THE SHELTON-McMURPHY PROPERTY: DEVELOPING A CASE FOR AN HISTORIC/CULTURAL LANDSCAPE

by

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A TERMINAL PROJECT

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INTRODUCTION

The Shelton-McMurphy property is located at 303 Willamette Street, on the south slope of Skinner Butte, in Eugene.[1] In 1975, the property was designated as an historic landmark by the City of Eugene. Since the completion of the Shelton house in 1888, this property has remained one of the most familiar landscapes in the city, and has generated a great deal of interest among residents.

The house has been described as an example of the "late Victorian villa-style mansion," common in the 1880s. Its elaborate details in carved and turned wood, heavily bracketed and deeply set cornices, strongly accented gables, ornate open porch, and large circular tower are some of the elements of this style which are recognizable in the Shelton-McMurphy house. It is the only remaining residence in the Eugene-Springfield area which is characteristic of this particular style and scale, with so much detail intact.[2]

For most Eugeneans, the Shelton-McMurphy residence is simply "the green house on the hill." It requires no further description. There is only one house in the area which sits alone and elegant on the slope of a hill. In 1888, the local newspapers referred to the house as "palatial," "elegant," and "an ornament to the city."[3] Today, Eugeneans continue to respond to the property with familiarity, curiosity, and awe.

The Shelton-McMurphy property is one not easily classified, and has mananged to sustain its uniqueness by claiming

characteristics of the urban, suburban, and rural homesite. It lies in the heart of town, yet is isolated and surrounded with vegetation. The house is grand in style, and in its siting, yet it is modestly groomed, with the property retaining some of the vestiges of the farm with its array of goats, chickens, and dogs.

Visible from the downtown mall and popular Fifth Avenue shopping district, the Shelton-McMurphy property remains melded to the butte; together, they form a potent symbol of Eugene's early history. The Shelton-McMurphy property has played an integral part in the evolution of the landscape at the north end of town. Dominated by Skinner Butte, that part of town became Eugene's first settled community. Many of the homes in the area remain among Eugene's oldest and best preserved. But no other property has had the unique opportunity of being both observed and observer. The residents have always been able to view the progress of the community from the railroad, across the southern expansion of town, to the countryside and Spencer's Butte beyond.

It is also interesting to note that in nearly one hundred years of existence, the only three families who have owned the Shelton-McMurphy property have shared one important characteristic. They have all been public-spirited people who have contributed greatly to the development and progress of Eugene. This fact makes it especially meaningful that the property is now in the public domain--to be used, enjoyed, and appreciated by everyone.

Since 1950, the property has been owned by Dr. Eva Johnson, a retired physician now in her nineties. The property sustained a

memorable role in Dr. Johnson's own childhood, as she grew up in a house on the east side of the butte, on Pearl Street between Second and Third Avenues, and thus spent considerable time on the Shelton-McMurphy grounds. The sheer size of the grounds, with its sloping terraces, created innumerable places for games and hiding--a veritable paradise for a child. In 1950, shortly after Dr. Johnson and her husband, Dr. Curtis Johnson, returned to Eugene, she fulfilled her life-long dream of owning the Shelton-McMurphy property and spending the rest of her life there. After her husband's death in 1967, Dr. Johnson has continued to live on the first floor of the house with her daughter, son-in-law, and a close friend, Corel Moran. The second floor and basement were converted into apartments in the 1950s, and are still rented to students at reasonable rates.

In 1975, Dr. Johnson deeded the property, consisting of the house, garage, and approximately 1.25 acres of land, to Lane County, to be administered by the Lane County Museum. She has retained life estate privileges at the house, including the right to continue renting rooms to students in order to generate revenue to cover routine expenses, such as utilities and minor repairs to the house and grounds. The county has been responsible for expenses over and above the routine, such as major repairs or restoration. When Dr. Johnson no longer resides in the house, the county shall assume complete responsibility for the property's use and maintenance. The quit-claim deed, signed by Dr. Johnson on December 30, 1975, stated that should the house be "substantially destroyed by fire, or become in such a state of disrepair that it would not be economically feasible to repair, the

Museum shall not be required to rebuild the house, but the land shall be used for public purposes, with preference given to a park."[4]

At present, the county does not have a plan or policy for the future of the Shelton-McMurphy property. In the summer of 1978, the county hired the Portland architect Alfred Staehli to devise a restoration, preservation, and maintenance guide for the property. Staehli's report concentrated on the house, with little time and consideration given to the grounds--its topography, vegetation, outbuildings, and fences--in either their historical or present context. While stating that the present condition of the grounds suggested that there has never been a formal landscape plan but was instead informal and somewhat unkempt, Staehli never substantiated this claim with evidence. Asserting that the property was more "representative of a rural farmhouse than a sophisticated townhouse," Staehli suggested avoiding the restoration of the gardens to a "more formally landscaped condition than would have actually existed."[5] While this suggestion is well-taken, only a thorough historical and archaeological study of the grounds, as well as a study of the family and the quality of life in Eugene in the nineteenth century, can yield the evidence of what the land really looked like and how it was used.

After reading Staehli's report, it became clear to me that the history, interpretation, and potential of the Shelton-McMurphy landscape, as well as the significance of its unique location on the slope of Skinner Butte, had been underplayed and neglected. The grounds of the Shelton-McMurphy property are not merely a backdrop for the house, and should not be relegated to the role of mere token

embellishment in the overall perception of the property and its significance. This would be a grave misunderstanding and injustice. The house, although a magnificent example of late nineteenty-century local taste and carpentry, would simply not have the same monumental impact if it had not been sited as it was and if the planted vegetation had not created its own canopy of seclusion. Figure 1 is typical of the view seen by residents from the Fifth Avenue shopping area.

Fig. 1. Current view of the Shelton-McMurphy property from Fifth Avenue. (Photo: author)

Scope of Project

This project deals with the Shelton-McMurphy property as an example of an historic/cultural landscape, which contains within it the visible signs of countless interactions between the natural and built environments. The history and evolution of the property, in its cultural and geographical context, will be viewed and interpreted in visual, aesthetic, physical, and vegetative terms.

The process will be achieved through a three-tiered plan aimed at presenting the Shelton-McMurphy property as one of the paradigms of the ordinary American landscape worth preserving. Throughout this process, the bonds which link the Shelton-McMurphy property to its two neighbors, Skinner Butte and the railroad depot, will be described and elaborated upon as they play a central role in determining this significance.

The first segment of the process involves unraveling the history of the Shelton-McMurphy property, socially and geographically, to re-create the stream of time there, and its impact on the community, the land, and the property's residents. The second segment traces the physical evolution of the property from 1888 to the present. This will be accomplished by a series of site plans based on known and conjectural information at various stages of the property's development. Written explanations will accompany these plans. The third segment contains the vegetative history of the property, focusing on popular tastes and the availability of certain plant species in Oregon. Included in this section is a vegetative survey of the property in its

present, as-is state, and a conjectural plan of the original garden layout, with an explanation of the factors contributing to its speculation.

The project concludes with an introduction to the interpretative process for an historic/cultural landscape such as the Shelton-McMurphy property. Developing a meaningful interpretative program involves two steps: (1) defining the message--those aspects of the property, and the landscape of which it is a part, that are most significant; and (2) the method--a program which can convey that message to the visitor. In this project, only the first step of the interpretive process--defining the message--will be achieved. The intent is to pinpoint and summarize the significance of the Shelton-McMurphy property, in the hope that this information can later be formulated into an interpretative program which can communicate its value to the public.

The examination of the Shelton-McMurphy grounds, and the historic/cultural landscape of which it is a part, is only a small part of a large-scale plan that I have designed for the property's future as a public site. Figure 2 is a chart delineating a general framework for the Shelton-McMurphy house and grounds. It is a three-phase plan consisting of (1) research and examination, (2) interpretation, and (3) restoration, preservation, and maintenance.

Figure 3 delineates a more specific plan for the Shelton-McMurphy house. I have not covered the house extensively in my examination or analysis of the property. This, I feel, is a project in itself, which requires considerable research both in the general area of

late nineteenth-century domestic architecture, and in the more specific area of local style, carpentry, and craftsmanship. The chart on the left indicates the work on the house already accomplished in 1978 by Alfred Staehli, at the request of the Lane County Museum. As noted in the chart, Staehli's work emphasized structural, rather than historical or cultural research, and falls primarily into the third phase of the general plan. On the right is a chart showing the work which must eventually be done on the house, according to the framework of the three-phase plan for the whole property.

Figure 4 delineates a specific plan for the Shelton-McMurphy grounds. The chart on the left indicates the scope of my project for the grounds, included in this text. On the right is a chart showing the additional work which still needs to be done on the grounds, according to the framework of the three-phase plan for the whole property.

This project is as much about how to go about defining and interpreting an historic/cultural landscape as it is about the delineation of one such landscape--the Shelton-McMurphy property. Because there are no models to follow which are appropriate to this property, the process has become as important as the findings.

The nature of the landscape, subtle and ever-changing, makes it difficult to define, differentiate spatially, or perceive in an historic framework. This makes the landscape a more difficult candidate for recognition and designation than its architectural counterpart. The main obstacle in documenting and interpreting the historic/cultural landscape is that, unlike architectural features, the landscape is comprised of living matter which is constantly growing and

changing. Therefore, certain temporal decisions have to be considered in landscape preservation which do not exist with architecture. This fact is not without its irony, for the elusiveness of the landscape, which makes it so difficult to define and categorize, is also the element which adds richness and complexity to the interpretation process. This perhaps accounts for the challenge and intrigue which the landscape holds for the preservationist, for the dynamic nature of the landscape allows more flexibility in the preservation process than is possible or necessary for architectural resources.

Time and its management is the keystone of landscape preservation. Time and its impact on the landscape cannot and should not be stopped. The process of time allows the landscape to display its own evolution, thus creating a "temporal collage" of the cultural, historical, and visual significance of a place, and an environmental understanding of its past, present, and future.[6]

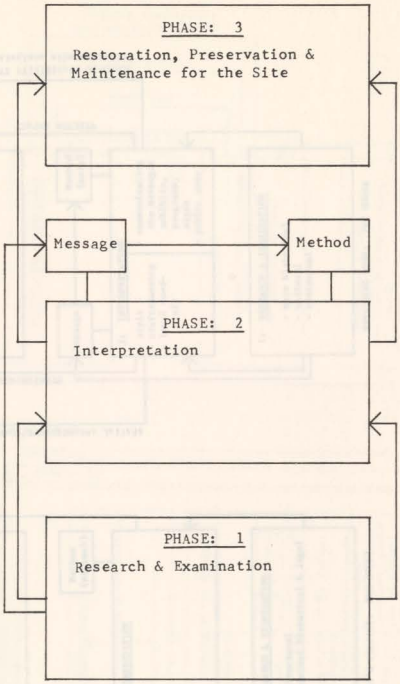


Fig. 2. Three-phase plan for the Shelton-McMurphy property: a general framework for the house and grounds.

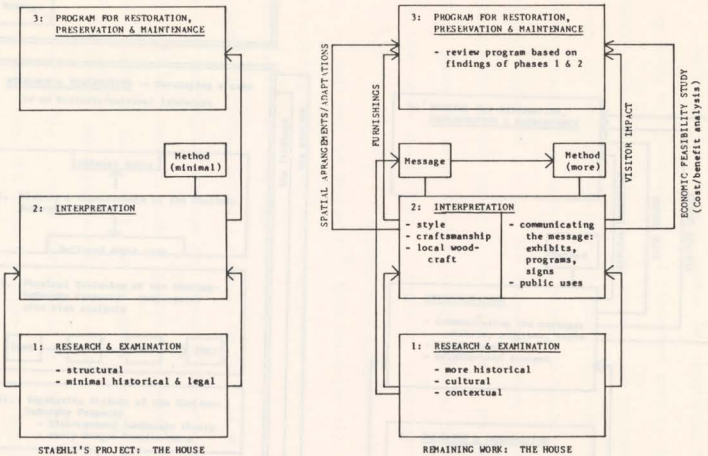


Fig. 3. Three-phase plan for the Shelton-McMurphy house.

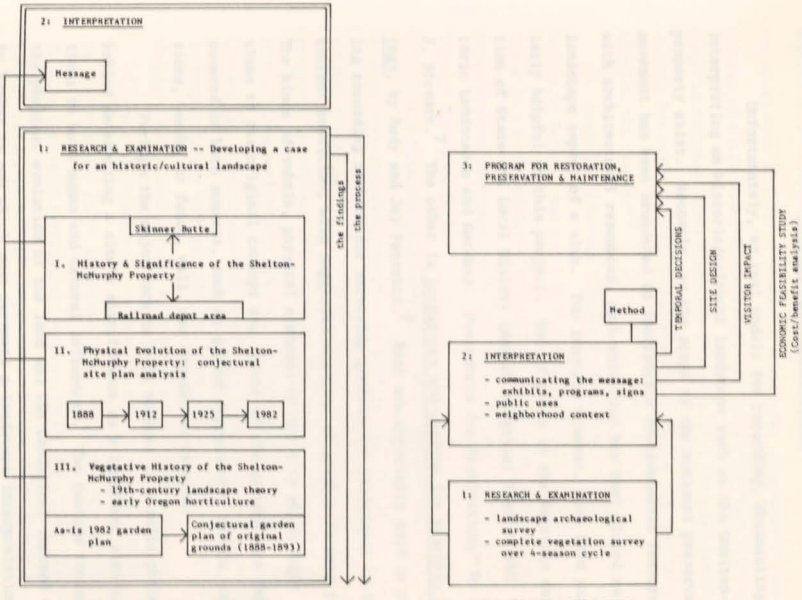


Fig. 4. Three-phase plan for the Shelton-McMurphy grounds.

Methodology and Procedures

Unfortunately, no real models for recording, documenting, and interpreting an historic/cultural landscape such as the Shelton-McMurphy property exist. Recently, as the scope of the national preservation movement has been broadened to incorporate environmental features along with architectural resources, more attention has been placed on the landscape aspect of a site. Two sources, however, have been particularly helpful to this project. One of these is the American Association of State and Local History (AASLH) technical leaflet #80, "Historic Landscapes and Gardens: Procedures for Restoration," by John J. Stewart.[7] The other is Landscapes and Gardens for Historic Buildings, by Rudy and Joy Favretti.[8] Both are especially good in presenting recording methods for surveying gardens and landscapes in their current condition, with suggested examples of graphic formats provided. The kinds of subtle, physical elements on the site which might hold clues to the original concept and layout of the grounds are thoroughly covered in both sources, such as ground depressions, mounds, undulations, weeds, or fence, wall, and foundation remains.

Perhaps the major lack in both sources is a solid philosophy behind determining a site's significance as a landform, with connections to both human and natural influences. The twofold concept of the physical evolution of the land and the conditions imposed on it by humans is one which must permeate a landscape interpretation project. For this body of thought, I have turned to historical geographers, who have traditionally been concerned with the effects of human

imprint on environmental resources. The term "cultural landscape" was first used by Carl O. Sauer, an historical geographer at the University of California, in the 1920s. In his words, "the cultural landscape is fashioned from a natural landscape by a cultural group. Culture is its agent, the natural area is the medium, the cultural landscape is the result."[9]

Readings from such historical geographers as David Lowenthal, Donald W. Meinig, and Yi-Fu Tuan, have enabled me to perceive the landscape in a well-rounded framework, not only in terms of its surrounding architectural features, but as a complex collage of physical and human-imposed transpirations.

For historic plant materials, the Favretti's book has been an excellent secondary source. An introductory section on nineteenth-century garden tastes is helpful, as are their lists of authentic plant materials of 1850 to 1900, arranged by flowers, trees, shrubs, and vines, using both proper and common names. This provides a general basis from which to view the trends and availability of plant materials in Oregon during that period. For that aim, my best sources have been Oregon's nineteenth-century nursery catalogs, when available.

This is a general statement on methods and procedures used in the project. Exact methodology and procedural information will be addressed more specifically and completely throughout the study, as they relate to various components. Detailed procedural accounts can be found at the beginning of chapters II and III where they pertain to the physical evolution and vegetative history of the property. In these two areas, I was compelled to create an applicable

methodology based on field work, primary documents, selected readings, and intuition.

The methodology used for obtaining the information in Chapter I, the history and significance of the property, has primarily been derived from standardized procedures. Family and property history are traced both legally and socially. Legal documentation includes verification of ownership and boundaries during stages of a property's development. It is done almost entirely through the use of county deeds and records. In this project, the procedure was greatly simplified because the property was owned by only two families.

Social documentation is obtained primarily through local newspaper searches. Obviously, one cannot be expected to read all of the newspapers between the property's inception and the present, but close scrutiny of key years in newspapers can add a great deal of insight to a project of this type. In the 1880s, Eugene sported three local newspapers, the Oregon State Journal, the City Register, and the City Guard. All of these had columns devoted to city news, which provided information on all building plans, construction tidbits, and new businesses. Another column of interest was that entitled "Personal Mention." It listed such information as the introduction of new residents, and the illnesses, marriages, births, deaths, and travel plans of all citizens. Unfortunately, this information came in the form of one-to-two-line sentences; while lacking in any real depth, it still supplies a time framework for events in the community and in the lives of its individual residents, and for that reason is a worthwhile endeavor.

Reading the newspapers for key dates in a property's history

also serves to set the social and political climate, both locally and nationally, surrounding the daily existence of life at that particular time. It is an excellent tool for re-creating the assemblage of events which invariably occur simultaneously, or in a chain of sequences, with the hope of seeing the complete picture.

For this project, reading local newspapers was the key to recognizing the strong bonds between the Shelton-McMurphy property and its two neighbors, the railroad and the butte. I was able to trace and confirm these relationships through newspaper accounts. Key dates selected were as follows:

1873: Sheltons arrive in Eugene

1885-1897: From purchase of property through transfer of ownership to Shelton daughter

1908-1914: City beautification/improvement projects at the railroad depot and the butte

1934: Planting project at Skinner's butte

Other selective dates were also pursued for accounts of single items of interest, such as the formation of the city parks board in 1906, and the obituaries for Robert and Alberta McMurphy, in 1921 and 1949. In each of these time frameworks, the newspapers were scanned for anything about the Sheltons, the McMurphys, Skinner Butte, the railroad depot area, city improvement projects, advertisements for local nursery and garden equipment and nursery mail-order catalogues, and tips on landscaping and gardening. By 1908, Eugene had only two newspapers, the City Guard and the Morning Register. Of the two, the Register was far more consistent in its coverage of architectural and building

news. By 1934, the two papers had merged into the Eugene Register-Guard.

Family recollections are also useful and often provide flavorful accounts of a property's history. But oral sources must always be carefully scrutinized for accuracy; often the memory is not sharp, and well-intentioned responses can be erroneous and misleading. Often, too, the facts are right but the sequence is not. For this project, family recollections have played an important role in documentation. Unfortunately, the project has raised many questions, but no one who was directly involved is still around to answer them. Therefore, many elements must be presented in a conjectural state, without verification.

In 1978, the three youngest of the six McMurphy children, Elsie Madden, George McMurphy, and Lylah Harding, composed a tape of their recollections at the request of the Lane County Museum Library.[10] The tape provides some insight into the layout of the grounds, some of the vegetative growth, access into and around the property, and an inkling of the relationship between it and the butte and railroad area. Most of the questions directed to the McMurphys by the narrator were not specific enough to give more than mere insight.

Elsie Madden's recollections were the most lucid of the three, and they are also found in the Museum's collection in written form. She also drew, in 1978, an actual site plan for the property, as she remembered it. It is found reproduced and analyzed in Chapter II.

For reasons of clarification, I would like to define some terms which will be used extensively throughout this project. One which

is particularly elusive and thus difficult to define, is the term landscape itself. Webster's Third New International Dictionary of the English Language defines landscape as follows: "1a. A picture representing a view of natural scenery. 2a. The surface of the earth. 2b. A portion of land or territory that the eye can comprehend in a single view including all the objects so seen."[11] Part 2b is perhaps the most accurate of the three definitions because it at least recognizes that a landscape is comprised of more than just the natural elements around us. By giving credence to those objects such as structures, roads, signs, etc., this definition provides a basis for viewing the landscape as a unified whole of everything we can see at once, whether it be aesthetically pleasing or not, rather than as merely a scenic view. I personally prefer the definition provided by the historical geographer, Douglas Crary, in which landscape is described as the "state of being, or the reality of an area or region. It is the quality or character of the region as a unity, the specific impression of the whole areal situation." For Crary, the landscape includes features perceptible to all the senses, including smell, sound, and touch, because we identify sensory perceptions with certain places at certain times of the day or year.[12]

Landscape needs to be distinguished from environment. In the words of Yi-Fu Tuan, "Landscape is not a given, a piece of reality that is simply there. What is given is an environment to which we respond in automatic and subconscious ways."[13] For Tuan also, landscape is linked to sensory perception. "Landscape appears to us

through an effort of the imagination exercised over a highly selected array of sense data."[14]

These broader definitions give credence to the landscape beyond the quality of just being a beautiful place with a view. When I use the word landscape in conjunction with the Shelton-McMurphy property, I am referring to it as a legitimate area of land and space which can be perceived individually and selectively by using one or all of our senses. Landscape functions as a "point of departure," by allowing and encouraging us to dream. Because it is the composite of elements which we can see, touch, hear, and smell, the landscape can both anchor our attention as well as set us free to wander unfocused.[15]

The terms cultural and historic landscape are more complex and therefore more difficult to define. Robert Melnick, a landscape architect who has been working with the indentification, evaluation, and management of cultural landscapes for the National Park Service, offers a good set of working definitions for each. Cultural landscapes, according to Melnick, "are those areas which clearly represent or reflect the patterns of settlement or use of the landscape over a long time, as well as the evolution of cultural values, norms and attitudes toward the land. They exhibit the different phenomena of man's lasting impact on the land." Melnick goes on to define the historic landscape as "a type of cultural landscape which is strongly associated with a particular person, event, or period of historical significance."[16] While Melnick bases his examples on National Park Service lands, his definitions still provide a framework for distinguishing historic/cultural landscapes from those which can boast no associations to social

attitudes, values, or historical events.

The succeeding section on existing standards for characterizing landscapes cites a set of criteria established by Carol Galbreath, which helps to delineate the historic/cultural landscape.[17] Galbreath, Assistant Director, Western Regional Office of the National Trust for Historic Preservation, does not differentiate between cultural and historic landscapes, but uses the term interchangeably, providing a single set of standards for their evaluation. For purposes of this project, I refer to the Shelton-McMurphy property as an historic/cultural landscape.

Existing Standards for Characterizing Landscapes

From its earliest inception, the American perservation movement emphasized architectural resources, with little recognition of, or regard for, their surrounding environments. Buildings or places which reflected important events or famous people in American history were seemingly the focus of early preservation efforts; the landscapes surrounding them were either ignored or treated as mere token embellishment for the architectural features. William Tishler thoughtfully explains the shift in the preservation movement, which has begun to perceive the importance of the landscape:

> Today, however, we are beginning to recognize that the fabric of many of our historic environments involves a more complex assemblage of resources encompassing broader land areas that include sites, districts, neighborhoods and even regions. These larger geographic units all utilize the landscape for their setting and context. The landscape also attracted the people and provided the resources that were shaped

> into features which later assumed historical significance. Thus, an important component for much of the very character of the historic environment is the landscape itself.[18]

The preservation movement has now begun to broaden its scope, away from the focus of isolated architectural features, toward a more wide-ranging environmental approach, which includes the interrelationships between the built and the natural environments. Along with this shift in the basic perception of the landscape came the determination to preserve historic structures in their immediate environmental surroundings. This has finally opened the door toward recognition of the landscape in historic/cultural terms.

In order to trace this shift more thoroughly, one needs to turn to the first signs of worldwide concern for protecting the historic environment; two international agencies, UNESCO and ICOMOS, were primarily responsible for voicing these early concerns. This occurred first at the General Conference of UNESCO, held in 1962. At this conference, recommendations were made for "safeguarding the beauty and character of landscapes and sites," and for the "preservation and where possible the restoration of natural, rural and urban landscapes and sites, whether or not manmade, which have a cultural or aesthetic interest, or form typical natural surroundings."[19]

In 1964, the International Council on Monuments and Sites met in Venice and addressed the issues of historic landscapes, a term they applied to those areas "which have acquired cultural significance with the passing of time." Historic landscapes were defined as "the concept of an historical monument, embracing not only an architectural work,

but also 'the urban or rural setting in which is found evidence of a particular civilization, a significant development, or an historic event.'" Four years later, in 1968, the General Conference of UNESCO continued the discussion of the matter of historic landscapes and further recommended the "preservation of cultural property, including historical sites and their settings, endangered by public works."[20]

ICOMOS broadened environmental concerns in 1971 to include the historic garden, defined as "an architectural and horticultural composition of interest to the public from the historical and artistic point of view."[21] ICOMOS endorsed the standards set out in 1969 by David Streatfield, a professor of landscape architecture at the University of Washington who was the first to develop a set of standards for classifying the historic garden. In 1969, he created a seven-category model to analyze the historic garden:

1. A garden which is a work of art, the product of a distinct and creative mind.

2. A garden which possesses in a pronounced form the characteristic qualities of the period which produced it.

3. A garden designed by an important garden designer or theorist.

4. A garden associated with a national figure or which has been the scene of great events.

5. A garden containing a collection of plants of outstanding botanical importance.

6. A garden which is of outstanding regional ecological significance.

7. A garden which in an otherwise bleak and characterless area is an effective and romantic contrast that also provides a sense of historical continuity.[22]

While these standards laid a decent framework for categorizing the historic garden, they do not apply to other types and scales of historic landscapes.

By 1972, UNESCO had broadened its scope to include, under the definition of historic landscapes, those "natural features consisting of physical and biological formations or groups of such formations, which are of outstanding universal value from the aesthetic or scientific point of view, natural sites or precisely delineated natural areas of outstanding universal value from the point of view of science, conservation or natural beauty."[23]

Recognition of the interrelationship between the natural and built environments, and its importance to a nation's history, first surfaced in this UNESCO session. Places classified as pertinent to the cultural heritage of a nation were identified as "topographical areas, the combined works of man and nature which are of special value by reason of their beauty or their interest from the archaeological, historical, ethnological or anthropological points of view."[24]

The turning point in the development of the landscape's role in the American preservation movement occurred at the 1975 Conference on the Preservation and Restoration of Historic Gardens and Landscapes, sponsored by Dumbarton Oaks Research Library, the National Trust, and the American Horticulture Society. The conference produced, for the first time, a body of literature addressed to the landscape architect on the importance of acquiring proper technical training and scientific methods for the restoration process. The findings were later published

in the May 1976 issue of Landscape Architecture, and were endorsed by ICOMOS, IFLA, and ASLA.[25] Perhaps the most important result of that conference was the awareness it stimulated of the need for a definite and proven methodology for landscape restoration. As a result of the conference, a new set of standards to categorize those American landforms meriting public attention was developed by James Marson Fitch: (1) natural undisturbed landscapes; (2) public botanical gardens; (3) ornamental landscapes; (4) private "pleasure" gardens; and (5) working historical farms.[26] While broader than Streatfield's earlier model, which omitted landscapes other than historic gardens completely, these classifications overlooked the ordinary American landscape which gains historical and cultural status as a result of interactions between human and natural forces, over a period of time.

The most dynamic changes in the consideration of the landscape as worthy of historic recognition and designation came as a result of the Conference on Conserving the Historic and Cultural Landscape, held in Denver in 1975, and sponsored by the Western Regional Office of the National Trust. Other contributors included the Colorado State Historical Society, the Trust for Public Land, and the American Society of Planning Officials. It was here that the standards for designating those American landscapes, beyond the scale and meaning of historic gardens, first gained their due attention. The outcome of the Denver conference greatly influenced this project, for the standards it set forth for classifying the historic/cultural landscape are directly appropriate to the Shelton-McMurphy property.

They provided the framework for understanding the full significance of the property as one of a type of worthy American landscapes. The selected papers from the conference clarify that the impact on the landscape is primarily made by the average person, individually and communally, in the course of daily activities; the visible markings of this impact reinforce the patterns which document our heritage and provide insight into the evolution of our landscape.[27] Recognition of this basic principle opens the door to a new realm of possibilities for landscape designation through traditional preservation channels.

Carol Galbreath, one of the key organizers of the conference, made the strongest statements yet to be voiced about the need to legitimize, and protect as cultural assets, a broader spectrum of landscape types than those already covered by the National Park Service. "Places in nature that have acquired significant association with human activities," said Galbreath, "become historic and cultural landscapes."[28] Galbreath stressed the fact that human, rather than ecological values, distinguished the historic/cultural landscape from natural areas, which are also of concern to the public for other reasons. "Certain types of landscapes have consistently led Americans to recognize and, in some cases, to participate in the environmental dramas created by the interaction of people with nature." These landscapes, while retaining their natural features, undergo transformations in the minds of those who relate a historic association to them. "These landscapes are no longer strictly a product of nature, valued for their inherent characteristics, but also become a product of the human mind."[29]

Galbreath provided ten criteria to be used as guidelines for defining American historic/cultural landscapes: (1) unity of architecture and nature; (2) interaction with built environment; (3) land patterns and human events; (4) land and water relationships; (5) sites of battles or fortifications; (6) building forms that reflect the landscape; (7) specialty crops and the landscape; (8) lifestyles and landscapes; (9) natural phenomena and landscapes; and (10) other types of cultural landscapes.[30] The purpose of the guidelines was to call attention to those significant cultural patterns which Galbreath saw as contributing immensely to the evolution of the American landscape, wherever the interaction between humans and nature exists. But the categories in themselves are useless if government protection, under established preservation procedures, cannot be extended to cover the historic/cultural landscape. Except for the active preservation of large, scenic natural areas, through the National Park Service, the American government has neglected to legitimize these other forms of historic/cultural landscape and incorporate their potential into the mainstream of historic preservation activity.[31]

Since 1975, no large gains have been made nationally to designate historic/cultural landscapes. Both the National Trust and the Historic American Buildings Survey (HABS) have adjusted their standards to allow the recognition of the landscape into the arena once open only to architectural resources. The National Trust now has a position within its department for an Historic Landscape Architect, which indicates some legitimacy of environmental designations. HABS has now

included within their recording standards a section devoted to those techniques pertinent to recording the as-is condition of an historic landscape.

One positive approach to expand the role of the historic/cultural landscape in historic preservation was taken by a special Task Force set up in 1977 by the Department of Interior's Heritage Conservation and Recreation Service. One result of the Task Force was the recommendation that the National Register categories be expanded to include a broader environmental focus. They suggested the formulation of three new "place-related categories of tangible cultural resources," defined as "(1) a network--a system of related or connected physical units generally spread over a large geographical area and sharing a common cultural identity or purpose; (2) a cultural landscape--an open space, natural form or setting that is significant primarily for its environmental relationship to or historical association with other tangible or intangible cultural resources and that contributes fundamentally to the definition and interpretation of such resources; and (3) a neighborhood--an area in which people live or work which is geographically definable and possesses a significant concentration of tangible cultural resources."[32] Unfortunately, these categories were never formally incorporated into the National Register criteria for designation. Nevertheless, the regional office of the Heritage, Conservation and Recreation Service in Seattle did acknowledge an awareness of the historic/cultural landscape and stated that

the National Register would probably be receptive to a joint property nomination designating one, if it could be proven that the properties were integrally associated and intertwined in the community's mind.

In conclusion to this section, I wish to call attention to four very thoughtful questions formulated by Suzanne L. Turner to separate those landscapes having potential for enduring value from those having only transient appeal:

1. Does the site, if preserved, hold the potential for educating the public about man's relationship to his landscape, about how man depended upon and manipulated the land for survival, for comfort, and for pleasure?

