time slots (3 hours each).

COUNTY FAIR REPORT



PARKING

Notoriously a difficult issue for both staff and volunteers. This year went very smoothly. The only problem occurred on Sunday when the parking monitors decided to close the East Lot/Vendor at some point. This is particularly a problem with staff/volunteers with disabilities. We don't know the reason we were denied access, but there were many spots available at the time.

However, overall the parking attendants were much more polite and knowledgeable about the rules prior to Sunday than in previous years.

FAIR COLLABORATION

LCHM staff would like to look for more ways to collaborate with the Fair in coming years to enhance visitors experiences. The Lane County Fair is the largest (and most expensive) outreach project we do annually and an excellent way fulfill our mission to expose people to local history and culture.

This year we added exhibits in the Main Event Hall on the history of the Fairgrounds as well as being stop #5 of the Lane County Public Works Passport activity.

We are looking to find ways to let visitors know their Fair Admission gets them into the LCHM free. Those who do come in often comment that they didn't realize it was part of admission.

The Passport Activity attracts young families, but we want to ensure adults are also aware of this added value to admission. We'd also like to explore how we might collaborate on the Fair Creative Exhibits. Particularly the photography might make sense for us to get involved with.

PHOTO INDEX

- Cover** GN7648
1908. Loggers pose with steam “donkey” engine at Star Lumber Camp, on the Row River 12 miles southeast of Cottage Grove. Studio unknown.
- 9** Grant Awards, Achievement Awards
2020. Stephen O'Brien, LCHM Staff
- 10-11** GN10563
c. 1960. Willamette Street in Eugene, Oregon, circa 1960, looking north from the intersection with 10th Avenue. Color photograph, Smith Western, Inc., Portland, Oregon.
- 14** LWV Exhibit
2020. Stephen O'Brien, LCHM Staff
- 16** GN6648
1913. Harvesting peaches on the John Thrumer farm, on the Willamette River in what is now Eugene's Alton Baker Park. Studio unknown.
- 18** Map 3C.
1892. Published by Dakin Publishing Company, San Francisco, California.
- 21** GN3315;
c. 1910. Crew members pose for photo in front of Chambers Lumber Company sawmill, 1 mile south of Cottage Grove. Studio unknown.
- 26-27** GN3316
c. 1910. Crew members pose with stacked wooden beams at Chambers Lumber Company sawmill, 1 mile south of Cottage Grove. Studio unknown.
- 28** GN3362;
c. 1924. The Trask cabin on the Row River east of Cottage Grove. Studio unknown.
- 32** GN4671;
c. 1900. Liles hopyard, probably located in the Junction City or Crow area. Studio unknown.

Design by Stephen O'Brien

2019-2020 FY Archives Accessions

07/06/2020

Accession # Greater than or equal to "L2019.026" and Accession # Less than or equal to "L2020.006"

Accession #	L2019.026
Accession Date	07/02/2019
Received as	Gift LCHS&M
Brief Description of Accession	<p>Bible belonging to the Dysinger/Sovern families. In very poor shape. Bound in crumbling leather with detached and deteriorating, soiled pages. Title page and publication information missing. Birth and death pages are for the Sovern family, but the last entry is for the birth of a son to Mrs. W. L. Dysinger on July 16, 1891. Baby reported to be 8 lbs. 9 ounces. The notation that follows this entry states that W. L. Dysinger died March 5th, 1922.</p> <p>---We have little information on William L. Dysinger, but there are two portraits of him in our Photograph Collection, WR244 and WR245. Lane County Historian Vol. 16 No. 3, page 47 (Fall 1971) states Dysinger & Baker store exhibited manufactured brackets and mouldings at the 1886 Lane County Fair. Dysinger's home was located at 165 W. 5th Avenue, later the Charles and Martha Littlefield residence. There are also photos of this residence in our Photograph Collection; GN1263, GN1722 and GN1723, and GN 10574 and GN10575.</p>
Notes	<p>Received by mail (media mail). No information available other than return address.</p> <p>DEED OF GIFT SENT: 07/03/2019.</p>
Accession #	L2019.027
Accession Date	07/09/2019
Received as	Gift LCHS&M
Brief Description of Accession	<p>---Seven black and white photo reproductions of staff and interior of the Southern Pacific Railroad machine shop and roundhouse in Eugene, 1927-1980, featuring donor's father, J. F. Lopuson and his co-workers.</p> <p>---One photo reproduction of Eugene's First Christian Church, with attached transcription of note referring to the Albany "white slavery" trial held in Eugene in 1913.</p> <p>---Two children's workbooks, "Jolly Numbers, Book One," part of the Living Arithmetic series by Ginn & Company, 1944; and "The Companion Book for Through the Green Gate," by O'Donnell Bahr, part of the Alice and Jerry Book Series, 1940.</p> <p>---MGM record disc (78 rpm?) from Eugene's Wilson Music House, no date. Includes two Johann Strauss, Jr. waltzes, "Blue Danube" and the "Sweetheart Waltz" from the operetta "The Gypsy Baron." (RECORD IS HOUSED IN SMALL ACCESSIONS BOX. ALL OTHER MATERIALS ARE CATALOGED.)</p> <p>ARTIFACTS TO BE ACCESSIONED INTO THE ARTIFACTS COLLECTION</p> <p>---Two wooden hangers from City Wardrobe Cleaners and Nu-Way Cleaners, both of Eugene.</p> <p>---1930s baby bottle warmer</p> <p>---Wooden baby necklace with beads painted pink and white</p> <p>---Two toy, plastic telephone receivers in pink and blue</p> <p>---Extra thick "Hamilton Electric" pencil (unsharpened)</p>
Notes	<p>Photographs of the Southern Pacific Railroad roundhouse and machine shop in Eugene are copies of photos from donor's father, J.F. Lopuson, who worked for Southern Pacific for 47 years. Other items come from her family; donor has inherited the family estate.</p> <p>DEED OF GIFT SENT: 07/10/2019</p> <p>RETURNED: 07/17/2019</p>

Accession #	L2019.028
Accession Date	07/17/2019
Received as	Gift LCHS&M
Brief Description of Accession	Books: ---Marie's Bigfoot Valley, by Alvin Reese. Edited by Winnie Bolinger. Junction City, Oregon. 1991. Soft cover; 176 pages. ---Through My Window: More Autobiographical Sketches by Lois Barton. Spencer Butte Press, Eugene, Oregon, 1997. Soft cover; 61 pages. ---Clancy, For Heaven's Sake. A Novel by Bill Lynch. Vesta Publishing Services, Eugene, Oregon. 1992. Soft cover; 245 pages. ---Parchment Hands, by Loucille Reed. Eugene, Oregon, 1990. Hard cover. Pages not numbered.
Notes	Donated from books collected by the Friends of the Eugene Public Library on behalf of the library.
Accession #	L2019.029
Accession Date	07/23/2019
Received as	Gift LCHS&M
Brief Description of Accession	Printed materials from the Eugene Nuclear Free Zone movement in the late 1980s. Focuses on The International Conference of Nuclear Free Zone Local Authorities held in Eugene, Oregon from Feb. 8th to 11th, 1989. This was the 4th international conference for this group; the first was held in Manchester, England in April 1984. ---Includes conference handbooks, brochures (in English, Spanish, Italian and what appears to be Chinese), conference organizing committee press and publicity releases, Daily News digests published by the organizing committee which detail events for each day of the conference, news articles regarding the conference in the local "What's Happening" newspaper and "The New Abolitionist" out of Baltimore, a handbook on "How to Make Your Community a Nuclear Free Zone", two copies of the video "Free Zone: Democracy Breaks the Nuclear Cycle", bumper stickers and campaign pins. Also a poster for the event.
Notes	Donor was leaving town immediately; gave no forwarding address. Was going to dispose of materials if we did not accept them on short notice. She was the executive director of the Eugene International Nuclear Free Zone Conference Organizing Committee. THANK YOU LETTER SENT 07/24/2019. (Possibly delayed if mail carriers can't access the museum during the Lane County Fair.)
Accession #	L2019.030
Accession Date	07/30/2019
Received as	Gift LCHS&M
Brief Description of Accession	Box of slides of buildings designed by John Hunziker, used in preparation of donor Kim Lakin's University of Oregon thesis, "The Life and Work of John Hunziker, Architect (1867-1945). Presented in 1982.
Notes	Unsolicited donation arriving by mail from author of University of Oregon thesis "The Life and Work of John Hunziker, Architect (1867-1945.) DEED OF GIFT SENT: 07/30/2019 Returned because donor used wrong address, 4110 SE Hawthorne, Portland 97215. She was emailed and responded with correct address. DEED OF GIFT RE-SENT: 08/15/2019. RETURNED: 08/27/2019

Accession #	L2019.031
Accession Date	08/08/2019
Received as	Gift LCHS&M
Brief Description of Accession	19 black and white photos of the Thurston and McKenzie River Valley areas, mounted on cardboard framing. See accompanying list which describes and identifies each photo.
Notes	Contact person is cousin of donor. DEED OF GIFT SENT: 8/8/2019 RETURNED: 08/27/2019
Accession #	L2019.032
Accession Date	08/13/2019
Received as	Gift LCHS&M
Brief Description of Accession	Lithographic (color) postcard of the Eugene Hotel, Eugene, Oregon. Dates probably from the 1920s. FILED IN POSTCARD COLLECTION.
Notes	Thank you letter sent 08/13/2019.
Accession #	L2019.033
Accession Date	09/19/2019
Received as	Gift LCHS&M
Brief Description of Accession	13 handwritten ordinances and one typewritten ordinance for the City of Eugene, dating from the 1880s and 1890s. Includes ordinance prohibiting minors and students from entering saloons, and another prohibiting play games, with or without bats within 200 ft. of any residence or business. Also an ordinance to license shows and circuses, plus an ordinance to regulate meat vendors, among others.
Notes	Documents came from donor's father's estate. He worked at the Eugene City Hall before 1962, and she suspected that he rescued these documents when they were about to be thrown out. DEED OF GIFT SENT: 09/19/2019 RETURNED: 09/28/2019
Accession #	L2019.034
Accession Date	09/28/2019
Received as	Gift LCHS&M
Brief Description of Accession	Summer 2019 issue of Crossroads magazine, Vol. 14 No. 3. Published by the Utah Genealogical Association. Contains article (p. 6) written by donor Cynthia L. Heidorn, a descendant of the Cornelius Hills family that settled in Jasper, Lane County, Oregon. Article is entitled "Using Multiple Sources to Trace an Ancestor's Journey Along the Oregon Trail." Features the Cornelius Hills family and also two photographs from the Lane County History Museum's collection.
Notes	Thank you letter sent 09/28/2019.

Accession #	L2019.035
Accession Date	10/02/2019
Received as	Gift LCHS&M
Brief Description of Accession	Small box of photographs, a small ledger (first entry is 1822) and a few miscellaneous documents found in the basement of 3190 Willamette Street, Eugene, and belonging to the original residents, Eugene E. and Marguerite P. Goff. 1965 Eugene City Directory lists him as a cement finisher at McAlpin Vault Co.; she was a teacher at Edgewood Elementary School. Photos include the Goff and related Mathews families.
Notes	Donor lives in residence where these photographs were found in basement. DEED OF GIFT SENT: 10/02/2019
Accession #	L2019.036
Accession Date	10/02/2019
Received as	Gift LCHS&M
Brief Description of Accession	Series of 1978 Lane County Government reports re: Development of a Historic Preservation Program for the Unincorporated Lands in Lane County. Brochure entitled "A Sense of Place: How Do We Preserve It? An Historic Preservation Program for Lane County." Published by the Lane County Dept. of Environmental Management and the Historic Preservation Task Force. No date. 12 pages, including maps and photos.
Notes	Donor is wife of LCHM executive director Bob Hart. THANK YOU LETTER SENT 10/03/2019.
Accession #	L2019.037
Accession Date	10/22/2019
Received as	Gift LCHS&M
Brief Description of Accession	Sepia-tinted protrait of Alfred Drury, first postmaster of Mabel, Lane County, Oregon, located in the Mohawk River valley. Drury came to Oregon in 1876 with his wife, and her brother Philip Workman and his family. Workman was a minister of the Church of the Brethren, and the Mabel church was founded in 1887. It was originally known as the German Baptist Brethren Church of the Mohawk Valley, part of a conservative branch of the church organization, also known as Dunkards. The Mabel Brethren community survived for a number of years, but the church finally closed its doors in 1950. Added to Manuscript Collection 706, Mabel Church of the Brethren. Accompanied by history obtained from the internet.
Notes	Donor found photo at a flea market in Medford, Oregon. DEED OF GIFT SENT: 10/23/2019
Accession #	L2019.038
Accession Date	10/23/2019
Received as	Gift LCHS&M
Brief Description of Accession	Two scrapbooks of news and magazine articles and promotional materials regarding the Nike Corporation, mainly in the 1980s. There are a number of articles on marathon runner Mavis Lindgren, who ran winning marathons in her senior years.
Notes	Donor's father, C. R. Lindgren, was one of the original investors in Blue Ribbon Sports, which later became the Nike Corporation.

DEED OF GIFT SIGNED 10/22/2019.

Association donation were two original paintings of Eugene medical offices by George Warner. Donor's father was a physician and commissioned these paintings of his office buildings. They are accessioned into the Artifacts Collection as 2019.008.001 and 2019.008.002.

