

AN ABSTRACT OF THE THESIS OF

Kathleen J. Bryant for the degree of Master of Science in Design and Human Environment

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Title: Talking Back: Voices from an Empty House
The Interior Space of the Frantz-Dunn House as Artifact

Abstract approved

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The 134-year old Frantz-Dunn House in Hoskins, Oregon is an intact, well-preserved example of rural Gothic architecture in the Willamette Valley. The old farmstead sits on a former Civil War Fort site and represents a link in the history of the region to the larger patterns of expansion in America during the nineteenth century. This study focuses on the family history of three generations of occupants of the historic dwelling. The information was gathered from extant materials and official documents, historic publications, local museum collections, visual observation of the house and from interviews with the relatives of the pioneer families and selected Hoskins residents. Special interest was paid to the interior furnishings and finishes in the interest of the material culture of the house. Interior furnishings were discussed from interview and extant elements. Recommendations for further study of this and other historic houses with focus on the interior material culture of are given.

Talking Back: Voices from an Empty House
The Interior Space of the Frantz-Dunn House as Artifact

by
Kathleen J. Bryant

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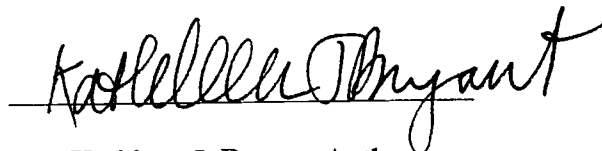
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Kathleen J. Bryant, Author

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“...desire to know the past, in one form or another is the touchstone of our ability to make sense of the past and live self-consciously, to the best of our ability, in the present. The past is a portal as well as a relationship established in dialogue with the present. History may well be a window upon the past, but it is an open window that allows fluid egress between the perceptions of a past time and the perceptions which our own time shapes.”

Telling It Slant: Historic House Museums and the Re-Creation of the Past

Laura Quinn

“When you start turning over stories, you’re going to find some gems and some rotten apples.”

Audrey Theurer

Talking Back: Voices from an Empty House
The Interior Space of the Frantz-Dunn House as Artifact

CHAPTER 1

INTRODUCTION

Historians have utilized built structures, and their attending interiors, to chart the lives of individuals within their cultures. Examination of interior space has served to help scholars understand the ways in which people lived in different settings.

Architectural historians have...looked mainly at town halls, railway stations, theatres and other public buildings which are intriguing because of their monumental scale or because they were constructed in a novel manner. Residential buildings have so far received very little attention, and virtually nothing has been said about the interiors.¹

There are fewer scholarly writings about the interior of the vernacular domestic dwelling than about the “high-style” or formal city house. Vernacular architecture has become an increasingly popular field of research, but analysis of the domestic space is has had far less focus in the academic world. This is especially true of the rural domestic space. Traditionally, the city or town “high-style” domestic interiors of the wealthy classes have been examined in more detail. These homes are more likely to have been maintained intact and either cared for by descendants or have become part of a museum collection. The rural homes have largely been included as part of the domain of architecture. The ordinary life of the everyday household has not often been documented or investigated.

¹ Peter Thorton, *Authentic Décor: The Domestic Interior 1620-1920* (London: Weidenfeld & Nicolson, 1984), 210.

Kenneth Ames comments in a lecture titled "Attitudes Toward the Home: Changing Research Strategies" that "houses are key documents in the study of American life past and present," and then goes on to state that Americans feel "particularly strongly about houses for reason of their scale and economic value as material objects, and therefore project exceptionally weighty meanings, associations and powers."²

The interior space of the Frantz-Dunn House, built on the site of Fort Hoskins, in Hoskins, Oregon, is a valuable surviving document of nineteenth century American culture warranting careful research, preservation and interpretation. The house sits within what is now the Fort Hoskins Historic Park, a site on the National Historic Registry of Historical Places.

This land was the setting of a military fort during the civil war, containing officers' quarters, parade grounds, infirmary, a schoolhouse and blacksmith's shop. The Frantz-Dunn House is the sole extant structure. This makes it timely and important to document the history of the house, in as much detail as possible. Some of the older family members and Hoskins's community members are elderly, and if their stories not recorded soon they will be lost.