2. Will the preservation of the site either improve or stabilize the living environment of the area--will the quality of life be improved?

3. Is the preservation of the site compatible with the needs of the party involved (individual, neighborhood, private group, or government agency), and will it be compatible with current and predictable land uses and pressures?

4. Will the impact of the site's preservation be substantial enough, in the short and long term view (sociologically, educationally, economically) to offset the cost and investment of preservation?[33]

This project, which develops a case for the Shelton-McMurphy property as an historic/cultural landscape worthy of attention and preservation, is a direct affirmative response to Turner's first question. The answers to the other three questions are more pertinent to the method-designing stage of the interpretation process, and, therefore, will not be addressed directly at this time. The findings of this project, however, set forth a strong case for assuming that the answers to these questions would also be affirmative.

NOTES

1. I have chosen to use the contemporary spelling of Skinner Butte in this paper. It should be noted, however, that my research in local newspapers consistently showed reference to "Skinner's butte" between 1885 and 1914.

2. Eugene Historic Review Board Staff Notes, August 28, 1975.

3. City Register, October 10, 1887; City Guard, December 17, 1887.

4. Declaration of Trust between Dr. Eva Frazer Johnson and the Lane County Museum, December 30, 1975, p. 2.

5. Alfred Staehli, "Preservation and Restoration Guide for Shelton-McMurphy House," 1978, p. 2-2.

6. The expression "temporal collage" belongs to Kevin Lynch. This concept forms the crux of Lynch's understanding and theory of landscape preservation, discussed in What Time Is This Place? The conclusion of this paper examines the "temporal collage" theory.

7. John J. Stewart, "Historic Landscapes and Gardens: Procedures for Restoration," History News 29 (November 1974).

8. Rudy and Joy Favretti, Landscapes and Gardens for Historic Buildings (Nashville: American Association of State and Local History, 1978).

9. William Tishler, "The Landscape: An Emerging Historic Preservation Resource," Association for Preservation Technology Bulletin 11 (1979): 9.

10. "Life at the Shelton-McMurphy House: Recollections," taped interview with Lylah McMurphy Harding, Elsie McMurphy Madden, and George McMurphy, Lane County Museum Library.

11. Webster's Third New International Dictionary of the English Language, 1966 ed., s.v. "Landscape."

12. Douglas Crary, "A Geographer Looks at the Landscape," Landscape 9 (Autumn 1959): 23.

13. Yi-Fu Tuan, "Thought and Landscape: The Eye and the Mind's Eye," in The Interpretation of Ordinary Landscapes: Geographical Essays, ed. D. W. Meinig (New York: Oxford University Press, 1979), p. 100.

14. Ibid., p. 90.

15. Ibid., p. 101.

16. Robert Melnick, "Capturing the Cultural Landscape," Landscape Architecture 71 (January 1981): 56.

17. Carol Galbreath, "Criteria for Defining the Historic and Cultural Landscape," Selected Papers: Conference on Conserving the Historic and Cultural Landscape, Denver, May 1975 (Washington, D.C.: Preservation Press, 1975).

18. Tishler, p. 9.

19. J. St. Bodfan Gruffydd, Protecting Historic Landscapes: Gardens and Parks (Frome: Dowland Press, 1977), p. 11.

20. Ibid.

21. Ibid.

22. David Streatfield, "Standards for Historic Garden Preservation and Restoration," Landscape Architecture Quarterly Yearbook 30 (1969): 2.

23. Gruffydd, p. 11.

24. Ibid.

25. The entire issue of Landscape Architecture 66 (May 1976) was devoted to the topic of landscape preservation.

26. James Marston Fitch, "Preservation Requires Tact, Modesty and Honesty Among Designers," Landscape Architecture 66 (May 1976): 276.

27. Galbreath, p. 2.

28. Ibid., p. 1.

29. Ibid.

30. Ibid., pp. 3-7.

31. Ibid., p. 8.

32. Tishler, p. 19.

33. Suzanne L. Turner, "Preservation of the Man-Made Landscape: An Introduction for the Landscape Architect" (MLA thesis, University of Georgia, 1978), pp. 65-66.

CHAPTER I

HISTORY AND SIGNIFICANCE OF THE SHELTON-McMURPHY PROPERTY

For the purpose of this project, the first two criteria set forth by Carol Galbreath for determing the historic/cultural landscape are the most relevant: (1) the unity of architecture and nature, and (2) the interaction with the built environment. The Shelton-McMurphy property is an example of a landscape clearly displaying the marks of interaction between the natural and built environment. "The unity of, and harmony between, architecture and nature is a pattern that can be recognized on many scales. On a small scale, the historical significance of a house and its grounds may be inseparable."[1] It is difficult, and often impossible, to differentiate adjoining landscape areas. They have a way of flowing into one another, obscurring even legal property boundaries between them. The landscape serves as a rich and vital vehicle for communicating the physical and cultural history of a chosen area. The chain of events which occur throughout a landscape's history--physically, vegetatively, culturally, and even legally--are visible in the inevitable connections between nature and humans. "Landscape is history made visible."[2]

The history and significance of the Shelton-McMurphy property is deeply tied to its relationship with its only two neighbors, the railroad depot area and Skinner Butte. These strong associations may

be observed from within the property's own boundaries, as well as from a distance. In order to present the complete picture of the Shelton-McMurphy property, one cannot separate its history and physical evolution from that which was simultaneously occurring at the railroad depot area and at the butte; to do so would be to disregard the natural bonding occurring among the three in the actual physical landscape as well as in the minds of its observers. In the words of geographer, Douglas Crary, "the story of a region is not the history of its individual parts considered separately, but rather the history of the relationships between them. The beginning of the story is as far back in time as it is necessary to go to locate the roots of present-day phenomena."[3]

The relationships among the three areas are not exactly equal, but rather exist on two levels of differing intensity. The bond between the Shelton-McMurphy property, as we know it today, and Skinner Butte is perhaps the stronger of the two, for they were each within the original Shelton boundaries. Therefore, the association between them is first a legal one. Crucial to this bonding process has been the visual connection, apparent both at close range and also from a distance. "The historic relationship may be made more immediately apparent by the visual relationship; the uninterrupted view of the curtilage, the view to the tree line, forms the perception of the interaction of house and setting over time."[4] The spectacular location of the house, alone on the slope of the butte, was originally, and is still today, a sight with much visual impact. The magnitude of this impression is heightened by the fact that it is virtually impossible to view

house, from any angle, without also seeing the butte.

The traditional perception of linking the Shelton-McMurphy house to the butte is embedded in the history and development of the city, and goes beyond the visual realm. It is further strengthened by the vegetative connection between the Shelton-McMurphy grounds and the butte. The south face of the butte was, in the nineteenth century, a treeless, rocky surface. As the planted trees from the Shelton-McMurphy yard produced seedlings, they slowly worked their way up the south side of the butte. Incense cedar, Douglas fir, and bigleaf maples, planted in the Shelton-McMurphy yard, now dominate the butte's south face as well. Although this will be discussed in more detail later, it is important to understand now that the responsibility for the butte's once barren south face to be now treed lies, in part, in the spread of the early plantings from the Shelton-McMurphy property.

Using Galbreath's second criteria--the interaction between the natural and built environment--the Shelton-McMurphy property could be regarded as an example of what she calls a "visual transition area" between a natural and a settled area. Because the house sits virtually isolated, on the slope of the butte, with its surrounding vegetation now fused forever with the butte's, the property creates an edge in that part of town, which today is a visual transition between the butte and the built environment. This perception is strengthened further by the fact that the Shelton-McMurphy property provides a view looking out onto the city, while also remaining a significant vista itself within the landscape, when seen from afar. "Areas that provide views

or access to vistas that are integral parts of the traditional perception of an area, give further satisfaction in viewing the interface between the natural and built environment."[5]

The relationship between the Shelton-McMurphy property and the railroad depot area occurs on a very different level. It does not carry the strong physical bond that is present between the property and the butte, but it is a potent relationship, nonetheless. Although the railroad was the nineteenth-century symbol of progress, growth, and economic potential, the railroad depot area in many cities, including Eugene, was not particularly appealing. Why anyone would want to live in such close proximity to the railroad is now unimaginable. The constant noise of the trains, the smoke, dust, and dirt which permeated the neighborhood, in addition to the problem of vagrants congregating in the depot vicinity, were all factors which would make living near the railroad a less than desirable location in which to build one's dream home.

In the nineteenth century, however, the railroad was a source of local pride. Besides its commercial functions of transporting merchandise and materials, the train was the only way to travel any great distance. Train accommodations ranged from modest to first class travel. But, unlike today, where the various transportation systems are stratified by social or economic factors, everyone in the nineteenth century who travelled, took the train; everyone who was visited by friends or family from another city came to the train station to meet them. The depot represented a neutral zone utilized by all classes of people.

The necessity for and appreciation of the train, now simply taken for granted, was a nineteenth-century awareness. Trains drastically changed the quality of life in America, especially in the West, so long cut off from the fruits and ideas of eastern production and progress.

Dr. Shelton was a man deeply involved in the social and economic fabric of nineteenth-century Eugene. He understood the merits of and connections between land ownership, property value, and economic progress. From his perspective, property adjacent to the railroad could be both appealing and economically valuable. And though his land flowed directly into the depot neighborhood of tracks, freight yard, and warehouses, the choice location of the Shelton house, on the south slope of the butte, enabled the residents to view the railroad area, the entire city, and surrounding countryside, as it grew and prospered. The railroad was an integral part of this picture; from a nineteenth-century perspective, it was a view to be embraced.

The view from the train, the station, or the tracks looking north, was dominated by the dramatic picture of a barren Skinner Butte with the ornate Shelton-McMurphy house upon its slope. Incoming and outgoing passengers alike, and those picking them up or dropping them off, were immediately exposed to this view, as captured in figure 5.

The intermingling of sights, sounds, and smells at the north end of town had an impact on the quality of life for the Shelton-McMurphy residents, as well as for all Eugeneans who freely used both the butte and the railroad. This intermingling, however, was not

without its irony. One cannot help but assume that the Sheltons sought isolation and privacy when they chose to build at the base of the butte, with no neighboring families nearby. Yet, the very location they chose, just east of where Willamette Street would sit if projected north, sandwiched them between two very heavily used public areas, the butte and the railroad. At the same time, it gave them loftiness and visibility, and set them apart socially and physically from the rest of the town.

Perhaps the following passage from the Morning Register will further solidify the bonds just discussed, and serve as an omen of what was yet to come: "These pretty days when people can get out to walk, the first place they move for is the top of Skinner's butte and the oftener one goes up there the more he is impressed with the beauty of our city and the necessity of making it still more beautiful. It is up to the ladies' clubs and the Commercial Club to try to get the priviledge of making a public park of the butte. It is a place for advertising Eugene to passengers on the train that should be taken advantage of."[6]

Cultural, Geographical and Legal History of the Shelton-McMurphy Property and Its Relationship with the Railroad Depot and Skinner Butte

Under the Sheltons, 1885-1893

Thomas Winthrop Shelton was born in 1844 in Missouri. His parents moved to Oregon when he was an infant, settling in Yamhill County. Following his graduation from San Francisco's Toland Medical College in 1867, Shelton settled in Salem to practice medicine. In 1870, he married Adah Lucas, who was born in Polk County, near Monmouth, in 1852. Her family was among the founders of Monmouth College. The Sheltons had one daughter, Alberta, born in 1872 in Salem.[7]

The Sheltons moved to Eugene in March 1873, where Dr. Shelton established himself as a physician and druggist. The Shelton property at the north end of town near the railroad was purchased in two segments, the actual boundaries of which are not clear. The first segment was purchased July 17, 1883, from N. L. Packard. In 1884, the Sheltons took an extended journey eastward, visiting Chicago, New York, Philadelphia, Baltimore, Washington, D.C., and even New Orleans. Upon returning to Eugene in May of 1885, Dr. Shelton resumed his medical practice and the Sheltons purchased an additional parcel of adjoining land from E. and R. Anderson. The entire property encompassed land from Washington to Pearl streets, from the O. & C. Railroad to the river, and included the hill known as Skinner Butte. Figure 6 shows the approximate boundaries of the original Shelton property juxtaposed over a contemporary map of the area.

At the time that the property was purchased, the original railroad passenger station, built c. 1871, was still in use at the north end of Willamette Street. Considered to be a small and inconvenient building, it was replaced in August of 1885 with a larger structure. The railroad depot area, although a local symbol of progress, at a time of tremendous industrial expansion nationwide, was not without its critics. Reports of vagrants and tramps loitering in the area, disturbing passengers and seeking refuge in neighboring residential barns were commonly cited in the newspapers. Some citizens urged more cooperation between local police and the railroad authorities to curb these annoyances. Complaints were also voiced in the newspapers about the mud and pot holes in the depot area. This complicated reception and delivery of freight, as well as curtailed pedestrian ease for incoming and outgoing passengers. It was often suggested that the railroad company fill in the low areas around the depot with gravel to alleviate the mud. The railroad depot area could rightly have been described as an urban eyesore. The passenger station, freight yard, and various warehouses scattered along the tracks for storage, were architecturally uninteresting, and not well-maintained, either; the grounds were muddy, unsightly, and inconvenient. For all the status the railroad carried as a source of local pride and general economic progress, the depot area was hardly a physical reflection of that spirit.

Elsie McMurphy Madden remembered hearing that when her grandparents, the Sheltons, planned to build the house, everyone warned

them that nothing would grow on the barren south side of the butte, because nothing at all was growing there at the time.[8] Henry Lawrence stated that the south side of the butte showed no change in tree distribution during the pioneer period. The few oaks and one large madrone already there had managed to survive a century or two of prairie fires, administered by the Kalapuya Indians to keep the brush cleared for game hunting; but even these had not managed to propogate on the south face due to the thin soil, hot summer sun, and intermittant grazing. Conditions on the north side of the butte were, according to Lawrence, more conducive to tree growth. Both Douglas firs and maples had spread over the open slopes by the end of the nineteenth century.[9]

The butte, despite its sparseness of vegetation, or perhaps also because of it, was a favorite spot for Eugeneans. Located in the heart of the city, the butte rises to a height of about 212 feet above the entrance at Pearl Street, and about 240 feet above the end of Willamette Street. It is 2,000 feet in length at its longest point east and west, and is about the same distance in width. "It is a peculiar and unusual formation," claimed a Morning Register article. "Standing up out of the level floor of the valley, it is the first object to catch the eye of the traveler or newcomer. . . . It is a landmark that stays in the memory of every person that has seen it."[10]

The view seen from the top was not only of Eugene, but also of the surrounding countryside on both sides of the Willamette River--a view dotted with farmhouses and fenced fields. A Portland resident, having visited the butte in December of 1887, wrote a favorable letter

about his experience, printed in the Eugene City Guard: "Even at this season the scene was pleasant, the as-yet unplowed, yellow stubble-fields forming a striking contrast to the rich, freshly-plowed loam and again to the bright green of pasture and hill. . . . Then, too, patches of regularly planted, leafless trees scattered here and there over the whole country, showed the presence of orchards."[11] Figure 7 shows two views taken from approximately the same location on Skinner Butte, looking south. The view on the top precedes the coming of the railroad in 1871. The view on the bottom is dated pre-1908, before construction of the third railroad depot.

One reached the top of the butte by way of a steep path which began just west of the Shelton fence, on the north side of the railroad tracks. Although it does not appear in any of the available photographs, Mary Corum, in her description of the butte in the 1890s, claimed there was a wooden stile there to get over the fence.[12]

It is interesting to note that shortly after the Sheltons moved to Eugene, in March of 1873, this insightful article about the butte appeared in the Oregon State Journal, reprinted from Portland's Commercial Reporter: "It will one day, not remote, form a vinery of great value, or be made suitable for a number of elegant residences with grounds highly ornamental, that will present a scene of rare beauty to the city and be a source of corresponding enjoyment to the possessors."[13]

In January 1886, the Eugene City Guard reported that Dr. Shelton had hired Rob McGhee to level two hundred square feet at the

base of Skinner Butte for a house to be erected there in the spring. It was not, however, until the following spring that construction on the house actually began.

The year 1886 was one which perhaps preoccupied Dr. Shelton with other matters. In February, an ordinance was passed by the city council granting permission to Shelton, Charles Lauer, and their associates, to supply the city of Eugene with water. The charter entitled them to lay pipes and to erect and maintain water hydrants and reservoirs. Thus, the Eugene Water Works was formed, with Shelton as the company's first president. By August, the company had purchased from the Sheltons one acre of land by the Willamette River and one acre on the bench at the east end of Skinner Butte for a reservoir and pump station. The price of the land, including the right-of-way, was one thousand dollars. By the following spring, 1887, the water system was in operation throughout the city. There is no doubt that the reservoir erected on the east bench of the butte changed its appearance, however, especially from the south side. The reservoir, enclosed by a high barbed-wire fence to keep out stock and discourage children, now capped the highest point on the butte with its mark of progress.

Before actual construction of the Shelton residence began, Dr. Shelton subdivided the northwestern segment of his property, between Washington and Lincoln streets and between Clark and Third streets. Called Shelton's Addition to Eugene, the land was dedicated to the public in March of 1886. Three years later, a second adjoining segment of the Shelton property, between Washington and Lawrence streets

and between Clark and Cheshire streets, was subdivided; dedicated to the public in March of 1889, it became known as Shelton's Second Addition to Eugene. Figures 8 and 9 show the plats for the two additions.

In May 1887, construction actually began on the Shelton residence. The house was designed by Walter D. Pugh (1863-1942), an architect and builder from Salem. Pugh, who came from a family of carpenters and cabinet makers, began his own career as a carpenter-builder in the Salem area around 1880. By 1890, he was listed in the Marion County directory as an architect, and later held association with the Salem firm of McCauley and Wickersham, and with Salem architect Fred A. Legg. Shortly after the turn of the century, Pugh received commissions from the State of Oregon.[14] Other buildings known to have been designed by Pugh include the Salem City Hall (1893-97), the second Thomas Kay Woolen Mill (1896), and the steel dome on the State Capitol Building (1892). On September 10, 1887, the City Guard mentioned that Pugh had begun the preliminary drawings for the proposed Benton County Courthouse. Although he may have had something to do with the eventual construction of the building, the cornerstone of the courthouse attributes its design to architect Delos Neer. Pugh may also have had something to do with the State Insurance Company building in Salem, as the City Register carried an advertisement for bids to be directed to his office.[17]

Mention of Pugh's commission for the Shelton house was never reported in the local newspapers, but it may well have involved an acquaintance between the two men while the Sheltons lived in Salem.

With the Sheltons having family in the Salem area and making regular visits there after moving to Eugene, it is also possible that they may have taken special notice of a building designed by Pugh.

Nels Roney and W. H. Abrams were the local contractors awarded the construction bid, at an estimate of eight thousand dollars.[16] The two are perhaps best known for their buildings on the University of Oregon campus and numerous residences; Roney is especially remembered as the builder of many bridges throughout the county.

One-to-two line descriptions of the house's progress were reported periodically in the three local newspapers. Unfortunately, none of these descriptions were very informative or revealing about the construction process, and at best provide only a sketchy timetable. The foundation of basalt rock in random ashlar was apparently completed in July, and the frame work began shortly after. Work progressed steadily into the fall, but as the dwelling neared completion, it was tragically destroyed by fire. Only the rock foundation remained standing. The fire occurred on November 26, 1887, shortly after midnight. Apparently, there was no way to curtail the flames because a train standing just north of the depot had temporarily blocked entrance from Willamette Street. Newspaper accounts insinuated that the fire was deliberately set; rumors claimed it had been started by a disgruntled workman. "We think the county or city authorities should offer a large reward for the discovery and arrest of the incendiary," claimed the Oregon State Journal: "No crime can be much greater than this. Destroying property is next to destroying

life and these incendiaries, anarchists and growlers, who are always talking about the rights of labor but won't work themselves and gratify their spite and envy by destroying or appropriating to their own use the earnings of other people, are worse in some respects than murderers."[17]

In December, the Sheltons announced that they had decided to rebuild the house from the original plans, retaining Roney and Abram as contractors. Construction began in April of 1888, on the original rock foundation, and the Sheltons hired a night watchman to oversee the property. The house was completed in late October of 1888, at which time the family officially took occupancy.

Several months earlier, Dr. Shelton began his attempt to secure an extension of Willamette Street through the O. & C. railroad company property. One approach he took was to try to generate support from the University of Oregon, which was interested in a portion of the butte crest for an observatory. According to the minutes of the August 30, 1888, meeting of the Board of Regents, Shelton considered deeding a piece of land to the University if it would assist in forcing through Willamette Street. While he assumed that the University would be interested in a more convenient route for those using the observatory, Shelton was also concerned about directing the heavy amount of butte traffic away from his house. The Board of Regents, however, was reluctant to get involved in what appeared to be an intricate series of land swaps and legal proceedings with the railroad company. "An extension of Willamette Street can be had except through some

legal proceedings," stated the Regents' report, "and we did not think the interest of the University or the City of Eugene would warrant us in attending to have such proceedings initiated."[18] They offered instead to purchase the land from Shelton, but he refused to sell.

In September of 1888, Shelton finally agreed to sell the University a plot of land, 100 by 180 feet, on the east crown of the butte, for one thousand dollars, without the provision for their support in the matter of extending Willamette Street. The deed included a "free and perpetual right-of-way for egress and ingress from and to said tract, to be suitable for foot passengers and vehickles, sic, beasts of burden, and other animals."[19] The construction contract was awarded to W. H. Abrams, and work on the observatory began immediately.

The observatory was completed in late November. The building was a miniature rendition of Villard Hall, having also been designed by Portland architect W. H. Williams and built by W. H. Abrams. Constructed of cement-covered brick on a stone foundation, the observatory had a wood floor and ceiling, pierced with openings which closed with rope and pulley-operated hatches. Although equipped with the most modern astronomical apparatus, the observatory soon became a great disappointment to the University. The relatively few clear nights, especially during the academic year, conducive to observation, were certainly a limitation, as was the distance between the observatory and the campus. Enthusiam for its use waned not long after completion, and never regained momentum.

A series of break-ins in 1897 prompted the Board of Regents

to relocate the apparatus in the Collier barn, on campus, where classwork on astronomy could be held. The observatory on the butte, now left unattended, became a paradise for young lovers and vagrants. What had once been a symbol of progressive science was now a public nuisance, and complaints from citizens increased. In 1904, the University tried to sell the observatory; when that attempt failed, the University Steward, Louis Johnson, was ordered to "dispose of and remove the observatory building . . . without cost to the university."[20] On May 12, 1905, the town was awakened in the early morning hours by a huge blast which left the observatory in ruin. Students later completed the demolition by physically removing the remains of the structure. A picture of the building, taken in 1893, is found in figure 10.

Improvements at the railroad depot area began to occur in the spring of 1889. Although only minor changes were initiated, it was an attempt on the part of the railroad authorities to rectify those trouble areas which had either been a nuisance to the public or were simply unsightly. These improvements included a new railing running the full length of the platform, the reshingling of the freight house, and the gravel infill of the major mudhole just west of the depot, a great source of public irritation for some years. This attempted sensitivity to public needs expressed by the railroad authorities is a prelude to an era of much greater and widespread railroad improvement which was to occur in Eugene less than twenty years later.

The winter of 1890 brought the worst flooding in Eugene's history, permanently changing the course of the Willamette River; the

floods caused innumerable mud slides and other damage throughout the area, including Skinner Butte. On February 2, 1890, the City Register reported that "several tons of dirt in Dr. Shelton's yard on the butte slid down the first of the week."[21] One can only assume that, depending on the location of the slides, they might have caused irreparable damage to vegetation, ornamental or otherwise; clusters of shrubs, or beds of ornamentals and bulbs, could easily have been obliterated. On March 26, 1890, the Register reported that Dr. Shelton was repairing his terrace from the damage which had been caused by the February slides. "He is putting in drain tile in several places to prevent slides in the future."[22]

In the spring of 1892, Shelton decided to have a roadway constructed to the summit of Skinner Butte, beginning at the intersection of Third Avenue and Pearl Street, heading west. Mary Corum's sketch of the butte in the 1890s described the road: "Along the lower east edge of the Butte Pearl Street was open, with a rough dirt road and a board sidewalk on both sides of the street extending up the low incline on Pearl for about three blocks across the railroad tracks. At the end of the sidewalk there was a big gate, making it possible to drive up a steep, rocky road to the top of the Butte."[23] Grading began in July, and by August the roadway was completed, allowing carriage access to the top of the butte for the first time.

Although the Sheltons owned the butte land, it was a popular place, as mentioned earlier, offering cherished views of the town and countryside, as well as fireworks on the Fourth of July, occassional

winter sledding, and even public fox hunts; it was also, for a time, Eugene's cow pasture. Again, Mary Corum's sketch of the butte offers insight as to its public use: "All the rest [of the butte] was hard, bare, rocky ground with deep cow tracks all over. It was completely surrounded by a rough 4-foot board fence. At that time over half the residents of Eugene kept a milk cow and the Butte had for many years been Eugene's cow pasture. Early each morning a boy would go to each barn, let out the cow to join the herd, drive the herd to the Butte and put them inside the fence. In the evening after school he collected the cows and drove them home. His herd usually had 30 or more cows in it when he passed our house and by the time he got to the Butte he had twice that many."[24]

While it is difficult to judge the Sheltons' intentions in having the roadway constructed, one could assume that it was both a charitable civic gesture as well as a means of directing butte traffic away from the immediate vicinity of the house and barn. The Oregon State Journal noted that "Dr. Shelton's enterprise" would be appreciated by all residents: "The driveway will not only be a great convenience to the public generally, but will make it possible for elderly ladies and frail persons to be taken to that eminence to view the city."[25]

Unfortunately, little else is known of the Sheltons and their life in Eugene. Besides his medical practice in a downtown Eugene office, Dr. Shelton was actively involved in the urban development of the city, as evidenced by his role in the first water company, and

in his numerous real estate transactions; he was considered a "public-spirited man who had done much to advance the interests of the city."[26] Shelton owned at least one commercial block on Willamette Street, and a parcel of land outside of town which was farmed. Announcements appeared in the newspapers, now and then, for animals or feed being sold by Shelton. Also, in 1890, the City Register reported that he was sued by a former farm hand, but the details of the case were not disclosed.

Financially, the Sheltons seemed very comfortable. The eight thousand dollar cost of their house was considerably higher than most dwellings at that time. In Shelton's obituary, the Oregon State Journal wrote the following:

> By careful management in private affairs the deceased had made a small fortune and at the time of his death was the owner of Skinner's Butte, the "knob hill" of Eugene besides several platted additions to the city and some brick blocks on Willamette Street and one of the finest residences and dwelling properties in the city.[27]

As a physician, Shelton was well received and had built for himself a lucrative practice. The McMurphy children, in recalling their mother's recollection of him, claimed that Shelton was a devoted doctor who frequently travelled great distances on horseback, or by carriage, often accompanied by Mrs. Shelton, to tend to patients. He was an advocate of preventive medicine and proper diet, and was apparently also knowledgeable about herbal remedies.[28] From all accounts, however, he was a busy, but not a healthy man. After years of declining health due to leukemia and compounded by pneumonia, Dr. Shelton died February 2, 1893, at the age of 49. Apparently, Shelton left

his family financially well endowed. The obituary reported that he had left 120 shares of Water Works stock to his widow and the brick block on Willamette Street to his daughter Alberta, with the remainder of his assets to be divided between them.

Even less is known of Adah Shelton. While the McMurphy children only vaguely remembered her visits to the house, they associated her with having had a great appreciation of beautiful things, most evident in her selection of furnishings and decor in the house. She was apparently also a lover of plants, having constructed a number of unusual terrariums with flowers, wild flowers and foliage, collected locally and in her travels, and all correctly labeled with their scientific names.[29]

This recollection is a critical one, as it perhaps sets the stage for helping to decifer how the original grounds might have looked. Adah Shelton's appreciation of beauty, her love of horticulture, her interest in unusual plants and arrangement, and perhaps her patience in working with detail, may indicate she would likely have enjoyed outdoor gardening, as well. A few carefully tended beds and groups of ornamental shrubs, located in the home yard, would not have been unreasonable to expect. Adah Shelton may well have been an avid gardener.

The fact that Dr. Shelton was not a healthy man may also rule out the possibility that he participated at all in outdoor activities such as gardening; his real estate and civic interests probably absorbed most of the time remaining from his busy medical practice.

Because the Sheltons were considered well-to-do, it is also a possibility that a gardener was hired to do all or some of the property's gardening.

Adah Shelton moved to Portland after her daughter's wedding in July of 1893, leaving the property to Alberta and her husband, Robert McMurphy. She died in Portland in 1910.

Under the McMurphys, 1893-1949

Alberta Shelton had not been allowed to attend public school as a child and was instead tutored at home by her parents until age twelve. Her own children recalled her feelings of loneliness and isolation as a child, having had no playmates her age.[30] As a young woman, however, Alberta travelled extensively, first on a major trip to the East in 1884-85 with her parents; then, as a member of a church youth group, Alberta attended conferences throughout the state and as far away as Minneapolis and San Francisco. In May of 1892, the Oregon State Journal reported that Alberta had been studying photography. "She has special ability as an artist," they wrote, "and her rare collection of views in and about Eugene will compare favorably with the work of any amateur in the state."[31] Music, however, was her primary interest; she attended the University of Oregon School of Music and was a member of its first graduating class in 1886. She taught music in the high school before her marriage to Robert McMurphy in 1893.

While raising a large family, Alberta still managed to devote time to civic affairs. She sat on the Board of Education for years,

and was at one time its chairer. She was active in the Ladies' Auxilliary and was that organization's first president.

Robert McMurphy was born in Pierce County, Wisconsin, in 1866. He was employed by the railroad company before moving to Portland in 1889 to accept a position as personal secretary to George Andrews of the O. & C. Railroad. After coming to Eugene, McMurphy became engaged in the real estate and insurance business, and was extremely active in the Eugene business community and in civic affairs. In 1901, he helped organize the Willamette Valley Woolen Manufacturing Company, which built Eugene's woolen mills; he was the president of that company for many years. McMurphy was also one of the primary organizers of the Eugene Commercial Club in 1902 and was its first vice-president. He was also a board member of the Eugene Water Works, which his father-in-law had helped to organize years earlier. While remaining active in Commercial Club affairs, McMurphy later sat on the City Park Board in its first years of existence, when the city was trying to acquire park land and beautify existing park areas.

Perhaps the most dramatic change resulting from the McMurphy's ownership of the property was that created by a family of six children, born between 1894 and 1904. What had once been a private and peaceful residence of two adults and a quiet daughter, quickly transformed itself into a lively household with the sounds of children. The increased needs of a large family prompted a series of major alterations to the house in 1912. A sleeping porch and bathroom were added upstairs, as was a stairway to the attic, which was floored to provide additional living space.[32]

Some time earlier, the exterior color of the house was changed to a two-tone combination in the light range. Photographs as early as about 1900 show the house to be painted in two very light tones. This seems appropriate, since white and cream colored houses came back into style at the turn of the century, replacing the darker, earth tones popular earlier. The house remained light colored until 1951, when Dr. Johnson had it painted green in an attempt to duplicate its original facade.

Under the McMurphys, the property swung more into the public spectrum, for both Alberta and Robert were deeply involved in civic affairs and improvement. During the years in which the McMurphys lived in the house, it became a central focal point for the civic society of Eugene; club meetings and social affairs became a regular feature of life there.