Accession #	L2019.039
Accession Date	10/28/2019
Received as	Gift LCHS&M
Brief Description of Accession	---Sepia-tone photograph of the University High School Class of 1926, in Eugene, Oregon. Photographer: Kennell Ellis Studio. Accompanied by copy of June 11, 1926 news article on the graduation, and a poem written by one of the students, Mary Jane Bugar.
Notes	Donor found photo in an estate sale in Denver, Colorado. DEED OF GIFT SENT: 10/28/2019 RETURNED: 11//12/2019
Accession #	L2019.040
Accession Date	11/19/2109
Received as	Gift LCHS&M
Brief Description of Accession	Two negatives from the studio of Winter & Brown, of Eugene, Oregon. Each Believed to be scenes of sawmills. ---Sawmill from hillside above, surrounded by clearcul land. ---Probably a sawmill, located below forested hills and surround by clearcut slopes. Long two-story frame building at left; more buildings in center and on right, with rail fence in foreground.
Notes	Transferred to LCHM from the Oakland History Room in the Oakland Public Library (California). The negatives were part of the collection of Louis L. Stein and his son, Robert Stein, residents of Berkeley, California. DEED OF GIFT SENT: 11/21/2019
Accession #	L2019.041
Accession Date	11/21/2019
Received as	Gift LCHS&M
Brief Description of Accession	13 calendars with photographs and text regarding the Lowell, Fall Creek and Middle Fork of the Willamette River area, created by Maggie Osgood of Lowell, Oregon. 2005 through 2017. 2005 Sawmills 2006 Barn Bits 2007 Did you know? 2008 Holy Smokes! 2009 Trains - Rails and Crossties 2010 The mail must go through! 2011 Amen Amen 2012 Proudly They Stand 2013 Courageous People from the Past

2014 What Used to Be
 2015 Notable Women of Yesteryear
 2016 Rest in Peace
 2017 A Salute to Keepers of the Forest

Notes	Donor is a friend of the calendar's creator.
Accession #	L2020.001
Accession Date	/ /
Received as	Found in Collection
Brief Description of Accession Notes	See subsequent L2020.001.xxx entries for additions to this number. Also see Accession Binder for additions to this number.
Accession #	L2020.002
Accession Date	02/26/2020
Received as	Gift LCHS&M
Brief Description of Accession	<p>One post card, 3.5" x 5.5." Front: B/W Photos of Eugene Hospital and General Hospital, Eugene, Oregon. Handwritten note on front. Back: Written note, addressed to Mr. Robert Hamilton, Albany, OR.</p> <p>One B/W photograph print, 15.75" x 6". 1917. Members of Modern Woodmen of America, Marcola, Oregon standing in front of M.W.A. Hall. Image caption on front: "M.W.A. Lane Co. Convention Ore. Marcola, Apr. 4, 1917"</p> <p>Material immediately quarantined as on 2/4/20 for approximately one month, as it came in with ledger pages with clear evidence of insect infestation. These pages not accessioned.</p>
Notes	<p>Items dropped off at Director, Bob Hart's home, which were then transported to LCHM by Bob with no Temporary Custody Form.</p> <p>Deed of Gift sent via Bob Hart in person 2/4/20</p> <p>Deed of Gift returned signed 2/20/20</p>
Accession #	L2020.003
Accession Date	02/25/2020
Received as	Gift LCHS&M
Brief Description of Accession	<p>L2020.003.001 One report of original research "Mount Vernon Pioneer Cemetery Alias Names" By Debra Monsive. Feb. 12, 2020, pp. 37.</p> <p>L2020.003.002 One report of original research "Emigrant Cemetery, Lane County, Oregon" By Debra Monsive. Feb. 12, 2020, pp. 4.</p>
Notes	Deed of Gift signed and returned in person 2/25/20
Accession #	L2020.004
Accession Date	03/03/2020
Received as	Gift LCHS&M
Brief Description of Accession Notes	One document of compiled original research material about The Eugene Street Railway Company, H.W. Holden, and Wiley Griffin. 12 pp.

Accession #	L2020.005
Accession Date	03/05/2020
Received as	Gift LCHS&M
Brief Description of Accession Notes	One book: "The Master Mason Degree Eugene February 26, 1927 By donor, Michael D. Robinson, Grand Historian

Accession #	L2020.006
Accession Date	03/05/2020
Received as	Transfer
Brief Description of Accession	Comprised of both physical and digital records. Physical records cover 1995-2017. Digital records cover 2000-2019.
	Dorothy also returned a large amount of Historian issues, which will not be accessioned.
Notes	Research records transferred from former Editor of the LC Historian, Dorothy Velasco, to the Lane County History Museum.

2019-2020 FY Artifact Collection Accessions

07/14/2020

Accession #	2019.004
Accession Date	07/09/2019
Received as	Gift LCHS&M
Brief Description of Accession Notes	(1) Two wooden hangers from City Wardrobe Cleaners and Nu-Way Cleaners, both of Eugene. (2) Baby bottle warmer from the 1930s. (3) Wooden baby necklace with beads painted pink and white. (4) Two toy plastic telephone receivers in pink and blue. (5) Extra thick "Hamilton Electric" pencil (unsharpened).
Accession #	2019.005
Accession Date	09/18/2019
Received as	Gift LCHS&M
Brief Description of Accession Notes	Salvation Army hat that formerly belonged to "W.M. McDonald." The name is imprinted on the inside of the hat.
Accession #	2019.006
Accession Date	09/23/2019
Received as	Gift LCHS&M
Brief Description of Accession Notes	Framed photo of Norman Day Anderson in WWI uniform. The photo is tinted and in its original frame with curved glass.
Accession #	2019.007
Accession Date	10/01/2019
Received as	Gift LCHS&M
Brief Description of Accession Notes	Army-issued parka worn by Edward L Kirchhoff of Eugene. He wore it while stationed as a photographer in Germany during the Korean War.
Accession #	2019.008
Accession Date	10/22/2019
Received as	Gift LCHS&M
Brief Description of Accession Notes	Two original George Warner watercolors depicting buildings in Eugene and two Blue Ribbon Sports scrapbooks.

Accession #	2020.002
Accession Date	03/23/2020
Received as	Gift LCHS&M
Brief Description of Accession Notes	Promotional yardstick with printing in black: "The Johnson Furniture Company, 649 Willamette Street, Eugene, Oregon, Phone 4-2281".

the ARTIFACT

SUMMER 2019

NO. 232

LANE
COUNTY
HISTORY
MUSEUM

LOOKING FORWARD • NEW EXHIBIT: CULTURE OF KITSCH • DIRECTOR'S CORNER
THE APPLGATE SPRINGHOUSE • YE OLDE RENAISSANCE FAIRE
50 YEARS OF THE OCF • HERITAGE CONSERVATION • THE VAULT

LANE COUNTY HISTORY MUSEUM

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

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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* & *Lane County Historian*

BOARD OF DIRECTORS

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MUSEUM PRESS:

Historical Society Publications are available for purchase at the Museum.

THE ARTIFACT IS PRODUCED BY:

Editor: Nick Chase
Design: Stephen O'Brien
LCHM staff members, and guest contributors.

Front cover: L82-516-8008, Portrait of a boy identified with Lowell Chase. July 26, 1937.

Back cover: L82-516-4902 A dance troupe poses in pirate costumes in 1933.

LOOKING FORWARD

JULY

15

History Pub: Dr. Cynthia Prescott: “Is *The Pioneer* Racist? Reinterpreting 100 Years of Oregon Pioneer Monuments”

Viking Braggot Southtowne. Doors at 6:30, program at 7:30.

24-28

Lane County Fair

Eugene Fairgrounds. LCHM has free admission for fair attendees. Hours extended to 11am - 8pm. *Want to volunteer?*

Lane County Fair SignUpGenius:

tinyurl.com/yyfz55ra

Or contact Jennifer at volunteers@lchm.org

AUGUST

3

OHS Storage Facility Tour

Portland. Arranged through Friends of the Eugene Library Foundation. Led by Executive Director Kerry Tymchuk. Catered lunch. \$100. Contact Monica Wilton at mwilton@eplfoundation.org or (541) 338-7018.

SEPTEMBER

4

Trivia Night: *Our Town: Local Businesses and Events from the Past*

5:30-7:00 pm. 5th St. Public Market Eateries
Compete for Prizes and Pride!

13

New Exhibit: *Culture of Kitsch*

Opening reception 6-8 pm. LCHM
Decorative art and crafts from our collection that embody the kitsch aesthetic will take visitors through a history of the concept of kitsch and how the idea of taste and class effect how we view cultural objects.

28

East Skinner Butte Historic Homes Tour and Reception

4:00 PM Tour, 5:00 Reception
\$20.00 individual or \$30.00 per couple
Reservations at (541) 682-4242

DIRECTOR'S CORNER

by Bob Hart, Executive Director

Paradigm shift. What does it really mean for LCHM? It means that although the museum wishes to relocate in the long term, we have accepted the fact that for the foreseeable future we will continue to operate out of the building we currently occupy at the Fairgrounds. Since the county has given the facility a bit of repair and an attractive new coat of paint, LCHM has devoted its spring fundraising to improving the visitor's first impressions of our facility when coming in from the east parking lot. New signage, additional Clerk's Building interpretation, and a potential mural on the museum's east exterior walls are all expected to appear over the course of the next few months. Our fundraising success will determine how much more may take place this summer and into the fall.

I am particularly pleased to have *Skookum* author and pioneer descendant Shannon Applegate grace this newsletter's pages with an article concerning the anticipated September archaeological dig at the Applegate family springhouse site. The dig will very likely provide information broadly applicable to early pioneer life, as well as provide insights into the use of the spring by the historic Komemmma Kalapuya and possibly earlier native groups. LCHS support for this dig attracted the favorable attention of the Oregon Community Foundation, who provided matching funds.

LCHS looks forward to future collaborative efforts of this kind which have the potential to help understand Oregon history more broadly, applicable specifically to Lane County, but also beyond.

Sincerely,



Bob Hart

UPCOMING EXHIBIT: CULTURE OF KITSCH

by Faith Kreskey, Exhibits Curator

kitsch /kiCH/

noun 1. art, objects, or design considered to be in poor taste because of excessive garishness or sentimentality, but sometimes appreciated in an ironic or knowing way.

Decorative art and crafts from our collection that embody the kitsch aesthetic will take visitors through a history of the concept of kitsch and how the idea of taste and class effect how we view cultural objects. See artifacts from our collection that are being put on view for the very first time. *Culture of Kitsch* opens September 13, 2019 with an opening reception at 6 pm. This exhibit will be on view in the upstairs gallery until September 5, 2020.



Right: ER313, A man wears a goose costume in the 1926 Industrial Parade for the Trail to Rail Pageant.

THAT FIRST THING: THE SPRINGHOUSE

by Shannon Applegate, Guest Author. Edited by Nick Chase

Springhouses played an important role in the day-to-day domestic lives of settlers. For settlers, the need for good drinking water was crucial, especially in the period prior to their ability to dig or drill a household well. Thus, shelters were quickly erected over precious springs in order to keep out debris and animals. Springhouses of varying styles and building materials were not uncommon on many Oregon ranches and farms. I know of only one springhouse still standing in Oregon: an 1857 shingle-roofed structure near present-day Jacksonville, primarily built of sandstone, located adjacent to the 1870 Hanley Farm. It is now owned by the Southern Oregon Historical Society.

In September of this year, the Applegate Archeological Project will break ground in Yoncalla, looking for evidence of a springhouse built near the Charles Applegate House there. This dig will hopefully reveal more about its uses, construction, and the lifestyle and commerce of the time and era when springhouses were in common use.



In 1848, great-great grandfather Charles Applegate, unlike his two brothers, wasn't eager to pack up and relocate his big family. After all, the three Applegate brothers, Charles, Jesse and Lindsay, and their families had traveled the "plains across" just five years earlier. Even so, Jesse and Lindsay Applegate were already determined to leave the informal claims they'd staked in the Willamette Valley near today's Dallas. They planned a move about one hundred miles south to settle in the barely populated edges of the Umpqua country, then part of Linn County, becoming Lane County in 1851 and, eventually, Douglas County. Jesse and Lindsay passed through this isolated but beautiful region in 1846, exploring a southern route into Oregon, now known as the Applegate or Scott-Applegate Trail.

Charley stayed up north tending their farms while James and Lindsay explored the southern valley and reported to him that the grass down in the valleys was "as high as the sides of their horses." Charley finally agreed to go have a "little look-see" himself in the spring of 1848. But Charley's wife Melinda and their fifteen children—at last comfortably settled in the upper Willamette valley—were reluctant to move. The Charles Applegate brand of the family didn't arrive to stay until 1850.

What was so tempting that an old bull-like Charley agreed to move again? In 1971 my Uncle Vince Applegate led me into the west hay field near the 1852 Charles Applegate house. Uncle Vince explained, "That spring was the very *first* thing. Right away they put a springhouse, over it, even before building a cabin. That's what the old people told me." Just as is true today, the spring water glinted, pooling in its five-sided hole, rimmed by sandstone tiles. Although almost fifty years have passed, I can still remember the sensation of dipping my hand into that water. "Cold, ain't it?" my Uncle Vince said, explaining it was always fifty degrees or less. Enough "chill" for milk, butter, and garden "truck." "No ice way back then," he added. "No Frigidaires."

Left: The Yoncalla spring today.



Above: Old Applegate house with springhouse visible.

Lucy Applegate earned money from milk production and eggs produced by her ducks and turkeys and likely used the springhouse extensively. By then, hoards of gold miners were arriving in the territory who coveted fresh food and paid highly. The town of Scottsburg on the lower Umpqua was a burgeoning commercial center whose founders believed would soon rival San Francisco. Jesse Applegate, who lived across the valley from Charley, wrote an 1851 report to the U.S. Patent Office saying that the sale of butter and cheese was important to the local economy. Hortense Reed Applegate (whose parents' covered wagon is displayed at LCHM) wrote that her husband, Tom Applegate, spent his boyhood helping his oldest sister, Lucy, with her dairy herd, milking thirty-five to fifty cows every day.

By about 1900, when Lucy was elderly, the springhouse seems to have fallen into disuse. A poor historical photo from around 1900 seems to show a building of milled lumber, taken to be the now-absent springhouse.

Sometime after my Uncle Vince took me to the old Applegate House, I learned that Kalapuya natives, known as the Kommema, guided Charles Applegate to that spring. Descendants of those people are still close to today's Applegate family. The headman, Camafeema, trusted the Applegates because

they had respectfully asked his permission to settle nearby, making the Applegate claims the nearest to his native village of Splac'ta Alla.

As the 2017 search for the original Applegate family cabin uncovered Kommema artifacts, the Applegate Springhouse Archaeological Project slated for late September 2019 may well reveal more about long-running native use of the spring.



In the United States, Renaissance fairs have their origins in the early music revival of the 1950s that sparked more general interest in medieval history. Much like the pre-Raphaelite and Neo-Gothic movements of the 19th century, this resurgence was colored by a romanticization of the past in response to contemporary social and political problems. This idealization of the past was shared by proponents of the back-to-movement in the 1960s and 1970s who looked to an idealized version of history and a way of life associated with pre-industrial society as a way of turning against mainstream society.

The first American Renaissance fair was held in Los Angeles in 1963 by a schoolteacher named Phyllis Patterson. Most of the early fairs during this period were focused on authenticity and education, with living history demonstrations and historically accurate music performances. Over the years, many of these events morphed into permanent theme parks that shifted the focus from education to entertainment.

The first Oregon Renaissance Faire was held November 1-2, 1969 on an abandoned peach orchard off Hawkins Lane just outside Eugene. Planned in just a few weeks, it was an informal fundraiser put together by the parents and teachers of the twelve students who attended

YE OLDE RENAISSANCE FAIRE:

by Faith Kreskey, Exhibits Curator



the Children's House alternative school. Based on the Summerhill model that advocated choice and play as its guiding principles, Children's House was established in response to highly structured mainstream public schools, and it attracted families that were active in Eugene's counterculture scene.

Inspired by Marin County Renaissance Faire, Children's House parents Ron and Robin Ulrich wanted to model an old-fashioned way of life with an event that would showcase handcrafted goods. Teacher Robyn Milich offered to hold the event on her farm, and school supporters began advertising among the many communes and cooperatives in the area. They also used the social networks that had sprung up around The Odyssey and New World Coffee House, two businesses in Eugene that were already counterculture gathering spots.

