

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

facebook.com/lchm.org/
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youtube.com/lchmorg
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.

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Editor & 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 Komemma 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.

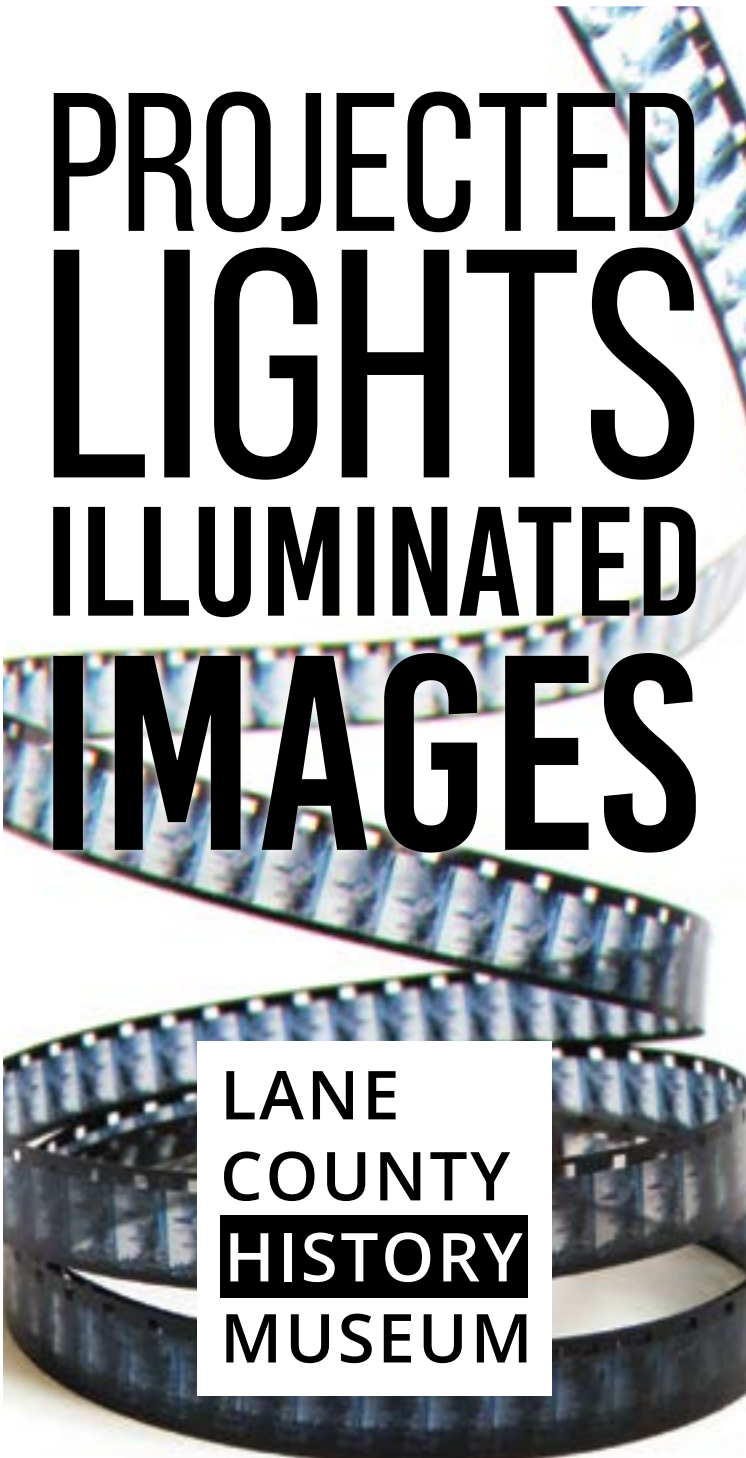


Right: GN7400, Vault door for the Lane County Clerk's safe, removed from the 1898 Lane County Courthouse when it was razed in 1959.

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
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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:

- Please contact me about planned giving
- Contact me about setting up an automatic monthly direct donation
- My company offers a matching gift program
- Send me information on including a legacy gift in my estate plan

Check Enclosed. Please make checks payable to

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Credit Card: VISA MasterCard
Credit Card No. _____
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- I would like my gift to remain anonymous
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Please return this form with your check or payment to: Lane County Historical Society, PO Box 5407, Eugene, OR 97405-3819.

To make a gift online, visit lchm.org. Questions? Please call 541.682.4242 or email volunteers@lchm.org

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EXHIBITS, EVENTS, AND HISTORICAL HAPPENINGS

SUMMER 2019 NO. 232

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