Fort Hoskins, a U.S. Army Post, is located at the southern end of Kings Valley on the Luckiamute River, in the northwest corner of Benton Country. The founding of Fort Hoskins was one result of the conflict between Native American tribes living in Oregon

² Kenneth L. Ames, "Attitudes Toward the Home: Changing Research Strategies," paper presented at the McFadden-Ward House Museum Conference: "American Homes in Transition, 1890 – 1930." Beaumont, Texas: October 1987, 30.

and the increasing numbers of white settlers entering the region during the 1840s and 1850s.³

Fort Hoskins was a U.S. Army post established in 1856 by Captain C.A. Auger, Co. G 4th U. S. Infantry and decommissioned in April 1865.⁴ In 1992 the site of Fort Hoskins went into the public trust as a Benton County Park. In 1993 and 1994 archaeological testing was conducted at this location to determine the potential impact of transforming the site into an interpretive park, particularly centered on the archaeological resources associated with what was thought then to be the Infirmary, now known as the Frantz-Dunn House.

In November of 1866 Samuel and Mary Frantz arrived in Hoskins with their seven children, having traveled by covered wagon from Iowa. Arriving too late to take advantage of the donation land claims, the couple had to buy land, purchasing the recently decommissioned (1865) Fort Hoskins property. For the next three years the Frantz family lived in one of the cramped officer's quarters while they laid in crops and started building their family home, a sawmill, orchard, blacksmith shop and livestock herds. Though Samuel Frantz had no prior experience with sawmills, he ran one successfully for many years. Frantz completed his Gothic Revival home circa 1869 next to the fort's infirmary⁵ and near a reliable spring that fed an existing cold cellar.

³ See the following thesis for detailed site and military analysis. T. D. Trussell, "Frontier Military Medicine at Fort Hoskins, 1857-1865: An Archaeological and Historical Perspective" (thesis, Oregon State University, 1997), 12.

⁴ Mark Phinney, *WPA Historical Records Survey*. Benton County, Oregon: 1938 interviews, subject Mr. E. O. Frantz ("Doc").

⁵ The Frantz house has mistakenly been thought to be the Fort's original infirmary. This is a good story, but inaccurate. The house is built close to the footprint of the actual infirmary and this may have added to the story. The house does have several huge load bearing beams that were most likely reclaimed from the Fort buildings, but the house never served as the Fort hospital. Dr. David Brauner, archeologist and archivist, Oregon State University.

Hoskins was the center of operations for the Valley and Siletz railroad. The forty miles of track constructed was between 1912 and 1917 to provide access to timber in the Oregon coast range, but the railroad became popular with sportsmen and local residents as a means of travel.⁶

Understanding the historical context is essential for any meaningful analysis of artifacts. To do so requires a grasp of overarching themes and patterns in American culture during the nineteenth and twentieth centuries. The era of the Frantz and Dunn families stretched from the middle of the nineteenth century through the fifth decade of the twentieth century. This allows for a long-view perspective of the years the families spent on the farm. This time span also provides room for looking at the lifestyle and home furnishing choices of several generations of occupants. If examined from an historical perspective, this large expanse of years gives the research study structure from which to investigate social meaning, symbolism and social attitudes and behavior.

The Frantz-Dunn house, built in the Gothic Revival style, is an interesting artifact because it is a more “fancy” farmhouse than most built in such rural settings. This house is in the category of vernacular American architecture. Vernacular buildings were built by owner-builders or by an unknown builder (meaning non-architect)⁷. Local materials and techniques were generally employed in their construction. Additionally, this house has been owner-occupied since it was built, and the occupant families span three generations.

Though the house was originally examined as part of a cultural assessment project of the entire fort site, there has been no scholarly work completed on the interior of the

⁶ “Fort Hoskins Historic Park,” Benton County Historical Society and Museum brochure n/d.

⁷ A general definition of vernacular is: that which is common or ordinary, built with local and indigenous materials.

house. This house, as an historical artifact, provides another element of stylistic pattern evolution to the existing extant farmhouses of the Willamette Valley.