According to Connie Epstein, who helped coordinate the event, "There was a collective feeling of being in on something special." A total of 50 crafters were signed up to sell their wares by Robin Ulrich, while her



COUNTERCULTURE LOOKS BACKWARD

husband Ron Ulrich arranged the logistics for the weekend. John Milich created booths from wood he salvaged from the property. Over 2,000 people attended, paying a \$1 donation for admission. Few of the attendees wore costumes, but the entertainment and music all evoked an impression of an earlier time.

The Faire was successful in raising money for Children's House, but its instructors split up in early 1970 over a disagreement about the direction of the school. The Oregon Renaissance Faire continued to be an annual tradition in Lane County under a series of different organizers until it was forced to rebrand itself in 1975 after Marin County threatened to sue the organization for infringing on their copyright for the name "Renaissance Faire." In 1976 the Oregon Renaissance Faire officially became the Oregon Country Fair.



The accompanying images were taken at the Oregon Renaissance Faire in 1969 by photographer Thomas Robinson. All photographs appear courtesy of the Oregon Country Fair's head archivist Terry Baxter. The OCF Archives were established in 2018 thanks to a grant from the Oregon Cultural Trust.



FIFTY YEARS OF THE OREGON COUNTRY FAIR: OPENING

by Jennifer Yeh, Volunteer Coordinator

Fifty Year of the Oregon Country Fair opened on June 8th to a crowd of over one thousand visitors, setting a record for the highest single-day attendance at the Museum. The new exhibit celebrates a half century of collaboration, color, and counterculture spirit of the Oregon Country Fair (OCF). Through informational panels, art, costumes, and photography, the exhibit tells a small part of a larger story that is the organization's history.

During the opening reception, the Oregon Country Fair was honored by the Oregon Heritage Commission, a part of Oregon Parks and Recreation, as an official Oregon Heritage Tradition. The Oregon Heritage Tradition designation recognizes those events more than 50 years old that represent what it means to be an Oregonian. Designated events are unique locally, regionally, and state-wide. There are currently only 23 events designated as an Oregon Heritage Tradition. Other Lane County events with this designation include: Bohemia Mining Days in Cottage Grove, Scandinavian Festival in Junction City, and the University of Oregon's Mother's Day Powwow in Eugene.



Above: Visitors to the Lane County History Museum read panels during the Exhibit Opening.

The Oregon Country Fair also organized a celebration that coincided with the exhibit opening that featured speakers and bands, including representatives from Oregon Heritage and our Executive Director, Robert Hart and Exhibits Curator, Faith Kreskey. Robert Hart spoke about the museum and programs and Faith Kreskey spoke about her research and a new exhibit.

Fifty Years of the Oregon Country Fair was done in partnership with the Oregon Country Fair Archive, a new effort by OCF to document their history and traditions. Special thanks to the artists who have loaned pieces for the exhibit and the OCF Archive for access to their collection. The exhibit will be open until June 15, 2020. During the year we plan to partner with the OCF Archives on additional events related to the history of the Fair—watch upcoming newsletters, Facebook, and Instagram for more details.



Left: Artist Remedios Rapoport poses between her two loaned paintings that are part of the exhibit. The painting seen in the photograph is titled "Fair Magic ... Making Dreams into Reality."

ACCESSIBLE & AFFORDABLE HERITAGE CONSERVATION

by Tara Puyat, Artifacts Manager and Registrar

Conservation of heritage materials is inherently expensive due to the specialized knowledge necessary and the cost of archival materials. My interest is to find ways to make conservation and care of materials more accessible and affordable, and my objective as I attended the 2019 American Institute for Conservation Annual Meeting in Uncasville, CT was to start cooperative conversations with others in the conservation field who share similar goals.

One of the most valuable sessions I attended was a pre-conference workshop on sustainability. Called "Sustainability Tool-Kit," this workshop highlighted methods for organizations to identify and implement more sustainable practices. The Sustainability Tool-Kit is a collection of case studies that provide baselines and act as guides for other organizations moving forward. Workshop participants were provided with many resources and reading materials to support continuing this work at our home institutions.

As a preventive conservator and collections professional, my task is to prevent damage to artifacts to avoid the need for expensive treatments in the future. When tied-in with sustainable practices, we look for ways to provide

safe environmental storage conditions for artifacts that are compatible with their current location, and the environment that they were originally acclimated to. This is beneficial because it requires less control and alteration of museum storage and exhibit areas, facilitates more sustainable maintenance, and lowers energy costs.

Other sessions that tied in with accessibility looked at integrating local knowledge and resources with current conservation techniques. As an example, Grace Jan, a paintings conservator from the Smithsonian, shared her experience using traditional Chinese painting conservation techniques, methods that western-trained conservators are typically unfamiliar with even though they may work with pieces of Chinese origin. Ms. Jan found that traditional methods addressed the specific needs of the individual works, and that a combination of Chinese and western conservation techniques is beneficial. In another presentation, Hector Lozano, the Director of the Museo Textil de Oaxaca, presented a paper on the use of native orchid mucilage in the treatment of fibers and textiles. The use of orchid mucilage for textile treatment has apparently been in since the mid-16th century, specifically with the *Laelia Autumnalis* orchid. The recent study explores the viability of other, more readily available orchids.

These sessions struck a chord with me since they illustrate how using local knowledge and locally sourced materials benefit conservation efforts. Understanding that local knowledge and resources are probably the most practical for institutions with limited resources, it's possible to extend these concepts to our own discussion of accessibility and affordability at LCHM. Seeing the direction conservation is going, I am inspired to continue my work to help conservation become more within reach. Many thanks to the State Historic Preservation Office, Oregon Parks and Recreation Department, Oregon Heritage, and the Elisabeth Walton Potter Oregon Heritage Preservation Scholarship for making my attendance at this conference possible.

LANE COUNTY HISTORY MUSEUM

50 years of the Oregon Country Fair

New Exhibit
Now Open

740 West 13th Ave

lchm.org

THE VAULT

by Nick Chase, Digital Archivist

We're excited to announce that LCHM has been awarded funding from the Oregon Heritage Commission, Oregon Parks and Recreation Department to renovate one of our key storage areas: The Vault.

The Vault is a locked storage area built behind the old County Courthouse vault door and is where we keep smaller, more fragile artifacts such as ceramics, glassware, and dishes. Renovating this area will help us preserve these delicate artifacts so their stories can be told.

The Vault is a problematic storage area with a long list of needed construction upgrades that will be addressed by the year-long project. For example, a rough estimate of around 2000 artifacts are housed in The Vault, but, due to the inability to safely inventory the area, we don't know the exact number. Likewise, the over-cramped storage facilities are constructed of untreated hardware-store wood, leaving artifacts exposed to volatile and harmful chemicals commonly used in commercial lumber.

The Vault Renovation Project will improve the efficiency of storage and accessibility, making the area safe for the artifacts and for staff who enter it. New shelving will account for long-range museum planning and will be something we can take with us to locations in the far distant future. In addition to meeting professional museum standards for storage, renovating The Vault helps the Museum fulfill our contractual obligation to Lane County, the legal owner of much of the LCHM collection.

The Vault will be inventoried and renovated over the next year, beginning this July and terminating in June of 2020. The project will be led by LCHM Artifacts Manager and Registrar, Tara Puyat. Puyat is trained in Museum Collections Management, holds a graduate certificate in Museum Studies from the University of Oregon and is in the last term of earning her master's in Preventive Conservation from the University of Northumbria in the UK.

We'd like to thank Oregon Heritage Commission, Oregon Parks and Recreation Department for their generous support of this project. The Oregon Heritage Commission is the catalyst and coordinator for more than 1,000 non-profit organizations in the state that gather our heritage and/or make it available to the public. Established to secure, sustain, enhance and promote Oregon's heritage, this nine-member, governor-appointed commission has broad responsibilities as a connector for hundreds of organizations and thousands of Oregonians devoted to preserving and interpreting Oregon's heritage resources.



Right: GN7400, Vault door for the Lane County Clerk's safe, removed from the 1898 Lane County Courthouse when it was razed in 1959.

WANT TO VOLUNTEER?

We are looking for volunteers for the Lane County Fair:
July 24-28, 2019, Wednesday-Sunday, 11AM-8PM. Free
entry to LC Fair!

Lane County Fair SignUpGenius:

tinyurl.com/yyfz55ra

Or contact Jennifer at volunteers@lchm.org

PROJECTED LIGHTS ILLUMINATED IMAGES

LANE
COUNTY
HISTORY
MUSEUM

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
\$ _____
- ☐ I'd like to make a donation for the endowment fund
\$ _____

Additional ways to support us:

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direct donation
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ARTIFACT

EXHIBITS, EVENTS, AND HISTORICAL HAPPENINGS

SUMMER 2019 NO. 232

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

LCHM.ORG

the ARTIFACT

A black and white photograph of two men dressed as witches. They are wearing tall, pointed hats, long beards, and dark robes. Each man is holding a broom. They are standing in front of a plain background with a large, soft light source behind them.

AUTUMN 2019

NO. 233

LANE
COUNTY
HISTORY
MUSEUM

LOOKING FORWARD • DIRECTOR'S CORNER
HALLIE HILLS HUNTINGTON • EUGENE'S FORGOTTEN RADIANT PAST
OUR HISTORIC AD CAMPAIGN • DONORS

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MUSEUM PRESS:

Historical Society Publications are available
for purchase at the Museum.

THE ARTIFACT IS PRODUCED BY:

Editor: Nick Chase
Design: Stephen O'Brien
LCHM staff members, and guest
contributors.

Front cover: L82-516-14319, Portrait of two people
wearing witch costumes identified with Frank Smith.
October 1932.

LOOKING FORWARD

OCTOBER

14

History Pub

Dr. Richard Etulain: *Lincoln and Oregon*
Viking Braggot Southtowne. Doors at 6,
program at 7.

23

History Trivia: *Halloween*

5:30-7:00 pm. Dark & Stormy, 420 Main St,
Springfield.
Compete for Prizes and Pride!

NOVEMBER

6

History Trivia: *Our Town: Local Businesses and Events from the Past*

5:30-7:00 pm. 5th St. Public Market Eateries
Compete for Prizes and Pride!

11

History Pub

Dr. Nancy Langston: *A Voyage to Mongolia's Reindeer Herders: Conservation in a Changing Climate*
Viking Braggot Southtowne. Doors at 6,
program at 7.

28

Museum Closed - Thanksgiving Holiday

DECEMBER

5

Holiday Party

Staff, Volunteers & Family
Roaring Rapids Pizza, 5-7pm.
White Elephant gift exchange!

9

History Pub

Speaker TBA
Viking Braggot Southtowne. Doors at 6,
program at 7.

25

Museum Closed - Christmas Holiday

DIRECTOR'S CORNER

by Bob Hart, Executive Director

The dramatic turn from summer to fall has been both a surprise and wet! Thanksgiving and Christmas will be upon us before we know it.

September is a month filled with both institutional and organizational deadlines. Grant reports, grant-funded projects, and annual reports have occupied center stage for our staff for weeks now.

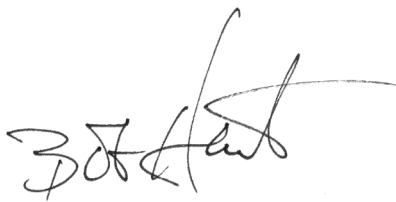
This year we are composing a new format annual report. Formerly it was a recitation of facts and figures, outlining our custodial relationship with the county's building and collections. Our talented Digital Department folks, both Nick and Stephen, have designed and created an attractive presentation far easier to digest than its predecessor. The new format is designed to inform both county commissioners and museum members. You can read the annual report online at lchm.org/annual-report.

The spring fundraising campaign for our exterior improvement has been successful and approaches our ambitious goal of \$11,500 for the first phase of the project. New signage with the LCHM logo and updated marketing image have been put up. The clerk's building is now backstopped by the 1859 Danforth lithograph showing the Eugene community at the time of Oregon's inauguration to statehood.

Dr. Condon's last scheduled appearance is on September 26th and Bob's beard will disappear before the month is out. But do you remember what he looked like before the long beard? Or will you try and introduce yourself to that new fellow that looks vaguely familiar?

Happy Holidays to all!

Sincerely,



Bob Hart



THE CULTURE OF KITSCH

LANE COUNTY HISTORY MUSEUM

OPENS 10/2019
TUES – SAT, 10AM – 4PM
740 WEST 13TH AVE
EUGENE, OR 97402
LCHM.ORG

The Culture of Kitsch is Now Open! Come by the museum to view this exquisite exhibit.

HALLIE HILLS HUNTINGTON

by Judith Van, Guest Author.

My grandmother, Hallie Hills Huntington, was born May 20, 1898 on the 400-acre family farm near Jasper, a town named after her father. The granddaughter of Oregon pioneers Cornelius Hills and Sephronia Briggs, red-headed Hallie hit the ground running and didn't stop until 96 years later. A skilled hunter, mountain guide, and cook, passionate historian and writer, tireless organizer and volunteer, involved wife, mother, sister, and friend to many, her immediate family called her Namby. The family remember her as full of fun, a jolly companion, a woman of strong opinions, quick with praise or a reprimand if she thought it warranted, wonderful cook and hostess, and a talented, inventive storyteller.

When very young Hallie lived on Winberry Creek, where her father had a big logging contract. For Hallie, the mountains were a paradise where she learned to shoot, ride, shoe horses and settle a pack on a horse as well as she could cook and tell stories. Often her Dad's sidekick in the woods, Hallie learned forestry and logging, developing her sense of social responsibility and appreciation of teamwork in the timber camps, and as an adult remained very involved in the promotion and support of the industry.

A teenager during WW1, Hallie became a proud Red Cross certified nursing volunteer, and also began to knit mountains of wonderful wool socks to send off to the soldiers fighting in Europe. In later years she knitted sweaters, dresses, coats, hats—she'd tackle anything. Like her mother, Flora, and grandmother Sephronia, Hallie's hands were rarely idle. Hallie loved learning, attending Lincoln High School and later business college, both in Portland. She said of her early education that when she learned to read and write it opened the world to her, and after that she was never bored. After graduation, she worked for a Portland attorney, but returned to the mountains to take care of her mother when she became ill. After the war, Hallie was happy helping her Dad at the Bear's Den, the Dude Ranch he built and operated in the mountains near Oakridge when he retired from logging.



Left: Hallie and her cousin in 1912.

Above: Hallie as the Worthy matron of Evangeline chapter, Order of Easter Star 1940-41.

Right: GN6886, Hallie Hills Huntington poses on rocky summit of Diamond Peak. Photographer was writer, Elizabeth Lambert Wood. 1916.



Summer 1919, the young handsome football hero, “Shy” (Charles A.) Huntington came to the Bear’s Den with Coach Bill Hayward of the University of Oregon who was on his honeymoon accompanied by friends and some of the team. Hallie was impressed with Shy’s strength and gentle disposition, not to mention his movie star good looks, when he helped her with a horse that had tangled with a log. Each night thereafter, they moved closer and closer to each other around the campfire. They married in 1921.