The McMurphy children remember these affairs with clarity and pleasure, as they described how the upper terrace around the house was readied for guests by clearing the toys and setting up tables and chairs. Fresh flowers from the grounds were gathered into bouquets as centerpieces, and Oriental paper lanterns were strung on wires around the upper terrace, leading from the house.[33] The view from the upper terrace to the railroad, and beyond, was the perfect setting to launch the campaign for civic improvement and beautification, which was due to begin in 1908.

The involvement in civic affairs and improvement by the McMurphys, and how it consequently affected both the railroad depot area

and the butte, is perhaps best viewed in the greater context of a movement which was occurring nationally--the City Beautiful Movement. The origin of this movement can be traced to the Columbian Exposition, held in Chicago in 1893. "The Columbian Exposition changed the course of urban building in the United States and because of its great popular appeal, led to the birth of modern American planning."[34] The Exposition and the spin-off of other such fairs which followed brought the spirit and momentum of these new planning idioms to thousands of people, nationwide, ushering in the City Beautiful Movement. Large cities appointed planning commissions which recommended the division of central business and residential districts, connected with parks and tree-lined boulevards, as well as the acquisition of lands along all major waterfronts for public use. Smaller cities formed municipal improvement clubs--forerunners of the Chambers of Commerce--to coordinate improvement and beautification projects. Often this involved uniform street tree planting, street and sidewalk paving, initiation of building and sign codes, and the acquisition or improvement of public park areas.

On a grass roots level, the American public was especially receptive to a movement which was dedicated to improving the quality of the city as a place to live and work. By the late nineteenth century, many of the negative results of the newly developed industrial scene were beginning to be felt, such as urban expansion, noise, dirt, crime, and population growth. The City Beautiful Movement was as much a response to these urban upsets as it was a response to the potential

in planning, brought to a new level of awareness by the Columbian Exposition. The popularity of the movement and word of its successes spread with fervor and rapidity throughout the nation; often, what worked in one city was tried with enthusiasm in another.

Portland, like many American cities, was strongly affected by the City Beautiful Movement, and became, in 1905, the host of a major fair, the Lewis and Clark Centennial Exposition. Patterned in many ways after the Columbian Exposition before it, the intent of the Lewis and Clark Exposition was "to illustrate an ideal in planning" and to "serve as a model for the city of the future--a city more beautiful than had previously been thought possible in democratic America."[35] The 402-acre site, located about two miles from Portland's central business district, was designed under the direction of the Olmsted Brothers, sons of the late Frederick Law Olmsted, a major participant in the Columbian Exposition. The site boasted a water expanse four times that of the Columbian Exposition, with lushly foliated, undulating grounds, and spectacular vistas. The intent of the Exposition was to exemplify progress as it related to the greatness and future potential of the Northwest--progress in the arts, manufacturing, and development of natural resources.

The Lewis and Clark Exposition sparked the City Beautiful Movement in Oregon, and thus inspired civic awareness, beautification, and improvement endeavors throughout the state, including Eugene. In 1902, the Eugene Commercial Club was formed, with Robert McMurphy as its first vice-president. It was this organization which generated

the ideas and support for civic improvement, and by 1908 had initiated the City Beautiful Movement in Eugene. It all began with the Commercial Club's appointment of a publicity expert, William Hartog, as the general manager of the promotion department. Hartog was a resourceful and energetic man who brought to Eugene a wealth of experience and understanding about city beautification and its implications. He was hired specifically to "manage the promotion work and advertise Lane County to the world."[36] The Commercial Club was an all-male organization, comprised of the members of Eugene's leading business community. But Hartog directed much of his appeal to the women of the community as the real purveyors of civic improvement. As a result of his encouragement, the Ladies' Auxilliary of the Commerical Club was organized in the spring of 1908; its first president was Alberta McMurphy.

Hartog was responsible for making Eugene a model middle-sized American town, by arousing strong support and interest among Eugeneans. His primary tool for recruitment of such public support was speech-making, which he did often and with great finesse. City Council, business, school, and neighborhood improvement meetings were all visited by the exuberant Hartog, who stressed that nothing spoke more convincingly of a town's progressive spirit than civic beauty and neatness. Civic pride, for Hartog, was the key to the "city beautiful," and the "city beautiful" was the key to attracting visitors. The following paragraph nicely summarizes Hartog's specific, yet simple goals for Eugene:

> Pave your streets, cement your sidewalks, plant uniform shade trees, paint where paint is needed, remove billboards,

> tear off advertising monstrosities and placards from trees and telegraph poles. Keep your pavement clean and your stores lighted, encourage every public improvement, and the planting of flowers and shrubs, give the visitors the glad hand.[37]

Hartog instilled Eugeneans with the belief that civic pride and beauty contributed to good moral character, and the ideas he stated above quickly materialized into real civic projects. Uniform street tree planting was the first of these, pioneered by the East Eugene Improvement Club. The club was concerned about the many varieties of shade trees in their neighborhood, and the irregular planting locations of both inside and outside of the sidewalk lines. Other neighborhoods followed their example of initiating uniform shade tree planting throughout the city. Willamette Street was paved in 1907-08, as were most of Eugene's major streets. A program to cement the sidewalks, with curbs to ward against swerving carriages, also went into effect citywide in 1908.

All obnoxious signs on warehouses were, with owner permission, painted over by a crew hired by the Commercial Club. Telegraph and utility poles were painted a uniform dark green throughout the city to blend better with the vegetation. Even billboards did not escape the scrutiny of concerned citizens; their removal was urged before the City Council.

In 1909, the City Council passed an ordinance declaring it a misdemeanor for any person to allow trash, tin cans, empty boxes, charred wood, or brush to remain on his property. Later, they also required that owners of vacant lots, in all residential parts of the city, keep the lots in a tidy, trash-free state. With these new laws

came the message that individuals had as much responsibility and control in the city beautification process as did the neighborhood groups; therefore, home owners were encouraged to maintain their lawns, control weeds, and even to landscape with shrubs and flowers. A beautiful city meant a city composed of collective tidiness.

Three major events, occurring simultaneously, perhaps provided the impetus behind these widespread improvements in Eugene: the formation of the city park board, the construction of the third railroad passenger station, and the beautification of the railroad depot area. One of the three directly involved the efforts of Alberta and Robert McMurphy, but all three events were to have an impact on the Shelton-McMurphy property and its relationship to its neighbors.

On November 3, 1906, the City Council accepted the donation by T. G. Hendricks of forty-seven acres of land in Fairmount for a city park, and purchased an additional thirty-one acres adjoining that land. Thus, Eugene's first public park, Hendricks Park, was acquired. This act necessitated the need for a City Park Board to acquire and maintain park property. "Time will prove the wisdom of Eugene in securing available pleasure grounds while they are to be had," wrote the Morning Register, "for the day is coming when such sites as have been offered will not be available for that purpose."[38]

Since the initial purchase of two acres from the Sheltons for the first water works company, in 1886, successive parcels had been purchased, through the years, as expansion of the water system became necessary. By 1908, all of Skinner Butte was in the hands of the

water works, then called the Willamette Valley Company, except for the lot on the east crown where the observatory had stood, which remained in University of Oregon possession. In March of 1908, the Willamette Valley Company proposed to sell its water works holdings to the city. The proposal was accepted by the City Council, subject to a special election, to be held in April. The lands to be included in the sale were the butte, about sixty acres in extent, the seven acres of well ground across from the river, and the land on which the pumping station was situated.

The bond passed April 19, 1908, at which time the city took control of the water works, forming a water board to regulate and manage it. Proponents of the purchase saw great value in the butte as a potential park, because of its fine location in the heart of the city. "As Eugene develops into the great city the future has mapped out for it, the day will come and is not now distant when Skinner's butte as an asset, will be worth more than the price at which the water plant can now be bought."[39]

Five years were to pass before Skinner Butte actually became a city park, but Eugeneans had already taken a stand that the future of the butte was best assured in city hands. The butte was no longer a legal part of the Shelton-McMurphy property, but the visual bond between the two persisted, while the vegetative bond continued to get stronger. Persistent seedlings of incense cedar, Douglas fir, and bigleaf maple, from the Shelton-McMurphy property, began to take root on the south side of the butte; the house now sat surrounded by a forest

of mature trees, working their way upward. While the butte had once been a dramatic, treeless backdrop for the house, it was now blending more congrously with the Shelton-McMurphy grounds.

The second major event which helped foster Eugene's beautification movement involved the construction of the third railroad passenger station, in March of 1908. The railroad company chose to build the new structure just south of the present station, so that the old station could continue to be used during construction of the new. Other changes to the area included moving the warehouses north of the tracks, adding a new passing track, and moving the entire freight yard to the north end of Charnelton Street. The old depot was moved to the freight yard upon completion of the new building.

The plans called for a structure 32 by 144 feet, one story high, to be built of fine-pressed brick on a concrete foundation, with a slate roof. Steam was to be the heat source and electric lights were ordered for both inside and outside of the the station.[40] The station was based on a standard plan (Fig. 11) utilized by the railroad company for all their new Northwest depots. "Those who have been to Walla Walla or Spokane on the O. R. & N. and have noticed the depot there, know pretty well what our depot will look like," reported the Morning Register. "It will be an exact duplicate of these pretty buildings on a slightly reduced scale."[41] Figure 12 shows the completed station. Construction proceeded rapidly, under the direction of Portland contractor Robert Wakefield, of the Portland Bridge and Building Company. Although the interior was not yet completed, the new depot

was dedicated on June 24, 1908, in a joint ceremony with the University of Oregon Commencement.

With the construction of the new depot and the rearrangement of the entire railroad grounds, it became clear that an intent was being made, by the railroad officials, to respond to the momentum of the city beautification program. After all, the train depot was the first place most visitors saw in Eugene; it made sense that in order to present the town in the most favorable light, a visitor's first impression there had to be a good one. To help create this pleasant first impression, the Eugene depot, like many throughout the United States, hired a landscape architect to design gardens and camouflage unsightly buildings from public view with trees and shrubs. Although this trend, called the Railroad Gardening Movement, started in the late nineteenth century, it reached its peak in the early twentieth century. By 1906, the Railway Gardening Association had been formed, comprised of railroad company executives, nurserymen, and lawn mower manufacturers.[42]

This trend, which gained its momentum from the City Beautiful Movement, actually began in the late 1860s with the efforts of Donald G. Mitchell, a landscape architect who was impressed with the European models of railroad gardeing.[43] Mitchell became an early advocate of the Railroad Gardening Movement by attempting to convince railroad officials of the advantages of beautifying their grounds. The railroad companies became more receptive to the concept following the post-1880 growth of suburbs around large American cities, with its surge

of commuters. "Beautifying railroad station grounds struck passenger agents as nearly as important as erecting imposing stations."[44] Eager to maintain the interest of the commuter, the railroad companies reasoned that their fine new depots, surrounded by trees, shrubs, and flowers, would further enhance the journey for the suburbanite, and prevent him from returning to the city to live. Railroad gardens began to appear nationwide. "By 1905, learning to design station grounds had become an accepted part of landscape architectural education."[45]

In Eugene, the timing for such a development was just right. By 1908, the success of the railroad garden had already been proven elsewhere; that it was a delight for both railroad passengers and local citizens was also a fact. The creation of the depot park in Eugene marked the third major impetus behind the local civic improvement program, bringing the railroad company into the mainstream of city beautification.

The landscaping of Eugene's depot was a joint effort among the Southern Pacific Railroad Company, the Eugene Commercial Club, and the city. The railroad company agreed to prepare the ground for the park, furnish the soil, and cover all maintenance costs. The promotion department of the Commercial Club, under the direction of Hartog, agreed to supervise and pay for the design, secure the plants and their installation, and promote the finished product. The city agreed to curb the driveways, purchase ornamental lampposts, furnish irrigation water, and keep the park lighted. "It will be the first time in the history of Oregon that community and a railroad

corporation have worked hand in hand for a civic improvement of this kind, with the merchants and citizens, through their Commercial Club as intermediary."[46] This joint effort among the private and public sectors was further strengthened by the notion that, besides the advertising value which the grounds would provide for Eugene, it would also be an enjoyable place for Eugeneans to stroll.

W. F. Chace, a Portland landscape architect, was selected as the designer of the grounds. The space allotted for the park was a long stretch of nearly one thousand feet, with a maximum width of 150 feet, in total about five acres of land. Figure 13 is the site plan for the proposed depot park. The plan called for Willamette Street to end 150 feet south of the station, with its curb extended in a broad circular line, to provide for wide driveways up to the station and platform.

The location of the new depot, in the middle of the expanse of land available for the park, acted as a natural divider between two distinctive gardens. The eastern side was devoted entirely to roses, arranged in a formal Italian style and enhanced with ornamental vases. The western side was an Alpine garden, or rockery, with ferns, palms, and other foliage planted among locally collected rocks. Ample lawns, dotted with trees and shrubs, surrounded each of the gardens, with a network of granite walkways to connect them, making a pleasant stroll around the entire park grounds.

The contrast between the two gardens is especially curious. Roses fare nicely in Oregon's mild climate, so it is not unusual to

find a garden devoted solely to them. The source of the Alpine garden, however, is more intriguing. Since it was adorned with boulders from the area, it may even have represented an evocation to the butte or the nearby foothills of the cascades. Landscape designer Chace had, on one of his visits to Eugene, been taken to the top of the butte, where he had commented that "Eugene has in Skinner's butte something few cities possess as an ideal elevation for terracing and converting into a magnificent park."[47]

No benches were placed in the park as a means of discouraging loafing or vagrancy. Along the south border of the park, evergreen trees such as cedar, cypress, fir, and pine were selected for placement to screen the area from unsightly barns and stables. The west side of the park was to be protected from blowing trash and dust by the placement of a hardy evergreen hedge.

Every tree and shrub that thrived in the valley was to be represented. In addition, the Commercial Club instructed the landscape architect to select some species which bloom in winter and early spring, as they especially fascinated and impressed the visitors from colder states. Most of the specimens were purchased from the Oregon Nursery in Salem, supplemented with some specialty items ordered from Eastern nurseries. Experimentation with California trees was conducted to see if they could thrive in the valley. Acacia, olive, orange, lemon, pepper, and white oleander trees were planted in the far west end of the park and managed to survive the colder Oregon winters. The Commercial Club ordered the largest specimens that were safe to transplant,

so that the park could begin to be enjoyed immediately.

The contrasts explicit in the two dominant gardens, as well as in all of the details, symbolized the desire to capture the very spirit of the West--as a place bold and untamed, awesome and intriguing, yet mild, civilized, versatile, and possessive of qualities not found in the East. The railroad depot, center of East-West and West-East movement of people, materials, and ideas, was the suitable place to subtlely display those qualities uniquely Western.

By the time the new year, 1909, had begun, the plans were ready to activate; actual work on the soil began in late February, and park construction continued throughout 1909, with the last details completed in December. The park was dedicated at the Commencement Day ceremony for the University of Oregon, in late June. After all the plants were in place, signs were made for each specimen type, making a walk through the grounds not only an enjoyable, but an educational experience as well. The railroad company then engaged H. Retel, an experienced gardener from Holland, as caretaker of the park. Figures 14 and 15 show 1909 views of the depot park.

Citizen involvement in the project had been remarkable; donations of trees, shrubs, flowers, and bulbs supplied a great deal of the plants used in the park. The Ladies' Auxilliary of the Commercial Club coordinated these citizen efforts by seeking donations and arranging for their distribution.

The Auxilliary's first major fund-raising project entailed the raising of enough money to build an electric fountain the the depot

park, to be located in the center of the widening of Willamette Street. Several designs were submitted for the fountain, with one by J. C. English of Portland accepted as the best design. The bronze fountain, over ten feet tall, was set in an octagonal concrete basin. Comprised of three bowls of diminishing size, one above the other, the fountain was topped with a bouquet of bronze flowers. Water flowed from the mouths of three cranes beneath the lower basin, with a jet rising from the uppermost part of the fountain, gradually flowing down to the three bowls. Small frosted lights were placed around the rims of the bowls. The fountain, dedicated on November 11, 1909, by Auxilliary president Alberta McMurphy, marked the termination of a great community endeavor.

Eugene became a model of civic enterprise and activity for other cities to follow. All along the Pacific coast, those taking trains through Eugene spread the news about the beautiful and inventive gardens at the depot park, with its walkways, fountain, and ornamental planters. In a brief, two-year period, the look of the depot area changed drastically, from a veritable eyesore to an urban oasis. Progress, technology, and mechanization did not demand urban ugliness and blight. The Railroad Gardening Movement certainly proved that technology could survive and prosper in a living and appealing environment.

The view from the Shelton-McMurphy property had also changed drastically. The new depot, the park, the widening, paving, and curbing of Willamette Street, projected a new image of Eugene, creating,

for a while at least, a more synonymous blending between the railroad and the ornate Shelton-McMurphy property.

During the construction of the depot park, when Willamette Street was widened, Robert McMurphy, along with E. W. Pollack, an adjacent land owner, continued Shelton's battle to open Willamette Street to the north. They tried to interest the City Council in this matter, but the Council refused to get involved after it was learned that the Commercial Club had assured the railroad officials that the street would not be forced through. Willamette Street has remained closed north of the depot.

It is interesting to imagine what it would have been like if Willamette Street had crossed the tracks. Certainly some of the isolation and intrigue of the Shelton-McMurphy property, as we see it today, would have been lost. The house now rests on the southern slope of the butte, amidst a forest of vegetation, as an enigma of space. The house sits fused to the butte, suspended in time and space because it is not discernible, from sight, just how one gets there. If Willamette Street had gone through, this enigma would have been solved. What would have perhaps been added convenience for the Sheltons and McMurphys, would surely have spoiled the unique urban isolation which the property now boasts.

With the new depot and landscaped grounds now a reality, the beautification process focused on the butte. Shortly after the city obtained public approval for purchasing the water works, in the spring of 1908, consideration for beautifying the south side of the butte

and transforming the north side into a park, received some attention. This passage from an April 22, 1908, editorial of the Morning Register explains the plans: "At a small expense the butte could be terraced, a fine winding driveway ornamented with shrubs and flowers could be put in order and water from the upper reservoir could be brought down in pipes for sprinkling purposes, and the whole side of the butte transformed into an edenic bower amidst profusion of trees, flowers and ornamental shrubs. . . . On the north side of the butte, covered as it is with an inviting forest, one of the finest parks in the country can be made."

The foresight was there, but the funds and the right legal arrangement were not. Therefore, the "parking" of the butte did not actually occur until five years later.[48] By late 1913, the primary legal obstacle involved the custody of the butte lands purchased from the Willamette Valley Company in 1908; these lands remained in the custody of the City Water Board, and not the Park Board, which had acquired two thousand dollars to be used toward beautification of the butte. The opinion of the City Attorney stated that the butte was included in the property turned over the the Water Board by the election of April 1908, and that it could be used only for reservoir purposes.

Apparently, the Water Board was anxious to transfer the butte land, so that it could escape the interest on the money which originally bought the property. It also wanted to rid itself of the big, concrete reservoir on the west end of the butte, which was no longer used

because of the added expense of lifting water the increased height above the smaller, old reservoir. The subsequent controversy over the transfer of the butte's custody was referred to as the "butte muddle" by the newspapers, whose editorial stances were in favor of immediate action on the transfer of city board responsibilities. A special election was finally called for April 8, 1914. Voters were asked to approve an amendment which provided for the transfer, from the Water Board to the Park Board, of responsibility of the interest for the butte property not essential to the water system, or all but the two acres on which the small reservoir was located. The amendment passed, and so the financial burden of the new park was to be borne by the taxpayers of the city, instead of by the water users.

The initial plan of hiring a landscape architect to design a scheme with terracing and ornamental plantings, for the south side of the butte, never really materialized. Popular consent agreed that the natural beauty of the butte was so great that what was needed was only to make it more accessible and to soften the harsh contour of the sun-baked south slope. The park board, of which Robert McMurphy was a member, took an active role in the design of the new park and its roadways. They decided that the old roadway, built by the Sheltons in 1892, would be utilized at a grade of seven percent to the top of the hill, just east of the small reservoir. The road would then skirt along the timbered area just north of the summit and extend to the west end, encircling the large reservoir and ending at the center of the hill between the two reservoirs. Construction of a second road

from Lincoln Street to the new road at the west end of the butte was begun shortly after, creating two automobile entrances to the park. The plans called for the Lincoln Street road to form a switchback leading to the south slope of the butte, where it would join the original road leading from Pearl Street.

While blasting for the new roads, the discovery of several springs on the south side of the butte was made, and the possibility of providing a drinking fountain along the roadway was contemplated. By May of 1914, the new roads were completed with the spreading of a fine layer of crushed rock, making them accessible for travel the year around.

While vehicular traffic to the butte was improved, footpaths for pedestrians were not neglected. A pathway through the woods was introduced on the north slope of the butte, beginning at the head of Lincoln Street and extending around the west side, entering the timber about one-third of the way up from the bottom. A network of 430 feet of new trails, through the forest on the north side, leading from the base of the butte to the summit, was constructed. One trail which began at the old quarry on the west side of the butte and led to the top is still passable. Other trails from the base of the north slope meander their way to the summit, interconnecting at various levels. The trail leading from the end of Willamette Street, across the tracks and up the south side of the butte, continued to be the main pedestrian access to the top. Midway up, that trail still meets others which lead to the west. All main footpaths were connected to the roadway by transition trails.

The infestation of poison oak throughout the butte's slopes was as much a problem then as it is today. Periodic spring burning of it had helped to reduce its impact, but it remained a persistant problem and is perhaps responsible for keeping many potential strollers from the butte's sylvan paths today. The author can certainly attest to the tenacity of the plant, as I encountered it myself while combing the slopes of the butte for signs of original trails.

Twenty-three park benches were to have been located along the trails, or at spots easily accessible to trails. Six lawn swings, hung from sturdy branches on chains, were also to have existed. The broad, level summit of the butte, particularly toward the western side, provided a natural amphitheater for concerts and performances. The park board encouraged use of the butte for such activities, and helped to organize the first concert there in early July of 1914. At that time, there was an interest in fixing up the area between the two reservoirs to make it more conducive to theater performances, but no recorded changes actually occurred.

Since the view from the butte, looking in all directions, was also one of its natural assets, the park board recommended the thinning of some of the trees along the thickly timbered north slope to improve the view in that direction. The view from the south remained unimpeded by tall growth and looked out upon the whole city.

It was a view that changed and expanded with the city's growth, but remained a favorite for Eugeneans. One such apparent change was occurring at the railroad depot at the same time that the butte was

being groomed. The construction of the Oregon Electric Railway Passenger station, in 1914, added a new mark of progress to the city. A one-story structure in the Georgian Revival style, clad in red brick with stone trim, the station was designed by the prestigious Portland firm of Doyle, Patterson, and Beach. Although currently occupied as a restaurant, the passenger station is relatively intact on the exterior, and is one of the few remaining examples of this architectural style in Oregon. "The Oregon Electric Station is also significant in its association with the development of the extensive network of railroad lines which once covered the Willamette Valley and contributed greatly to its economic and geographical development."[49]

The first electric trains began to run through Eugene in 1912. By 1914, the inter-urban railway lines provided stiff competition for the Southern Pacific Railroad Company, and a rivalry ensued between the two for prospective passengers. But most important, the Oregon Electric Station was a welcomed visual addition to the overall appearance of the railroad area, providing a marked visual contrast to the white brick railroad passenger station to its north. The visual impact of the two buildings in their landscaped setting was strong; the entire railroad area was alive with the activity of people and materials coming and going. In 1914, it was truly the hub of Eugene, and all its daily happenings could be viewed from the slopes of the butte, as in figure 16, a photograph dated c. 1915.

The butte maintained its general appearance, except for the maturity of the maples, incense cedar and Douglas fir, and their new

seedlings, which had been slowly working their way up the south side, especially north and west of the Shelton-McMurphy house. "This growth might well have been enough to eventually reforest the south side of the butte, but the process would have been a relatively slow one, taking a century or more."[50]

But the severe, grassy face of the south side of the butte remained an unsightly landscape for many Eugeneans. By 1934, consideration was again given toward improving its appearance. In conjunction with Armistice Day celebrations, the American Legion, with the backing of the Chamber of Commerce, launched a major tree-planting mission on the south side of the butte. Chamber members organized a park committee, with Alberta McMurphy being one of its seven members, to coordinate the efforts toward transforming the butte into a memorial park. Young trees and shrubs were donated by individuals, as well as by the Forest Service, and irrigation was provided by the Water Board. Members of the Business and Professional Women's Club contributed to the park effort by building a permanent fireplace on the north side of the butte. The fireplace, dedicated at the memorial ceremony on November 12, 1934, is still in use.

The results of the tree planting brought about some change in the appearance of the south side; of the hundreds of trees planted, however, those which could not tolerate the hot summer sun died off, leaving only those species best suited to the local conditions. Of the remaining dozens of species that survived, a small number actually thrived, and of these an even smaller number were able to seed

themselves into their surroundings and reproduce." As these trees matured, they subsequently created enough shade to provide relief from the hot sun, allowing their seedlings to grow. This initiated a new vegetative pattern whose course is just now becoming apparent.[51]

In 1919, the health and semi-retirement of Robert McMurphy necessitated the creation of an office space in his home. The original conservatory, at the eastern end of the front verandah, was enlarged to occupy the whole end of the porch.[52] McMurphy was to continue his business affairs from his home office until his sudden death in 1921 in Roseburg, en route to California with Alberta and two of their children.

After a long, full life, devoted to the raising of a large family and to years of dedicated public service, Alberta McMurphy died in 1949. She had spent her last few years in a Portland nursing home, so that by 1950, when Dr. Eva Frazer Johnson bought the property, it had been unattended for some years and was in somewhat of a neglected state.

Under the Johnsons, 1950-Present

At the time of the sale, the Shelton-McMurphy property consisted of approximately 4.5 acres of land. In 1951, when the Johnsons moved into the house, they were enthusiastic about restoring it to the time of Dr. Eva's childhood memory of it, when it was a stately green mansion. They restored the exterior of the house to its original condition, while making numerous changes to the interior. "The

original bathroom, kitchen, back porch, and pantry areas were converted, extended, and modernized to provide additional sleeping, bathroom, and kitchen facilities for two large main floor apartments."[53]

In May of 1952, fire, for the second time, swept through the Shelton-McMurphy house, severely damaging the framing on the main floor and the walls enclosing the original chimney structure. The damage was repaired, but the main chimney was replaced with a modern rendition, very unlike the original one. The peaked roof of the turret was reconstructed to resemble the original, which was dismantled in 1915 due to deterioration.[54]

The grounds were apparently cleaned up, which may indicate that much of the early plant materials, having grown leggy from years of neglect and too much shade from maturing trees, may have been obliterated at that time.

In 1962, a movement to increase development on Skinner Butte was activated by a segment of the population; plans called for a tourist center, a covered vista, skating rink, and even a restaurant. These ideas were met with considerable disapproval by many, and the plans were eventually dropped as the momentum against the project increased. In the heat of the controversy, a Eugene Register-Guard editorial neatly summed up the anti-development spirit: "It should be noted by all local residents that the natural beauty of the butte, its restful lack of development, lends charm to its appearance on our horizon. In other cities such promotories are covered with homes, restaurants and so forth--not unsightly in themselves, but far less attractive than the

natural cover of trees and shrubs."[55]

The butte was spared the intrusion of the built environment, although the cross, the "O", the "E", and traces of the old reservoir still prevent it from being in a completely natural state. Despite claims that it is not used nearly as much today as it was in the nineteenth and early twentieth centuries, the butte remains a very special place for Eugeneans. While the north side is now a popular, riverfront park, lined with a pedestrian-bicycle path, the south side still boasts one of the best views in the area.

Unfortunately, the once-pleasant view of the landscaped railroad depot area has now been completely obliterated, leaving in its wake an urban landscape devoid of vegetation. In the late 1950s, as the need for more automobile parking became apparent, the railroad officials began to yield their landscaped grounds for such purposes. The fountain and decorative vases were removed; where rose and Alpine gardens and tended lawns with their assortment of labeled trees and shrubs once stood, is now devoted to automobile parking, making it difficult to believe it was ever a teeming green oasis. Figure 17 is a contemporary view of the depot area from the Shelton-McMurphy property.

And what could be seen from the butte, could also be seen from the Shelton-McMurphy house. Luckily, Alberta McMurphy died just before the railroad gardens, to which she had devoted so much time and energy, had been sacrificed to parking. Had she lived on, she would have been a witness to the pathetic cycle which has plagued Eugene's railroad depot area: from urban eyesore--the raw product of early technological growth--to urban oasis--the fruitful product of the City Beautiful

Movement--and back to urban eyesore--the product of shortsightedness and misguided priorities. Perhaps it can be said that the railroad depot area transpired from a place of importance in 1908 to a place of relative unimportance in the 1950s.

In 1966, Dr. Johnson sold approximately 3.25 acres of the remaining Shelton-McMurphy property to the Evergreen Union Retirement Association, leaving about 1.25 acres around the vicinity of her house. In 1966, the Association erected the seventeen-story Yo-Po-Ah Terrace Apartments for the elderly, just east of the house, in the location of the original Shelton barn. Many residents still consider the apartments to be a visual intrusion into the view of the butte, as it is, by far, the tallest building in the area. Although the vegetation just east of the Shelton-McMurphy house is too thick to actually see the apartments clearly, its height and presence as a modern structure provide a rather incompatible obstruction to the most historic part of Eugene. Although the Shelton-McMurphy property's view of the apartments is temporarily screened, the view into the property, which once covered all the land to Pearl Street, has certainly been altered.

Summary

The Shelton-McMurphy property is a visual landmark for the city of Eugene. It is a continual source of awe and curiosity for visitors, newcomers, and long-time residents, as it sits, green and nestled, on the slope of Skinner Butte, in unity with it. Its demeanor is that of a place melded in history's hands, with bonds that were

clearly formulated by both nature and human beings. The Shelton-McMurphy property still retains some of its isolation amidst an urbanized setting, enough to create visual confusion of accessibility. How one reaches the house is still not readily apparent from view. With most houses aligned on the street in an orderly grid fashion, the siting of the Shelton-McMurphy house still provides some of the visual intrigue which our urban centers now lack.

The Shelton-McMurphy property remains an important thread in the fabric of Eugene's history. Located in the heart of town, isolated, yet bordering two very public places, the butte and the railroad depot, the property maintains a unique role as history-maker and history-observer. Residents of the house have always had the privilege of living at the crest of town, looking down on the progress spread out before them: the railroad, the growth of Eugene southward, toward Spencer's butte, and the productive farms dotting the countryside beyond.

It is also unique that the residents of the house have all been public-spirited people, who have involved themselves in the integral functions of the city. T. W. Shelton was instrumental in creating Eugene's first water works, selling valuable butte and riverfront land for a reservoir and pump station, and acting as the company's first president. He also contributed to the development of the downtown by erecting commercial brick blocks. His son-in-law, Robert McMurphy, also maintained a high level of public activity. He helped create the Eugene Commercial Club and was its first vice-president; he sat on

the Water Board, and later on the Park Board, when the butte beautification project was under way. Alberta McMurphy, the Ladies' Auxilliary first president, and a central force behind the railroad gardening project, retained her civic influence through the 1930s with her involvement in the 1934 butte beautification program, under the Chamber of Commerce.

Dr. Eva Johnson is to be included in this genre of citizen. In the early 1970s, she was influential in securing riverfront park lands for the city, connecting Skinner Butte Park and Alton Baker Park. The donation of her property to the Lane County Museum in 1975, for public use, is an act of which the potential has yet to be seen. In the spirit of civic responsibility and devotion, exhibited by all of the owners of the Shelton-McMurphy property, it is especially appropriate that the property is now in the public domain.