Statement Of Problem

The historic Frantz-Dunn house rests, in any substantive way, within the memories of those persons who can tell its story. As part of the Fort Hoskins Historic Park, the house stands empty, save one original pie safe, salvaged from the rubbish pile. There is little recorded information about this house and even less about its interior furnishings. This study examines the ways in which the interior space and its furnishings reflected the meaning, pattern, and content in the lives of those who lived in the house. This understanding is set in the context of the larger framework of American culture and thought.

The scope of the study encompasses the earliest historical timeframe of the Frantz-Dunn house, starting in 1867 and continuing into early 1970. The large expanse of time results from the long history of occupation in the house, and the limited access to first generation oral histories and to extant home furnishings. The bulk of the investigation centers on the late nineteenth and early twentieth century farm life.

The research questions for this study were:

1. What was the spatial configuration of the interior of the house and how were these spaces used?
2. What was in the house

3. What was the spatial configuration of the interior of the house and how were these spaces used?
4. What was in the house in the way of furnishing⁸
5. How were these objects used?
6. What did the objects mean to the people who used them? What meaning did they hold for the descendants?
7. Finally, how did these elements resonate with the larger patterns in American culture and thought in this timeframe?

Assumptions

The assumptions imbedded in this research are that there is “truth” to be found about the family and about the interior of their home. This “truth” is a combination of subjective memory on the part of those associated with the house combined with an objective analysis of extant materials and documents. The underlying assumption of this research is the belief in the existence of an identifiable pattern to the spatial configuration and the acquisition of the interior furnishings that will reflect the American culture at large.

Other assumptions are that the combination of methods using oral history and artifact analysis methods will offer a rich textural composite of scholarly material from which to develop interpretations. It was assumed that the lives of the inhabitants are intrinsically tied to the artifacts that the research uncovered (i.e., the quilt frame and

⁸ The term “furnishings” refers to any object that was used within the house for functional or aesthetic reasons. This includes anything from a kitchen utensil to a piece of furniture to correspondence.

rocker in the parlor, the crockery with sugar cookies in the kitchen). They are not separate; one informs the other.

Research Terms

Research terms that require early clarification are method and methodology.

“Method” is a systematic means or manner of procedure⁹ or an orderly arrangement of parts or steps to accomplish an end. Methodology, on the other hand, is the body of practices, procedures and rules used in a discipline. It also means the branch of logic that deals with the general principles of the formation of knowledge.¹⁰ Methodology is not dealt with in this research as it is another domain of scholarly endeavor altogether.

Methods are the particular techniques, procedures and elements that are used to gather information, order conclusions and guide eventual interpretation. Method keeps the field notes identified and accurate.

Additionally, the possessive use of the term “house history” is intentional and used to refer to the entirety of experiences and meaning associated with the structure known as the Frantz-Dunn house. The meaning and contribution of this research reaches beyond the simple history of the house, its construction and use, and includes the lives of all those who lived in or visited the house. This enriches the narrative of the house and its occupants beyond a static recording of events and enlarges the scope of understanding to those whose lives may still be touched by the events.

⁹ *The American Heritage Dictionary*, (Boston, MA: Houghton Mifflin, 2001), 534.

¹⁰ *Ibid.*, 534.

CHAPTER 2

REVIEW OF LITERATURE

The purpose of the study was to examine the interior special arrangement and furnishings of the Frantz-Dunn house and the families who lived there for three generations. The goal was determine their history and look at how they reflect and resonant with the larger themes of American thought and culture that era.

Material Culture

Understanding the historical context is essential for any meaningful analysis of artifacts. To do so for the Frantz-Dunn house requires a grasp of the overarching themes and patterns in American culture during the nineteenth and early twentieth centuries. This era, examined from an historical perspective, gives the research study structure from which to investigate social meaning, symbolism and social attitudes and behavior.

Over the last twenty years, theory and the study of textile culture has broadened beyond strictly archeological application. Ethnography, folklore and American studies are utilizing material culture's flexible approach.¹¹ Scholars in the fields of architecture, social history, the decorative arts and history are finding interpretive models that are multidisciplinary, rather than traditionally historical or structural¹² in nature.

¹¹ James Deetz, *In Small Things Forgotten*, (New York: Doubleday, 1977). Deetz explores a flexible application of method to material culture research and advocates acceptance of crossed boundaries in research domain.