On the way to her wedding in Eugene, flood waters rose in the creek and covered the bridge to the train station. Not one to be stopped by the elements, Hallie found a downed log spanning the creek and clambered across in her traveling clothes and carrying her suitcase! She and Shy honeymooned in Hawaii where the entire U of O football team were playing their first Rosebowl game ever. Hallie wrote of her honeymoon: “Shy always said I married him just to get a trip to the Hawaiian Islands!

Shy and Hallie set up housekeeping in Eugene where he soon became football coach at the University Oregon and was later a partner in Manerud-Huntington Fuel Company, while Hallie owned and operated a gift store near the Eugene Hotel. Their daughter Barbara was born in 1925, and their son Charles in 1927. Hallie then began a long career of service to the community and public relations work. In my teens and later, I remember her in the kitchen holding the phone to her ear with one hand, stirring a pot with the other, often stopping to write notes on her ever present legal pad, motioning me to take a cookie to hold me till dinner.

At her funeral in 1994, I was reading a list of over twenty organizations to which she had belonged and

had performed as president, member, board member and/or administrative secretary. After the ceremony, a woman introduced herself. “Dear,” she said, “I am so disappointed that you did not mention, The “X” Society [cannot now remember which group she represented], Hallie would have wanted you to mention all of her groups, and we were so proud to have had her among us.”

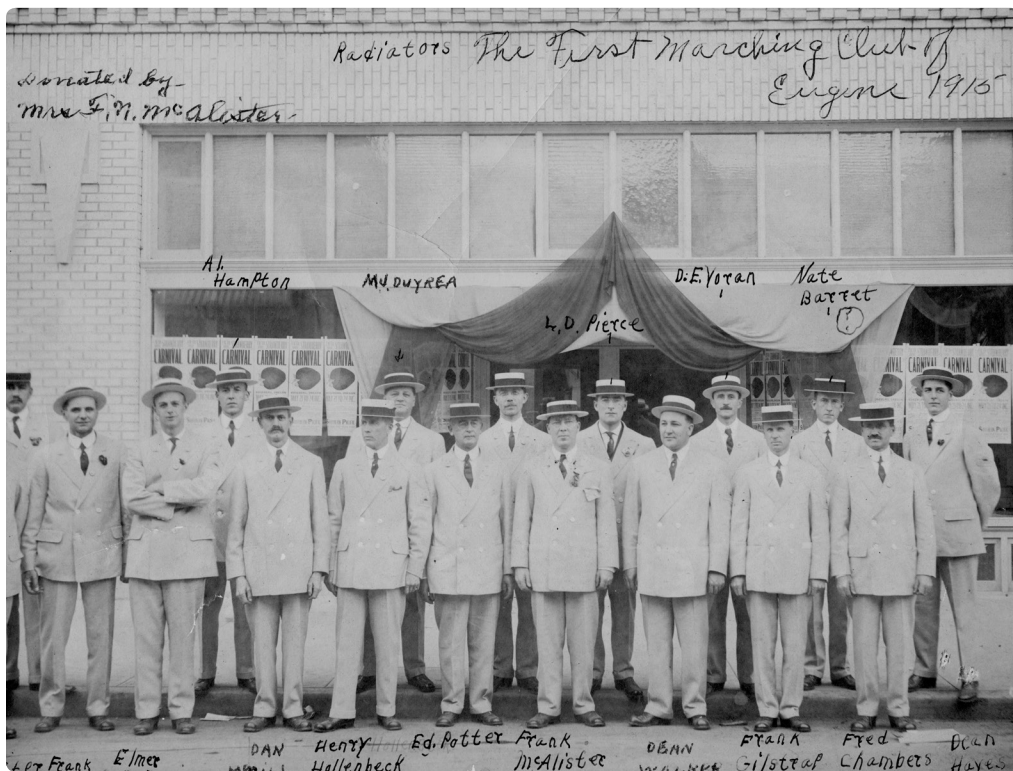
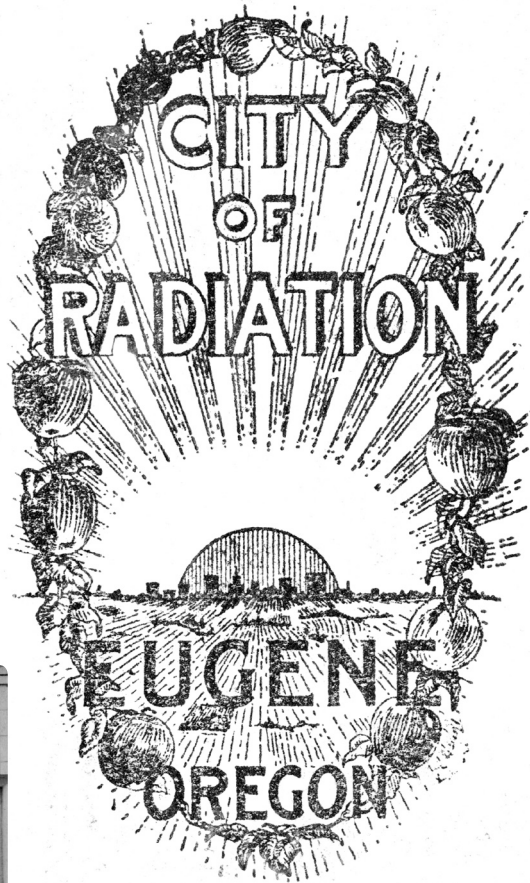
My grandmother cared deeply about a way of life that she knew was passing. She wanted to preserve as much of her pioneer family’s history as possible and turned her efforts to getting a replica of Skinner’s cabin for the park in Eugene, restoring the Masonic Cemetery, and working with the Lane County History Museum of which she was a founder, board member and secretary for many years. Hallie had written for magazines and organizations all of her career but her feeling for family and her wish that they be remembered generated an interest in genealogy which lead her to write a vivid history of the Hills Family in America, entitled *All the Way West*. She wrote with absolute dedication—like she did everything in her life.

Sitting at her typewriter in the den at their ranch outside Eugene, with all her books about her she also wrote four chapbooks of poetry and many short stories and sketches. All were insightful in detail, usually poignant and funny, always entertaining. Sometimes now when I think of her, always reaching out with her stories, I remember the sound of her typewriter in the other room.

by Faith Kreskey, Exhibits Curator

A large group of men, likely sailors or military personnel, are standing in a long line on a wooden deck. They are all wearing white uniforms, including jackets, trousers, and hats. The man on the far left is holding a flag that reads "RADATORS" and "EUGENE". The background shows a building and a hill.

This all changed on October 15, 1912 when Edgar B. Piper, editor of the *Oregonian*, wrote a glowing article about the completion of the Oregon Electric Railway line, which boasted the first daily trains between Eugene and Portland: “Today [Eugene] is marked on the map of Oregon as a point of radiation of traffic that fixes its status...The advent of the Oregon Electric Railway marks...Eugene’s second birth.” The Southern Pacific and Oregon Eastern railroads also had lines through Eugene, making it a central hub for rail transport to the rest of the state. Capitalizing on this publicity, Eugene’s Mayor D.E. Yoran coopted Piper’s *Oregonian* headline, promoting Eugene as “City of Radiation.”*



Top: GN10186, A wide-angle photograph of The Radiators at the Railroad Jubilee held in Coos Bay, Oregon in 1916. The Jubilee celebrated the extension of the Southern Pacific Railroad line from Eugene to Coos Bay. The original is nearly three feet in length. 1916.

Above: City of Radiation logo c.1910s.

Left: GN8200, The Radiators pose in uniform in 1915.



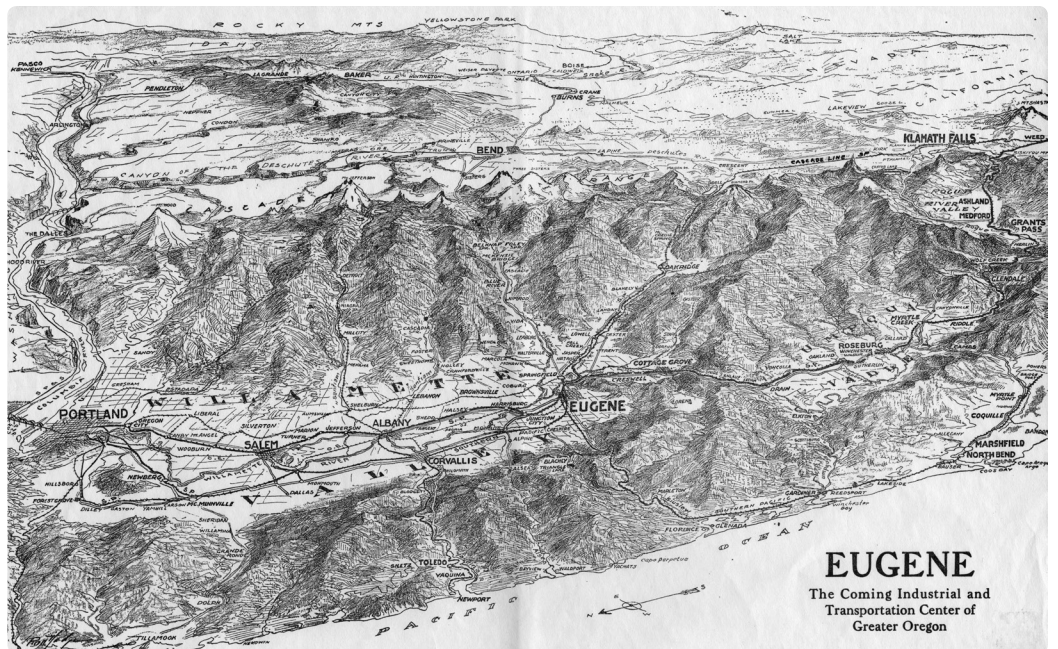
Yoran and Commercial Club member M.J. Duryea selected members of the Commercial Club to join the Eugene Radiators, Eugene's first marching club. Marching clubs were drill teams particular to the early 20th century, who promoted civic pride by visiting other towns and participating in local festivals and competitions like the Portland Rose Festival, the Roseburg Strawberry Festival, or the Pasadena Parade of Roses. These clubs took marching very seriously, and would have a drum corps, matching uniforms, specially commissioned songs, and cheers. The Eugene Radiators held monthly marching practice on the grounds of what is now O'Hara Catholic School throughout the 1910s and 1920s.

The Radiators were still active in the late 1930s, but by the 1940s the popularity of marching clubs was in decline. The group was unable to attract new members, and they dissolved officially in 1953 after the death of D.E. Yoran.



Above: 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.

Below: L84-10A, A 1931 promotional map made by the Eugene Chamber of Commerce that shows Eugene in the center of Oregon with rail lines radiating out.



*Piper, Edgar B. "The City of Radiation." Morning Oregonian, October 15, 1912, Page 8.

<<

FINDING RADIATION: LCHM'S HISTORICALLY CONNECTED ADVERTISING CAMPAIGN

by Nick Chase, Digital Archivist/Marketing

Eugene's Radiators are a forgotten part of local history. They would eventually become Eugene's Chamber of Commerce, but the road from marching club to civic organization was a story that had been lost.

Our Radiator odyssey began in February 2018 as exhibits curator, Faith Kreskey and I were rooting around the oversize photo collection in the archives looking for something when we were distracted by a large, rolled document in a box. It took three people to unroll it, but it turned out to be a panoramic photo roughly 18 inches high by three feet long.

Unlike other panoramic photos in our collection, it wasn't of scenery or of a city: it was a picture of a single row of men in uniform suits and bowler hats, standing at attention next to a banner of arms that read "RADIATORS."

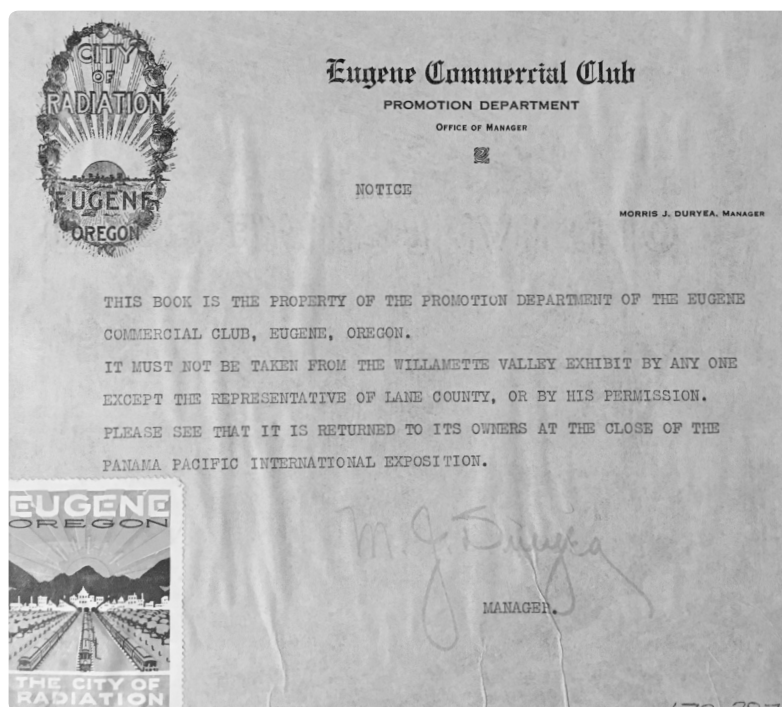
There was no explanation for the photo. The description in the museum database reads:

Wide-angle photograph of the Eugene "Radiators" booster club at the Railroad Jubilee held in Coos Bay, Oregon, August 24th through 26th, 1916. Jubilee celebrated the extension of the Southern Pacific Railroad line from Eugene to Coos Bay...

For some months, this is all we knew about the Radiators. Kreskey uncovered a brochure by Morris J. Duryea of the Eugene Commercial Club that talked about the many businesses found in Eugene around 1914. Around this same time, the Digital Lab was planning the Map Digitization Project (now-in-full-swing) and experimenting with flat document photography. I asked Archivist and Librarian Cheryl Roffe to pull a scrap book to use as guinea pig. In the lab, I opened the leather-bound scrap book carefully, my attention on photo-studio lights, camera angles and parallel planes, and expecting to unfold the usual collection of hundred-year-old photos. Turning back the cover revealed, to my surprise, a blue, watermark-embossed onionskin page bearing the words

EUGENE COMMERCIAL CLUB
PROMOTION DEPARTMENT
MORRIS J. DURYEA, MANAGER

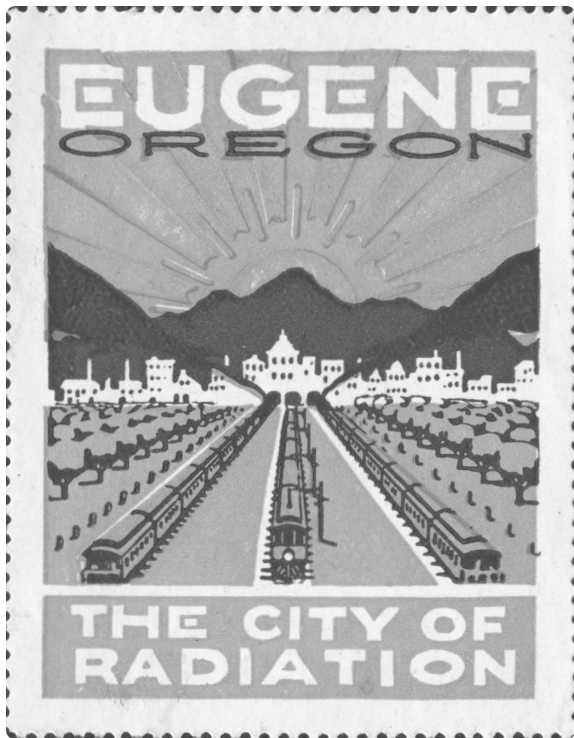
In the upper left corner of the paper in deep blue ink was an etching of a city skyline under the words "City of Radiation." The book is still uncatalogued in our collection, but the individual photos inside are. The photos are of Lane County farm and timber businesses, among them Arp's Dairy and an un-named vineyard.