Because of the property's extraordinary location and siting, the events in which its residents chose to participate, such as the downtown, butte, and railroad beatification programs, all served to further strengthen the physical bonds which existed naturally between them. As long as the Shelton-McMurphy property and the butte remain in public hands, the symbiosis between them can be maintained indefinitely. As long as the Oregon Electric Railway Station and the Railroad Passenger Station, and their grounds, remain protected as city landmarks, the hope and funding for restoration and beautification there remains alive, as well.

Chronology

1870	Marriage of Thomas W. Shelton and Adah Lucas in Salem, Oregon
c. 1871	Construction of first railroad passenger station in Eugene
July 29, 1872	Birth of Alberta Shelton in Salem, Oregon
March, 1873	Sheltons move to Eugene
July 17, 1883 April 16, 1885	Sheltons purchase property at north end of town
August, 1885	Construction of second railroad passenger station in Eugene
January, 1886	200 sq. ft. leveled at base of Skinner Butte for Shelton residence
March 25, 1886	Shelton's Addition to Eugene
August 21, 1886	Formation of Eugene Water Works Company; Sheltons sell one acre each of butte and riverfront land for reservoir and pump station
May, 1887	Water system in operation throughout Eugene; construction begins on Shelton residence; contract awarded to Roney & Abrams
November 26, 1887	Fire destroys nearly completed Shelton residence
December, 1887	Sheltons announce plans to rebuild residence
April, 1888	Rebuilding of Shelton residence begins
September 8, 1888	Sheltons sell 100 x 180 ft. plot on east crown of butte to the U. of O. for an observatory; construction begins immediately
October, 1888	Sheltons move into completed residence
November, 1888	Observatory completed
1889	Minor improvements to railroad depot area

March 9, 1889	Shelton's Second Addition to Eugene
July 1, 1889	Birth of Dr. Eva Fraser Johnson
February, 1890	Heavy floods create mud slides which damage Shelton terraces
March, 1890	Drain tiles installed on Shelton terraces to prevent future damage from slides
May, 1892	Sheltons have land surveyed for first road to top of butte
August, 1892	New roadway to butte summit completed
1893	Columbian Exposition, Chicago
February 2, 1893	Death of T. W. Shelton (1844-1893)
July 31, 1893	Marriage of Alberta Shelton and Robert McMurphy; Adah Shelton moves to Portland, leaving property to daughter Alberta
1897	University of Oregon closes observatory; moves equipment to Collier barn
1902	Formation of the Eugene Commercial Club (forerunner of the Chamber of Commerce)
May 12, 1905	Destruction of the Observatory on Skinner Butte
June 1 to October 15, 1905	Lewis and Clark Exposition, Portland, Oregon
1906	Railway Gardening Association organized
November 3, 1906	T. G. Hendricks donates land to the city for Hendricks Park; formation of city park board follows
1907-1908	Paving of all major streets in Eugene
1908	Introduction of the Model-T by Ford; General Motors organized
January, 1908	Beginning of street tree planting campaign in Eugene; initiated by East Eugene Improvement Club

February, 1908	First concrete sidewalks introduced in downtown Eugene
March, 1908	Construction begins on third railroad passenger station in Eugene
March 22, 1908	City accepts proposal by Willamette Valley Company to sell its waterworks; call for special election in April
April, 1908	Plans set in motion for Eugene railroad beautification program
April 19, 1908	Special election passes; city takes over water works
April 21, 1908	Formation of city water board
April 28, 1908	Formation of Ladies' Auxilliary of Eugene Commercial Club
June 24, 1908	Dedication of third railroad passenger station at joint University of Oregon Commencement Ceremony
July 12, 1908	Test drive of the Oldsmobile up Skinner Butte
October 12, 1908	Southern Pacific Railroad Co. begins construction of connector road between Pearl and Lincoln streets north of their tracks
December, 1908	Completion of the Southern Pacific road north of the tracks
June 23, 1909	Depot park dedicated at joint University of Oregon Commencement Ceremony
November 11, 1909	Depot park fountain dedicated
1910	Adah Shelton dies in Portland (1853-1910)
1912	First electric trains come through Eugene; McMurphys purchase a Mitchel
December, 1913	Preliminary plans discussed for beautification of Skinner Butte

1914	Construction of Oregon Electric Railway Passenger Station
April 8, 1914	Special election to approve amendment transferring butte property from water board to park board passes
June, 1914	Completion of Skinner Butte beautification project
1915	Peaked roof of turret on Shelton-McMurphy house dismantled due to deterioration
1919	Semi-retirement of Robert McMurphy necessitates creation of a home office; subsequent enlarging of conservatory
December 7, 1921	Death of Robert McMurphy (1866-1921)
November 12, 1934	Tree planting campaign on side south of Skinner Butte, dedicated as a memorial park
June 26, 1949	Death of Alberta Shelton McMurphy (1872-1949)
November 13, 1950	Shelton-McMurphy property purchased by Dr. Eva Fraser Johnson
1951	Drs. Eva and Curtis Johnson move into house
May 1, 1952	Fire damages walls of original chimney and framing; Johnsons replace chimney with dissimilar modern rendition; roof of turret reconstructed to resemble original
1962	Movement to develop Skinner Butte as a tourist center; public uproar; project dropped
May 16, 1966	Sale of c. 3.25 acres of land to Evergreen Union Retirement Assocation by the Johnsons
October, 1966 to June, 1968	Construction of Ya-Po-Ah Terrace Apartments for elderly residents, just east of Shelton-McMurphy house
December 31, 1975	Dr. Eva Johnson deeds Shelton-McMurphy property to Lane County Museum

Fig. 5. Gathering at depot park with butte and Shelton-McMurphy property in the background, c. 1910. (Photo: Lane County Museum)

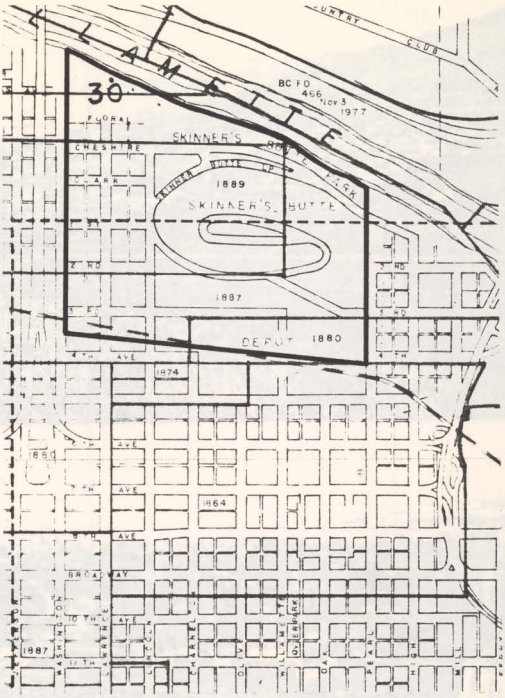


Fig. 6. Approximate boundaries of the original Shelton property juxtaposed over a contemporary map of the area.

Fig. 7. View from Skinner Butte looking south: (top) pre-1871; (bottom) pre-1908. (Photos: Lane County Museum)

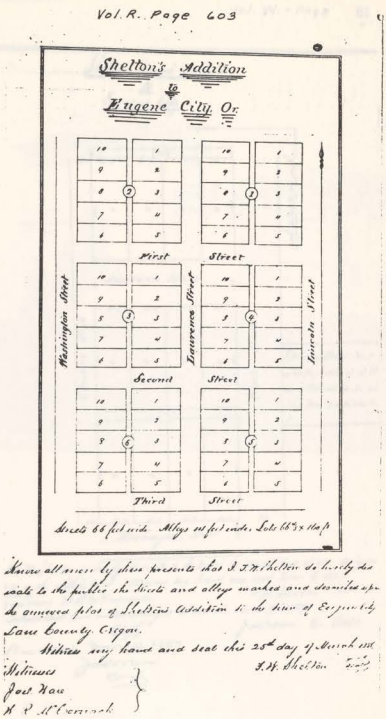


Fig. 8. Shelton's Addition to Eugene, 1886.

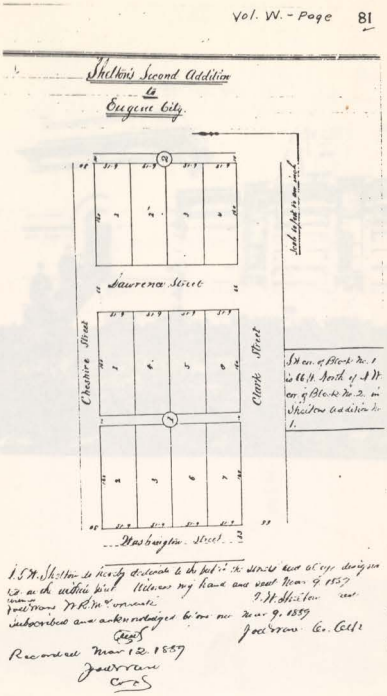


Fig. 9. Shelton's Second Addition to Eugene, 1889.

Fig. 10. University of Oregon Observatory on the east crown of Skinner Butte, 1893. (Photo: Lane County Museum)

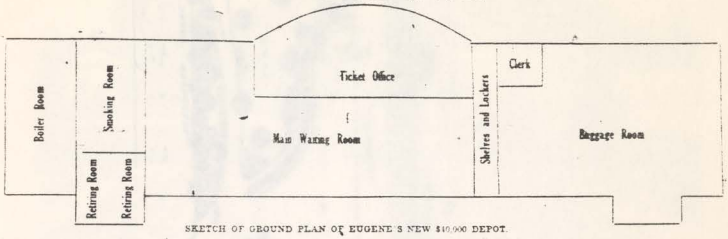


Fig. 11. Third railroad passenger station, 1908; plan.

Fig. 12. Third railroad passenger station, 1908; exterior view. (Photo: Lane County Museum)

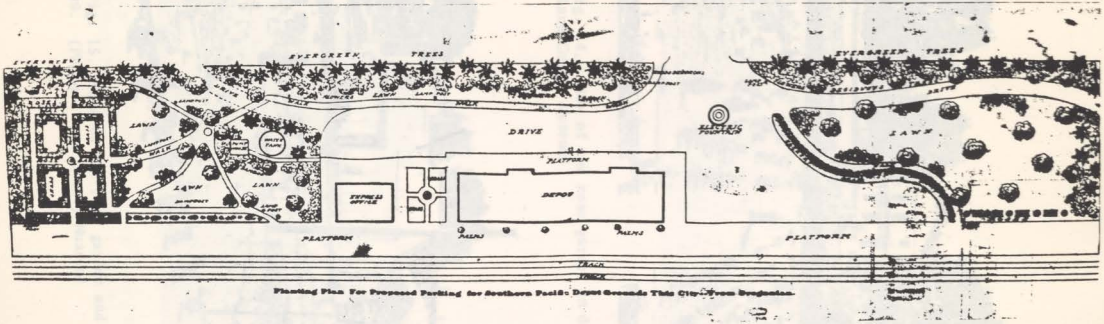


Fig. 13. Site plan for proposed depot park, 1908.

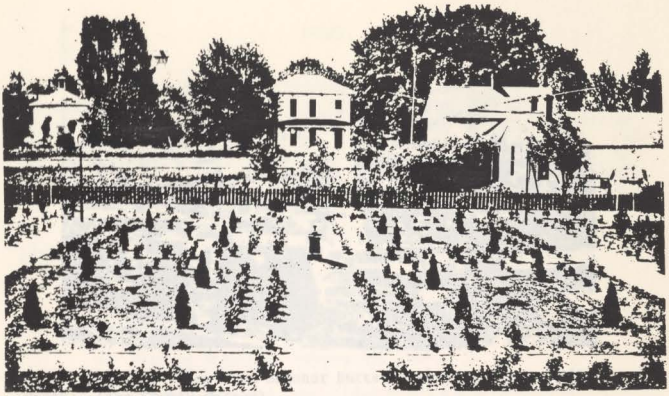


Fig. 14. View of the rose garden in depot park, 1909. (Photo: Lane County Museum)

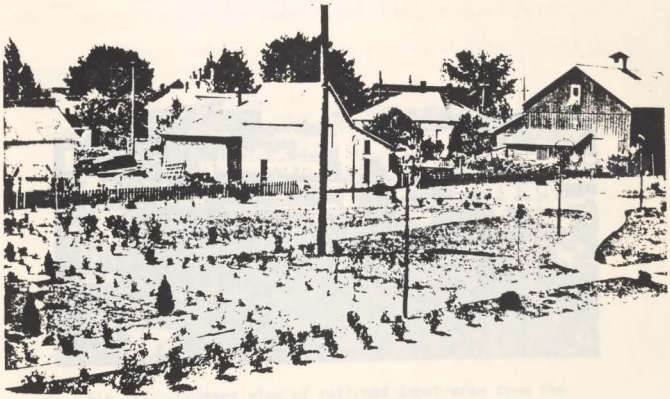


Fig. 15. View of the rose garden and walkways in depot park, 1909. (Photo: Lane County Museum)

Fig. 16. View from Skinner Butte looking south, c. 1915. (Photo: Lane County Museum)

Fig. 17. Current view of railroad depot area from the Shelton-McMurphy property. (Photo: author)

NOTES

1. Carol Galbreath, "Criteria for Defining the Historic and Cultural Landscape," Conference on Conserving the Historic and Cultural Landscape, Denver, May 1975 (Washington, D.C.: Preservation Press, 1975), p. 3.

2. J. B. Jackson, "Settlers Slow to Grasp Importance of Agriculture," Eugene Register-Guard, November 6, 1975.

3. Douglas Crary, "A Geographer Looks at the Landscape," Landscape 9 (Autumn 1959): 25.

4. Galbreath, p. 3.

5. Ibid.

6. Morning Register, Janaury 28, 1908.

7. The personal and legal information about the Sheltons has been gleaned from newspaper accounts, obituaries, Lane County Deeds and Records, and a small file maintained by the Lane County Museum Library.

8. Elsie McMurphy Madden, "Childhood Remembrances of Growing Up at the Shelton-McMurphy House," Lane County Museum Library, 1978.

9. Henry Lawrence, "A Natural History of Eugene," Lane County Historian 26:1 (Spring 1981): 4.

10. Morning Register, December 10, 1913.

11. City Guard, December 17, 1887.

12. Mary Corum, "A Gala Day in Early Eugene," Lane County Historian 27:2 (Summer 1982): 46.

13. Oregon State Journal, April 12, 1873.

14. Elisabeth W. Potter, "HABS: Thomas Kay Woolen Mill Building," Salem, Oregon, 1969, pp. 2-3.

15. City Register, May 9, 1888.

16. City Register, May 18, 1887.

17. Oregon State Journal, December 3, 1887.

18. Minutes, August 30, 1888, Board of Regents, University of Oregon, p. 259.

19. Lee Nelson and Martin Schmitt, "Sic Transit Observatorium," The Call Number (April 1955): 16.

20. Ibid., p. 18.

21. City Register, February 2, 1890.

22. City Register, March 26, 1890.

23. Corum, p. 46.

24. Ibid.

25. Oregon State Journal, July 16, 1892.

26. Oregon State Journal, February 4, 1893.

27. Oregon State Journal, February 4, 1893.

28. "Life at the Shelton-McMurphy House: Recollections," taped interview with Lylah McMurphy Harding, Elsie McMurphy Madden, and George McMurphy, Lane County Museum Library.

29. Ibid.

30. Ibid.

31. Oregon State Journal, May 14, 1892.

32. Alfred Staehli, "Preservation and Restoration Guide for Shelton-McMurphy House," 1978, pp. 1-1, 1-2.

33. "Life at the Shelton-McMurphy House: Recollections."

34. Leland Roth, A Concise History of American Architecture (New York: Harper & Row, 1979), p. 214.

35. Wallace K. Huntington, "Parks and Gardens of Western Oregon," in Space, Style, and Structure, vol. 2, ed. Thomas Vaughan (Portland, Oregon: Oregon Historical Society, 1974), p. 413.

36. Morning Register, February 19, 1908.

37. Morning Register, June 2, 1908.

38. Morning Register, November 4, 1906.

39. Morning Register, April 11, 1908.

40. Morning Register, February 28, 1908.

41. Morning Register, February 25, 1908.

42. John R. Stilgoe, "The Railroad Beautiful: Landscape Architecture and the Railroad Gardening Movement, 1867-1930," Landscape Journal 1:2 (Fall 1982): 65.

43. Ibid., p. 57.

44. Ibid., p. 59.

45. Ibid., p. 61.

46. Morning Register, March 14, 1909.

47. Morning Register, October 21, 1908.

48. The use of the word "parking" to describe the act of landscaping, both at the depot grounds and on the butte, was found in numerous newspaper accounts. See figure 13 for an example of its use.

49. National Register Nomination Form, Oregon Electric Station, 1978.

50. Lawrence, p. 6.

51. Ibid., p. 10.

52. Staehli, p. 1-2.

53. Ibid.

54. Ibid., p. 1-3.

55. Eugene Register-Guard, Janaury 13, 1962.

CHAPTER II

PHYSICAL EVOLUTION OF THE SHELTON-McMURPHY PROPERTY

Methodology and Procedures

This chapter portrays the physical evolution of the Shelton-McMurphy property, from 1888 to 1982. In a project of this type, it is useful to be able to see, visually, the arrangement of the various structures and obvious patterns of circulation within a property. The system of fences and gates, the location of the house and outbuildings, the access to the property, and the walkways within it, all provide clues as to the use of the land and the type of lifestyle experienced by its residents.

In order to accomplish this feat, one must often combine fact with intuition, the product of which is the conjectural plan. The plans included in this section, with the exception of the current 1982 plan, are all based on a combination of known and conjectural information. Some original elements of the Shelton-McMurphy property, such as the exact size and location of the house and barn, are certain and can be supported by maps, such as those produced by the Sanborn Insurance Company.[1] These maps depict the arrangement of all structures on a site and indicate size and materials of construction. Although pre-1900 maps of the Eugene area were produced by Sanborn, they

did not cover the entire butte area at the north end of town. Therefore, the Shelton-McMurphy property remains undocumented until the company's 1912 series. The location of the house and barn, assumed to have remained constant, have been derived from the 1912 map. Also available for the years 1925, 1949, and 1968, these maps played a key role in recording all building additions and alterations on the Shelton-McMurphy property.

Photographic documentation can confirm the existence of other aspects of the property, such as the fences, gates, walkways, and carriage drive, and can also show something of their physical appearance. Photographs can show the interrelationship between various elements on a property, such as size, color, and detail, but cannot be used to determine exact location of elements which could then be translated to a site plan. While photographs confirm that such site components as fences, gates, and paths did exist, their exact locations on the property are then determined by conjecture.

Although there are many photographs of the Shelton-McMurphy property in the Lane County Museum Library, it has been difficult to rely on the dates which have been attributed to them. Many just give a date range, such as pre-1902, and often this is too broad a period to decifer specific site changes. The photographs of the property range from about 1895 to 1940 and reflect views from the railroad depot, from Skinner Butte, and from within the property itself. Selected photographs have been used to help document specific elements of the property and will be cited in the explanatory notes accompanying

each plan.

One other form of visual documentation which has been useful to the accumulation of material in this section is the J. A. Straight & Company's advertising brochure of about 1890.[2] The brochure contains a drawn bird's-eye view of Eugene, with sketches at the top and bottom of the city's most prominent buildings and residences. The Shelton-McMurphy property is clearly depicted in the bird's-eye view, and the house is also sketched at the bottom of the brochure among the selected prominent residences. Because it is the earliest pictorial representation of the property available, it has been extremely helpful in showing the original property arrangement of the house, barn, fences, and main walkway. Because it is an artist's depiction, however, it must be kept in mind that the choice of deletion or emphasis, of both major and minor elements, has been left entirely to the artist. Figure 18 is a facsimile reproduction of the brochure. Figures 19 and 20 are details of the Shelton property from it.

The contents of this section, tracing the physical evolution of the property from 1888 to the present, has been accomplished through a series of four site plans, each accompanied by explanatory notes. The dates selected for these plans are 1888, 1912, 1925, and 1982. In plan, the property has had relatively few documentable changes between 1888 and 1982. For this reason, only two plans were necessary to trace those changes between the original and present representations of the property.

The 1888 plan depicts the original site arrangement under the

Sheltons. Several reasons justify the selection of 1912 as a year for representing the development of the property. The McMurphys made several alterations to the house that year to accommodate the spatial needs of their large family. Changes were also made on the property, at that time, to adapt to the emergence of the automobile. Second, the earliest Sanborn map which includes the Shelton-McMurphy property appeared in 1912, thus providing the first accurate physical description of the buildings and their arrangement. Third, 1912 was a year in which Eugene began to really enjoy the fruits of the City Beautiful Movement, especially evident at the north end of town. The new railroad depot and landscaped grounds were thriving, the streets were paved and curbed, street trees were planted, and throughout the city a high standard of tidiness was maintained. Major improvements for Skinner Butte were in the preparatory stages, and the emergence of electric trains in 1912 brought about plans for a new railway passenger station. As stated in the preceding chapter, the McMurphys were deeply involved in these civic improvements. Therefore, it is especially appropriate that this year be represented in the history of the property.

The year 1925, also documented by the Sanborn Insruance Company maps, was selected to show the further changes which occurred on the property as a direct result of increased automobile usage. Due to the popularity of the McMurphy home as a favorite meeting place for civic functions and related social affairs, better automobile accommodations there became necessary. The construction of a garage and rear driveway marked the acceptance of the motor age, and the eventual

obliteration, due to non-use, of the carriage drive.

The 1982 plan documents the property in its present, as-is condition. It is especially useful as a visual record of the changes which have occurred on the property since 1925. The 1982 plan also provides the basis from which to develop a design for an improved site arrangement and interpretative program, adaptable to eventual public use.

The explanatory notes to each plan elaborate on those aspects of the site which have undergone change. In doing so, an attempt has been made, where applicable, to refer to national trends which help clarify certain site conditions. Quotes from nineteenth-century landscape architects and authors of popular garden books have been inserted, where relevant, to highlight and support conjectural information. One major problem encountered in dealing with national trends is that information travelled westward slowly in the nineteenth century, and trends were not always adaptable to the less-populated, more undeveloped West. Most of the theories in site and garden design, espoused by landscape architects, were directed toward an Eastern audience, with few reaching out even to the Midwest. This problem will be elaborated upon more fully in the succeeding chapter on vegetation, where speculation of original conditions has been more reliant upon national trends. The landscape architects cited in this chapter--A. J. Downing, Frank J. Scott, H. W. S. Cleveland, and Jacob Weidenmann--were selected because their comments seemed most applicable to the Shelton-McMurphy property. Additional information concerning these professionals will be addressed

in the vegetation section, since they concerned themselves primarily with landscaping.

Property Boundaries

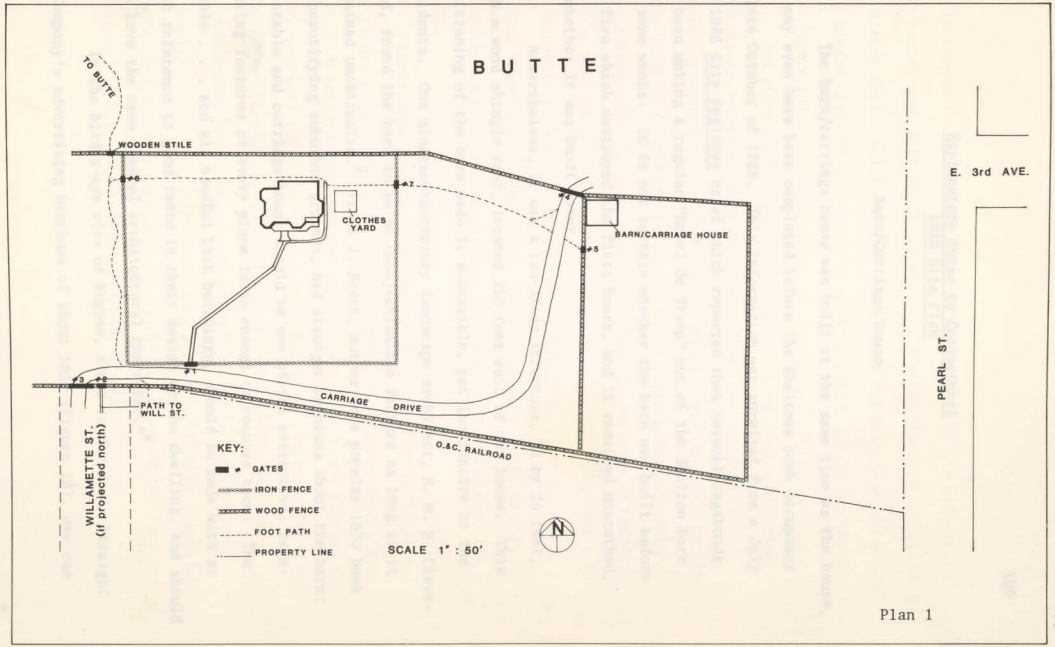
The exact original property boundaries have been difficult to ascertain from the legal description of the combined 1883 and 1885 purchases. Roughly, they can be translated as the land between the west side of Pearl Street and the east side of Washington Street, and from the O. & C. Railroad to the Willamette River.

Subsequent sales, between the purchase of the property by the Sheltons in 1883 and 1885 and the present, have left the property with a total of 1.25 acres. As was learned in the preceeding chapter, Shelton's Addition to Eugene, subdivided and dedicated to the public in 1886, eliminated the original property's northwest corner even before the Shelton home was built; Shelton's Second Addition, dedicated three years later in 1889, skimmed another small portion from the original property holdings. A series of sales to the Water Works Company, beginning in 1886, eventually removed all of the butte land from the Shelton-McMurphy property. When the city purchased the Water Works in 1912, all of the land behind the Shelton-McMurphy house to the river, from Pearl to Lincoln streets, became City of Eugene and remains so today. Subsequent sales chiseled portions of the property on the eastern, western, and southern boundaries. The last major sale of about 3.25 acres to the Evergreen Retirement Assocation, by Dr. Johnson in 1966, drastically reduced the property's eastern and southern

dimensions, so that it now includes only the first of the three terrace levels to the road below. There are no fences or physical barriers between the Shelton-McMurphy property and the Ya-Po-Ah Terrace Apartments to differentiate, visually, a change in ownership, although some new vegetation, to be discussed in the next chapter, is apparent.

Site plans for 1888, 1912, and 1925 do not attempt to show all of the Shelton-McMurphy property, but rather that area where structures were built and obvious circulation patterns existed. The 1982 plan shows correct property lines subsequent to the 1966 sale of land to the Evergreen Retirement Association.

CONJECTURAL 1888 SITE PLAN
SHELTON-MCMURPHY PROPERTY



Plan 1

Explanatory Notes to Conjectural 1888 Site Plan

Barn/Carriage House

The barn/carriage house was built at the same time as the house, and may even have been completed before the Sheltons took occupancy in late October of 1888. This information was surmised from a July 18, 1888 City Register brief which reported that several vagabonds had been making a regular "Hotel de Tramp" out of the Shelton barn for some weeks. It is not certain whether the barn was built before the fire which destroyed the first house, and it remained unscathed, or whether it was built later.

Nevertheless, it was a two-story structure, 30 by 24 feet, with a wood shingle roof, located 250 feet east of the house. This positioning of the barn made it accessible, yet inoffensive to the residents. One nineteenth-century landscape architect, H. W. S. Cleveland, found the barn to be an unobjectionable feature as long as it remained unobtrusive.[3] Frank J. Scott, author of a popular 1870 book on beautifying suburban grounds, had stronger opinions about the barn: "A stable and carriage house should be one of the attractive, home-looking features of every place large enough to require them. The stable . . . and all needful back buildings, should be made with as much reference to good taste in their design as the dwelling, and should all have the same general architectural character."[4]

In the bird's-eye view of Eugene, found in the J. A. Straight & Company's advertising brochure of about 1890 (figure 18), one can

discern a narrow, two-story structure, presumed to be the barn/carriage house, just east of the house. The drawing shows two openings in its west facade which probably represented the west door and second story window that are visible in a later, pre-1908 photograph of the barn (figure 21).

The color of the barn is not known. A complete color study of the house, using the Munsell color system, was included in Staehli's preservation and maintenance report. He found the exterior of the house to be painted in two colors, a light-green body color and a darker, gray-green trim color.[5] This is very much in keeping with the mid- to late-nineteenth-century trend of painting houses in the "natural" colors, so that they would harmonize with their surrounding vegetation. Sage, olive, and pea green, as well as vermillion and various shades of brown and terra cotta, were most popular.

Early photographic documentation does not show the house and barn in one frame, making a color tone comparison nearly impossible. Frank J. Scott, however, offered some helpful suggestions concerning the proper handling of color on a large property: "Between dwelling, outbuildings, fences, garden decorations, etc., there should be a strong similarity of tone, though the depth of color may differ materially. . . . In places where they are much shaded by trees, the outbuildings, may, without impropriety, be the color of the dwelling, provided the latter is an unshowing neutral tint."[6]

Carriage Drive

Rules for laying out the carriage drive often suggest that the route be both easily accessible from the main road and provide the most favorable first view of the house and gardens. Effective plantings around the house, in combination with a well-designed carriage drive, enabled visitors to catch only glimpses of the house before reaching the point when the whole house became apparent. This also served to provide ultimate privacy for the residents. It was considered good practice to avoid having the carriage road pass in a circle around the house, thus keeping the back door private for the residents. A gently curved route from the main gate to the carriage house was thought to be best. This approach was supposed to provide a sufficent drive through the grounds before the guest arrived at the house, in order that they might first sense the extent of the property. In the words of A. J. Downing, "The house is generally so approached that the eye shall first meet it in an angular direction, displaying not only the beauty of the architectural facade but also one of the end elevations thus giving a more complete idea of the size, character or elegance of the building."[7]

It is difficult to imagine the visual impact of the Shelton-McMurphy house from the carriage drive, in 1888, due to the dense vegetation now on the property. However, the distance involved, from the outside gate to the carriage house, with its gentle upward slope, must have provided a glimpse of the property's extent as well as a few choice views of the house.

The suggested width of the carriage drive was eight to fourteen feet; recommended materials included sawdust, dirt, gravel, or any combination of the three.