¹² Structuralism in this context includes those scholars who focus on the very small, using quantitative date to examine patterns. For further discussion of methodology, see Gary Carson, "Themes for the Research of Early American Life: Paper presented at the Winterthur Winter Institute, Winterthur Museum, Winterthur, Delaware, Jan 24, 1985.

Material Culture can be considered to be the totality of an artifact culture, the vast universe of objects used by human kind to cope with the physical world, to facilitate social intercourse, to delight out fancy, and to create symbols of meaning Material culture does not exist as a separate academic discipline. It is an umbrella under which many disciplines coexist for the common purpose of identifying and interpreting man-made objects. The study of material culture may be undertaken by the historian, the historian, the anthropologist and the archaeologist."¹³

The application of this approach to material culture studies requires crossing disciplines to more fully develop an interpretation of the material world under study. Jules Prown in "Mind in Matter," an essay published in *Winterthur Portfolio*, suggests that Thomas Schlereth¹⁴ is a mainstream material culturist. He comments that the general definition of material culture is the study "through artifacts of beliefs, values, ideas and assumptions, of a society at a given time."¹⁵ Material culture is a compilation of more than tangible collections of preserved objects or archeological finds. This field includes the physical and the psychic elements of a single object, individual, family or culture.

Henry Glassie¹⁶ calls for efforts to discern "how the mute artifact can be made to speak the diverse traditions of architectural practices...and all architectural theories are

¹³ John Sweeny, introduction to *Material Culture and the Study of American Life*, Ian M.G. Quimby ed, New York, The Henry Francis du Pont Winterthur Museum, Winterthur, Delaware: Norton & Company, Inc.1978

¹⁴ Schlereth brings together theoretical activity in the field with case studies, providing the newer researcher with models for future research. See *Material Culture Studies in America 1876-1967*, (ed.) Thomas J. Schlereth (Nashville: American Association for State and Local History, 1982).

¹⁵Jules Prown, "Mind in Matter: An Introduction to Material Culture Theory and Method," *The Winterthur Portfolio* 17, no.(1) (Spring 1982) 6.

¹⁶Henry Glassie, "Vernacular Architecture and Society", in *Mirror and Metaphor: Material and Social Constructs of Reality*, eds. Daniel W. Ingersoll, Jr. and Gordon Bronitsky (Lanham, MD, 1987), 240. See also for artifact in American studies "Meaningful Things and Appropriate Myths."

cultural.” This is a straightforward attitude towards the study of material culture.

Similarly, Simon J. Bronner, a folklorist, gives a clear definition of material culture in

American Material Culture and Folklife:

Material culture is made up of tangible things crafted, shaped, altered, and used across time and across space. It is inherently personal and social, mental and physical...it is the weave of these objects in the everyday lives of individuals and communities. It is migration and settlement, custom and practice, production and consumption that is American history and culture. It is the gestures and processes that extend ideas and feelings into three-dimensional form.¹⁷

Material culture scholars have focused on the American vernacular landscape (literal and psychic) of the built environment, housing and human habitation. This includes such subjects as “place identity” within the culture and in relation to dwellings.

Amos Rapoport and Edward Hall discuss theory and models of research for the built structure as well as concepts of the “cultural house.” The beliefs that shape the spatial arrangement in houses represent deep and enduring cultural desires. The stable elements of space in house design indicate something more profound than social conformity.

Rapoport proposes that linking culture to housing is logical as he sees housing as an expression of cognitive category. “All environments are thought before they are built.”¹⁹

He also views lifestyle as a cultural expression. This concept is pertinent in approaching the historic house as an artifact, for example, “lifestyle” as a topic comes into play in the

¹⁷ Simon J. Bronner, *American Material Culture and Folklife*, Bronner, in Simon J. Bronner, *Grasping Things: Folk Material Culture and Mass Society in America*. Lexington, KY: The University Press of Kentucky, 1986.

¹⁸ Amos Rapoport, “Vernacular Architecture” in *Mirror and Metaphor: Material and Social Constructs of Reality*, eds. Daniel W. Ingersoll, Jr. and Gordon Bronitsky (Lanham, MD, 1987), Edward T. Hall, *The Hidden Dimension*. New York: Doubleday, 1982. See Hall for further discussion of proxemics - how humans perceive and use space.