More spectacular than the rest, however, is the luggage sticker pasted to the bottom left of Duryea's letter, and on the pages facing each photograph. The sticker is bright orange, green and indigo and features three railroads barreling away from a cosmopolitan city skyline. Behind that metropolis, a glowing orange and green sun drops behind silhouetted mountain peaks in indigo.

The vivid Radiator travel sticker is startling among the monochrome images I'm used to handling at the museum. From my perspective as an artist and illustrator, it looks contemporary, vibrant, exciting, and recalls—or foreshadows—Eugene as *The Emerald Empire*, before Seattle coopted the title dubbing themselves *The Emerald City*.

As it turns out, travel stickers, also known as luggage stamps, were a big deal around the turn of the 20th



Century. Luggage stickers were stuck to trunks and suitcases at train depots, and were considered collector's items for the well-travelled. The peak of luggage sticker mania seems to have been in the 1920s when hotels got in on the act. For Eugene to proclaim itself with an original travel sticker was very forward-looking and reveals the youthful push behind Eugene's local commerce at the time.

As Marketing Director at the Museum, I couldn't pass the opportunity to use the piece for promotion. Staff Graphic Artist Stephen O'Brien made up the drink coasters you will find at our Trivia Nights and History Pub—you might notice how easily they sit next to coasters with newer graphics.

For our 2018/19 general advertising campaign, O'Brien developed the graphic to include Lane County's coast and Cascades, and retained the Radiator's fantastical valley-city skyline. Tweaking the concept a little, I riffed on Eugene's old *Emerald Empire* identity and suggested that the advertising graphic should morph from monochromatic sepia, to full, radiant (*sic!*) technicolor, to suggest the idea of the past marching into the present.

The visual concept matched the *Our Stories* slogan, pulled from the Museum's charter, "Documenting, preserving and interpreting our stories." (*This unofficial charter is paraphrased from the Lane County Historical Society's mission statement: "...to collect, preserve research, publish and exhibit the history of Lane County...").



If the luggage sticker intrigues you, here are some spots you can surf to get a bigger eyeful of other art from the era.

Art of the Luggage Label

<https://tinyurl.com/artofluggagelabel>

<https://www.flickr.com/photos/wavesjax/albums/with/72157630666196672>



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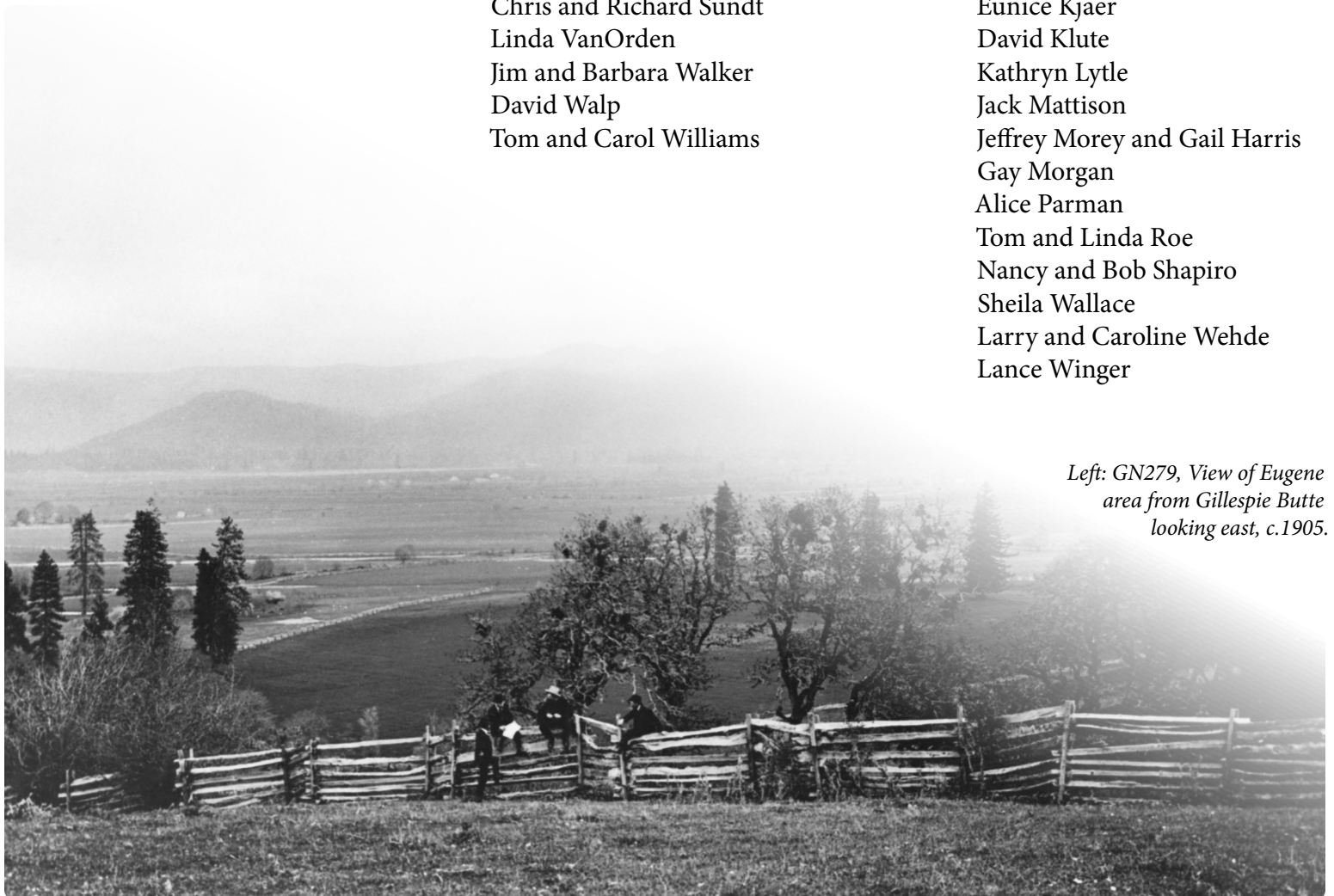
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*Left: GN279, View of Eugene
area from Gillespie Butte
looking east, c.1905.*

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the ARTIFACT

LANE
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WINTER 2020

NO. 234



- LOOKING FORWARD • DIRECTOR'S CORNER • COLLECTION MANAGER RETIRES •
- MUSEUM COMPUTER NETWORK CONFERENCE • LEAGUE OF WOMEN VOTERS •
- INTRODUCING ALLISON • DIGITAL DIARIES • IMMIGRATION ADVENTURES •

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Youth (15–17) \$1
Kids (14 & under) FREE
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Editor: Nick Chase
Design: Stephen O'Brien
LCHM staff members, and
guest contributors.

Front cover: GN7002. Horse and 2 people in helmet-style hats socialize during a hike in the Cascade Range. c. 1898

LOOKING FORWARD

JANUARY

13

History Pub

Dr. M. Jackson: *The Secret lives of Glaciers*
Viking Braggot Southtowne. Doors at 6,
program at 7:15. Additional Co-sponsor:
University Center for Environmental Futures

FEBRUARY

5

History Trivia: Kitsch

Public Market Eateries. Doors at 5:30, Trivia at 6 pm.
The hardest trivia night in Eugene returns to the
5th St. Market. Compete for prizes and pride!

7

Equality and Nothing Less:

100 Years of the League of Women Voters
LCHM Exhibit Opening

5-7 PM

Exhibits curator Faith Kreskey will give a talk on
this new exhibit starting at 6.

8

Annual Meeting

Lane Events Center Room 1

2-4 PM

Join us for a “Year in Review” by Board Chair Greg
Moyce, presentation of LCHS Heritage Outreach Grants
and History Excellence Awards, acclaimed author
and speaker R. Gregory Nokes, and a reception at the
Museum to celebrate Oregon statehood.

10

History Pub

Dr. Donald Worster, topic TBA

Viking Braggot Southtowne. Doors at 6,
program at 7.

MARCH

9

History Pub, Speaker TBA

Viking Braggot Southtowne. Doors at 6,
program at 7.

DIRECTOR'S CORNER

by Bob Hart, Executive Director

Serendipity. Both an interesting term and concept. How often do unrelated happenings coincide to bring about great results? They certainly occur, perhaps not as often as we might wish. But I wish to relate two such recent occurrences for the museum.

Twice during fall season the museum has benefited from unexpected financial assistance. The first was a windfall! Former volunteer Hattie Mae Nixon's estate settlement check arrived, followed later that same day by an unanticipated check for the identical amount from the Giustina Family Foundation. Receiving two \$10,000 donations in one day has not happened before in my tenure at LCHM!

The second occurrence began inauspiciously with a request that I come speak with a museum visitor who was interested in our Spanish-American War, Philippine-American War memorial. Just the previous week we had received word from the Oregon Community Foundation that our grant request to relocate the memorial had been approved. Retired Army Lt. Col. Mark Chapman, a veteran of Iraq and Afghanistan, and a student of military history, was our curious visitor. Mark was delighted to hear that the memorial was to be moved to a more prominent museum location. But he then asked about the bronze World War I Coast Artillery plaque located on the wall behind with the memorial.

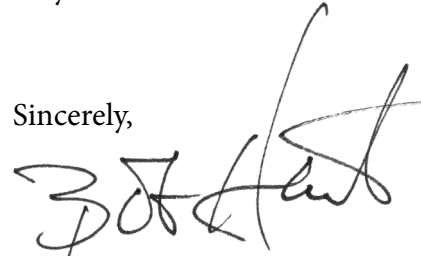
When I explained that the plaque would become an orphan when the memorial was relocated, Mark offered to pay for relocation of the plaque to the Eugene Veterans Memorial Building downtown. Having gained agreement from the two veterans organizations comprising the Veterans Memorial Association, the whole process has now been set in motion.

This spring will see river rocking and memorial relocation courtesy of the Albert B. and Jean E. Hallstrom Family Fund of the Oregon Community Foundation grant, mural painting courtesy of that unanticipated Giustina Family Foundation donation, and relocation of the Coast Artillery plaque courtesy of Lt. Col. Mark Chapman. I would certainly label the conjunction of this generous financial support as serendipitous.

Congratulations are due Registrar and Artifacts Manager Tara Puyat, who traveled to the United Kingdom to receive a master's degree in preventive conservation from Northumbria University. Effective January 1st, Tara will assume the role of Collections Manager at LCHM.

Finally, please acquaint yourselves with Allison Fischer-Olson, who will be our new Archivist and Research Librarian on Cheryl Roffe's retirement. A short bio appears later in the newsletter. Please say "hi" to Allison on your next museum visit.

Sincerely,



Bob Hart



Like pictures of horses? Come see The Culture of Kitsch, currently on view in the mezzanine exhibit hall.

A New Chapter: LCHM Collections Manager Retires

by Cheryl Roffe

It is with mixed feelings that I am retiring after over 15 years as the Collections Manager for the Lane County History Museum. I am looking forward to a new chapter of life, and new adventures, but will miss the archival world that has been my domain. Although I have had oversight over all of the museum's many types of collections, my day-to-day activity has focused on the archives and research library, a role I have greatly enjoyed.

When I first started in this position in September 2004, LCHM had a significant backlog of uncatalogued material. Some books had been waiting to be cataloged for 15 years, and e dozens of boxes of uncatalogued manuscript material, maps and ephemera were inaccessible to researchers because there were no inventories or finding aids. In addition to providing relevant materials to our research patrons and our exhibit curators, it has been my goal to inventory, catalog, and enter as much of Lane County's documentary history as possible into our database. With the valuable assistance of our excellent archival volunteers, Keith and Kathy Wolfe, Joanne Snyder, Steve Eccles and Rachael Gifford, we have made great progress, including cataloging thousands of photographs, 5852 books (thanks to the efforts of retired school librarian Keith Wolfe), 439 manuscript collections of various sizes, 221 maps and over 20 boxes of ephemera. Almost all of our archival collections can now be located though the database, a monumental task for the thousands of documents collected since the museum's founding in 1951. The oral history collection was preserved on CDs and provided with interview transcripts under the guidance of former employee Virginia Sherwood, and the bulk of our huge historic photograph collection is now on-line for public access. Our digital archivist, Nick Chase and graphic artist, Stephen O'Brien, have established the Digital Lab and are beginning the process of digitizing selected maps from our unique collection for access on-line. The introductions to our manuscript collections are also on-line as of this past year, thus providing much better access to the public.

In 2013 one of the biggest challenges facing us was the safe disposal of our nitrate negative collection. Nitrate negatives, the first commercially available flexible film, are flammable and toxic. Nitrate film can self-ignite under certain circumstances, and a US Navy experiment revealed that it can burn under water since it generates its own oxygen. Moreover, nitrate negatives become less stable as they age, and much of our collection was 80 to 100 years old. A series of grants allowed us to digitize the negatives, and then with the help of Lane County Hazardous Waste, staff members removed 500 lbs. of nitrate film from storage envelopes, so they could be placed in protective barrels and hauled to a hazardous waste incinerator in El Dorado, Arkansas.

Now is a key transition time in the history of our museum. We have a very committed, capable and forward-looking young staff, who are bringing the museum up to current industry standards, including making many of our collections available digitally, and who are promoting the museum through special events and social media, making the museum an ever-active voice in the community.

I have enjoyed working with everyone here, and am delighted that my successor, Allison Fischer-Olson, is so experienced and so immediately capable of grasping our research processes and archival procedures. Allison's title will be Archivist and Research Librarian, and Tara Puyat, who is in charge of the artifacts (3-dimensional objects) collection, will now carry the title of Collections Manager. I know that I am leaving the archives and the museum in good hands. Thank you to all of you for your ongoing support.



Museum staff bids Cheryl a fond farewell.