Before access to the property via Pearl Street was available, carriages approached the Shelton house from below, after crossing the tracks at Willamette Street. This necessitated opening the gate of the outer wood fence and then proceeding through the pasture area, between the two fences, before heading upward between the house and the barn/carriage house. This location probably minimized the amount of dust and mud in the immediate vicinity of the house, caused by the drive. This was also the method of entry described by the McMurphy children for carriages, and later for automobiles, until the rear driveway, with its access from Pearl Street, was added.[8]

What was once pasture, on the lower terrace of the property, is still fairly level today; a carriage could easily have made the gradual slope upward, east of the house. The area is now dotted with incense cedar seedlings except for a twenty-foot wide strip, which remains grassy. Traditional archaeological survey methods might reveal a well-trodden path below this area, as might a landscape archaeological survey, which requires no digging. This latter method can be used to locate traces of a road by noting changes apparent in the texture and color of plant materials. Often, too, native grasses hold clues about soil composition, compaction, drainage, and erosion, which can assist in tracing subsurface changes.[9] Color photographic overviews are essential in the landscape archaeological process. According to

John J. Stewart, a Canadian landscape architect knowledgeable about landscape archaology, "Usually the best time of year for taking birds-eye views is early spring, when the grass is new and very green and the leaves are not fully out, or in late summer, after a dry spell."[10]

Paths/Walks

"The object of a path in the pleasure ground is not only to get from one point to another dry shod, but to do so agreeably."[11] Paths were to be laid in the most convenient route between two places; in order to induce people to use them, the curves of the path had to be strategically placed. Frank J. Scott warned that the most common blunder made in laying out paths was to make the curves too decided. "The lines most graceful on paper will not appear so in perspective, as we walk along them."[12]

Two general types of walks were encouraged: the utilitarian walk, used by residents and visitors for necessary mobility on, to, and from the property; and the garden path, intended for leisurely strolls on the grounds. All indications show that only the first type of walk was to be found on the Shelton-McMurphy property. Utilitarian walks were placed in accordance with the regular travel expected over them. Therefore, they were laid in the directions in which the residents went most often. The purpose of these walks was as much to provide a convenient route as to protect the rest of the grounds from indiscriminate and irregular foot traffic. Gravel was the preferred materials used for walks of this type, but when the soil was clay,

and good gravel not easily obtainable (as in many Western states), seasoned boards or planks could be substituted. If carefully laid, with the edges sawed to match the curves, these made very comfortable walks. For walks two-to-three feet wide, one-inch lumber, with a hot coal-tar undercovering to retard rotting, would suffice; for wider walks, two-inch plank was recommended. If the wood was of good quality, and had been properly tarred, the walk could be expected to last between eight and ten years.[13]

The front walkway on the property, leading from the front porch to the fence at the south property line, is known to be original. Comprised of wooden slats, it is clearly depicted on the J. A. Straight brochure, both in the bird's-eye view (figure 19), as well as in the detailed rendering of the house found at the bottom of the brochure (figure 20). It was considered good practice for the path between the entrance gate and the house to be free of intersecting paths leading to other locations. This eliminated confusion, especially on larger grounds, as to which way led to the house.

At present, the walkway is concrete and measures three feet and four inches wide, well within the recommended nineteenth-century standard of three to five feet; a handrail made of piping now runs part way down the slope, but it is not apparent in the brochure rendering. It may have been added later, when the wood was replaced with concrete, or was perhaps omitted by the artist.

A wooden path linking the front and rear entrances to the house is also visible in photographs. Narrower than the main front walkway,

it too has now been surfaced with concrete.

Three other utilitarian paths have been indicated on the site plan. A path leading from the back door of the house to the barn/carriage house, and also to the kitchen garden, seems likely, as residents are more inclined to use a rear entrance when convenient. A path to Pearl Street from the back door, along the present rear driveway, was also a possibility, especially after Shelton Boulevard was constructed in 1892. A third path, leading from the rear entrance to the path going up to the butte, would also have been convenient.

Fences

The McMurphy children described two fences on the property as they remembered it: an inner "picket" fence which enclosed the yard around the house; and an outer fence which enclosed the yard around the barn and pastures, for the horses, cows, and chickens.[14] One nineteenth-century landscape architect suggested the use of two fences on large properties, the ornamental iron fence for front yards and the wooden post-type for enclosing side yards and pastures.[15]

A 1904 photograph taken from the southern-most Shelton property line clearly shows the two fences (figure 22). The outer fence appears to be a functional, wooden type with three horizontal slats separated by evenly spaced wooden posts. The inner fence, however, appears to be a decorative iron type, because of the attention made to detail, and because the same fence can be documented over a fifty-year period. It is very much like the fence depicted in the detail drawing of the

Shelton house in the Straight brochure (figure 20). That same fence is visible in other, later photographs of the property, such as one taken from the depot area as late as the 1940s (figure 23).

It seems certain that the iron fence was original. Even though wood was cheaper and more plentiful, iron fences became popular in the mid-nineteenth century, primarily for their adaptability to detail and finely curved features. Green, black, brown, or bronze were the recommended colors for painting an iron fence.[16] The Hartman patent steel picket fence, made in Beaver Falls, Pennsylvania, was advertised in the City Register as early as 1891. The ad illustrated the contrast between a supposed twenty-year-old steel fence in perfect condition and a two-year-old wooden fence in a deteriorating state. The text read: "The Hartman patent steel picket fence costs no more than an ordinary clumsy wood picket affair that obstructs the view and will rot or fall apart in a short time. The "Hartman" fence is artistic in design, protects the grounds without concealing them and is practically everlasting.[17]

For Frank J. Scott, the best kind of fence, when needed at all, was one "which is least seen and best seen through." He preferred the iron fence for the home grounds because it best met his standards for uniting "strength, beauty and transparency."[18] The iron fence was tasteful, yet indestructible.

The outer wooden fence does not appear in the J. A. Straight brochure. While it seems certain that the Sheltons would have had another fence enclosing the pasture, there is no way of knowing whether

the wooden fence appearing in the 1904 photograph was the original or a replacement.

One other interesting point made by Scott concerning fences was his practical suggestion of leaving an open space under all fences so that a scythe could pass below. This greatly facilitated the mowing of the lawn on either side of the fence.[19] The early photographs mentioned above do show open spaces under both fences.

The location of the fences is merely conjectural as depicted on the plan. Archaeological excavation might reveal evidence indicating the exact location of fence post holes and molds, as well as determine the life span of the fences. A landscape archaeological survey might also reveal the remains of a fence line by noting the presence of rocks cleared from the fields, vestiges of pasture species such as hawthorn and chokecherry, or a line of larger trees in a woods of younger ones.[20]

Gates

A gateway for a carriage road was usually marked in some way so that one would know, both at a glance and at some distance, where the entrance was. This was generally done by making the gate posts conspicuous, either by their size or their finish. Seven gates are indicated on the plan. Verification of gates #1 and #2 can be supported by visual documentation. From the Straight brochure, it appears that the main front gate of the iron fence (#1) was located where the front entrance walk began (figure 20). It is differentiated from the fence by two wide rectangular posts on either side of a

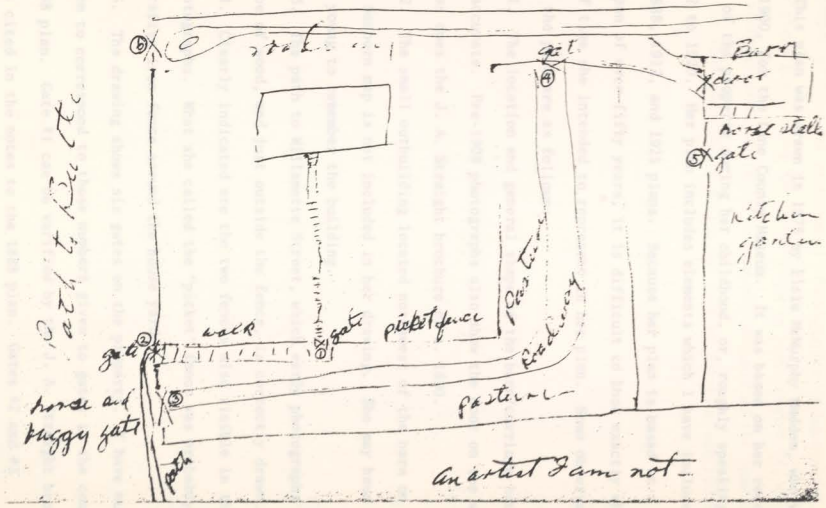
decorative railing, which presumably swung open for entry. The outer, wood fence had a gate southwest of that point (#2), where a wooden footpath to Willamette Street began. It is clearly recognizable in figure 22 by its closely spaced, vertical slats and diagonal support.

The existence of gate #3 can be suggested by subtle photographic documentation. Gate #3, allowing access to the carriage drive, can just barely be seen in the far left side of figure 22. The post separating the last two horizontal slats of the fence is clearly wider than the other posts, and the last horizontal slats in the frame are clearly narrower than the others. My guess is that the gate, which was probably about ten to twelve feet wide, opened toward the southeast. The photograph shows a worn path which could well be the beginning of the carriage drive.

The locations for gates #4, #5, #6, and #7 are based solely on Elsie McMurphy Madden's recollected plan of 1978 and cannot be supported with visual documentation. Gate #4 marked the end of the carriage drive, and also provided a closed-in area for animals. Gate #5, just south of the barn, probably had two functions: to let horses out to pasture, and to allow entry to the kitchen garden, located just south of the barn. Gate #6, along the west fence line, may also have had two functions: to connect to the footpath leading up to the butte (which is still there), and to allow entry to an area where there are still quite a few fruit trees and lush blackberry patches. Gate #7, although unable to be verified, seemed to be the logical place to let oneself out of the home yard.

PLAN 2

ELSIE McMURPHY MADDEN'S RECOLLECTED SITE PLAN OF 1978



Observations of Elsie McMurphy Madden's 1978 Recollected Site Plan

This plan was drawn in 1978 by Elsie McMurphy Madden, who was born in 1900, for the Lane County Museum. It was based on her recollections of the property during her childhood, or, roughly speaking, from 1902 to 1920. Her plan includes elements which I have included on the 1888, 1912, and 1925 plans. Because her plan is based on a memory span of over fifty years, it is difficult to know exactly which period of time she intended to represent in her plan. Some observations of the plan are as follows:

1. The location and general shape of the barn/carriage house is very accurate. Pre-1908 photographs also show the door on the west facade, as does the J. A. Straight brochure of c. 1890.

2. The small outbuilding located northwest of the barn on the 1912 Sanborn map is not included in her drawing. She may have been too young to remember the building.

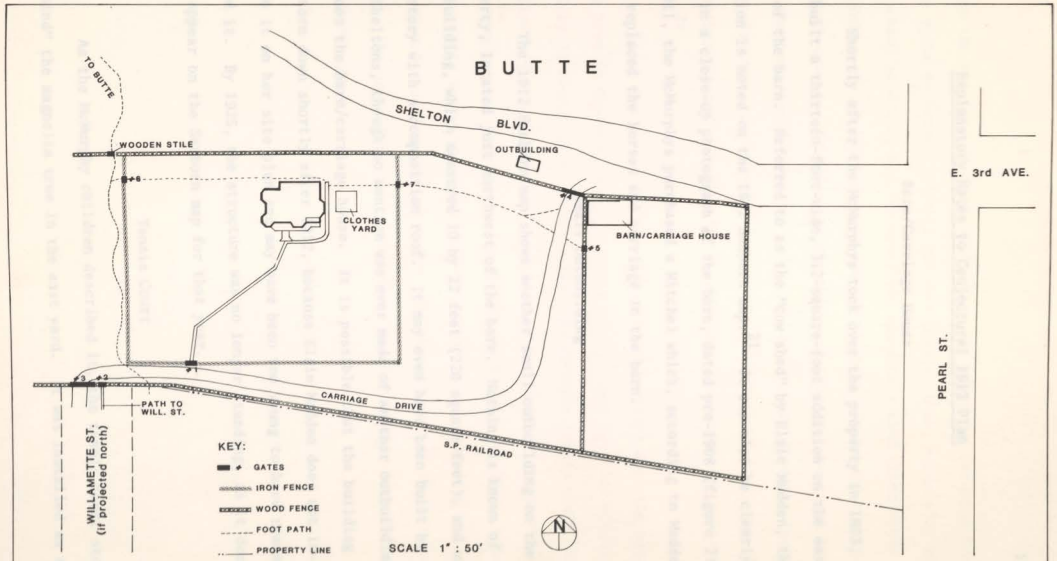
3. The path to Willamette Street, which early photographs show to be of wood, and just outside the fence, is correctly drawn.

4. Clearly indicated are the two fences also visible in the early photographs. What she called the "picket" fence was probably the decorative iron fence around the house yard.

5. The drawing shows six gates on the property. I have numbered them to correspond to those numbers given to gates in the conjectural 1888 plan. Gate #1 can be verified by the J. A. Straight brochure, as cited in the notes to the 1888 plan. Gates #2 and #3

correspond, in function, to my conjectural gates #2 and #3, although her placement of them was inaccurate. Photographic documentation clearly shows these gates along the south property line. Gates #4, #5, and #6, although undocumentable, correspond to those of the same numbers in the 1888 plan, and seem logical in both function and location.

CONJECTURAL 1912 SITE PLAN
SHELTON-MCMURPHY PROPERTY



Plan 3

Explanatory Notes to Conjectural 1912 Plan

Barn/Carriage House

Shortly after the McMurphys took over the property in 1893, they built a thirteen-foot-wide, 312-square-foot addition on the east wall of the barn. Referred to as the "cow shed" by Elsie Madden, the addition is noted on the 1912 Sanborn map.[21] It can also be clearly seen in a close-up photograph of the barn, dated pre-1908 (figure 21). In 1911, the McMurphys purchased a Mitchel which, according to Madden, then replaced the horses and carriage in the barn.

Small Outbuilding

The 1912 Sanborn map shows another small outbuilding on the property, located just northwest of the barn. Nothing is known of the building, which measured 10 by 22 feet (220 square feet), and was one story with a composition roof. It may even have been built by the Sheltons, though no mention was ever made of another outbuilding besides the barn/carriage house. It is possible that the building was torn down shortly after 1912, because Elsie Madden does not include it on her site plan and may have been too young to have remembered it. By 1925, the structure was no longer standing, as it does not appear on the Sanborn map for that year.

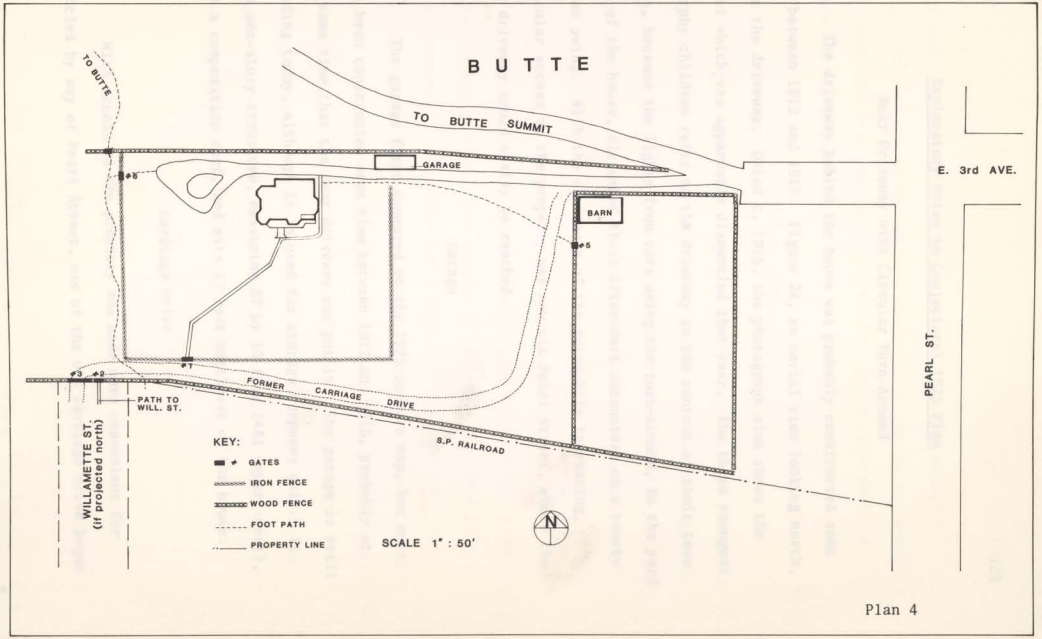
Tennis Court

As the McMurphy children described it, the tennis court stood "behind" the magnolia tree in the east yard. It was installed as a

gift to the children in about 1912, after the McMurphys returned from a trip alone to Denver. Tennis was very popular then, especially among high school students, and the court was apparently used extensively. The surface of the court is not known, although concrete and clay types were both common. According to the McMurphy children, the court basically "removed itself" from age and heavy use.[22] June Stewart, daughter of Dr. Johnson, remembers being told that the court was clay, and that her mother planted a Douglas fir in what would have been the center of it.[23]

There are no traces of a tennis court anywhere near the magnolia tree in the east yard. Standard tennis court size for singles is 27 by 78 feet. It is possible that the McMurphy tennis court was not standard size. The only level area in the vicinity, without large tree growth, is a space measuring approximately 27 by 68 feet, between the magnolia tree and a bank of Oregon grape (mahonia aquifolium). A Douglas fir is now located within the central part of the proposed space. The as-is 1982 garden plan shows the conjectural location of the tennis court.

CONJECTURAL 1925 SITE PLAN
SHELTON-MCMURPHY PROPERTY



Plan 4

Explanatory Notes to Conjectural 1925 Plan

Rear Driveway with Circular Turn-Around

The driveway behind the house was probably constructed some time between 1912 and 1915. Figure 24, an aerial view looking north, shows the driveway. Dated c. 1915, the photograph also shows the turret which was apparently dismantled that year. The three youngest McMurphy children refer to the driveway in the context of their teen years, because the lights from cars using the turn-around, in the yard west of the house, disturbed their after-dark encounters on a nearby garden swing. With the dominance of the automobile increasing, vehicular access to the property was now via Pearl Street, where the rear driveway could easily be reached.

Garage

The garage first appeared on the 1925 Sanborn map, but must have been constructed some time between 1912 and 1915, probably at the same time that the rear driveway was put in. The garage is still standing today, although it is used for storage purposes only. It is a one-story structure, measuring 37 by 13 feet (481 square feet), with a composition roof, and sits 57 feet northeast of the house.

Carriage Drive

With access to the property now made more convenient for vehicles by way of Pearl Street, use of the old carriage drive began

to diminish. Without the constant friction of regular vehicular passage, the road was allowed to fill in with wild grasses and weeds; it may even have been planted with grass seed by the McMurphys, as its non-use became apparent.

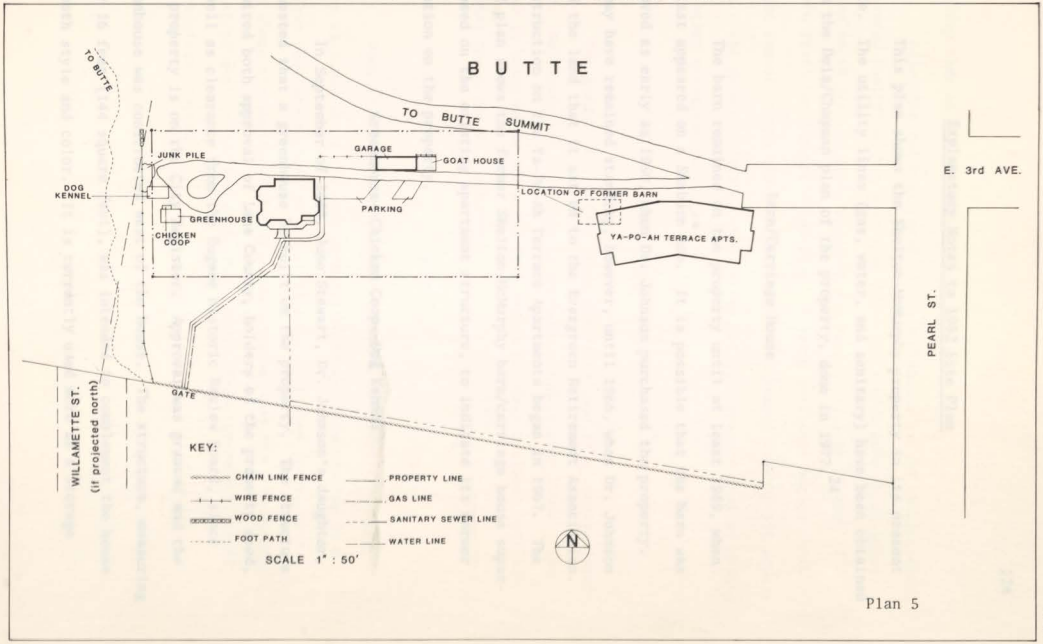
Shelton Boulevard

In 1914, when the City Park Board took possession of the butte, Shelton Boulevard was resurfaced and connected to a new road beginning at Lincoln Street. During this process, the road was tapered slightly at its Third Avenue entrance, first visible in the 1925 plan.

Fences

As a result of the changes in vehicular access to the property, the fences must have also been altered to conform. The fence line which formerly ran behind the barn before angling to the north and west, had to be eliminated so it would not obstruct driveway traffic. Since the old carriage drive was no longer used, removal of that portion of the fence, with the gate, was certainly justified. In order to still provide an enclosed pasture area for animals, I have added a small section of wood fence between the barn and the decorative iron fence, running parallel to the new driveway.

AS-IS 1982 SITE PLAN
SHELTON-MCMURPHY PROPERTY



Plan 5

Explanatory Notes to 1982 Site Plan

This plan shows the Shelton-McMurphy property in its present state. The utility lines (gas, water, and sanitary) have been obtained from the Deis/Chapman plan of the property, done in 1977.[24]

Barn/Carriage House

The barn remained on the property until at least 1949, when it last appeared on a Sanborn map. It is possible that the barn was removed as early as 1950, when Dr. Johnson purchased the property. It may have remained standing, however, until 1966, when Dr. Johnson sold the land that it sat on to the Evergreen Retirement Association. Construction on the Ya-Po-Ah Terrace Apartments began in 1967. The 1982 plan shows the former Shelton-McMurphy barn/carriage house superimposed on the existing apartment structure, to indicate its former location on the property.

Greenhouse--Chicken Coop--Dog Kennel

In September of 1980, June Stewart, Dr. Johnson's daughter, requested that a greenhouse be built on the property. The structure required both approval of Lane County, holders of the property deed, as well as clearance from the Eugene Historic Review Board, since the property is on the City Register. Approval was granted and the greenhouse was constructed west of the house. The structure, measuring 9 by 16 feet (144 square feet), was intended to complement the house in both style and color. It is currently used more as a storage

facility than as a greenhouse.

Adjoining the north wall of the greenhouse is the chicken coop, a covered shelter with a wire mesh front and a side door which opens. To its north lies an open, wired-in dog kennel, 11.5 by 24 feet (275 square feet) for Stewart's two dogs. A large junk pile begins north of the kennel, along the west fence line, and covers roughly 375 square feet. The pile consists of wood, scrap metal, discarded trailer parts, and other miscellaneous items.

Garage--Goat House

The garage, now rather delapidated, is used as a storage structure. Adjoining its east wall is an open, wired-in goat house. The space is bordered on the north by a series of large boulders, placed against the slope of the butte.

Fences

None of the original fences remain on the property. A wire fence is found along the west property boundary, terminanting in a fifteen-foot wooden span at its north end. A cyclone fence, with a gate where the Shelton-McMurphy walkway begins, now runs the entire length of what is now the southern boundary of Evergreen Retirement Association property.

Front Entrance Walk

The concrete walkway from the house is now extended to the southern property line. Originally, it ended about twenty-five feet north of that point. I do not know when this occurred, but my guess is that the walkway may have been resurfaced and extended in conjunction with the removal of the original decorative iron fence, last seen in figure 23, a photograph taken from the depot in the early 1940s.

Fig. 18. Facsimile reproduction of J. A. Straight & Company advertising brochure, c. 1890. (Original: Lane County Museum)

Fig. 19. Enlarged detail from the J. A. Straight & Company brochure showing the Shelton-McMurphy property on the slope of Skinner Butte, c. 1890.

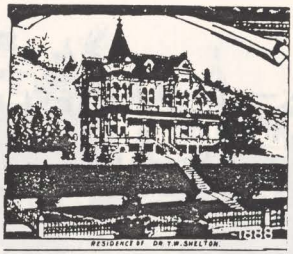


Fig. 20. Detail of the Shelton-McMurphy house and grounds from the border of the J. A. Straight brochure, c. 1890.

Fig. 21. View of north and west facades of the Shelton-McMurphy barn/carriage house, pre-1908. (Photo: Lane County Museum)

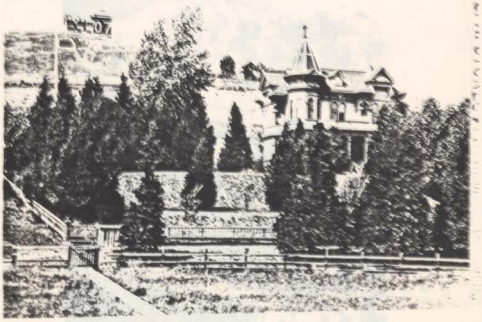


Fig. 22. View of the two fence lines on the Shelton-McMurphy property, looking north, c. 1904. (Photo: Lane County Museum)

Fig. 23. View of the Shelton-McMurphy property from depot park, 1940s. (Photo: Lane County Museum)

Fig. 24. Aerial view of Eugene looking north, c. 1915. (Photo: Lane County Museum)

NOTES

1. The Sanborn Insurance Company, located in Pelham, New York, assisted fire insurance companies by depicting, cartographically, the fire hazards involved in specific properties. Buildings were shown in relation to the location of water mains, hydrants, and fire alarms. Between 1867 and 1970, they provided maps of some 12,000 cities and towns in the United State, Canada, and Mexico.

2. J. A. Straight was a prominent nineteenth-century real estate and commercial broker in Eugene. The original brochure, which he used to advertise his services, is part of the permanent collection of the Lane County Museum Library. The copy included in this paper is a facsimile reproduction, greatly reduced in size.

3. Horace W. S. Cleveland, Landscape Architecture, As Applied to the Wants of the West (Pittsburgh, Penna.: University of Pittsburgh Press, 1965 facsimile), p. 9.

4. Frank J. Scott, The Art of Beautifying Suburban Home Grounds (New York: D. Appleton & Co., 1870), p. 49.

5. Alfred Staehli, "Preservation and Restoration Guide for Shelton-McMurphy House," 1978, p. 2A-1.

6. Scott, p. 51.

7. Andrew Jackson Downing, A Treatise on the Theory and Practice of Landscape Gardening (New York: Funk & Wagnalls, 1967 facsimile), pp. 288-289.

8. "Life at the Shelton-McMurphy House: Recollections," taped interview with Lylah McMurphy Harding, Elsie McMurphy Madden, and George McMurphy, Lane County Museum Library.

9. John J. Stewart, "Landscape Archaeology: Existing Plant Material on Historic Sites as Evidence of Buried Features and as Survivors of Historic Species," Association for Preservation Technology Bulletin 9:3 (1977): 65.

10. Ibid., p. 67.

11. Alexander Oakey, Home Grounds (New York: D. Appleton & Co., 1881), p. 26.

12. Scott, p. 86.

13. Ibid., p. 89.

14. "Life at the Shelton-McMurphy House: Recollections."

15. Jacob Weidenmann, Beautifying Country Homes (New York: Orange Judd, 1870), p. 17.

16. Ibid.

17. City Register, September 2, 1891.

18. Scott, p. 52.

19. Ibid., p. 53.

20. Stewart, p. 67.

21. Elsie McMurphy Madden, "Childhood Remembrances of Growing Up at the Shelton-McMurphy House," Lane County Museum Library, 1978.

22. "Life at the Shelton-McMurphy House: Recollections."

23. Interview with June Stewart, daughter of Eva F. Johnson, Eugene, Oregon, September 12, 1982.

24. Jessica Deis and Pamela Chapman were landscape architecture students at the University of Oregon. In 1977, they completed their comprehensive project for the degree on a new design scheme for the Shelton-McMurphy property.

CHAPTER III

VEGETATIVE HISTORY OF THE SHELTON-McMURPHY PROPERTY

Methodology and Procedures

This chapter has three objectives: to document the vegetative growth on the Shelton-McMurphy property in its present, as-is condition; to indicate and discuss those areas on the property which contain the oldest plant growth; and to provide a conjectural garden plan for the original grounds, indicating which existing vegetation may have been planted by the Sheltons.

Using the term "original" to describe a garden plan is perhaps misleading. "Original" can be applied to the structures on a site because they are not comprised of living matter and, therefore, do not grow. Structures are either completed by a certain date or they are not; additions and alterations are premeditated acts which can often be dated and confirmed by building permits and other records. This same clarity cannot be applied to the vegetation on a site, because plants, unlike buildings, are alive and therefore never complete. Often a site is planted with the future and not the present in mind. When a structure is completed, that is how it was intended to look; the same is not true of a landscape.

Some questions one must ask in defining the term original are these: Does the original plan refer to all vegetation planted by the original owners? If so, within how much time of initial occupancy? One year? Five years? Ten years? Twenty years? The Sheltons lived on the property for only five years, fron 1888 to 1893, before turning it over to their daughter Alberta and her husband. As plant dating is not a precise science, how does one differentiate, in the conjectural process, a five-year growth span in specimens nearly one-hundred years old? The raising of these questions is a reminder that the term "original," which is crucial to building analysis, may be inappropriate in defining the landscape. Because the Sheltons lived on the property for only five years, I have chosen to use the term original in reference to those conditions on the grounds imposed by them.

The as-is plan found in this section cannot be considered complete, as it does not record every specimen growing on the property. This would be a task best accomplished by a team effort of recording, measuring, and identifying all plant material throughout the four-season cycle. It is also a task which requires a good deal of horticultural knowledge--far more than I possess--in determining exact plant identifications. This as-is plan should, however, provide a foundation for building a more complete record of all plant materials found on the property. Besides its ability to reveal the past, the present, and the future, the as-is plan can be useful to the restoration process itself because of the information it contains on the location and identification of vegetative elements.

For the purposes of this project, I have chosen to concentrate solely on the existing trees and shrubs on the property, to the exclusion of the flowers. The as-is plan does indicate areas where flower beds now exist, but no specific floral identifications have been made.

I documented as much of the vegetation as was possible, seeking the help of various professionals throughout the recording process.[1] The University of Oregon Herbarium and the Lane County Extension Service both provided specific plant identifications by analyzing the individual samples of various specimen leaves and stems, which I brought to them. Some samples, such as those collected from the fruit trees on the property, were sent to the Horticulture Department of Oregon State University, where they were dissected and analyzed by a staff pomologist.

Determining plant age is difficult in a project of this sort, and no sure method, applicable to all plants, exists for doing so. If that were not the case, many of those elements on the conjectural 1888 plan would possibly have had more definitive status. Increment boring is the most accurate method for determining plant age, but it can be administered only to woody shrubs and trees, and is most successful in harder woods. The process involves removing a boring from the trunk using an instrument with a bit attachment of usually twelve to sixteen inches long. This boring reveals the annual growth rings, which may then be counted to determine tree age. Some woods have fairly definite ring patterns, and thus yield accurate readings; others require stain to heighten the growth ring pattern, in order to count the markings accurately. Increment boring is a procedure which should be

attempted only by a skilled individual in order to avoid damage to the tree.

Much of the groundwork for the as-is garden plan was based on the one produced by two University of Oregon landscape architecture students, Jessica Deis and Pamela Chapman, as part of their comprehensive project toward graduation. Their project centered around designing a new scheme for the Shelton-McMurphy property as a museum site, open to the public. The plan, however, was far less complete than the present one. Having been recorded and drawn during the fall and winter months may account for the numerous inaccuracies of the plan, in both omissions of plant materials as well as misidentifications. The intent of these students was to design a new scheme for the property, not necessarily with an historic perspective, which did not require the need to record plant materials of historic interest or to determine areas of oldest plant growth. Therefore, their failure to document some areas of vegetation at all, especially those now overgrown and neglected, is perhaps understandable. Some elements of their plan, however, have been very helpful to this project, such as the topography and the general layout of plant materials.

The conjectural plan representing the original grounds, 1888 to 1893, has been based on five factors: (1) plant identifications gathered from the as-is recording--to determine which existing specimens, if any, might match those either described by the McMurphy children, seen in the available visual documentation, or considered appropriate in the 1880s; (2) general nineteenth-century landscape and

gardening theory in America--to determine the proper historical context for the property, and some of the popular national trends; (3) early Oregon horticultural history--to determine where nurseries were located in the nineteenth century, and what nursery stock was available; (4) recollections of the McMurphy children--to determine which specimens might have been found on the property and where they might have been located; and (5) photographs and other visual documentation of the property from about 1890 to 1940--to determine recognizable specimens and their location on the property.