¹⁹ Amos Rapoport, in the Forward, *Housing Culture and Design: A Comparative Perspective*, eds. Setha M. Low and Erve Chambers (Philadelphia, PA: University of Pennsylvania Press, 1989), xiv.

Victorian era with regard to social status and consumerism fueled by increasing technological advances.

Kenneth Ames discusses multiple approaches to material culture – from studies of vernacular materials to cultural energy theories, diffusion studies and constellation theories in his annotated bibliography *Decorative Arts And Household Furnishings in America 1650-1920*.²⁰ When discussing ideologies that shape and structure domestic life, Grant McCracken has argued that things are ideologies in tangible form.²¹

These scholarly domains have moveable boundaries – vernacular architecture *is* material culture, and the decorative arts *are* social history as well as material culture. Scholars concur that material culture studies have as an end goal further insight into the world of things and human thoughts within cultural history.

Artifact Analysis

As an investigative approach, one of “seeing” the house in its entirety as an historical artifact is especially appropriate to a built structure that has received no scholarly attention to its interior. Kenneth Ames comments in a lecture “Attitudes Toward the Home: Changing Research Strategies” that “houses are key documents in the study of American life past and present.”²² He, along with Katherine Grier,²³ as scholars

²⁰ Kenneth Ames, *Decorative Arts And Household Furnishings in America 1650-1920: An Annotated Bibliography*, ed. Kenneth L. Ames and Gerald W.R. Ward (Winterthur, D E.: Henry Francis du Pont Winterthur Museum, 1989).

²¹ Grant McCracken, *Culture and Consumption* (Bloomington: Indiana University Press, 1988) pp.130-37.

²² Kenneth L. Ames, “Attitudes Toward the Home: Changing Research Strategies,” Paper presented at the McFadden-Ward House Museum Conference: “American Homes in Transition, 1890 – 1930,” Beaumont, Texas, 30 October 1987.

²³ Katherine C. Grier, *Culture and Comfort People, Parlors, and Upholstery 1850-1930*, Amherst, MA: University of Massachusetts, 1988.

in the field of Decorative Arts, find that Americans feel particularly strongly about houses for reason of their scale and economic value as material objects, and therefore project exceptionally weighty meanings, associations and powers. Ames feels that American scholars have come late to the table in exploring homes in terms of form, style, ethnicity, regional variation, room use, furnishing, ideology, technology and a host of other topics and issues.

There is a relationship between artifact analysis and material culture. Artifact analysis is a technique used for getting to the meanings imbedded in objects, those objects that are a part of material culture, regardless of the setting. The purpose of artifact analysis is to both build up and disassemble information of all kinds about the object of study and its place within the material culture elements under study.

There are three main methods relating to artifact analysis in the decorative arts. E. McClung Fleming, in "Artifact Study: A Proposed Model," Fleming takes a traditional approach to object analysis, beginning with the collection of history, material, construction, design and function. Each of these (i.e., history, material, etc.) is analyzed in a specific sequence evolving into comparative analysis of the interrelationships. "Identification is the foundation for everything that follows; interpretation is the crown."²⁴ Flemming's point is, from the outset, that analysis is a system of relationships between the elements of the object and the final analysis of these relationships is the culmination of the earlier juxtaposition of elements.

²⁴McClung Fleming, "Artifact Study: A Proposed Model," *Winterthur Portfolio* 9 (1976), 156.

Jules Prown's "Yale Model,"²⁵ is freer and more inventive, if a more artificial interpretive method. His model involves descriptive analysis of the object and resulting information gathering, followed by interpreting in a more organic and holistic manner. The goal is to examine the artifact as a whole, rather than break up the components into small, archeological parts to reassemble at a later date. This is a more "intuitive" method of interpretive analysis.