LCHM at the Museum Computer Network Conference 2019

By Nick Chase, Digital Archivist

Thanks to an Oregon Heritage Scholarship from Oregon Parks and Recreation, I attended 2019's Museum Computer Network conference last November. 550 cultural heritage professionals from museums as large as London's Victoria and Albert, the Getty, and many more gathered in San Diego to discuss aspects of museum technology from the nerdiest discussion of metadata, to posting on Twitter. The topic of this year's conference was *Interface: Communities + Museums*.

Presentations focused on "filling the gaps," that is, giving voice to history, individuals, and communities who have not shared the stage of western history. Inclusivity is the new standard in museums, and presentations across topics, from metadata to marketing, focused on diverse representation of people, gender and communities in museums. "Data has the power to increase the representation of diverse populations in digital collections," offered Effie Kapsalis, Senior Digital Program Officer at the Smithsonian.

Kapsalis cites that barely more than 17% of biographies on Wikipedia are of women (1). To illustrate how history has been folded—as opposed to unfolded—Kapsalis offered a parable of sorts. It was recently discovered that a notable (male) researcher under contract with the US government contributed research ongoing for several years after his death. As it turns out, US contracts at the turn of the previous century allowed only one signer and, in cases of co-gendered teams, that defaulted to the male member. In this case it was a husband-wife team, so the contract continued under the signer's name, even though he was deceased.

The MCN conference did not restrict the discussion of community and representation to gender and race. Museum infra-culture and shifts in museum management were a hot topic. Top Dogs at institutions such as the Huntington Library scrutinized outmoded museum board and administrative infrastructures, and discussed proactive governance models that utilize staff expertise. The recent unionization of notable museums—the New York MoMA for instance—was part of that discussion.

Education was another focus of the conference, both classroom teaching and the role of museums in providing education to communities. I reviewed several case studies where museums collaborated with local organizations and institutions to represent ethnic or religious communities in their own voices. I also had the opportunity to discuss the future of online educational resources with Paula Gangopadhyay, Deputy Director of the Institute of Museum and Library Services, who is spearheading a national collaboration between three large institutions to make teaching materials not only available to elementary school teachers, but have that content sculpted by them.

The conference wasn't all seriousness: I represented LCHM's collection in a workshop about narratives for social media and am happy to have educated eight large institutions on the subject of butter molds. I made use of what I learned to write the Virtual Online Gala-vant for LCHM's latest exhibit, *The Culture of Kitsch*, which you can follow from the LCHM website, our Facebook, or our Instagram.

<<[<https://meta.wikimedia.org/wiki/Grants:Project/Effie_Kapsalis/Smithsonian_Wikimedian-in-Residence_for_Gender_Representation>>](https://meta.wikimedia.org/wiki/Grants:Project/Effie_Kapsalis/Smithsonian_Wikimedian-in-Residence_for_Gender_Representation)

Further Reading

https://siarchives.si.edu/sites/default/files/pdfs/2016_03_10_OpenCollections_Public.pdf

<https://womenshistory.si.edu/news/2019/11/because-her-story-funk-list>

<https://invention.si.edu/who-invents-and-who-gets-credit>

<https://womenshistory.si.edu/news/2018/08/uncovering-hidden-stories>

Get Involved

https://en.wikipedia.org/wiki/Wikipedia:Meetup/DC_30/To-do_list

League of Women Voters at 100: Still Marching for Change

by Kathy Madison, Guest Author



In their 72-year fight for the right to vote, women marched to draw attention to their demand. [loc.gov]

For 72 years, women in the United States lobbied, campaigned, wrote letters, marched in parades, held sit-ins, and were even imprisoned in their fight for the right to vote. When the 19th Amendment to the U.S. Constitution was finally approved on August 26, 1920, the political power of women voters was unleashed.

Women Empowered

The 19th Amendment gave 20 million women a larger role in public affairs but also carried with it the responsibility to become informed about issues. To support the new voters, two groups, the Council of Women Voters and the National American Woman Suffrage Association, merged, launching “a mighty political experiment,” the League of Women Voters of the United States.

The League’s mission is to encourage informed and active participation in government. It works to increase public understanding of public policy issues through education and advocacy. The League is nonpartisan and does not endorse individual candidates or political parties.

The League’s advocacy work is based on research that considers all sides of an issue and the members’ consensus. “As a result of this methodical examination of issues, the League’s position on an issue is well respected and often has a significant impact on a community’s decision making.”

Making an Impact

In 1939, a group of local women founded the Eugene League of Women Voters, later renamed the League of Women Voters of Lane County. During its 80 years, the LWVLC has influenced hundreds of policies that helped shape the community. Here are a few examples:

In 1944, LWVLC advocated, and Eugene voters approved, a city manager model of government. Beginning in 1953 and for years thereafter, the League advocated for air pollution oversight. The Lane Regional Air Protection Agency was created in 1968.

In 1965, the LWVLC brought together public and private social services to address the need for affordable day care. In 1968, a community-supported affordable day care center opened. In 1970, the LWVLC circulated a petition



Carrie Chapman Catt founded the League of Women Voters [loc.gov]



Still marching for change, LWVLC participated in the March for Our Lives in support of preventing gun violence.

to put a measure on the ballot delaying construction of a nuclear power plant in the Willamette Valley. The measure was passed, and the project shelved.

In 1998, the League urged the Eugene City Council to build a new library and to place a four-year local option levy on the ballot to fund Eugene Library's operation. The League worked to inform voters about the levy. The measure passed, as did renewal of the levy in 2002 and again in 2006.

Other examples of the wide-ranging issues the LWVLC has addressed include:

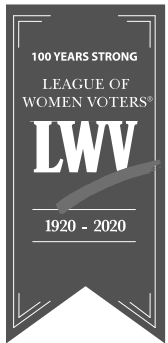
- 1946 – Rural Schools Bill, equalizing and raising rural school standards
- 1948 – Free countywide garbage disposal system
- 1970 & 2018 – A new county jail
- 1998 – Independent Citizen Police Commission
- 1999 – A regional transportation system
- 2001 & 2002 – Use of agricultural lands as aggregate mining in gravel pits
- 2012 – “Envision Eugene,” a 20-year growth plan
- 2018 – March for Our Lives - legislation to prevent gun violence

The League has used a variety of ways to increase understanding of public policies. LWVLC's first speaker's bureau in 1946 drew some 5,500 people to hear unbiased explanations of ballot measures. In 1952, LWVLC held its first candidate fair, giving citizens the opportunity to meet 50 candidates for elective offices ranging from Eugene Water and Electric Board Commissioners to U.S. Senators.

Today, the League's biennial voter guides are available in English, Spanish, and online. Traditional, social media, and online resources such as www.411Vote.org provide information about elections, issues, and candidates.

A Century of Change

In 2020, the League of Women Voters will celebrate 100 years of encouraging active and informed participation in government. This “mighty political experiment” has invited millions of women to have a say in their government. Women couldn't even vote 100 years ago. Today, women are one of the most influential voting blocs in the nation.



The Lane County History Museum's exhibit, *Equality and Nothing Less: 100 Years of the League of Women Voters* opens on February 7, 2020. Several other events commemorating the League's 100 years will be presented throughout 2020. Visit www.LWVLC.org for details.



Women are still marching but now it is with the knowledge that they are a formidable voting bloc.



Introducing Allison Fischer-Olson, Archivist and Research Librarian

by Cheryl Roffe

It is with great pleasure that we introduce our newest staff member, Allison Fischer-Olson.

Allison takes over from former Collections Manager Cheryl Roffe as Archivist and Research Librarian at LCHM. Cheryl retired at the end of the year, after 15 years with LCHM.



Allison comes to us from California with significant research, archival and collections experience, with a focus on Native American history. She was Assistant Curator at the Fowler Museum of Archeology at UCLA, among other things, and has a B.A. in Anthropology and an M.A. in American Indian Studies, both from the University of California in Los Angeles. Since 2014, she has been the Head of Research and Community Outreach for the ONWARD project, a Los Angeles-based non-profit which has been developing a humanities-based virtual storytelling platform about a Depression-era expedition to the Southwest. Allison has been volunteering at the UO Museum of Natural and Cultural History, in addition to her work with the ONWARD project. She moved to Eugene with her husband Dean in 2016, so that he could attend graduate school at the University of Oregon. Dean is employed locally as a cartographer.

Allison worked alongside Cheryl for the month of December to learn as much as possible from Cheryl's 15 years in LCHM's Library and Archive. With her education and professional background, Allison has picked up rapidly. The archives will be in good hands, and we look forward to seeing a continual evolution in archival management and care.

DIGITAL DIARIES -

by Lee Harrison

March 21, 1853, Andrew McClure left the Indiana community of Shaker Prairie with the McClure-Bond-Bruce group headed for the Willamette Valley. He was 23 years old. The McClure train was headed by Andrew's cousins, Vincent and James McClure, and included their families and some Bond and Bruce family members. Frances Blevins and William Howard also accompanied the McClure party, but were not related. Altogether their wagon train was composed of "23 souls."

The Shaker Prairie area is approximately 173 miles from St. Louis by current roads. The McClure party saved about 16 miles by cutting diagonally across the prairie, but it still took them 12 days to make that part of the journey, as opposed to the 3 ½ hours that it would take today by car.

Two days out from Shaker Prairie, Andrew wrote "Our cattle today have been very gay and heedless which was occasioned by the weather. The weather has been blustery wind from the west and about thirty miles per hour." Andrew was very observant and detail-conscious. Throughout his journals Andrew meticulously shares details of the weather, soil conditions, mileage, and other minutiae of his days.

En route to St. Louis, the emigrants often spent the night with local residents, and often the price of lodging and forage for the cattle was steep. After one encounter Andrew said, "Grain is very high and the people seem disposed to Rope it on to us as they expect never to see us again." Andrew described some of the one-night landlords as "the right kind of a man," "very friendly and ready to accommodate," and "plain free spoken old man," and wrote of the married couple who shared their home with the McClures for a week as, "The Gentleman where we have stopped is a German but he and his lady are very neat and genteel and treat us with much affability."

Andrew's wry sense of humor shows itself in an entry written on the way to St. Louis: "Today I got a second introduction to the Oregon fun. I was driving my team into a creek when those in the lead got contrary and having more ambition than sense [I] plunged into the water after them."

Andrew S. McClure, Part I

Of the McClure and Bond womenfolk originally not eager to leave their comfortable homes, Andrew noted “Women in our train who when they left home dare not wet their feet seem to stand the hardships of camp without having health injured; on the contrary seem to be gaining better health every day. The exposure of this trip would be sufficient to kill half the people of Shaker prairie . . .”

Another admiring entry stated: “It is a strange truth which scientific men have vainly endeavored demonstrate. (sic) Gr. We often see, and the present case is an instance which goes to prove it, that women when *surrounded* by the comforts and conveniences of home shrink from the thought of even frivolous danger, and brace up their nerves and withstand hardships and dangers which can only be expected from those whose past has been that of danger and whose luxuries are those of sterner stuff . . .”

They arrived in St. Louis on March 31st and hired the steamer *Kansas* to take them to Council Bluffs at a cost of “*eight dollars for each ox and four dollars for each person.*” Traveling by water on hired steamer was meant to save time. However, it would be another four days before they were allowed to board the steamer with their cattle, horses, supplies and possessions for the 660-mile trip, and in their first 50 hours on the river, they had traveled less than 150 miles.

Conditions aboard the steamer were horribly cramped and unsanitary due to overcrowding of passengers and livestock. “Crowded on deck with 75 or 80 head of cattle and horses and the boats crew have not, and the boys do not, see fit to clean the deck.” After a few days on the river he wrote, “Of all the positions that the traveler can be placed, the crowded deck of a steamboat is the most abominable. The man who places himself or his family in that position must for a time realize themselves with these abominable foreigners whose society is even more detestable than the brutes that are shipped and with which they live. The crew of our boat is composed almost wholly of Irish and when they can get spirits such is their noisy carousing and disagreeable disposition that men must either be trodden underfoot by them or use them very roughly.”

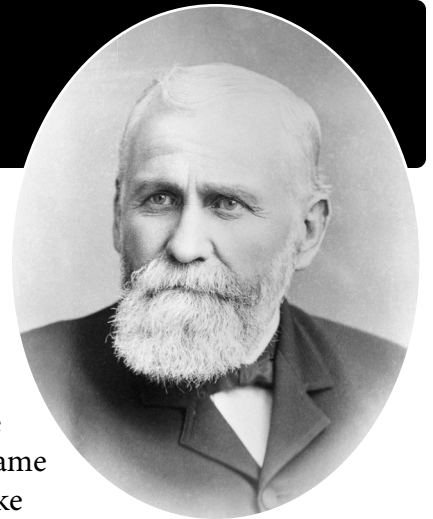
One day Andrew had an escalated moment with a crew member over condition of the deck: “This morning I had a few words with the mate. . . my temper became unmanageable and I spoke rather short requesting him to stand aside; . . . we both grew more presumptuous than reasonable. I may be too independent to address the dignity of a steamboat officer as I would a common man, but such is my putness that I would sauce one man as quick as another if he infringes upon my rights.”

On April 15 the *Kansas* put to shore and the crew refused to take their passengers any further. Andrew doesn’t mention the reason for the unexpected decision, but the McClure party wasn’t overly unhappy to leave the steamer, even with Council Bluffs still about 150 miles away.

While crossing a creek Andrew lost his watch. He says, “It was dropped in the road near the water and was passed over by two teams but was uninjured and when I found it nothing was wrong, and although almost covered with mud it was still running.” Was it a Timex? The company wasn’t officially founded until 1854, but Andrew’s watch certainly “took a licking and kept on ticking.”

Andrew was a sober young man who didn’t regard the cross-country trek as a lark: “Going to Oregon is no child’s nor should it be heated in childish manner. He who undertakes it must make up his mind to stand many hardships and if he cannot thus make up his mind he had better remain at home.” Crossing the Missouri River felt to Andrew as if they had crossed “beyond the limits of civil law. The powder ball and steel constitute the principles of honor, duty, and justice. We are now within the bounds which men allotted to those Indians who are so wild in their habits & so degenerate that they cannot be reclaimed or civilized . . .”

The digitization of Andrew’s journal continues, and Andrew’s saga will continue in the Spring.



Above: GN5258. Andrew S. McClure, date unknown.

LANE COUNTY IMMIGRATION ADVENTURES

by Lee Harrison

On a fall morning in September of 1912, Esy Rubenstein filed a Declaration of Intention with the Multnomah Circuit Court clerk, renouncing his allegiance to Russia's emperor, and attesting his intention to remain in the US. Esy gave "fruit vendor" as his occupation, but ten years later he would open his first furniture store in Lane County. Among other familiar Lane County names, Frederick Cuthbert attended his petition hearing in April 1938, and Jens and Else Jeppesen attended Jen's hearing in May 1957. These steps in the naturalization process, momentous to the immigrants, were recorded by Lane County Circuit Court clerks, who were required by Congress to document the arrival of all aliens.