The combination of all five factors provided the broadest possible range from which to speculate on the original layout of the grounds, but individually each possesses its own shortcomings. The information gathered in these five areas, and the problems encountered in each, have been handled in the following manner:

1. The identifications gathered from the as-is, 1982 garden plan are, understandably, the starting point in the speculation process toward achieving a believable conjectural plan. It seemed logical to begin the process by determining what, if any, of the existing vegetation might have been there in 1888, and if not, when might it have been planted? As the information from the other four areas accumulated, the as-is plan became the backbone for supporting the speculation that any existing vegetation may, in fact, have been planted by the Sheltons.

2. In order to present an accurate conjectural plan of the original grounds, the body of nineteenth-century landscape and

gardening theory must be carefully scrutinized and acknowledged. The trends which were popular during that time provide glimpses into the possibilities which might have been utilized by the Sheltons as well. One basic problem encountered in this process, however, was that most of the horticulture and landscape publications were produced by, and largely for, Eastern architectural, social, and cultural tastes, as well as climactic conditions. Even during the late nineteenth century, there was a time-lag between the East and the West, in terms of industrial development, ideas, and information. Although much of the country was becoming increasingly urban by 1890--with forty-five percent of the population living in cities--the impact of this shift, from the agrarian rural to the industrial urban, was slower to reach even the large Western cities, such as Portland.[2] The drugeries which drove the wealthy out of the cities and into the suburbs--dirt, noise, crime, and overpopulation--were not yet as apparent in the less-industrialized West; as a result, the suburban movement also did not occur there until later. Much of the landscape theory, espoused at this time, was intended to meet the domestic needs of the suburban dweller who owned a sizeable lot and could afford to groom it in style.

Because of the time-lag, many of the trends which absorbed Eastern landscape thought were not yet applicable in the West. This fact must be taken into consideration when one studies general nineteenth-century landscape theory and tries to apply its tenets to a project of this sort.

I have chosen to extrapolate on that general body of late nineteenth-century garden theory and practice in two modes. The first

consists of a section which basically summarizes some of the trends that were popular during that time, and some of the reasoning behind their existence and popularity. In this section, I have been selective in emphasizing those trends which perhaps constituted the mainstream in landscape design; by avoiding some of the extremes which occurred during this era, I hoped to come closer to predicting how much the Sheltons, in Eugene, Oregon, might have absorbed. The intent of this section is merely to provide an 1880's context in which to view the Shelton-McMurphy property.

The second mode consists of a section which segregates several critical components of the nineteenth-century garden plan and analyzes the consensus of timely opinions regarding each. Again, I have been selective in choosing landscape architects and authors of practical gardening handbooks who espoused theories which best related to an analysis of the property.

The Shelton-McMurphy property could not accurately be viewed as necessarily urban, rural, or suburban. It was definitely situated within the Eugene city limits, yet its siting, isolated and nestled on the slope of the butte, prevented it from ever really appearing as an urban property. The psychological craving for isolation and independence was, after all, a part of the American Dream which found itself manifested in the West. It most commonly took the form of the detached house, of varying size or stature, always situated so that it was surrounded with land which created its own sense of isolation and space. "Space was a psychological necessity; it was the embodiment of the meaning of the West."[3]

The property could not rightly be called suburban either because it sat in the heart of town; yet, it assumed some of the traits of the Eastern suburban estates because of its large scale and grand residence. But the sounds and smells of the country could be felt there as well. The Sheltons apparently kept various animals on the property--carriage horses, cows for milk, and chickens for eggs--and some land was certainly devoted to pasture. Instead of a fancy carriage house, prevalent on many Eastern estates of comparable size, the Shelton-McMurphy property utilized a barn/carriage house combination, which did not contain the architectural detailing found on the residence.

Because the Shelton-McMurphy property assumed elements of all three lifestyles--urban, suburban, and rural--the natural style of landscape gardening seemed to be the most appropriate trend to follow. Popularized in this country by Andrew Jackson Downing, the natural style acknowledged and embraced qualities of both the rural and suburban landscape. The theories and opinions which constitute this section were those which most appealed to an audience largely uninterested in the formal garden approach. The authors chosen addressed other landscape architects, as well as home gardeners. They all shared an interest in recognizing and expressing the simple, everyday views, pleasures, and functions of the landscape, whether they might be in an urban, suburban, or rural context. All of the authors were adherents of the natural style in gardening design, and thus urged careful surveillance and analysis of the existing natural environment before attempting to landscape a property. This concept seemed particularly

important to the Shelton-McMurphy property, where the butte, and its lack of vegetation, played such a dramatic role in its immediate setting.

3. The section on early Oregon horticulture has been divided into two parts. The first touches upon the earliest nurseries in the state, with a special emphasis on those of the Willamette Valley. Although plant shipping, intra- and interstate, was a common nineteenth century practice, it is particularly interesting to see where nurseries were located in the Valley and what the contents of their stock were.

The main obstacle in this investigation was the general lack of available nineteenth-century Oregon nursery catelogues, especially in any chronological sequence. Scatterings of different catalogues provided only glimpses of the changes in stock, over time, due to tastes or adaptability. What was available, however, did provide insight into the kinds of specimens which were acceptable to local taste, suitable to local conditions, and accessible in Oregon.

The second segment of this section is a chart listing every identified specimen found on the Shelton-McMurphy property, with notations showing which Oregon nurseries sold that species during that period. Also contained within the chart are several columns of respected sources of acceptable period plants, so that specimens found on the property can then be compared to lists of plants considered appropriate nationwide. These sources included a list of plants for 1850 to 1900, directed primarily toward the Eastern garden, as

recommended by the Favrettis.[4] A list at the back of Rural Pacific Handbook (1879) was also taken seriously, because it was one of the earliest books devoted solely to California horticulture, much of which is applicable to Oregon as well.[5] Other lists used were those obtained from the various nineteenth-century authors, whose works were read during the course of my research.

4. The three youngest McMurphy children were astutely aware of the vegetative surroundings in which they were raised, and always provided lucid recollections of specific plants, their size, and locations when an interviewer asked questions about them. Unfortunately, too many questions regarding vegetation were never asked, thus leaving much unanswered. The taped interview with the three youngest McMurphy children, by the Lane County Museum, contains some references to vegetation.[6] Those remembrances, recorded in writing by Elsie McMurphy Madden, also mention specific plant materials on the property.[7] These recollections, although scanty in number, at least provide a good check against what exists on the property today, what was considered acceptable for the 1880s, and what can be confirmed by visual documentation of the property. Recollections by the McMurphy children have been incorporated into the explanatory notes accompanying the conjectural 1888 garden plan.

5. Photographic documentation, as mentioned in the preceding chapter, also has drawbacks in accuracy. The major problem with the available photographs is that they consist primarily of winter views, with minimal spring or summer documentation which might show garden

beds, foundation plantings, or deciduous trees on the property. Also, the majority of the photographs were either taken from the butte and show only the back view of the property, or were taken from too great a distance to spot small, ornamental plantings.

Vague or inaccurate dating of the photographs has also been a problem in documenting vegetation, making it especially difficult to provide accurate appraisals of plant changes and growth over time. Plant size, however, can often be estimated by its relationship to other elements in the view, such as fences or buildings, and photographs are excellent tools for this kind of analysis.

The only other visual documentation used for verification of the property's vegetation was the J. A. Straight & Company's advertising brochure.[8] Drawn in about 1890, only two years after completion of the Shelton residence, it contains several rather mature-looking trees, which is a reminder that a drawing always reflects both an artist's accuracy and whim. Observations of the Straight brochure, and references to specific photographs, are found in the explanatory notes to the 1888 garden plan.

Historical Context: Pertinent Nineteenth-Century American Garden Theory

The changes in American landscape design brought about during the Victorian period, roughly 1860 to 1900, were due to a number of factors. For one, increased industrial development during this period created a new wealthy class of people who were able to display their wealth, in part, by their homes and gardens. This was a period of

vigorous economic growth and exploitation, in which many of the great American fortunes were started.[9] Large suburban estates with pleasure grounds, gardens, orchards, and greenhouses emerged among the nation's wealthy. Taste in garden design, though often indefinite and open to interpretation, together with this increased affluence and leisure, resulted in many sumptuous American gardens. Others who were interested, but less wealthy, borrowed elements of the new tastes and adapted them for their own use.

Another factor contributing to the change was the large number of nurseries and seed houses which emerged during this period. Up until then, the major seed houses had been centered in New York, Boston, and Philadelphia. As the spread of nurseries reached cities and towns throughout the United States, a greater diversity of seeds and species became available to more people. Assortments of both ornamentals and vegetables reached new heights in the mid-nineteenth century. Concurrent with this phenomenon was a rising enthusiasm for gardening which was transmitted from nurserymen to gardeners.

Along with this nationwide development in the nursery business was the expansion of the mail-order and catalogue business, not just for garden items, but in all areas of merchandizing. As the horticulture business spread westward, the large and established Eastern nurseries sought to regain their monopoly on the growing national market by producing handsomely illustrated mail-order catalogues, offering post-paid orders and group discounts, as well as information on plant cultures, soils, and diseases. One of the first major nursery

catalogues was produced by Vicks, from Rochester, New York. "James Vick . . . who combined a love of flowers with a phenomenal zeal in promoting their sale, boasted that his seeds came from the best growers in France, Germany, and England." In 1872, Vick claimed his catalogue was being mailed to 225,000 people.[10] Ads for Vick's The Floral Cabinet first appeared in Eugene's newspapers in 1889. Offered as the "complete seed, flower and plant catalog," it was mailed to prospective customers free of charge.[11]

Shipping plants by railway express, as well as by mail, was common practice in the nineteenth century and was crucial to promotion of the mail-order nursery business. The packaging of plants for cross-country shipment became a kind of art which took on different forms to conform to seasonal changes. "As commercial floriculture is now becoming a matter of importance," wrote Peter Henderson in the 1880s, "it will be interesting for many to know the mode of packing for shipment." Henderson provided elaborate descriptions of the processes for wrapping and packaging plants. During one four-month period in 1882, February to May, Henderson estimated that twenty tons of greenhouse materials were received daily at different express offices in New York. Postal regulations, he claimed, allowed for the transport of plants, seeds, and bulbs up to four pounds in weight. Larger items were sent by railway express, which had less stringent weight requirements and took less time.[12]

In the Northern states, pioneer nurserymen collected, tested, and even hybridized plant materials which could adapt to their more

rugged climate. Minnesota, Wisconsin, and Michigan were leaders in this field; as nurseries became established there, they too began to distribute catalogues and enter the mail-order business. Several companies offering "Northern grown" seeds advertised their free catalogues in the Eugene newspapers. One of these, D. M. Ferry & Company of Detroit, first did so in 1886. Founded in 1856, this nursery produced a 200-page catalogue--an informative text, followed by 60 pages of vegetable seeds and 100 pages of flowers, all illustrated.[13] Other "Northern grown" seed catalogues which advertised in the Eugene newspapers in the 1880s were: Salzers of La Crosse, Wisconsin; L. L. May & Company of St. Paul, Minnesota; Jewell Nursery Company of Lake City, Minnesota; and Northrup, Branlan & Goodwin Company of Minneapolis, Minnesota.[14]

A third factor which greatly influenced garden taste, especially among the wealthy, was the introduction of many exotic plants from abroad. Throughout the nineteenth century, sea captains involved in trade with China were the main distributors of Oriental plant specimens. During the late Victorian period, however, botanical explorations to the Orient and other parts of the world were organized with the sole purpose of finding new and unusual species for American gardens. These collections were then retained by arboreta and botanical gardens, which sold cuttings to nurseries.[15]

The western slopes of Oregon and Washington had a climate which was generally milder than that of the eastern United States, and thus supported the early importation of exotics in the nineteenth century.

According to Wallace Kay Huntington, "the seeds of roses, trees and flowers that crossed the plains were supplemented with camellias and bamboo from the Orient, araucarias from Chile, Monterey cypress and sequoias from California."[16] By the 1870s, large mansions in Portland boasted walkways and carriage drives lined with weigela, lilac, deutzia, and viburnum. Lawns were highlighted with an array of exotics, such as Camperdown elms, araucarias, ginkgos, and cedars of Lebanon, which were now all grown locally.[17]

English nursery stock became readily available to American growers via transatlantic steamships which made the Boston to Liverpool run in only fourteen days. Prominent American nurserymen and seedsmen visited Europe regularly to keep abreast of the new garden developments there.[18] As a result, Americans now had available to them a varied array of plant materials, including many exotic species, with which to surround their homes.

Beginning with the Lewis and Clark expedition in the early 1800s, botanical explorations to western North America, thought of as an "exotic" area, became common. Although, as Huntington states, English lawns and arboreta proudly contained specimens from the American West, Victorian gardeners in western Oregon still preferred the exotics they obtained from unknown, faraway places.[19]

Many plants which had been popular before this period began to disappear from gardens. "Such flowers as perennial sunflowers, daylilies, poppies, biennial hollyhocks, larkspurs, pansies, stock, nasturtiums and seathrift were considered too old-fashioned."[20] Other

flowers took on added importance in the gardens of this period. Roses were a favorite, as were peonies, admired for their boldness, color, and texture.

This era in gardening brought about a new love and appreciation for color. The innumerable varieties of annuals and perennials now available enlivened at least the summer months with an array of colors. In western Oregon, the blues of lobelia and ageratum, the reds of the begonia and salvia, and the whites of allysum and candytuft provided a rich and colorful floral display.[21]

Line, form, and texture were, in general, exaggerated in the landscape of this era. Plants which expressed boldness in these qualities, such as the sempervivums, cannas, and coleus, were selected. Large-leaved plants, and those with colored or variegated leaves, were also looked upon with favor.

New varieties of trees emerged during this period. Large, weeping trees, such as the willow, the European mountain ash, or the mulberry, were admired for their form. As concern grew for creating a garden of all four seasons, the use of evergreen trees and shrubs increased significantly. This helped to enliven the more austere landscape produced by the winter. Mixed plantings of evergreen and deciduous trees and shrubs also became common practice, creating new patterns of color and texture in the landscape. One nineteenth-century landscape architect, Jacob Weidenmann, stressed the principle of arranging groups of plants with the effect of all four seasons in mind: "In winter bring out the contrasting evergreens and trunks, and in

summer paint the landscape with the soft and pleasing shades of green; while in the fall let the struggling monarchs of the forest clothe themselves in their bright array of contrasting crimson, purple, and gold."[22]

In western Oregon, the Victorian era brought an end to the rigid horticultural customs imposed by the seasons. Subtropical, tropical, jungle, and desert plants were found to survive in western Oregon's temperate climate, at least during the summer months; they could even be made to live through the winter if transferred to a heated, glass-encased environment.[23] According to Huntington's findings, "these plants, with a life cycle not keyed to periodic dormancy, can flower in midsummer or fall, or continuously without expectation of killing frost. Also, many plants with milleniums of evolution under specialized conditions have developed unusual foliage colors--bronzes or reds, blue-greens, or striking variegations."[24]

The mid to late nineteenth century was marked by an increasing number of garden and landscape books by American authors, most of them providing a good deal of practical knowledge. By 1870, horticulture societies were being founded all over the country, such as the State Horticulture Society in Oregon, founded in 1889. Garden magazines, as well as broadsides and pamphlets, surfaced, offering garden tips and even scientific data about plant materials.

By the mid-nineteenth century, landscape and garden design in the natural style became prevalent in the United States. Having its roots in English garden design, this style was elucidated and

popularized in the United States by Andrew Jackson Downing, who absorbed the theories of Englishmen Humphrey Repton and John C. Loudon, and of Bernard McMahon, an American. McMahon, author of the first important American book on horticulture, The American Gardener's Calendar (1806), and the owner of a seed house in Philadelphia, was the first American to advocate the natural style in garden design. He praised open green spaces and urged looking at the land for clues as to how to treat the grounds.[25]

For Downing, a horticulturist with a strong interest in domestic architecture and landscape design, gardening was the artistic combination of all that was beautiful in both nature and art. The art of landscape gardening could be manifested in two variations: the "beautiful" and the "picturesque." The "beautiful" was characterized by simple, curved forms and flowing lines expressing infinity, grace, and obedience; the "picturesque" was characterized by striking, irregular, spirited forms and broken lines, expressing violence, struggle, and disobedience.[26]

Downing professed the need to unite architecture with the landscape, breaking down the traditional distinctions between indoors and outdoors. To help achieve this aim, Downing often used such architectural features as porches, balconies, or verandas, which projected away from the house to provide usable transition areas between it and the landscape. He was also adamant in the use of Gothic, Italianate, and Tudor style buildings, whose lines, he felt, imitated more closely the natural shapes of mountains and trees. The house was then planned

around the landscape, yielding the most favorable views for its occupants.

Considered the first real landscape designer in America, Downing was the author of a popular publication entitled A Treatise on the Theory and Practice of Landscape Gardening (1841), which continued to be published, through eight editions, until 1879. Downing also published two extremely popular books on the planning of country homes, Cottage Residences (1842) and The Architecture of Country Houses (1850). No other individual could be considered more responsible for changing the form, attitude, and direction of the middle-class suburban American home in the mid-nineteenth century than Downing.

American proponents of the natural style maintained the momentum and popularity of Downing's movement after his untimely death in 1852. Among them was Frank J. Scott, son of a self-styled Ohio developer/planner with a vision of making the cities of the Midwest into the American hub. Scott, who acknowledged the work of Downing, intended his book, The Art of Beautifying Suburban Home Grounds (1870), to have a similar effect on the suburban home that Downing's books had had on the country villas and cottages of the 1840s and 1850s. As the first book devoted entirely to suburban gardening, The Art of Beautifying Suburban Home Grounds was primarily directed to the urban-minded dweller who wanted to enjoy the aesthetic pleasures and conveniences of the well-designed suburban home. Scott was opposed to the growing of fruits and vegetables on the home grounds, for the

most part; these endeavors were far too time-consuming and detracted from the concept of the home grounds as a place devoted to pure enjoyment.[27]

Unlike many of his contemporaries, Scott did not espouse any strong opinions on the aesthetics of landscape gardening, nor did he advocate the use of one method of design over another. Because his appeal was to "America's busy men and women [who] desire around their homes the greatest amount of beauty which their means will enable them to maintain . . . [for] the minimum of expense and care that will secure it," Scott urged that all needless gardening and maintenance by spared.[28] His many suggestions for the proper arrangement of buildings and walkways on a site, and on the placement and selection of plantings, have contributed much to the perspective of this project.

Jacob Weidenmann, a contemporary of Scott's, was the author of a very different book on suburban landscape design. Born in Switzerland, Weidenmann worked as an architect and engineer before emigrating to America in 1856. Settling in New York, he became interested in landscape design and studied the works of Downing and Loudon. Considered the foremost American authority on cemetery design, Weidenmann was associated with Frederick Law Olmsted after the dissolution of the Olmsted-Vaux partnership in 1872.[29]

The intent of Weidenmann's book was to "state briefly and practically, the methods by which every landownder may improve and beautify his suburban home effectively and with economy."[30] His appeal was largely to the suburbanite who worked in the city, yet maintained an

emotional attachment to the country. Unlike Scott, who discouraged any vestiges of country life in the suburbs, Weidenmann praised the rural over the urban, and emphasized that the former be the stronger component in suburban life.

Alexander Oakey, author of Building a Home (1881), considered himself an advocate of the useful and natural art of landscape gardening. Having worked for three years as an assistant to Frederick Law Olmsted, Oakey claimed to have "tested in practice" the various methods and suggestions which he put forth in his book. He appealed to the reader uninterested in such artificial garden elements as symmetrical flower beds, geometric walks, manufactured waterfalls, and clipped hedges. For Oakey, the question of what to do to improve the home grounds was nearly always a question of what not to do. Proper landscape gardening was a matter of aiming at simplicity, so that the grounds looked as if no great study had been spent on them. He stressed the need for recognizing the natural features already existing in a landscape, and integrating them into any adopted scheme for improvement. For this, Oakey provided three categories of "natural advantages": (1) geological--in the nature of the ground itself; (2) topographical--in the formation of the ground as to depression and elevation; and (3) botanical--in the nature and extent of existing vegetation. "Any garden is apt to be a mere 'grave for greenbacks,'" Oakey wrote, "if the natural features are utterly disregarded."[31] Following this same theme, Oakey stressed the importance of using indigenous varieties of plants whenever possible; this helped integrate new

plantings with existing vegetation.

Horace W. S. Cleveland, author of Landscape Architecture, As Applied to the Wants of the West (1873), was probably used less directly than other authors in the formulation of theory as applied to the Shelton-McMurphy residence. Only one chapter in his book, devoted to the meaning of landscape architecture for the private estate, was directly useful to this project. Accentuating the natural style in landscape gardening, Cleveland asserted that garden decorations heightened the beauty of a place, but could not be a substitute for natural beauty in a place that was not already intrinsically beautiful. On the other hand, it was all too possible that decorations could detract from, or even destroy, the beautiful, natural features of an existing landscape.[32]

Because he was a timely theorist, who concerned himself both with the profession of landscape architecture as well as with the direction of the American city, Cleveland's ideas have been extremely helpful in understanding the late nineteenty-century relationships among landscape design, architecture, and urban planning. He was among the "worthy successors to A. J. Downing," the "genuine radicals who proposed fundamental innovations in the form and structure of cities."[33]

The city-country dualism which absorbed the attention of the nineteenth-century landscape professionals placed Cleveland on the side of the urbanites, as a believer that city life did not necessarily have to be devoid of nature. In this sense, Cleveland recognized the potential unity between the built and the natural environments--a

recognition which we have already seen has had an effect on the Shelton-McMurphy property.

After the 1860s, Cleveland relocated to the Midwest, where he tried to set Eastern landscape designs into motion, and thus came the title for his book. During his early landscape career in Massachusetts, Cleveland maintained a partnership with another landscape architect, Robert Morris Copeland. Also concerned about the overall direction and "horticultural capabilities" of the city, Copeland published Country Life in 1869, which became a kind of "encyclopedia of garden and farm work," as Frank J. Scott described it.[34]

The book provided detailed information on the ornamental, practical, and technical aspects of the home grounds, as applied primarily to the country dweller. Copeland did not, however, completely ignore the urban reader. "I do not seek to persuade [him] that [he] can have the beauty, the wealth, or comfort of the country," wrote Copeland in his introduction, "but there is undoubtedly a great deal of waste in cities, which might be turned to good use."[35]

Two other treatises on landscape gardening were read and absorbed into the general context of nineteenth-century gardening theory. One, The Handbook of Practical Landscape Gardening (1881), by F. R. Elliott, was read simply because it is in the collection of the Lane County Museum.[36] Having been donated to the library by a Walla Walla, Washington, family, information in the book may have been adapted and used in the Northwest. Elliott did provide annotated lists of trees and shrubs which he approved for use on the home grounds. This

information has been incorporated into the comparative table of the species now on the Shelton-McMurphy property, found in this chapter.

The other treatise, Ornamental Gardening for Americans (1891), by Elias Long, was perhaps the more helpful of the two.[37] Long provided much practical, specific gardening information for the avid amateur horticulturist. Unquestionably an advocate of the natural landscape style, Long directed his attention to both the small city plot and the larger rural or suburban property. The size of the grounds was not considered a deterrent to landscape design, but rather set the standard for the arrangement of auxilliary structures, the number and widths of walkways, and the type and placement of ornamental vegetation. Long praised the use of natural materials, which he defined as not requiring "fussing" by a horticulturist, such as trees, shrubs, wild flowers, rocks, and water. Long felt that the nearer the materials used for making ornamental gardens were to their natural condition, the more freely they could be used without offending good taste. Because order and simplicity were his chief criteria of true garden beauty, Long urged moderation when forming "improved" flowers into geometric beds, clipping shrubs into unusual shapes, or creating artificial water treatments. "Natural landscapes," he wrote, "usually suggest the idea of unlimited extent beyond what the eye sees at any point." This same phenomenon was possible to achieve in the garden by leaving large grassy areas open and having the lawn serve as a setting for other growths. The open features of a landscape were essential for preventing what Long described as "confusion in the garden."[38]

Landscape design in the nineteenth century was a composition of many components, each individually worthy of thought and detail, but also converging to form a unified landscape whole. The following section attempts to focus on the recommended treatment of these components by the landscape designers just discussed. Attention has been given to those suggestions most relevant to the type of grounds which the Shelton-McMurphy property would most likely have resembled. Because the property bears characteristics found on urban, rural, and suburban home sites, the selected components have been stated in rather general terms.

Lawn

The availability of the lawn mower, in the late 1860s, greatly stimulated the advent of large lawn areas on the home grounds. Having effectively eliminated the laborious task of cutting the course grasses and weeds with a scythe, the mower provided the incentive to plant lawn grasses and keep them in a manicured state. "A smooth, closely shaven surface of grass is by far the most essential element of beauty in the grounds of a suburban home," wrote Frank J. Scott.[39] Thus, the look of the home grounds improved tremendously during this period, and marks the beginning of the lawn as we know it today.

This change in lawn care also had social implications on home life. The lawn was not only beautiful to look at, but could also be utilized better than before. Garden paths, edged with flowers, wound their way through grassy lawns; lawn furniture, such as cast iron setees or rustic wooden benches, became more popular. This lured

residents to stroll around the grounds or to enjoy a pleasant visit in the yard when weather permitted. People also began to participate in lawn sports such as croquet, which was brought over from England in the late 1860s; tennis and archery followed in the late 1870s as popular American lawn sports.

In his studies of the evolving California landscape, David Streatfield pointed out that the lawn became a pervasive feature of the home grounds there because so many Eastern newcomers disapproved of the parched brown summer landscape. "The lawn was a small reminder of the lushness of the familiar landscapes of home and was decreed necessary by the recommendation of A. J. Downing."[40]

A. J. Downing referred to the grass, or lawn surface, as the "principal light," with plantations being the shadows on that light. He warned that if a surface became overcrowded with foliage, a "breath of light" ought to be introduced to relieve the darkness.[41] Later, Jacob Weidenmann reiterated Downing's message by urging that the lawn never be sacrificed to an overabundance of plantings. "If there are too many trees," he wrote, "they will destroy the charms of a landscape--that is, its lightness and freedom."[42]

Other landscape architects expounded upon Downing's philosophy of the importance of grassy areas; one such author was Alexander Oakey, who lauded the ever-varying tones of the lawn, which he experienced in three veins: in the gradations of foreground and middle distance; in the gradations from surface undulations; and in the effects of contrast caused by the shadows of plantings. The sun hitting an

undulating surface of grass produced, for example, blue-greens in the shady areas and yellow-greens in the sunny areas. Oakey felt that this phenomenon created a greater sense of distance to the farthest points, and a sense of prominence to the nearest points.[43]

The lawn was a place for achieving the simplicity and real beauty of the home grounds. Therefore, professionals, like Oakey, advocated against breaking up the lawn surface with such "uneasy patches" as flower beds.[44] An uninterrupted span of lawn was considered crucial on all home grounds, and was to be situated in one or more key places within sight of the house. "The center of the lawn needs to be given absolutely to grass," wrote the author of the "Home and Farm" column in the City Register on October 2, 1889. "Groups of shrubbery and ornamental trees will find their places on the corners, curves and edges of the lawn."

Trees/Shrubs

General agreement existed among landscape designers that the proper location for trees and shrubs on the home grounds was along the margins, rather than in the center of the principal lawn. Elias Long listed four ways in which trees and shrubs bear relation to each other in the natural style landscape: (1) in the form of groups and thickets; (2) in open or scattered arrangements; (3) as single, isolated specimens; and (4) as totally absent in places. Long was a proponent of grouping, which he felt added the most boldness to the garden, by accentuating the beauty in individual plants and heightening the

contrasts between different plants.[45]

Several locations in the garden were considered appropriate for grouping. Groups of shrubs could properly be placed in the curves of roads and walks, where they helped to create the impression that the curve was produced naturally around the growth. Further instructions suggested that shrubbery be planted three feet or more from the road or walk, while larger trees should be planted ten to twenty-five feet away.[46] Groupings were encouraged as natural dividers between ornamental grounds and the orchard or kitchen garden. They could also be used to conceal unsightly buildings or other objects whose appearance marred the home grounds.

Another suggestion made by Weidenmann was to group trees and shrubs according to their foliage, with both color and size considered. Isolating like varieties, as well as mixing them with dissimiliar types, were both accepted practices.[47] Symmetrical plant grouping, such as the placement of similar specimens on either side of the house, for example, was strongly discouraged, as was any attempt at using grouping as a way of subdividing the lawn in any regular way. Variation, when possible, was always considered a goal in garden planning.

Height was also a consideration in proper grouping. Concerning the vertical outline of groups, the accepted rule was that the tallest specimens were placed in the middle with the medium-sized ones placed around them, followed by the shortest specimens on the margins. Concerning groups which had only one side visible, the accepted rule was that the largest specimens be planted in the rear, with those of

varying heights arranged appropriately in front.

Foundation Plantings

Advocates of the natural style in gardening were adamant about creating the proper setting for the house, so that it appeared to be drawn out of the landscape. Many houses in the last quarter of the nineteenth century were built on high foundations, which were often unsightly or added severity to the building's lines. Foundation plantings, almost nonexistent before then, became more popular during this period; they helped to ease the transition between the house and the grounds by softening and concealing undesirable lines, thus enabling the house to blend more fully into its setting. Both broadleaf and needled evergreens, as well as deciduous shrubs, were utilized for this purpose; variegated or colored-leafed plants were often used as borders. Vines and creepers, with the aid of a wooden or cast iron trellis, also served to soften foundation lines.[48]

Approval for foundation plantings, however, was not universal. Frank J. Scott, for one, discouraged the planting of trees and large shrubs in the immediate vicinity of the house. "Independently of darkening the windows," wrote Scott, "they communicate great dampness to the walls and prevent that action of the wind upon the building which alone can keep it dry, comfortable and consequently healthy."[49]

Vistas

The category of vistas could be divided into three types: (1) those views experienced from within the house, looking onto the

gardens, grounds, and a distant panorama beyond; (2) those views experienced outside, either within the property itself or of scenes visible beyond; and (3) those views of the house and grounds experienced by those outside the property. The first type of vista meant that the best elements of the grounds should be planted within view of the principal windows, so as to command the most enjoyment and pleasure for those inside. In this way, residents had the benefit of the garden's beauty when the weather restrained strolls outside. But the plantings also had to be prudently arranged so as not to block major views of interest in the distance, which could also be enjoyed from windows. A single tree or a group of shrubs planted in the wrong place could easily erradicate a charming view. One way to avoid this, according to Frank J. Scott, was to plant between radiating lines from the house to the outside of the property, leaving open lines of view from the principal windows and entrance porches. Careful planning to insure the enjoyment of vistas as the landscape matured was also encouraged.

The second type of vista was to be enjoyed when the weather permitted residents to be outside. It necessitated arrangement of plantings so as to create within the grounds intimate spots, which one might stop and enjoy while strolling along a garden path. Garden furniture or tree-swings often marked the best place to enjoy these simple, everyday views within one's property. Views of pleasant scenery outside the grounds, such as mountains, rivers, or lakes, were especially lauded, when available, and had some impact on the

arrangement of plantings, so as to create a meaningful home grounds and a way of appreciating the views beyond, as well.

The third type of vista was to be enjoyed by the visitors to a property and by the general community. It was based upon how the property was perceived, both at a distance and as one approached it. Carriage drives and walkways into a property were designed to present the visitor with the most favorable first impression of the grounds--their size, gardens, and dwelling. The distant view, on the other hand, captured the general demeanor of a place--the relationship of the house to its setting. If the property was particularly visible, such as a house on a hill, the general view of it was usually more recognizable and dramatic.