Kenneth Ames has developed a "horizontal constellation" framework for material culture study. Ames bases his format is on the assumption that artifacts "mirror a society's values."²⁶ Rather than utilizing an object as a single piece of information, he forms them into constellations or clusters of objects to shed more meaningful light on the questions at hand. A cluster or constellation of objects exists at a particular place in time. He believes that these "horizontal constellations serves as indices of attitudes, values and patterns of behavior."²⁷ His focus is less on the individual object as artifact (as it is with the Fleming model) and more on the whole cluster of objects that as storyteller.

Especially useful from the Kenneth Ames model is his commentary regarding supporting documentation. His assertion is that as extant objects are not always available one can utilize trade catalogues as primary sources that provide neither the idealized version of the object (as in paintings and formal photographs) nor the letters or photographs of the objects in question. These catalogues can provide evidence of availability and supporting descriptive or pictorial data.²⁸

²⁵ Jules Prown, "Mind in Matter: An Introduction to Material Culture and Theory and Method," *The Winterthur Portfolio* 17, No. 1 (Spring 1982), 6.

²⁶ Kenneth Ames, "Meaning in Artifacts: Hall Furnishings in Victorian America", *Journal of Interdisciplinary History*, IX: 1 (Summer 1978), 106.

²⁷ *Ibid.*, 30.

²⁸ *Ibid.*, 33.

Lawrence Allen Ray, in his exhaustive dissertation about a Memphis, Tennessee, historic house, developed a format that is a combination of what Prown and Fleming created.²⁹ Following Fleming's lead, Ray focuses on collection and documentation as primary and interpretation as secondary in determining the significance of an artifact. In Ray's framework the gathering and documentation of the objects and the attending details is weightier in importance than any subsequent free-flowing interpretive analysis. Ray's approach to the analysis is to first use a more fixed method of collection and categorization and follow with a secondary "read." His focus is on finely tuned and complete documentation and organization of all materials associated with the object in question. This applies equally to primary sources outside of the object as well (i.e. historic periodicals or business advertisements).

Another doctoral student, Caron, doing work with textiles in the Victorian interior has utilized a hybrid of these models.³⁰ Caron's approach is closer to that of Kenneth Ames, which keeps the interpretive process alive throughout all stages of the investigation. She feels that interpretation should start along with collection of information about the object. Analysis and interpretation should be simultaneous in reaching the most significant conclusions.

A final format, used by R. Elliot, et al.,³¹ offers a manner of organizing the investigation of the artifact. The focus is on singular observation of the artifact, without

²⁹L.A. Ray "Material Culture in Memphis, Tennessee: The Mallory-Neely House Interiors As Artifact: (Ph.D. diss., University of Tennessee, 1988).

³⁰ B.A. Caron *American Victorian Furnishing: Textiles As A Vehicle, A Case Study of the Library and Reception Room in the Alexander Ramsey House* (Ph.D.diss., University of Minnesota, 1991) .

³¹ R. Elliot, et al, "Towards a material history methodology," ed. Susan M. Pearce, *Interpreting Objects and Collections*, (New York: Routledge, 1994), 109. Susan Pearce is a curator, and this collection brings that orientation to the readings – a very thought provoking approach to material culture study.

importing preconceived ideas. Elliot's is a very controlled system, with specific procedures that follow in order of exercise for observation and analysis.

American Culture and the Decorative Arts

The landscape of American history and thought has been one from the top down. Traditionally, historical thinking was based on previously established authority. There is an academy of scholars holding the prevailing ideas and theories about the development of protocol and the hierarchy within which the researcher collects and submits new ideas or ways of thinking about history. History has been a formal discipline, with established research etiquette. The approach adopted by those in material culture, who specialize in the Decorative Arts, takes form as the new history, "from the bottom up."³² John Kouwenhover suggests that for good material culture analysis, there should ideally be a balance between sensorial attitudes and thought, along with a verbal thinking he calls "sight thought."³³ This is a method of approach to material culture study that takes its largest initial cues from the objects themselves and then overlays this with a cognitive focus on the significance and presence of the artifact in question.

Katherine Grier and Kenneth Ames address the complexity of material objects within the socio-cultural landscape of the nineteenth and early twentieth centuries in their

³² Cary Carson "Doing History with Material Culture," in *Material Culture and the Study of American Life*, ed Ian M.G. Quimby (Winterthur, DE: Henry Francis du Pont Winterthur Museum, 1978), 1.