Documentation from the naturalization process can be a genealogical resource, but because naturalization is not law, not all immigrants file, or filed, leaving gaps where naturalization was not pursued. It has been noted that of the foreign-born persons listed on the 1890-1930 censuses, 25% had not become naturalized or filed their "first papers."

The paperwork sounds like it was a clerk's nightmare. A Justice Department investigator in 1903 stated, "*I find the naturalization records in many cases in a chaotic condition, many lost and destroyed, and some sold for old paper. Most records consist of merely the name and nativity of the alien with no means of identifying aliens of the same name....In numerous cases I find aliens naturalized under initials instead of Christian names, surnames misspelled or changed entirely, and names of witnesses inserted in place of the alien naturalized.*"

The US passed its first immigration law in 1790, opening naturalization to anyone who was free—and white. Five years later, Congress introduced the Declaration of Intention as the first step in the naturalization process. In that same act, Congress required courts to record the entry of all aliens. Clerks recorded each immigrant's name, birthdate, birthplace, US residence, most recent foreign residence, port of emigration, name of vessel, date of arrival, and port of arrival. Some versions of the forms also required the occupation, height, weight, complexion, and hair and eye color.

United States of America.

STATE OF OREGON, } ss.
COUNTY OF LANE.

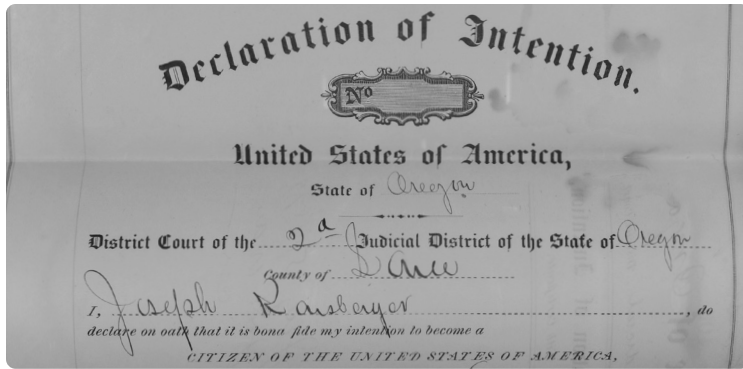
I, Fred C. Krueger do declare on oath that it is
bona fide my intention to become a
CITIZEN OF THE UNITED STATES OF AMERICA,
and to renounce forever all allegiance and fidelity to all and any foreign Prince,
Potentate, State and Sovereignty whatsoever, and particularly to the Emperor
of Germany
of whom I am at present a subject.

Subscribed and sworn to before me this 29th day of October 1915

Fred C. Krueger
Clerk of the Circuit Court, Lane Co., Oregon.

By _____ Deputy.

In 1870, naturalization became available to aliens of African nativity or descent. The Chinese Exclusion Act of 1882, prohibited entry of "undesirables," and 1891 saw the passage of an act that restricted those described as "mentally disturbed persons, persons suffering from a 'loathsome or contagious' disease, paupers, persons convicted of a felony or infamous crime or misdemeanor of moral turpitude and polygamists." In 1903, the law further prohibited anarchists, people with epilepsy, beggars, and importers of prostitutes from entry. English became a requirement for naturalization in 1903, although fluency wasn't required. Immigrants who served in the armed forces of their adopted country during WWI were exempted from filing a Declaration of Intention.



The Expatriation Act of 1907 mandated that women of the US marrying immigrants would forfeit their US citizenship and assume the nationality of their husbands. It wasn't until 1922 that the Cable Act let American women retain their American citizenship if they married non-citizens after the act went into effect. Sadly, wives who had been expatriated were required to apply for naturalization if they wished to regain their citizenship. LCHM's Archives Immigration Records collection has about 25 records of wives filing for repatriation. As an aside, the most recent immigration legislation in the US was passed in 2005, and among other provisions, it cleared the way for the building of border barriers.

Lane County naturalization records ranging from 1834 through 1958 were transferred from Lane County to the Archive at Lane County History Museum in 2005. The collection of county records consists of Declarations of Intention, Certificates of Citizenship, lists of petitioners' names, and the inevitable inter-office correspondence. To date, the earliest record in this collection is a handwritten Declaration of Intention filed by Charles Wintzingerod in September 1839. Of the 284 cataloged documents that include a birth country, the UK accounts for 31.7%, with Canada adding 3.2%. Germany is next, with almost 30%. The remaining 35% included immigrants from Switzerland, Holland, Scandinavia, Poland, Russia, other European countries, and one immigrant from the Philippine Islands.

Pictured here are examples of documents filed by Lane County clerks over time. One is a Declaration of Intention from Lane County's very own Fred Krueger, who emigrated from Russia to Lane County in 1895.

We're continuing to catalogue these papers, and in the process discovering many tidbits of history hiding in the paperwork.

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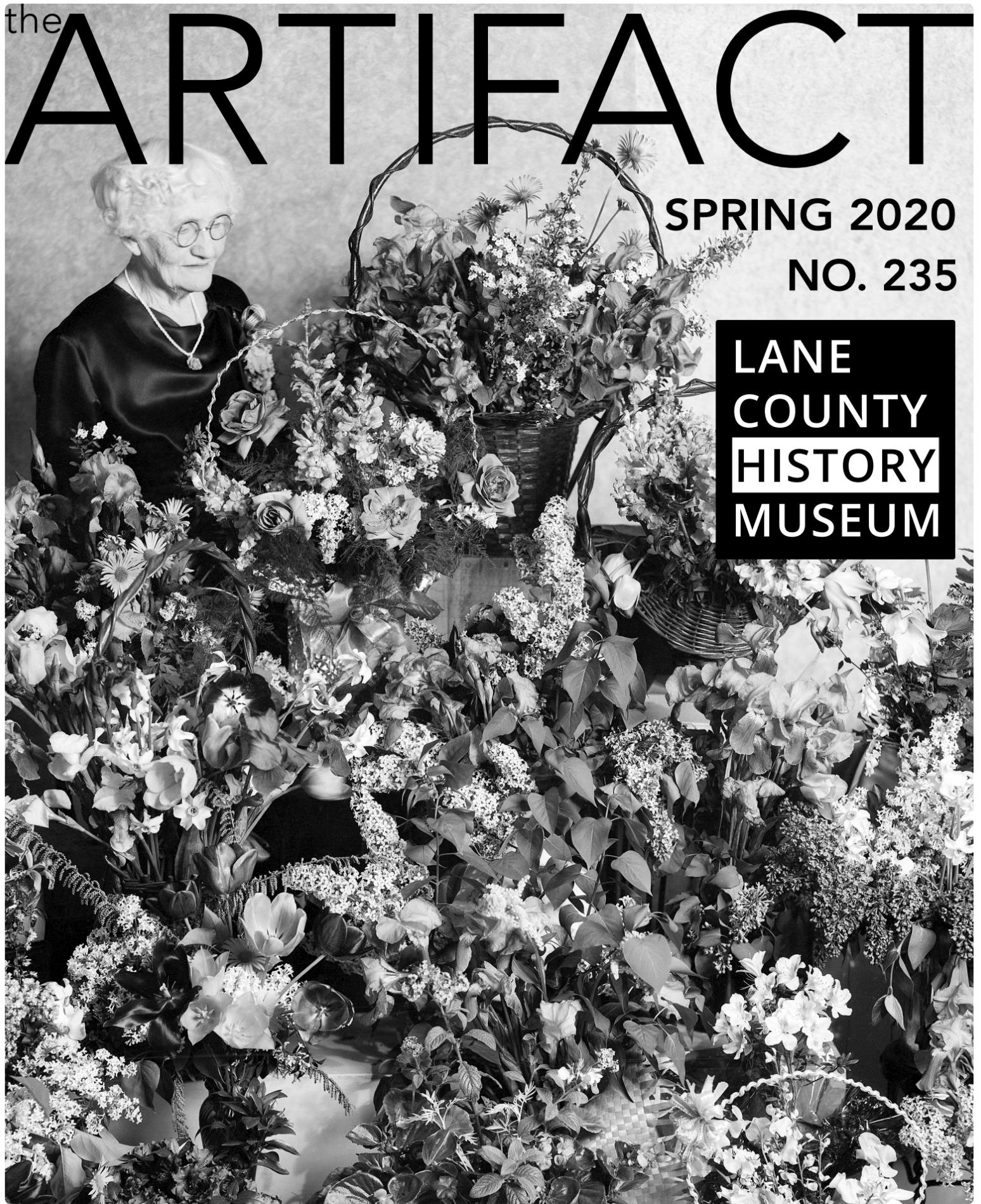
the ARTIFACT

EXHIBITS, EVENTS, AND HISTORICAL HAPPENINGS

WINTER 2020 NO. 234

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LCHM.ORG



the **ARTIFACT**

SPRING 2020

NO. 235

**LANE
COUNTY
HISTORY
MUSEUM**

• LOOKING FORWARD • DIRECTOR'S CORNER • EQUITY AND INCLUSION •
• MESSAGE FROM THE BOARD • EQUITY AND INCLUSION: METADATA • HISTORIC CORRECTIONS •
• DIGITAL DIARIES: MCCLURE PART III • THANKS TO OUR DONORS •

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Front cover: ER172. Mrs. Murry stands behind baskets of flowers given to her at the Townsend Club's flower shower. 1936

LOOKING FORWARD



The Museum is Closed during the Health Crisis.

Stay informed by joining our email list:

lchm.org/join-our-mailing-list/

Our website, facebook and instagram contain a wealth of information easily accessed during this time. View our online collections at

lchm.pastperfectonline.com to catch a glimpse or dive deep into local history.

UPCOMING EXHIBIT

TBD

Upstream Movements:

Counterculture in Lane County

APRIL - JUNE



All April - June events have been canceled for health concerns. Stay Healthy!

JULY

22-26

Lane County Fair

If safe to do so, we will need volunteers for the Lane County Fair. The museum provides free admission to attendees and sees the highest attendance of any week of the year.

Director's Corner

Bob Hart, Executive Director



KE627: A group of Eugene Hospital nurses in uniform pose in front of unidentified building, possibly Eugene Hospital and Clinic, 1162 Willamette Street, Eugene. February 13, 1928

The past few weeks have certainly challenged us all! Perhaps the closest historical analog in US history is the Spanish influenza epidemic of 1918-20. The statistics on “flattening the curve” apparently owe their origins to the analysis of the results of preparation versus lack of preparation in the cities of Philadelphia, PA (unprepared) and St. Louis, MO (prepared). And so by taking precautions like social distancing and hand washing often, we can assist in preventing the disease’s spread.

Lane County Historical Society operates the Museum under contract to Lane County government, paid from transient room tax—tax collected from tourism, hotels, and restaurant business—promised by statute. This constitutes no less than three quarters of our operating budget. Museum staff are not county employees, and our wages and benefits are properly described as lean to minimal. This subsidy is obviously taking a huge hit from the travel bans, event cancellations, restaurant closings, and mandated social isolation.

As I write this column, the museum is closed (as are all our sister museums statewide) and, as hotel occupancy rates have reportedly tanked, the museum has reluctantly begun staff layoffs. Remaining staff are working from home inasmuch as it is possible. This works better for some museum positions than for others (like archives, collections, and bill payments), until mid-April when the

museum will release all but management until further notice. Our events have been canceled through at least mid-April and the Olympic Trials and even the Olympics themselves are recognized as imperiled.

It is unclear whether any of the governmental financial rescue packages being discussed will include nonprofits. I ask our members and readers to please consider these facts when our pandemic fears subside and we all attempt to slip back into normalcy. Lane County Historical Society will not conduct a spring fundraising campaign this year due to the unique conditions we find our organization and membership to be in, but we hope to have your generous support again when the light at the end of the tunnel becomes clear.

Sincerely,

Bob Hart

The Museum Represents Diversity: LCHM's Equity and Inclusion Statement

Nick Chase, Digital Archivist & Creative Assets Manager

Circulating around the Museum is the Non-Profit Association of Oregon Equity and Inclusion Lens Guide (<https://nonprofitoregon.org/equity-inclusion-lens-guide-message>). It states that equity ensures “everyone has access to equal results and benefits,” and inclusion means asking for the participation of all community members in assessing and delivering information. The intended result is for the work to have equal impact and benefit for all.

The drive to include all voices in museums is happening worldwide. I heard Tonya Nelson speak at the Museum Computer Network conference last November. Nelson is a US expat who holds the position of Director of Arts, Technology and Innovation for the Arts Council in the UK. She stated, “...culture is *self-expression*...” (emphasis mine). In her keynote Nelson addressed today’s audiences, but asked who the audience of the future may be. The practicality of inclusivity fills the gaps in an otherwise white-dominated media space, and creates a fuller picture of our community in that space. Nelson called it a “messy edge,” and posited that edge offers more truthful representation of the populations museums seek to present.

Unlike the past 100 years, collective work in museums today is not done with an air of exoticism or othering. Rather, these institutions are giving a voice to people of color, women, differing socioeconomic levels, gender panoramas, and displaced ethnic communities just to name a few by collaborating directly with those communities in the creation of exhibits, accessibility, and even museum metadata, the descriptive writing about the items in our collection.

LCHM’s internal culture is diverse, in our attitudes as well as our origins. As a staff, we are working on a statement that reflects the living culture of the museum and what we are doing to unlock histories in Lane County that may not be immediately visible. When you see this statement, we would like you to know that it’s not merely an idea to us—but is something we pursue on the job every day.

The collections and archives of the Lane County History Museum do not accurately reflect the objective historical diversity of Lane County. Recognizing this, LCHM is actively working to uncover local history through open, inclusive dialogue, confronting internal biases, readdressing the language of our records and record keeping, and opening the intellectual space of the Museum and its undertakings to include what is absent. Our goal is to draw those histories into the Museum in order to present a better, and equitable understanding of Lane County’s history.



A Statement from the Board

Bart Aikens, President

A burgeoning pandemic makes this an inauspicious time for me to become president of the board of directors of the Lane County Historical Society. My best-laid plans turned on a dime due to “events, dear boy, events,” words attributed to British prime minister Harold Macmillan.

Rhapsodizing about LCHM’s future rings hollow to me while temporary circumstances keep most of our staff—outstanding, one and all—from continuing their mission and collecting their pay. So instead I’ll begin this inaugural address by welcoming my fellow new board members Bill Barrett, Rose Sleanbeck, and Steve Williamson.

Bill, a popular local radio personality, has a medium for promoting LCHM’s events, but we don’t have any to promote just now. Here’s something he can plug on May 12, courtesy of Mike Wolfe’s article in the Summer 2019 edition of the Lane County Historian. That date marks the 70th anniversary of the first pro baseball game in Eugene. If you surmise that one of the two teams playing was the Emeralds, you’d be off the mark by five years. The Ems’ predecessors, the Eugene Larks, beat the Marysville Peaches 10-9 in ten innings at Bethel Park.