Flowers/Bedding Plants

"Flowers are necessary adjuncts to ornamental grounds," wrote Weidenmann. For him, the most appropriate places to locate flower beds were within sight of the house, along the edges of walks, or against a mass of dark foliage.[50] The favorite garden flower was unquestionably the rose. Collections of different rose varieties were often relegated to a special part of the garden called the rosarium or resetum.

Flowers were considered merely "accessory embellishments" rather than principal garden features by Frank J. Scott. He was, therefore, more concerned with suggesting places where flowers would have the most effect than with giving descriptions of, or recommendations for,

the innumerable varieties available. "The immense collections of our leading seedsmen, and their beautifully illustrated catalogues, give the bewildering sense of the folly of attempting to know, much less to grow, a hundredth part of those which are reputed desirable." Because he advocated moderation and simplicity in the overall design of the home grounds, Scott intimated that a few species of flowers, skillfully arranged, could produce as pleasant a garden as utilizing a great variety. Scott outlined three modes in which flowers should be used on the home grounds: (1) in narrow beds bordering a straight walk to a main entrance, or skirting the main walk of a kitchen garden; (2) in a variety of symmetrical beds grouped to form a parterre, to be enjoyed as an object of interest independent of its surroundings; and (3) as embellishments for lawn, shrub groups, walks, or window views, to be planted and enjoyed for their effect in conjunction with other plantings.[51]

In arranging floral embellishments along the margin of a straight walk, Scott suggested that the beds be cut into the grass, rather than border a gravel walk; beds should be cut no closer that one to two feet from the side of the walk. Narrow beds with formal outlines or simple geometric forms were preferred over irregularly shaped beds. Flower beds on borders of walks, or those less than two feet in width, were to utilize species reaching six to fifteen inches in height to obtain the best results.[52]

In addition to bedding arrangements, flowers could also be planted in vases and scattered throughout the grounds, especially near

the house. Pretentious and showy vases were discouraged in favor of the more rustic types. Weidenmann suggested the use of hollow tree stumps, two to three feet high, and filled to the brim with flowers. These, he felt, did not disrupt an expanse of lawn as a decorative, light-colored vase would.[53] Scott was also in favor of using rustic vases for flowers and bedding plants, which harmonized much better on the grounds than plaster, iron, or stone types. Crooked tree joints, roots, and twigs made pleasant recepticles for flowers and bedding plants. He suggested that the wood was best to use when the bark peeled off easily. Flowers and plants with large, showy, or irregular leaves were most effective when used in the center of rustic vases, surrounded by drooping or trailing plants. Scott alluded to the recommendations made in Henderson's Practical Floriculture for plants which worked best in this arrangement. Suitable center plants included coleus, dusty millers, October daphne, Tom Thumb, geraniums, allyssum, and alternanthera. Edging plants for rustic vases included lobelia, nasturtium, moneywort, Kenilworth ivy, and vinca.[54]

The "Wild Garden"

"The 'wild garden,'" wrote Elias Long, "is a place where interesting wild and cultivated plants are brought together in the most natural manner, and allowed to live and struggle, much as they do when wild." Such a garden was simple and inexpensive to begin; if arranged with good judgment and foresight, the "wild garden" could remain a permanent feature with only minimal maintenance. The use of rocks,

boulders and even old tree stumps was encouraged in this type of garden to act, as Long put it, as "transfer material for garden embellishment from nature."[55]

One place the "wild garden" was especially well-suited for was on properties with sloping grounds or natural terraces. Rocks or boulders could be utilized to create "terrace gardens" as a handsome and economical treatment for sloping grounds. One turn-of-the-century manual, which referred to the "wild garden" as those areas of rough outline requiring little attention, suggested using boulders already embedded in the ground, with additional ones brought in, if necessary, to support steep or sloping banks. The subsequent arrangement of the rockwork must then be constructed on "nature's lines" for best results.[56] This philosophy was in keeping with that espoused earlier by Downing, who condoned the use of rockwork as a "natural accentuator" where a rocky bank or knoll already existed.[57]

Irregular piles of rocks were preferred, with pockets left here and there, to be filled in with dirt for the reception of flowers, mosses, and vines. The rocks further served as excellent moisture-retainers for ferns and other plants requiring moisture at the roots.

Other suggested plants well-suited for growth in the "wild garden" were fennel-leaved peony, single briar roses, winter-green, and partridge-berry.[58] On sloping grounds, trees and shrubs were to be planted on the higher portions of the banks rather than in the hollows. Some trees considered adaptable to planting among rocks and on steep slopes were the flowering dogwood, the sumac, and all

weeping varieties. Scotch broom, cotoneaster, barberry, Oregon grape, and European cranberry were among the recommended varieties of shrubs.[59]

Early Oregon Horticulture

Emigration to Oregon from the Eastern states began about 1840; by 1844, a large number of new pioneers had settled along or near the Columbia River, an area now divided between Oregon and Washington. Unlike the first settlers who came to California, those that came to the Northwest did so to work the land, not to mine gold. "The first gardens in the Northwest were planted at the trappers' posts of the several fur companies that were established by Americans and British who came to this region in the early part of the 19th century." Fruits and vegetables were also planted at Astoria, Vancouver, Walla Walla, and other such permanent posts; by the 1820s, fruits, vegetables, and flowers as well were planted at the Hudson's Bay Company post.[60] The subsequent introduction of many wild flowers and weeds to the fields of the Northwest resulted from a shipment of impure grain, imported by the Hudson's Bay Company at that time.[61]

Fruit growing in Oregon began in 1847, when Henderson Lewelling arrived from Iowa with seven-hundred grafted fruit trees in his ox wagon. The trees were planted in boxes containing compost, and included apple, pear, quince, plum, and cherry tree varieties, as well as some berry bushes; they ranged in height from twenty inches to four feet. The journey across the Great Plains and the Rocky Mountains to the Oregon Trail took Lewelling and his family seven months.

About one-half of the seven-hundred trees did not survive, but those that did had grown considerably, with some having new leaves and a few even having blossomed. The Lewellings settled north of the township of Milwaukie, in Clackamas County. Later that year, William Meek, also from Iowa, arrived in Oregon with a few varieties of fruit trees. Lewelling and Meek pooled their stock, and in the moist soil of the Willamette Valley founded the first nursery on the Pacific Coast.[62]

In 1850, J. W. Ladd set up a nursery near Butteville. His stock consisted of some 2,300 fruit trees, brought from the East across the Isthmus, and included varieties of apple, pear, peach, cherry, and quince, as well as nectarine, apricot, almond, walnut, and hickory nut trees, currants, and gooseberries.[63]

The 1850s brought about a fruit growing boom in the Northwest, with Lewelling, Meek, and Ladd remaining in the forefront. They were joined by another pioneer nurseryman, George Settlemier, who came to Oregon in 1850 via California, with fruit tree seeds. Setting up his nursery in Mount Angel, Settlemier was later joined by his son, who started another nursery in Woodburn by the same name.

Early nursery stock was often advertised in broadside or pamphlet format, which later developed into full catalogues. The Oregon Historical Society has two early Oregon nursery broadsides in its collection. One dated 1864 was from the Saint Helena Nursery of Howell Prairie, in Marion County, operated by William Simmons. This listed the nursery's holdings under the headings of fruit trees, ornamental shrubs, roses, vines and creepers, berries, and bulbs. The more

interesting of the two is the broadside for Tolman & Blake's Ashland Nursery of Jackson County of about 1858. Shaped in an unusual long and narrow format, the broadside was lettered in bold black printing, listing the varieties of available fruit trees.

Nursery catalogues from the nineteenth century have not been easy to locate, but some do exist in public collections. Those which I have seen have been small and simple, with some having fancy lettering and delicate pen and ink drawings of specimens. Most contain an introduction, often including practical tips on transplanting, pruning, or lawn care. What is most valuable about these catalogues is the information about the availability of stock in that nursery, at that particular time. Specimen comparisons between catalogues provided a basis for speculating about which species and varieties were popular and available in Oregon during the late nineteenth century.

It would not have been unusual for the Sheltons to have secured plants from out of the area. Plants, as well as small trees, had been regularly transported by rail and boat and could sustain nearly any journey if properly packed. The records of those nurseries in the Valley have been most helpful because of their proximity to the property. One nursery of particular interest was O. Dickinson's, located in Salem and established in 1864. The Oregon Historical Society has the nursery's 1886-1887 catalogue in its collection. The Sheltons had family in and near Salem and, according to newspaper accounts in the "Personal Mention" section, they visited there quite frequently. Also, because this particular catalogue is dated so closely to the years the Shelton

house was constructed, it is tempting to speculate that the Sheltons may perhaps have utilized this nursery. There was also an established nursery in Albany at the time the house was constructed, but unfortunately I could find no nineteenth-century catalogues.

Although several Eugene nurseries advertised in the three local newspapers, there are no surviving nineteenth-century catalogues in public collections in Eugene. The following is a summary, gleaned from newspaper ads, of known nurseries in the Eugene area during the years 1886-1893:

S. F. Kerns: "I have a fine stock of plum, prune, cherry, apple and pear trees suitable size for setting. Prices very low. List of trees sent on application." (Eugene City Register, 1/5/87)

Spencer Butte Nursery: located on 8th near Presbyterian Church; fruit trees for sale cheap. Proprietor: John Brown. (Eugene City Guard, 3/12/87)

T. N. Segar: new nursery started at his home south of town; soon ready to fill orders for any kind of trees and shrubs. (Eugene City Register, 4/23/92); later called Coal Hill Nursery (Oregon State Journal, 10/15/92)

Fairmount Nursery: corner of 14th and Mill streets; French and Italian prunes a specialty. (Oregon State Journal, 10/8/92)

Comparative Tables of Species Now on the Shelton-McMurphy Property

PROPER NAME	COMMON NAME	PLANT TYPE	NATIVE SPECIES	PLANTED BY: SHELTON	MCMURPHY	JOHNSON	FAVRETTI 1894-1900	SHINN 1879	WEIDEMANN 1970	ELLIOTT 1981	ALBANY NURSERY 1911	BEAVERTON NURSERY 1913-14	GOSSON 1930
ACER MACROPHYLLUM	BIGLEAF MAPLE	DECUDUOUS TREE	X	X						X			
ACER NEGUNDO	BOX ELDER	DECIDUOUS TREE	X		X						X		
ALBIZZIA JULIBRISSEN	VIRGINIA SILK	DECIDUOUS TREE			X		X						
ARBUTUS MENZIESSI	MADRONE	BROAD, EVER, TREE	X	X									
ARBUTUS UNEDO	STRAWBERRY TREE	EVER, TREE/SHRUB			X								X
AZALEA (SPECIES)	AZALEA	EVER, SHRUB	X		X								
BERBERIS DARWINII	BARBERRY	BROAD, EVER, SHRUB			X				X			X	X
BUXUS SEMPERVIRENS	BOX	BROAD, EVER, SHRUB			X		X		X		X	X	X
CORNUS FLORIDA	DOGWOOD	DECIDUOUS TREE			X		X		X	X	X		X
CORTADERIA SELLOANA	PAMPAS GRASS	ORNAMENTAL GRASS			X		X				X	X	
COTINUS COGGYGRIA	SMOKE TREE	DECIDUOUS TREE			X		X	X	X		X		
COTONEASTER HORIZONTALIS	ROCK-SPRAY	DECIDUOUS SHRUB			X		X					X	X
CRATAEGUS DOUGLASII	HAWTHORN	DECIDUOUS TREE	X		X								
CYTISSUS SCOPARIUS	SCOTCH BROOM	BROAD, EVER, SHRUB	X		X		X				X		X
FICUS CARICA	EDIBLE FIG	DECIDUOUS TREE		X	X						X		
FORSYTHIA VIRIDISSIMA	GREENSTEM FORSYTHIA	DECIDUOUS SHRUB			X								
FRAXINUS LATIFOLIA	OREGON ASH	DECIDUOUS TREE	X	X									
HEDERA	IVY	EVERGREEN VINE			X			X					
HYPERICUM CALYCINUM	HYPERICUM	EVERGREEN SHRUB			X							X	X
ILEX AQUIFOLIUM	ENGLISH HOLLY	BROAD, EVER, TREE			X			X			X	X	

Comparative Tables--Continued

PROPER NAME	COMMON NAME	PLANT TYPE	NATIVE SPECIES	VANDERBILT MANSION 1889	MONTGOMERY (MRS.) RESIDENCE 1900/1910	PLANTING PLAN 1902	MARTIN RESIDENCE 1878	TILLMAN RESIDENCE 1915	MARSHALL RESIDENCE (1915)	PLANTED BY: OLMSTED	PLANTED BY: HARWOOD	PLANTED BY: ATKINSON	FAIRFIELD 1950-1960	SMITH 1979	MONTGOMERY 1910	ELLIOTT 1981	TILLI RESIDENCE 1915	MARSHALL RESIDENCE (1915-16)	BEAVERTON MUSEUM 1958	WOODARD 1908
LIBOCEDRUS DECURRENS	CALIF. INCENSE CEDAR	NEED, EVER, TREE	X							X										
LIQUIDAMBAR	SWEETGUM	DECIDUOUS TREE										X								
LONICERA (SPECIES)	HONEYSUCKLE	DECID./EVER. SHRUB		X							X									
MAGNOLIA GRANDIFLORA (2)	MAGNOLIA	BROAD, EVER, TREE								X	X									
MAGNOLIA SOULANGEANA	MAGNOLIA	DECIDUOUS TREE		X							X		X			X	X			X
MAHONIA AQUIFOLIUM	OREGON GRAPE	BROAD, EVER, SHRUB	X								X		X					X		
MALUS VAN WYCK	CRABAPPLE	DECIDUOUS TREE								X										
MORUS (SPECIES)	MULBERRY	DECIDUOUS TREE		X						X							X			
PHILADELPHUS LEWISII	WILD MOCK ORANGE	DECIDUOUS SHRUB	X							X										
PHOTINIA SERRULATA	CHINESE PHOTINIA	EVER, TREE/SHRUB									X									
PINUS PONDEROSA	PONDEROSA PINE	NEED, EVER, TREE	X			X				X	X									
POPULUS ALBA	WHITE POPLAR	DECIDUOUS TREE									X									
PSEUDOTSUGA MENZIESII	DOUGLAS FIR	NEED, EVER, TREE	X							X	X	X	X							
PYRACANTHA COCCINEA	SCARLET FIRETHORN	BROAD, EVER, SHRUB									X		X							
PYRUS COMMUNIS (?)	COMICE PEAR (?)	DECIDUOUS TREE		X							X									
RHUS (SPECIES)	SUMAC	DECID. TREE/SHRUB		X							X						X			
SEQUOIA SEMPERVIRENS	COAST REDWOOD	NEED, EVER, TREE								X										
SORBUS AUCUPARIA	MOUNTAIN ASH	DECIDUOUS TREE	X	X			X				X		X		X	X	X	X		
SYMPHORICARPOS ALBUS	SNOWBERRY	DECIDUOUS SHRUB									X		X		X					
UMBELLULARIA CALIFORNICA	OREGON MYRTLE	BROAD, EVER, TREE	X			X				X										

Comparative Tables--Continued

PROPER NAME	COMMON NAME	PLANT TYPE	NATIVE SPECIES	WOODBURN NURSERY 187	(SALEM) DICKINSON'S NURSERY 1886-7	(PORTLAND) PILKINGTON NURSERY 1892	WILWAUKIE NURSERY 1878	(OSWEGO) WILLAMETTE NURSERY 1875	(PORTLAND) HANSON'S NURSERY 1875	PLANTED BY: JOHNSON	MCMURPHY	SHELTON	FAVRETTI 1850-1900	SHINN 1879	WEIDENMANN 1870	ELLIOTT 1881	ALBANY NURSERY 1911	BEAVERTON NURSERY 1913-14	GORDON 1908
VIBURNUM BURKWOODII	BURKWOOD VIBURNUM	BROAD, EVER. SHRUB									X								
VIBURNUM OPULUS	EUROPEAN CRANBERRY	DECIDUOUS SHRUB									X			X				X	
VINCA	PERIWINKLE	EVER., PERENNIAL								X									
	APPLE (GOLDEN DELIC.)	DECIDUOUS TREE								X									
	GRIMES GOLDEN																		
	REINETTE																		

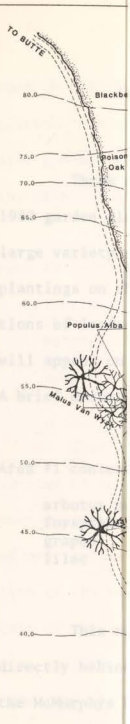
Explanation of Comparative Tables

The preceding tables list all identifiable specimens from the as-is 1982 plan, by both proper and common names. Also provided is the specimen type, and whether it is considered a native species. The next six columns list those nineteenth-century Oregon nurseries whose early catalogues were available for my use. Marks indicate whether the exact variety found on the Shelton-McMurphy property was obtainable from that nursery. In some cases, only the species and not the variety could be identified, due to the lack of a flowering sample, making those comparisons between nursery holdings and that found on the property less accurate. Some catalogues used only common names, often omitting the variety altogether, except with the fruit trees; in these cases, when the species matched that found on the property, it was also marked. Other catalogues used the proper plant names, which made comparisons quite easy.

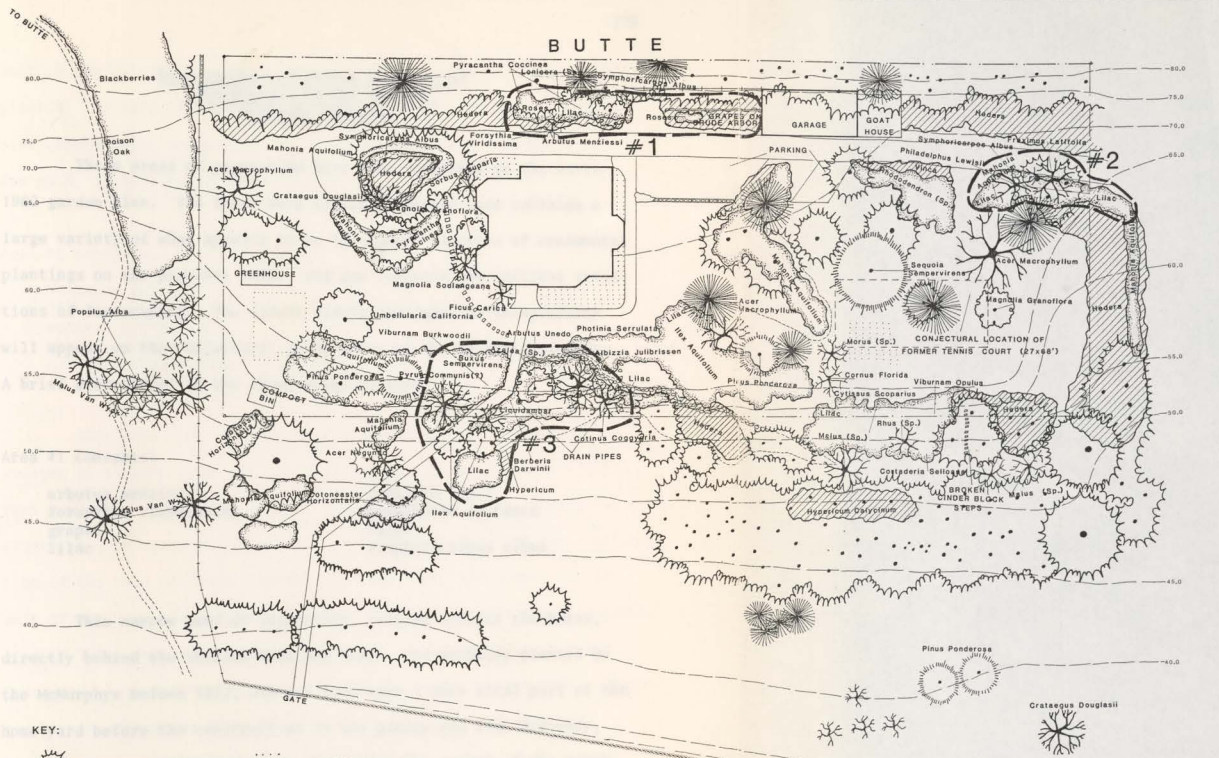
Several of the nineteenth-century landscape publications referred to in this project contained their own lists of acceptable trees and shrubs. The next four columns are devoted to these sources. All specimens currently on the Shelton-McMurphy property have been marked in the appropriate column if they appear on any of these recommended lists.

I have attempted to speculate which owner might have planted those identified specimens currently on the property. The next three columns labeled "Shelton," "McMurphy," and "Johnson" are marked where applicable. The final three columns have been included for comparison purposes. They list two later Oregon nursery catalogues, dated 1911

to 1914, and one recommended list of plants from a 1908 landscape publication. It is by no means a conclusive survey of nursery materials obtainable in Oregon during that period. These particular catalogues were available, and can be used to indicate which specimens currently found on the property, but not available from any of the nineteenth-century catalogues, might have been accessible from later nursery stock.


TO BUTTE
80.0
Blackbe
75.0
Poiaod
Oak
70.0
65.0
60.0
Populus Alba
55.0
Malus Pan W
50.0
45.0
40.0
KEY:
LIBOCEDRUS
PSEUDOTSU
OTHER NEE
BROADLEAF
BROADLEAF
SHRUBS
GROUND CO
FLOWER BE

AS-IS 1982 GARDEN PLAN SHELTON-MCMURPHY PROPERTY



KEY:

- LIBOCEDRUS DECURRENS
- PSEUDOTSUGA MENZIESII
- OTHER NEEDLED EVERGREEN
- BROADLEAF EVERGREEN
- BROADLEAF DECIDUOUS
- SHRUBS
- GROUND COVER
- FLOWER BEDS
- TILLED AREA
- FOOT PATH
- CHAIN LINK FENCE
- WIRE FENCE
- WOOD FENCE
- PROPERTY LINE
- OLDEST CLUSTERS OF ORNAMENTALS

SCALE 1" : 20'

Plan 6

Descriptions of Oldest Clusters of Ornamentals on the Shelton-McMurphy Property

Three areas of vegetation have been indicated on the as-is 1982 garden plan. The three were selected because each contains a large variety of what appears to be the oldest clusters of ornamental plantings on the property today, and may indicate the earliest intentions of landscaping. The oldest single specimens on the property will appear on the conjectural garden plan of the original grounds. A brief description of the three areas follows:

Area #1 contents:

arbutus menziessi
forsythia viridissima
grapes
lilac
lonicera (sp.)
pyracantha coccinea
roses
symphoricarpus albus

This narrow band of vegetation, resting against the butte, directly behind the Shelton-McMurphy house, was probably planted by the McMurphys before 1912, and may have been a more vital part of the home yard before the construction of the garage and rear driveway, some time between 1912 and 1915. Extending the length of the north facade and then eastward to the garage, the vegetation there has obviously been neglected for some time. The shrubs and trees have grown leggy and straggly due to neglect and two other factors. On the one hand, the area has become deeply shaded due to the large number of maturing incense cedar and bigleaf maple seedlings which have taken

root in the vicinity--a situation nonexistent when the vegetation was planted. In addition, the area is now inundated with ivy, an aggressive ground cover which tends to impose on all other vegetation in its path, if not carefully controlled.

Area #2 contents:

fraximus latifolia
lilac
mahonia aquifolium
philadelphus lewisii
symphoricarpus albus

This area contains a band of vegetation which encircles a cluster of incense cedars on the eastern edge of the property's current boundary. Greatly in need of prunning and thinning, this group of ornamentals was probably planted before 1912. Prior to the construction of the rear driveway, between 1912 and 1915, and later, to the sale of the land east of that point to the Evergreen Retirement Association in 1966, this area may once have been more integrated into the home yard--as a transition space between the house and the barn. Photographs taken from the butte between about 1900 and 1908 show considerable vegetation between the house and barn. Part of this area may well have been planted by the Sheltons, particularly the Oregon ash (fraximus latifolia) and the mock orange (philadelphus lewisii), both of which are native species.

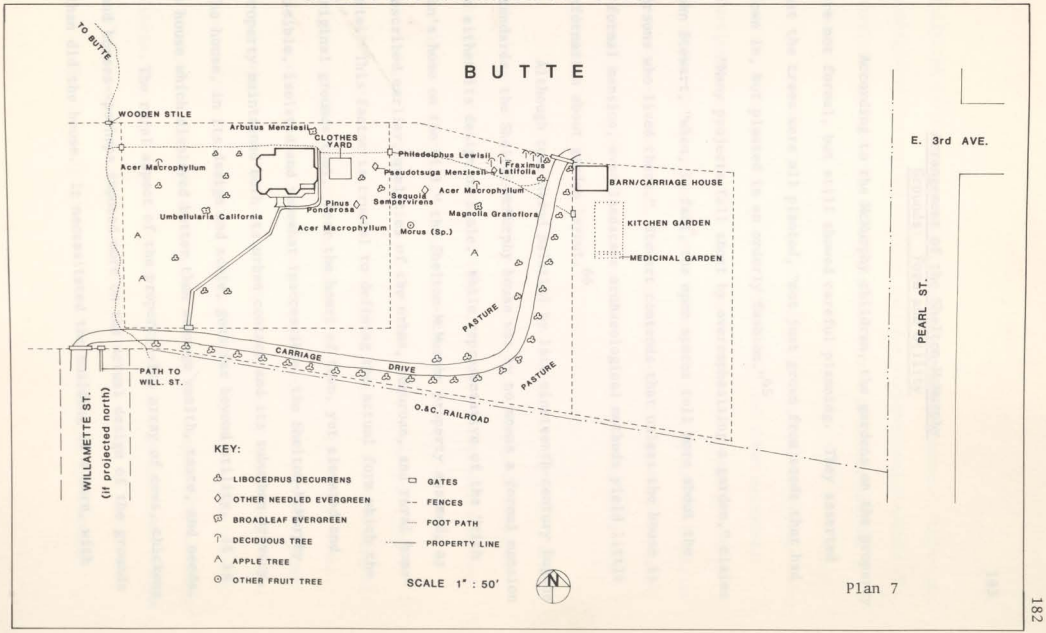
Area #3 contents:

albizzia julibrissen
arbutus unedo
azalea (sp.)
berberis darwinii
buxux sempervirens
cotinus coggygria
ilex aquifolium
lilac
photinia serrulata
pyrus communis
viburnum burkwoodii
violets & strawberries

This large and diverse area of vegetation lines both sides of the front walkway. It contains the largest cluster and variety of mature ornamentals anywhere on the property, many of which were deemed appropriate for the late nineteeth-century garden. Although it was then popular to line the front walkway to a property with small trees, shrubs, and flowers, photographs of the Shelton-McMurphy property, up to about 1915, show no such growth. Figure 24, an aerial photograph looking north, dated c. 1915, provides the clearest view of the front of the property. I suspect that the McMurphys planted the existing vegetation there in the late teens or early 1920s.

As noted on the as-is 1982 site plan, the sewer line from the house runs parallel to and a bit east of the front walkway. June Stewart, daughter of Dr. Johnson, recalled that in the mid-1970s a blockage problem in the pipes caused major obstruction in that area. Poor quality pipes and root imposition from the boxwood (buxus sempervirens) caused damage to the walkway and required replacement of a stretch of it. According to Stewart, much of the vegetation in the vicinity had to be cut back. The bouldered shoulder on the first terrace, with stepping stones down to the next level, was constructed at the same time to provide an alternative means of going down.[64]

CONJECTURAL PLAN OF ORIGINAL GROUNDS (1888-1893)
SHELTON-MCMURPHY PROPERTY



Plan 7

Arrangement of the Shelton-McMurphy Grounds: Form and Utility

According to the McMurphy children, the gardens on the property were not formal, but still showed careful planning. They asserted that the trees were all planted, "not just grown from seeds that had blown in, but planted in an orderly fashion."[65]

"Many projects fall short by overemphasizing a garden," claims John Stewart, "when, in fact, the open spaces tell more about the persons who lived there." Stewart contends that unless the house is a formal mansion, even landscape archaeological methods yield little information about garden layout.[66]

Although considered palatial by late nineteenth-century Eugene standards, the Shelton-McMurphy house was by no means a formal mansion in either its design or scale. While representative of the "rich man's home on the hill," the Shelton-McMurphy property assumed, as described earlier, qualities of the urban, suburban, and rural home-site. This factor is crucial to defining the actual form which the original grounds took. Near the heart of town, yet elevated and visible, isolated and somewhat inaccessible, the Shelton-McMurphy property maintained both its urban contact and its suburban privacy. The house, in its design and scale, goes far beyond utility. It is a house which displayed better than average wealth, taste, and needs.

The rural aspect of the property--its array of cows, chickens, and horses--perhaps imposed more on the actual design of the grounds than did the house. It necessitated the building of a barn, with

facilities for shelter, milking, and egg-laying processes. It further necessitated the setting aside of land for pastures, and a system of fences designed to keep animals within certain perimeters of the property.

It could also be speculated that the locations of certain other elements on the property, such as flower beds and other ornamental plantings, as well as the kitchen garden, were all chosen primarily for their convenience in relation to the house and barn. Availability of space, exposure to sun, and drainage potential were other factors which probably also influenced the manner in which the grounds were arranged.

It would be a romantic notion to imagine the original Shelton-McMurphy grounds adorned with the beginnings of sumptuous gardens, with flower-lined walkways and manicured lawns, dotted with clusters of colorful and textured ornamentals. As the hilltop residence of one of Eugene's prominent doctors and businessmen, one could easily envision a property as such. The truth, however, is that the original Shelton-McMurphy property was probably not at all like that. Visual documentation showing the property between about 1890 and 1915 gives strong indications that during the property's early existence, it remained relatively unadorned. Although actual specimen selection was determined by personal taste, popular trend, and adaptability to Oregon climate, specimen location on the Shelton-McMurphy property was probably more the result of utility than of form.

The following questions have been examined in speculating

which vegetation the Sheltons may have planted in their five years of residency on the property, and which might have been planted by the McMurphys, and later by Eva Johnson.

1. What types of vegetation are currently on the property, and what is their size and condition?

2. What types of vegetation or styles of planting were considered appropriate in the late nineteenth century, and which, if any, were adaptable to the lifestyle and climate of Oregon?

3. What types of vegetation were available in Oregon nurseries or other sources in the late nineteenth century?

4. What does the available visual documentation relate about the grounds, and how well does it correspond to questions 1 to 3?

5. What are the recollections of the McMurphy children concerning the grounds, and how well do they correspond to questions 1 to 4?

. . . . . .

"When my grandparents planned to build," wrote Elsie McMurphy Madden, "people told them nothing would grow on the barren south side of the Butte as nothing was growing there. But they built and planted and watered and you can see the result."[67] The barren south side of Skinner Butte was also confirmed by Henry Lawrence, who maintained that the only vegetation which had managed to survive the regular prairie fires were a few oaks and one madrone.[68] From this

information, one could deduce that the first vegetation on the property was planted by the Sheltons. The only exception might have been the madrone (arbutus menziessi) which still stands on the lower slope of the butte, directly behind the Shelton-McMurphy house. Although it has now grown leggy due to neglect and lack of direct sunlight, it was once a favorite of Alberta McMurphy. The madrone, with its red bark, stood "right outside the kitchen window where Mother could adore it," wrote Elsie Madden.[69] Native to Oregon, the madrone may well have been a seedling from the one referred to by Lawrence. Arbutus menziessi was available from at least one late nineteenth-century nursery, the Pilkington Nursery in Portland, and therefore could also have been planted by either the Sheltons or McMurphys.

The most familiar and pronounced growth on the Shelton-McMurphy property today is the forest of California incense cedars (libocedrus decurrens), a species native to Oregon. These needled evergreens, many of great size and height, dominate the current grounds at close range as well as at a distance, as they encircle the house and then rise up the butte's southern slope. They were obviously planted by the Sheltons, allowed to propogate, and have thus produced several generations of seedlings, now evident on the property. The J. A. Straight & Company brochure (Fig. 20), clearly shows the lawns dotted with young cedars in 1890. Early photographs of the property, such as figure 25, a pre-1908 view from the butte looking south, show an arc of cedars running along the outside of the carriage drive from the barn to the entrance gate. The McMurphy children, in

their description of how vehicles approached the property, referred to them as the "road trees."[70]

Planting a dominant single species on a large property was not unheard of in the late nineteenth century, as noted by Jacob Weidenmann, who wrote that "where lawns are large, single specimens of trees should be planted here and there, in full view of the spectator."[71] The use of large trees was also encouraged by Frank J. Scott, who contended that large trees enlivened the beauty and ended the monotony of meadow and lawn spaces.[72]

An abundance of vast lawns and open spaces was certainly a characteristic of the Shelton-McMurphy property in the late nineteenth century. The earliest photographs of the property, from about 1895 to 1905, show this to be true. Whether the large grassy areas on the property contained manicured lawns or wild meadow grasses is uncertain. In the photographs, the grass appears coarse and uneven in texture. One comment from Elsie Madden seems to support this observation. In referring to the maintenance of the grounds, Madden recalled that a hired man came to help in the spring "when the tall grass on the banks and terraces was waist high and had to be cut with a scythe."[73] Photographs showing the grassy areas around the house indicate a shortly cropped lawn. No photographs showing the terraced areas of the property are available.

It is unlikely, however, that the nineteenth-century grounds of the Shelton-McMurphy property, being so large in extent, were planted with special lawn grasses and kept in a green and manicured state

throughout the dry Eugene summer and fall. Careful scrutiny through years of local newspapers produced no advertisements for lawn mowers or sprinkling devices, although both should have been available in the West by the 1880s.

"The Sheltons travelled extensively throughout the United States," wrote Elsie Madden, "bringing back various plants and trees from other regions, hence the unusual variety at 303 Willamette Street."[74] The magnolia granoflora in the east yard was already a mature tree when the McMurphy children were growing up. They remembered hearing that the magnolia and the mulberry tree, also in the east yard, had been brought back from the South by the Sheltons.[75] The only announced trip to the South by the Sheltons was in 1884-1885, when they visited New Orleans. (Perhaps the most thoroughly covered area in the local newspapers was the personal travel plans of all Eugeneans.) Therefore, it seems unlikely that they would have bought the trees there, brought them back to Eugene, and then planted them three years later in 1888. They may have admired both species on their travels in the South and either sent away for them later, which was not uncommon, or obtained them in Oregon.

Several varieties of mulberry (morus) were available in Oregon in the late nineteenth century at both the Woodburn and Albany nurseries. Since the Sheltons had family in nearby Salem and Monmouth, it would not have been unusual to have made purchases from either nursery.

Magnolia grandiflora granoflora was not listed in any of the available

nineteenth-century Oregon nursery catalogues. The McMurphy children remembered the magnolia as being a huge tree, prized by both the family and friends. They recalled their mother making floral pieces for friends using a single magnolia. "The fragrance was overpowering--almost too much inside. It took two of us to get the blossoms, one to climb up and get them, and one to then take them down because the petals turned brown when touched."[76]

The bigleaf maples on the property were described by the McMurphy children as always having been mature. These were probably planted by the Sheltons, and may even have been transplanted seedlings obtained from the other side of the butte. Conditions on the north side of Skinner Butte were more conducive to the growth of young tree seedlings. By the late nineteenth century, both Douglas fir and bigleaf maples had begun to grow on the north slope in large numbers.[77] The McMurphy children remembered that the sturdy branches of the maple trees were perfect for climbing, and had also been used to support the two garden swings. One was located in the west yard, near the circular turn-around of the rear driveway. The other swing, less secluded, was located in the east yard near the tennis court.[78] No remnants of either swing remain, and no unusual marks on the branches indicate possible rope indentations. Although both maples are still on the property, the one in the west yard is now badly shapen, and may have been the victim of storm damage.

Food Production and Storage

The McMurphy children recalled that quite a bit of fruit was grown on the property. Apples, pears, grapes, cherries, mulberries, blackberries, and currants were all mentioned. The nineteenth century saw a surge in fruit growing, especially apples and pears, which could be dried, pressed into cider, or stored in root cellars.[79] Fruit grown on the property was stored, canned, jellied, pressed into cider, and made into pies. The family owned a cider mill, and George McMurphy used to make cider and sell it in the East Butte neighborhood, along with the extra milk, cottage cheese, and eggs obtained from the family's cows and chickens. Each fall, Alberta and the children packed pears and apples in boxes to be stored in the cold cellar underneath the back porch. Some years the excess fruit had to be taken to the cold storage plant in town.[80]

Three very old apple trees remain on the property, and may even have been planted by the Sheltons. Two, located west of the current property line, are crab apple trees. Fruit samples from these trees were sent to the pomology lab at Oregon State University, where they were dissected and analyzed. Findings indicated that the trees were among the sweet crab apple variety called "Van Wyck," and were, according to the pomologist, first described by A. J. Downing.[81] Fruit samples from two smaller trees nearby, thought to be possible seedlings, yielded a shorter-stemmed and more bitter fruit. The third apple tree is located on the middle terrace and produced no fruit this season, making a pomological analysis impossible. At one time, there

must have been more apple trees on the property in order to provide enough fruit for eating, canning, pie-making, cider, and cold storage.

Food production under the McMurphys also involved the cultivation and storage of vegetables. Each spring a hired man would come to plow the large kitchen garden maintained in the area just south of the barn. The garden, nearly one-half acre in size, was planted by Alberta and the girls, who also handled the regular chore of weeding. The family raised virtually all of the vegetables eaten, especially corn, beans, and tomatoes. Canning of vegetables for the winter was also a yearly event.

The McMurphy children remembered that their mother had to learn to can and preserve fruits and vegetables and to make pies after she married. The Sheltons always had hired help in the kitchen to do those things, and so Alberta never learned as a child.[82] It could be assumed that the McMurphy garden and food storage processes were larger and more complex than that of the Sheltons. To feed a family of eight required substantially greater resources than to do so for a family of three.

Medicinal Garden

One type of specialty garden which the Sheltons might have maintained was a medicinal garden. Two recollections by the McMurphy children influenced this speculation. One was that their grandfather Shelton had been interested in herbal medicine. A small hand-written book containing recipes for herbal concoctions was found among the

family possessions at the Lane County Museum Library. And two, they remembered their grandmother Shelton's interest in collecting plants for and assembling terrariums--a hobby requiring horticultural interest and patience.[83]

Much of Dr. Shelton's recipe book is difficult to read, but some potions and their ingredients can be clearly decifered. Treatments for colds, coughs, skin infections, appetite stimulants, stomach disorders, headaches, and tension are included among them. The ingredients which could be decifered from the recipes are listed below. All of these plants can be cultivated in Oregon, and also grow wild under varying soil and climactic conditions. It is possible that the Sheltons enjoyed herb-collecting, and may even have transplanted samples into a small garden patch where they could yield an annual supply.

Also mentioned in the recipes were two non-herbal ingredients, both from trees unlikely to have been found on the property. They were sassafras bark and camphor oil, both used by Shelton in relaxation compounds.

PLANT	PORTION USED	MEDICINAL USES	CULTIVATION TIME IN OREGON
anise	seeds	stimulate appetite & digestion	mid-late summer
camomile	flowering heads	colds, colic	July-August
ginger leaf	leaves	internal pain, asthma	mid-summer
lady slipper	root	insomnia, tension	Mar-Apr; Sept-October
lobelia	leaves, stem tops, seeds	coughs, asthma, croup, skin infections	late sum. (best in high elevs.)
pennyroyal	flowers, leaves, stems	colds, flu, fever, late menstruation	June-August
peppermint	leaves, stems	infections, colic, headaches	Aug-September
wintergreen	stems, leaves	colds, late menstruation	mid-sum to mid-fall[84]

Foundation Plants

The J. A. Straight & Company brochure (c. 1890), as well as the earliest photographs of the property, from about 1895 to 1902, show no apparent foundation plantings. June Stewart, daughter of Dr. Johnson, remembers her mother saying that the beds around the house were already there when she bought the property in 1950, but she has since planted new flowers and shrubs. The fig tree (ficus carica), mountain ash (sorbus aucupaira) and both magnolias (granoflora and soulangeana), all located on the west front and side of the house, were evidently planted by the McMurphys, but do not appear in any of the photographs. Figures 26, 27, and 28 are close-up photographs of the house at varying stages in the property's history. Figure 26, showing the complete foundation coverage, is dated c. 1895, which I find highly inaccurate. Visible in the picture is Alberta McMurphy and two of her children. Since her first child was not born until 1895, it is unlikely that the photograph was taken before 1900. My guess is that it was taken much later, some time before 1915, because the turrett, dismantled in about 1915, is evident in the picture.

Figure 27, a winter view dated c. 1905, shows only minimal foundation plantings. It is probably not much later because the front walkway is still of wooden slats.

Figure 28, also dated c. 1895, is probably the only available pre-1900 close-up of the house. Since no deciduous trees are in view, it is difficult to judge the season, but the photograph clearly shows no foundation plantings or cleared beds on the west side of the house.

The photograph could not have been much earlier than 1895 because the house is clearly light-colored, a change made by the McMurphys shortly after taking over the property in 1893.

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Before concluding this chapter, two procedures which could uncover additional information about the vegetation at the Shelton-McMurphy property should be mentioned. One is a complete vegetation survey and analysis, conducted over a four-season cycle. In addition to identifying specimens not found on the present plan, this would enable one to obtain flower samples, and thus more specific identification, from species which were not in bloom during my survey. The other procedure which might be revealing is a landscape archaeological survey. Unlike the traditional archaeological method of site excavation, this procedure does not involve digging. It is primarily a surface method, used to discover and analyze patterns established on the land. The process is often accompanied by a technique called probing, which involves piercing the ground with a metal rod to locate subsurface materials.

Unlike excavation, a landscape archaeological survey is not an irreversible process and does not destroy the site. One must decide during the examination and research phase of a project whether the possible information derived from an excavation is worth the destruction of the site. In the case of the Shelton-McMurphy property, my

recommendation would be in favor of the landscape method, which could be applied to locate further vegetative information. Unfortunately, much of what would be interesting to survey, such as the former carriage drive and fence lines, is no longer within the Shelton-McMurphy property lines. The Lane County Museum would be wise to investigate the possibility of procurring an easement from the Evergreen Retirement Association to use the land before contracting for such a survey. With restoration or reconstruction unlikely in those areas of the former Shelton-McMurphy property, the value of the survey would be for historical interest only, and that value must be weighed accordingly in the cost/benefit analysis.

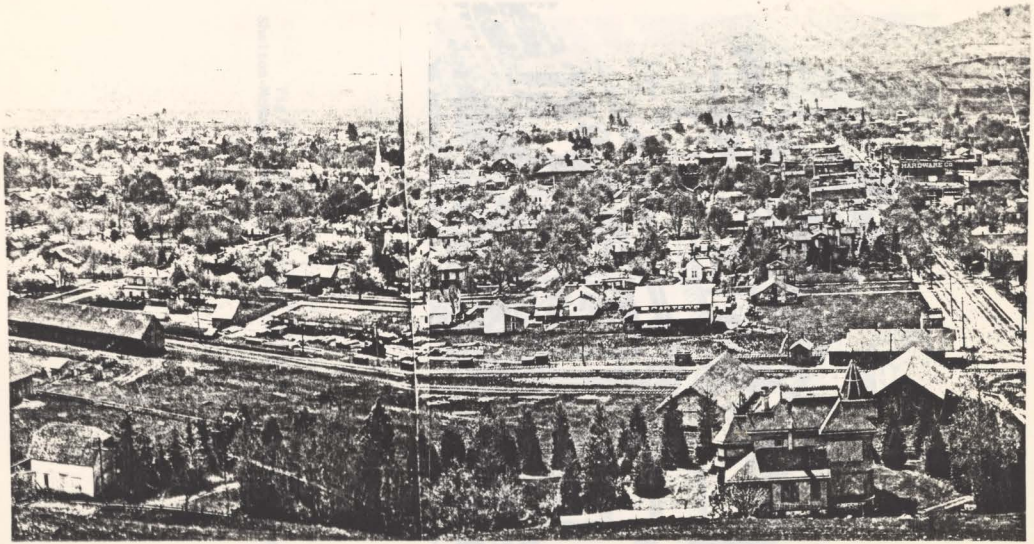

Fig. 25. View of the Shelton-McMurphy property from Skinner Butte looking south, pre-1908. (Photo: Lane County Museum)

Fig. 26. Close-up view of south and east facades of the Shelton-McMurphy house, c. 1908-1915. (Photo: Lane County Museum)

Fig. 27. Close-up view of south facade of the Shelton-McMurphy house, c. 1905. (Photo: Lane County Museum)

Fig. 28. Close-up view of west facade of the Shelton-McMurphy house, c. 1895. (Photo: Lane County Museum)

NOTES

1. I would like to thank the following people for their input and expertise: Chava Beinin--biologist/landscape architecture student; Judith Rees--landscape architect/Historic Preservation Specialist, City of Eugene; David Wagner--Director, University of Oregon Herbarium; and Stan Cook--biologist, University of Oregon.

2. Wallace K. Huntington, "Victorian Architecture," in Space, Style, and Structure, v. 1, ed., Thomas Vaughan (Portland, Oregon: Oregon Historical Society, 1974), p. 262.

3. Ibid., p. 301.

4. Joy and Rudy Favretti, Landscapes and Gardens for Historic Buildings (Nashville: AASLH, 1978), pp. 155-174.

5. Charles H. Shinn, Rural Pacific Handbook (San Francisco: Dewey & Co., 1879), p. 117.

6. "Life at the Shelton-McMurphy House: Recollections," taped interview with Lylah McMurphy Harding, Elsie McMurphy Madden, and George McMurphy, Lane County Museum Library, Eugene, Oregon.

7. Elsie McMurphy Madden, "Childhood Remembrances of Growing Up at the Shelton-McMurphy House," Lane County Museum Library, 1978.

8. See chapter II, note 2.

9. Leland M. Roth, A Concise History of American Architecture (New York: Harper & Row, 1979), p. 126.

10. Charles Van Ravenswaay, A Nineteenth-Century Garden (New York: Universe Books, 1977), p. 12.

11. Oregon State Journal, February 2, 1889.

12. Peter Henderson, Practical Floriculture (New York: Orange Judd Co., 1883), p. 263.

13. Van Ravenswaay, pp. 11-12.

14. City Register February 17, 1890; Oregon State Journal, May 2, 1891; Oregon State Journal, May 13, 1891.

15. Favretti, p. 49.

16. Huntington, "Victorian Architecture," p. 270.

17. Ibid., p. 280.

18. Van Ravenswaay, p. 9.

19. Wallace K. Huntington, "Parks and Gardens of Western Oregon," in Space, Style, and Structure, v. 2., ed. Thomas Vaughan (Portland, Oregon: Oregon Historical Society, 1974), p. 404.

20. Favretti, p. 116.

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22. Jacob Weidenmann, Beautifying Country Homes (New York: Orange Judd Co., 1870), p. 18.

23. Huntington, "Gardens and Parks of Western Oregon," p. 405.

24. Ibid.

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26. Andrew Jackson Downing, A Treatise on the Theory and Practice of Landscape Gardening (New York: Funk & Wagnalls, 1967 facsimile), p. 54.

27. David Handlin, The American Home (Boston: Little, Brown Co., 1979), pp. 171-173.

28. Frank J. Scott, The Art of Beautifying Suburban Home Grounds (New York: D. Appleton & Co., 1870), p. 14.

29. Weidenmann, introduction.

30. Ibid.

31. Alexander Oakey, Home Grounds (New York: D. Appleton & Co., 1881), pp. 8, 16, 28, 119.

32. Horace W. S. Cleveland, Landscape Architecture, As Applied to the Wants of the West (Pittsburgh: University of Pittsburgh Press, 1965 facsimile), p. 7.

33. Ibid., p. vii.

34. Scott, p. 12.

35. Robert Morris Copeland, Country Life (New York: Orange Judd Co., 1867), p. v.

36. F. R. Elliott, Handbook of Practical Landscape Gardening (Rochester, N. Y.: D. M. Dewey, 1881).

37. Elias Long, Ornamental Gardening for Americans (New York: Orange Judd Co., 1891).

38. Ibid., pp. 162, 165, 183.

39. Scott, p. 107.

40. David Streatfield, "The Evolution of the Southern California Landscape," Landscape Architecture 66 (January 1976): 45.

41. Downing, p. 88.

42. Weidenmann, p. 24.

43. Oakey, p. 142.

44. Ibid., p. 43.

45. Long, pp. 186-187.

46. Weidenmann, p. 25.

47. Ibid.

48. Favretti, p. 57.

49. Scott, p. 78.

50. Weidenmann, p. 28.

51. Scott, p. 247.

52. Ibid., p. 249.

53. Weidenmann, p. 31.

54. Scott, pp. 260-261.

55. Long, pp. 219, 220.

56. Samuel Parson, Jr., Landscape Gardening (New York: G. P. Putnam, 1900), p. 20.

57. Downing, pp. 400-401.

58. Long, p. 219.

59. Parsons, pp. 28-29.

60. U. P. Hedrick, A History of Horticulture in America to 1860 (New York: Oxford University Press, 1950), pp. 385-386.

61. Huntington, "Victorian Architecture," p. 270.

62. Hedrick, pp. 386-387.

63. Ibid., p. 387.

64. Interview with June Stewart, daughter of Eva F. Johnson, Eugene, Oregon, January 5, 1983.

65. "Life at the Shelton-McMurphy House: Recollections."

66. John Stewart, "Historic Landscapes and Gardens: Procedures for Restoration," History News 29 (November 1974).

67. Madden, "Childhood Remembrances."

68. Henry Lawrence, "A Natural History of Eugene," Lane County Historian 26:1 (Spring 1981): 4.

69. Madden, "Childhood Remembrances."

70. "Life at the Shelton-McMurphy House: Recollections."

71. Weidenmann, p. 26.

72. Scott, p. 22.

73. Madden, "Childhood Remembrances."

74. Ibid.

75. "Life at the Shelton-McMurphy House: Recollections."

76. Ibid.

77. Lawrence, p. 4.

78. "Life at the Shelton-McMurphy House: Recollections."

79. Van Ravenswaay, p. 10.

80. "Life at the Shelton-McMurphy House: Recollections."

81. Letter from O. C. Compton, Pomologist, Oregon State University, Corvallis, November 31, 1982.

82. "Life at the Shelton-McMurphy House: Recollections."

83. Ibid.

84. Information on medicinal plants and their cultivation in Oregon was gleaned from these three books: Max Barlow, From the Shepherd's Purse (McCammon, Idaho: Spice West Co., 1979); Michael Moore, Medicinal Plants of the Mountain West (Sante Fe: Museum of New Mexico Press, 1979); and Ernst Stuhr, Manual of Pacific Coast Drug Plants (Lancaster, Pa.: Science Press, 1933.

CONCLUSION

The creation of an interpretative program for the historic/cultural landscape is a two-segment process which entails (1) defining the message--based on those aspects of the property, and the landscape of which it is a part, that are most significant, and (2) designing the method--centered around a program which can convey that message to the visitor. The conclusion of this project deals with the first component in the interpretative process--the message. It is, in a sense, an affirmation of the contents and assertions of chapter I, which states that the Shelton-McMurphy property is a significant historic/cultural landscape, deeply woven into Eugene's early history, and worthy of preservation.

The message, however, needs to contain two interrelated elements: why the Shelton-McMurphy property is significant as an historic/cultural landscape, and how the landscape itself can be utilized as a resource for tracing that significance over time. Although they are often treated as such, landscapes are not self-explanatory. They are not backdrops for architectural features or simply pleasant views with only transient appeal. Landscapes are the record-keepers of the land. The designer of an interpretative program should not assume that the visitor to an historic site will necessarily see the connections between the natural and built environments, or understand the dynamics of human impact on the landscape over time. These are issues

which must be clearly stated in the interpretative message.

Because the landscape is comprised of living matter, the process of change is inherent in it, over both long and short periods of time. Even if one were to encapsulate the Shelton-McMurphy property in time, for example, by continually pruning and replanting its vegetation with smaller specimens, one could not control the rest of the landscape of which it is a part. The spread of vegetation on the south face of the butte, and the historical pattern of interest and disinterest in the look of the railroad grounds, are outside the working bounds of the interpretative designer.

The significance of the Shelton-McMurphy property as an historic/cultural landscape is deeply rooted in an understanding of the legal, social, economic, and geographical conditions which produced it, and which link it so closely with both the butte and the railroad depot. The person who composes the interpretative message must be able to look backward, into the past, to discover and associate these conditions, but must also be able to look forward, into the future, to create a message that will have meaning to a contemporary audience.[1] The key to successful interpretation perhaps lies in the designer's ability to communicate the importance of both the past and the future in landscape preservation.

Today, a large body of literature is available from the combined disciplines of landscape architecture, cultural geography, and environmental psychology, which focuses on such issues as landscape assessment, landscape perception, and relationships between people

and the landscape. Two temporal conditions--the past and the future--are dealt with in this research, and are particularly crucial to landscape preservation.

It has been asserted that both the past and the future are, by definition, contemporary phenomena, because they express how one presently views what has happened or what will happen. These concepts are, in a sense, inert until they pass through one's mind and gather significance.[2] Most theorists in this area of thought seem to agree that the past holds an intrinsic value in people's minds, and can trigger profound attachments, especially in response to the natural environment. The past, however, is not a set of values which remain constant over time; the past is a concept which varies from generation to generation, as history continues to be reinterpreted. Human sensitivity to the past lures people to visit historic sites, provides comfort and security in familiar landscapes, and instills the desire to learn more about things that already happened. The designer of an interpretative program for an historic/cultural landscape must appeal to this sensitivity to the past by allowing visitors to experience a balance between directed historical response and thoughtful, private contemplation.

Unlike architectural features, whose functions have not changed drastically over time, the landscape has been, and always will be, in a constant state of change. This characteristic demands that the interpretative program recognize not only the past impositions on the land, but also those of the present and the future. The

future is a particularly important concept in American landscapes. "Americans build for tomorrow, not for today," claims British geographer David Lowenthal. In quoting an 1930s traveller, he adds that "they love their country, not indeed, as it is, but as it will be."[3]

Unless we want to deny the landscape its most vital and dynamic feature, that of animation, the interpretative program must be flexible enough to plan for future changes in the land, both natural and contrived. This evokes what is perhaps the most complex, challenging, and controversial issue in landscape preservation--the temporal decisions. Some of the dilemmas involved in this issue for an historic/cultural landscape, like the Shelton-McMurphy property, follow:

> At what point(s) in time do you restore?
>
> Do you restore it to its original state (bare), or do you give a property a twenty-year maturity span? Was the property originally planted with foresight?
>
> Does original mean any conditions on the land imposed by the first settlement there? How long does "original" last?
>
> Can you simply decide to restore the landscape to a state when it might have looked its best? Whose standards would be used in that decision, the interpretator's or the period's?
>
> What does one do about everything currently growing on the property?
>
> How recent is the past?

Indications show that the incense cedar was the single most-planted specimen within the home yard, by the Sheltons. In addition to scattered plantings here and there in the vicinity of the house and barn, the cedars appeared to have been planted in an intentional

pattern along the outside arc of the carriage drive. Today, nearly one hundred years later, these incense cedars, having been allowed to propogate, now dominate the vegetation on the property and the landscape of which it is a part. They encase the house and front yard so thickly that the view, once such a special feature of the property, is now blocked except from the top two stories of the house.

The original pattern of planting by the Sheltons seemed to imply a desire for open spaces on the property. The McMurphys, however, in their fifty-six-year residency there, chose not to control the spread of the large trees, allowing the cedar seedlings to take root and grow. Should that decision by the McMurphys have any less merit to the history of the landscape than what one can assume to have been the Sheltons' plan? And how do most Eugeneans today view the Shelton-McMurphy property--as a landscape of vast open spaces, or as an ornate house on the butte, surrounded all year with towering trees?

This example draws out the broader, more generic issue of how much control can be imposed on an historic landscape in the line of creating and stabilizing an interpretative program. Should the cedar seedlings constantly be eliminated to maintain what may have been the Sheltons' open plan, or should some be allowed to take root? Which has more historic propriety, the open view from the property to Spencer's Butte in the nineteenth century, or the awesome canopy of cedars which visually isolate the property in the twentieth century? At what point should a maintenance plan be applied to control growth, or to allow a property to remain "controllably wild," when both stages were

historically accurate? These are the kinds of temporal decisions which must link the method phase of the interpretation process to the restoration, preservation, and maintenance program for the property.

Perhaps the most thoughtful suggestions on temporal decision-making within the preservation movement come from Kevin Lynch's book, "What Time Is This Place?" In this major work on the recognition and management of change in our environment, Lynch creates a vocabulary for the historic/cultural landscape. "For preservation is not simply the saving of old things," says Lynch, "but the maintaining of a response to those things. This response can be transmitted, lost, or modified. It may survive beyond the real thing itself."[4]

The strength of Lynch's work lies in a theory called the "temporal collage," which "evokes the sensation that past, present, and future are momentarily and mysteriously coexistent." To achieve this effect on the landscape, Lynch advocates a technique called "layering," which he describes as "the visible accumulation of overlapping traces from successive periods, each trace modifying and being modified by the new additions, to produce something like a collage of time." The process involves an ambitious research and documentary effort, as well as good esthetic judgment, "so that the form and meaning of [the old and the new elements] are amplified [while] a coherent whole is maintained." For Lynch, the goal of historic landscapes is to expose successive eras of history to produce a setting which is rich with references to the stream of time, rather than to a setting which appears to have never changed.[5]

The Shelton-McMurphy property, as part of a larger historic/cultural landscape that includes Skinner Butte and the railroad depot area, is a prime candidate for expressing the stream of time. Under nearly one hundred years of continuous settlement, the property has managed to retain traces of its past. Four central aspects of the Shelton-McMurphy property, delineated below, make it one of the most familiar, awesome, and significant landscapes in the area. It is to be hoped that these aspects will be utilized in an interpretative program for the property that will assist the visitor in discovering the secrets and memories which lie hidden and exposed within its landscape.

1. Ability to teach the concept of environmental and social change. The Shelton-McMurphy property has witnessed several major environmental and social changes which have affected its own landscape, as well as the one seen from it. The landscape at the north end of town--the river, butte, and railroad depot--of which the Shelton-McMurphy property is a vital part, is the ideal medium to convey both the patterns and irregularities in the land and in the conditions imposed on it.

The physical changes which Skinner Butte has undergone, particularly the once-barren south side, have been largely due to changes in the area's settlement, and its new tastes and attitudes. The vegetative link between the butte's south face and the Shelton-McMurphy property can be explained by the history of settlement in the area, from the Kalapuya Indians, who kept the land burned for grazing, to

the Sheltons, who planted incense cedars, bigleaf maples, and Douglas firs. As the seedlings from the Shelton-McMurphy property spread slowly up the slope of the butte, changes in social attitudes were occurring simultaneously. In the 1870s, the barren south side of the butte was considered a dramatic view, unique to Eugene. Within the first decade of the twentieth century, interest in grooming it gained momentum. By 1934, the need to plant the "ugly" south facade with trees took on civic importance.

The way the landscape looks today, augmented with the visual documentation of how it looked through time, can together be a potent resource for showing both natural and human-imposed change on the land. The view from the Shelton-McMurphy property is especially rich with other such examples which show the connections between the look of the land and the social attitudes which have largely shaped it.

2. Ability to implicate within its landscape the critical shifts in American lifestyle. One such example which could easily be demonstrated on the Shelton-McMurphy property is the transition from the horse and buggy era to the automobile age. The changes between how the Shelton-McMurphy property looked during the carriage era, with the approach from the south, and how it looks today, with access now from the east, could easily be captured by an interpretative exhibit on the property. The impact of the automobile age resulted in the visible rearrangement of circulation patterns within the property, and the subsequent environmental adjustments which occur with the building of a garage and driveway.

The coming of the automobile age is just one of several possible examples of critical shifts in lifestyle of which this property carries the traces. Another fascinating transition could be found in the tracing of food production--the raising and storage of--on the property during the last one hundred years.

3. Representative of one of the most familiar and curiosity-arousing landmarks in the city. Few residents who have used the downtown or Fifth Avenue shopping areas have missed noticing the Shelton-McMurphy property, as it sits nestled against the slope of the butte. It is simply the "green castle on the hill"--a visual delight, and an inspiration of Eugene's early history. It is a landmark symbol of a form of residential isolation and intrigue no longer existent in our urban centers.

"If landscape is the total aspect of area, it is inconsistent to limit it only to those things that can be seen, like the land surface, the vegetation cover, and the works of man."[6] It must include those features perceptible to all of the senses. The Shelton-McMurphy property is a place where one can go, any time of the year, to experience an array of sensory perceptions. One can hear train announcements, whistles, and engines, as well as birds, chickens, and goats. One can smell cedars, flowers, dew, and fruit; and, it is possible to eat one's way around the property, from June to October, sampling mulberries, blackberries, pears, apples, and figs.

For some, just knowing the property is there, just being able to look up and see it, is enough; they do not ever have to go there

to feel its impact. Few urban places can arouse such a response, or engender such comfort from a distance. The Shelton-McMurphy property symbolizes another era, one which even instills respect and nostalgia in those who never experienced living in it. It is a view which beckons immediate attachment.

4. Ability to expose successive layers of Eugene's history with its landscape. The Shelton-McMurphy property, because of its unique location in the heart of town, elevated, isolated, yet bordering two very public places--the butte and the railroad depot--has maintained its role as history-maker and history-observer. Residents of the property have had the privilege of living at the crest of town, looking down on the spreading signs of progress. This privilege, however, was not experienced passively, but rather in an active vein, for the residents have all been public-spirited individuals. The connections between their actions and the subsequent changes in the landscape at the north end of town are substantial: the formation of and land for the city's first water works; the beautification of the railroad depot area; the first roadway to and subsequent grooming of Skinner Butte; and the public transition strip between Skinner Butte Park and Alton Baker Park.

This list is capped with perhaps the most vital connection of all--the transfer of the remaining Shelton-McMurphy property from private to public ownership. It is to be hoped that this will ensure the continuum of the Shelton-McMurphy property as history-maker and history-observer, and protect its valuable resources.

NOTES

1. Suzanne L. Turner, "Preservation of the Man-Made Landscape: An Introduction for the Landscape Architect" (MLA Thesis, University of Georgia, 1978), p. 118.

2. Peter J. Fowler, "Archaeology, the Public and the Sense of the Past," in Our Past Before Us: Why Do We Save It?, ed., David Lowenthal (London: Temple Smith, 1981), p. 57.

3. David Lowenthal, "The American Scene," Geographical Review 58 (1968): 75.

4. Kevin Lynch, What Time Is This Place? (Cambridge: M.I.T. Press, 1972), p. 53.

5. Ibid., pp. 171, 173, 236.

6. Douglas Crary, "A Geographer Looks at the Landscape," Landscape 9 (Autumn 1959): 23.

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