Rose is serving a one-year board term owing to her special status as a UO graduate student. But she is also special because she chairs our Strategic Planning Committee. As Rose well knows, natural disaster preparation is a component of any sound strategic plan. Her presence among us is timely indeed.

Steve may be Opal Whiteley’s biggest booster. The pandemic prompted postponement of Steve’s Cottage Grove-area bus tour of sites associated with our local girl wonder. At a later date I look forward to his master class on all things Opal.

My deepest thanks to the veteran board members on whom I lean for guidance—my fellow executives Steve Eccles and Randy

Mafit, along with John Barnum, Casey Barrett, and Karen Olsen. And Bob Hart, you’re always there when I need you, which is often.

When I first walked through LCHM’s doors in the 1970s with my Dunn School classmates, I never imagined serving on this board, much less executing a successful power grab to secure the titles of both president and secretary. As to the latter office, I may have misunderstood that business about the one who wields the pen gets to write the history. As if meeting minutes have such gravity.

GN11408. Donald Greiner working with radio equipment at the Eugene Vocational School in 1950.



Bringing Equity and Inclusion to Our Databases

*Nick Chase, Digital Archivist & Creative Assets Manager and
Allison Fischer-Olson, Archivist & Research Librarian*

It's easy to think that any museum, especially a history museum, is limited by our collections in the ways we can actively pursue a mission of Equity and Inclusion. In fact, museums around the world are aggressively refocusing the lens through which they see their collections and LCHM is no exception.

One way to open up our local history is to audit and update metadata—the information that describes artifacts, archives and photo images. That information shapes how we look at the collection, how we research it, and how we present the collection to you. Updated metadata helps us discover the people tacitly present in the collection—and likewise, absent.

At the Museum Computer Network conference, Digital Platform Administrator at the Aga Khan Museum (Toronto) Erin Canning explained that metadata easily makes objects invisible in a museum database. Contemporary search-terms may not match the terminology used at the time of accessioning an artifact.

Canning also noted that information systems both create meaning and reflect power structures. Testament to this point, Obama signed a bill in 2016 prohibiting the use of “Oriental” in any Federal document. The power of words is important to understand for a museum working to equitably represent the fullest spectrum of community. Dividing terms—terms that imply someone is “other”—such as Oriental, Indian, Handicapped, Diabetic etc., do not represent the values of a diverse and inclusive society. Today, these terms have been reoriented to emphasize individual personhood, rather than objectify individuals. A good illustration of the difference in terminology would be, terming a person with diabetes (current inclusive language) as “a diabetic.” The latter objectifies and limits the identity of the individual to their disease, and narrows the potential scope of our understanding of that person.

The question becomes how to create metadata that is inclusive, accurate, and ultimately searchable, without need for creating an additional lexicon of search terms in order to search collections databases effectively. The method for creating such metadata that (hopefully) retains usability over time, is to involve communities in decision making about terminology. That means inviting community interaction at many levels and actively including—not merely reporting—their input in their own collective voice.

Museums actively revising metadata include the Smithsonian Museum of African Art, Los Angeles County Museum of Art, and Aga Khan Museum in Toronto. These museums, and many more are actively working to make databases more searchable by making database terminology (metadata) culturally inclusive and reflective of Museum culture today.

However, while including community input in collection databases is a good start, the knowledge coming from these community conversations most often ends up relegated to a “notes” section of the database. This happens because databases aren't designed to accommodate broader forms of knowledge. Though information appears where it was not present before, it is still treated as extra. When information that should be vital to collection items and clearly searchable in a designated field is becomes a “note,” that information is effectively invisible.

The databases museums use are inherently flawed, and so in addition to extending search lexicons, structural changes in the databases themselves are also necessary. Sometimes the only way to make collections truly visible in ways that are equitable to communities is to restructure and reprioritize the way information is prompted, using the design of the database itself to recognize what is true or important.

For example, there is a system called TK (Traditional Knowledge) Labels created to reflect indigenous ways of knowing about museum and archive collections. In TK, source communities designate what labels are appropriate for material. The labels are meant to provide information to the public, but also to prompt how material should be handled or cared for. The Library of Congress has been working to add a field in their database for these TK labels, as one would see a field for Catalog Number or Creator or Provenance.

While the first place to start is community dialog and collaboration, it's important to acknowledge that it's a first step on a long road of making structural changes. We acknowledge that we are limited in what we can do with our resources at LCHM, we are not Library of Congress, nor are we even close to the caliber of any museums mentioned above. However, it's important not to understate that the metadata structure itself is often just as exclusive as the terminology.

Historical Corrections in the Public Arena

Faith Kreskey, Exhibits Curator

In October 2019, I attended a public forum about the upcoming Chamber of Commerce Community Narrative Project, a marketing push they are implementing to build public goodwill ahead of the 2021 World Athletics Championships. Having heard the project involved local history as a way to build community, I attended to provide feedback on the project. I have attempted in the months since to have the project issue my recommended corrections to the presentation themselves and was met with very few results. Instead, they removed all historical content from the presentation and went silent on the matter. I am now publishing my corrections in our newsletter, as it is part of my role as a public historian to disseminate accurate information.

The presentation contained mostly inaccurate information about and interpretation of our local history, some of which showed extreme bias that verged on racism. The intent was to paint Eugene residents as special because of their pioneer heritage, and this claim was based on very poorly researched information.

The interpretation of history is constantly evolving. While some facts stand steadfast, we are constantly discovering new resources and information that change how we view the past. Our local history is no different, and the interpretation of the Westward Migration in particular has been reevaluated over the last decade. Narrativized interpretations of facts that were once common are being challenged. This means the history many were taught and are comfortable with is becoming something that is no longer disseminated in current public history education. While the facts and dates have not changed, outmoded or inaccurate interpretation of historical events are something we work to actively unteach.

Claim: Native American Culture is Dead

The story that Native Americans were a dying people was used by the United States government to justify their mistreatment and perpetuate a vision of white supremacy. It was easier to justify the donation land claim system if the public was told that Native Americans no longer existed. It also went a long way to ease white settler guilt. Despite a 97% population decline, the United States army deputized a local national guard, known as the Oregon Guard, to continue fighting Native American groups across Oregon until the 1890s. Native Americans living in Oregon were also moved onto reservations to control their ability to organize during the mid-19th century. Native children were

sent to boarding schools for reeducation until the 1950s. White families were encouraged to adopt Native American children, and there were higher rates of child removal from Native mothers from the 1950s to the 1970s.

Oregon has one of the largest populations of Native Americans in the country, and they are active members of our local community. Theirs is a story of true resilience. While it is important to acknowledge tragedy, historical narratives that end with the presentation on the population decline statistics implicitly supports a colonialist narrative.

Claim: Oregon was more Difficult to Get to Than California

The Oregon and California Trails were matched for difficulty for most of their route. Each had its own challenges, but the California Trail had the added difficulty of crossing the Great Salt Lake and the Sierra Nevada mountain range. It is worth noting that the Donner Party Incident took place on the California Trail, along with several other similarly horrible accidents caused by mistimed crossings of the Sierra Nevadas.

The journey west was difficult, and the Oregon Trail has been referred to as the longest graveyard in America. The entire journey was arduous, but Eugene was no more or less difficult to get to than other places in the Willamette Valley. What eventually became Eugene was merely at the end of the trail south from Oregon city. Only a very small percentage of the residents of Eugene in the 19th century came here along the Trail. The transcontinental railroad was built in 1869 and became the main mode of transport to the west coast, with stagecoach lines connecting California, Oregon, and Washington until 1887. This means that wagon trains were the main mode of transportation to Eugene only for about twenty years from its founding in 1846, and fewer than seven years from its formal incorporation in 1862.

Claim: Everyone in Eugene is of Pioneer Descent

While we often talk about the Oregon Trail as if it was a large migration, in reality the approximate 350,000 who left for Oregon from 1840-1870 represent a small fraction of the US population. During those 30 years the United States saw the immigration of approximately 6 million people. In 1840 the U.S. population had reached 17 million and by 1870 it topped 38 million. For comparison the recorded population of Oregon in 1870 was approximately 90,000.

[Continued on next page]

Historical Corrections [Continued]

Claim: People went to California for Financial Gain, and to Oregon for Idealistic Reasons

Most of the emigrants who traveled to Oregon and California did so for financial reasons. A large number of emigrants traveled West to escape debt, largely caused by the Panic of 1837. Others sought plentiful farmland, something hard to find in the increasingly crowded east. Others took opportunities for new businesses along the trail and in small rural communities. Gold mining, logging, and agriculture were all capitalistic endeavors in the 19th century. Most importantly, there were gold mines right here in Lane County, including the well-known Bohemia Mine near Cottage Grove. Eugene Skinner, our town founder, left Oregon to spend time in California prospecting.

Claim: Columbia College Showcases Eugene's Liberal Roots

Eugene's first institution of higher education was Columbia College, founded in 1856 by members of the Cumberland Presbyterian Church. The school burned down twice, first in 1856 and again in 1858 for reasons that are not entirely clear. Like the rest of the country, the board of the college was at odds over the issue of abolition. Supporters of both sides fought to control the school, and eventually pro-slavery officials won and instated their own principal M.I. Ryan in 1859. Ryan fled Eugene in 1860 after attempting to shoot local newspaper editor Byron J. Pengra, who he took issue with over his pro-Union views. Ryan sued the school for payment of his past wages, forcing Columbia College to declare bankruptcy and permanently close later that year.

Lane County voting records from the 1860s are sparse, but other evidence in local newspapers and publications of the period show that many of its citizens were pro-Confederacy Democrats. Joseph Lane, Oregon's first territorial governor and our county namesake, was a pro-slavery Democrat. John Whiteaker, namesake of The Whit and Oregon's first state governor, was also a Southern Democrat. Interpreting U.S. politics in the 19th century can be confusing since the parties have switched ends of the political spectrum.

Misinformation about local history often has a life of its own and will spread in unintended ways. It is our role as an institution to support accurate and fact-based public history so that we can grow and learn as a community. We must not forget the old stories, but instead look at them with new eyes and tell the story of who we were and who we really are today.

Digital Diaries

Lee Harrison, Receptionist

A week after disembarking from the steamer near Weston, Missouri, the McClure train was finally ferried over the Missouri River to Kansas soil. Andrew was disappointed by their pace and noted "it will take us about another week to get to Fort Kearney, a distance of about two hundred miles from Weston. At this rate it will take us about four hundred days . . . to conclude our journey."

The trek westward held many new experiences for their party. They saw a wagon train "which among other novelties had a buggy drawn by a single ox; had horse harness, bridle and complete rigging." An unanticipated experience was cooking with buffalo dung. Andrew wrote, "This evening we cooked some of our buffalo meat by means of 'The Chips' and, although I cannot say it was possessed of any bad taste, the prejudice was sufficient. I would rather resort to the buffalo for food than for fuel."

Andrew had a flair for drama. "Had a small row today between two of the boys in which they drew their ponderous butcher knives from their heretofore quiet rest in their scabbards and the thunder rolled while fire flashed from the eyes of either, which bespoke anger and rage."

Nature challenged their passage with more than mountains. In one area, Andrew said, "The water is red and the ground white with alkalai. Some of the ponds look as if they contained lye." Further on they encountered more alkali, and Andrew dryly wrote, "Grass here is very good and alkali as plentiful." He got his first view of the Rocky Mountains in early July, "while trudging through sand ankle deep whipping an ox team dragging their weary limbs in the same stupid manner, I raised my head and looking forward, saw the snow covered Rocky Mountains for the first time. They represented white clouds intermingled with black – the black spots being timber."

For the 4th of July, the McClures "celebrated" with a dinner of "good Old Ned[cured pork], sweet butter, crackers and some warm river water soured with vinegar."

Early July also saw them entering South Pass in southwest Wyoming, often described as "a portion of the road which

Andrew S. McClure, Part 3

has been looked upon with so much anxiety by us and much dread by many others. This is not as many suppose it to be, steep, craggy, and mountainous, but the ascent is so graduated that it can hardly be discovered with the naked eye." A week later, they faced another dreaded challenge. Andrew called it "that portion of the road so much dreaded by every emigrant. It is destitute of water for thirty miles or more and nearly fifty miles destitute of grass."

"At this rate it will take us about four hundred days... to conclude our journey."

Our roads today make the trip over the mountains between the Willamette Valley and eastern Wyoming much easier than the pioneers' experience. Some of their descriptions sound so matter-of-fact about the ascents and descents that they almost seemed to downplay the danger. "The road today is very rough and climbing steep hills; sliding down the stony side on the opposite side with crossing small branches with steep bank has been our principal business. The latter end of this day's drive was particularly rough." Further on, Andrew said, "At Pleasant Grove we commenced the ascent of a very long and high hill which we were ascending for the distance of a mile. After arriving at the summit, commenced the descent immediately which is about two miles long and many places very steep and rugged, dangerous for heavy loaded wagons. Our loads do not consist of more than one thousand pounds and with this load upon light wagons with both hind wheels locked, it required the exertion of heavy cattle to keep the wagon from running upon the teams."

Near northern Wyoming, Andrew commented on one effect of the emigration on the local Native American tribes. "The Indians... have been severely scourged heretofore by cholera and smallpox caught from the emigrants." Andrew also related an incident of attempted theft by Native Americans that "was restrained by a woman who drew a pistol. It is some times necessary that women should assume a degree of firmness wholly masculine." He described in detail the skills of Native

American hunters during a buffalo hunt and the skills of their young boys at archery practice.

On August 31st, near present day Vale, Oregon, the decision was made to join Elijah Elliot's wagon train, to save miles and provisions, but by mid-September supplies were getting dangerously low. An advance party consisting of Andrew McClure, Benjamin Owen and Job Denning from the McClure train, and five men from other trains, two of whom had been to Oregon, left Elliott's train, "promising to return in three days equipped for a trip to the valley".

Within a week, the rescue party's horses were failing from a lack of decent forage and water. Four days later, the men sighted Sisters, and turned their horses toward what they thought was Diamond Peak but was actually the South Sister. That mistake cost them in time and supplies.

A couple weeks later, one member decided to "try his fortune afoot" and was joined by two others. Describing the parting, Andrew said "Men, stout hearted men, were soon with overflowing eyes and the already pale countenances became deathlike."

On October 20th, Andrew and his group were found along the McKenzie River Valley, one week after Andrew's last journal entry.

While the free land offered by the Oregon Land Donation Act was the goal of many emigrants, it wasn't necessarily Andrew's motivation. When their train passed a small settlement four days from Shaker Prairie, Andrew commented that "the country through this part is desirable and I cannot see the farmer, if rich and beautiful land is what he wants, should think of going to the brink of the western ocean to find arable land." His cousins, Vincent and James, claimed land near the Eugene Airport area, but not Andrew.

Andrew fought in a cavalry unit during the Rogue Indian Wars before marrying Sarah Jane Dillard in 1859. He served as Lane County Treasurer and Secretary of the Eugene Board of Trade, passing away in May, 1893.

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EXHIBITS, EVENTS, AND HISTORICAL HAPPENINGS

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