³³ John A. Konwenhoven "American Studies: Words or Things?" in *Material Culture Studies in America*, ed. Thomas J. Schlereth (Nashville: American Association for State and Local History, 1982), 92.

several books concerning interior furnishings of the Victorian era.³⁴ Kenneth Ames, states as a matter of fact: “ordinary goods perform a variety of tasks, play a variety of roles in everyday life.”³⁵ He goes on to comment:

culture is not necessarily understandable, it is certainly not rational. Nor is it coherent. My argument here is that culture is both insistent and muddles. Culture pervades life in the form of things, behaviors, ideas, laws, morals and opinions. A key tenet of my approach is that goods and words are both culturally constructed artifacts.³⁶

This perspective supports the notion of “doing culture and history”³⁷ is not simplistic or straightforward, and that all the elements examined are parts of the world in which they were given meaning.

Kenneth Ames, as editor with Gerald Ward, of *Decorative Arts and Household Furnishings in America 1649-1920: An Annotated Bibliography*³⁸ proves a rich source of references addressing current scholarship in material culture as it expresses itself in the interior space. This work covers domestic architecture, starting with the early plan book designs of Philadelphia architect Andrew Jackson, who wrote that the middle class home “was a powerful means of civilization” where domestication occurred. Kenneth Ames, in *Decorative Arts and Household Furnishings in America: 1950 -* presents an annotated guide to important scholarly writing in the field of Decorative Arts – ceramics and glass, textiles (needlework, quilts and floor coverings), metals (silver, gold and pewter among them) along with furniture. What links these writings is their focus on the material world

³⁴ Katherine C. Grier, *Culture and Comfort* and Kenneth Ames in *Death in the Dining Room*.

³⁵ Kenneth Ames, *Death in the Dining Room*, 1

³⁶ *Ibid.*, 1, 5.

³⁷ These are my own terms for the process of integrating information based on conversations with and about people and historical facts into a narrative that acknowledges both.

³⁸ Kenneth Ames and Gerald W.R. Ward, eds, *Decorative Arts and Household Furnishings in America 1640-1920: An Annotated Bibliography*. (Winterthur, Del: Henry Francis du Pont Winterthur Museum, Charlottesville: Distributed by The University Press of Virginia, 1989).

and the significance of the area of study to the culture that produced it. For example, Beth Bailey, in *Learning to Accept the Sewing Machine 1854-1874*, describes manufacturers' introduction of the sewing machine to the public. "At first viewed as an unfeminine activity and a threat to accepted home values and morals, sewing machines became increasingly respectable additions to the middle-class home."³⁹

The nineteenth and twentieth centuries have become increasingly popular periods of study. *The Stuff of Everyday Life: American Decorative Arts and Household Furnishings*, authored by Kenneth Ames, surveys research on historic furnishings.⁴⁰ Katherine Grier, in *Culture and Comfort: People, Parlors and Upholstery 1850-1930*, offers a full catalogue of description and analysis of the interior furnishings of this era and insights into the reasons behind the choices and spatial relationships found in houses. The parlor is the most important element in the Victorian home, the term itself creating cultural power." The middle-class parlor between 1850 and 1910 was the descendant of two different kinds of best rooms of the eighteenth and early nineteenth centuries."⁴¹ The parlor became a space where Grier quotes from Mrs. C.S. Jones and Mr. Henry T. Williams who wrote, in *House Beautiful*, "Just as in the sitting room or living-room are gathered the dearest tokens of love of the family circle."⁴²

David Hamlin, in *The American Home: American Architecture and Society*., 1815-1915, examines the dynamics involved in the relationship between the homeowner and the house and the American society. The interior revealed the owner's character. This belief was fostered by the proliferation of books and magazines offering "help" to the

³⁹ Beth Bailey, *Learning to Accept the Sewing Machine 1854-1874* (Henry Ford Museum and Greenfield Village Herald, 12 No 2 (1983).

⁴⁰ Kenneth Ames, *The Stuff of Everyday Life: American Decorative Arts and Household Furnishings*.

⁴¹ Katherine Grier, *Culture and Comfort*, 61.

⁴² *Ibid.*, 64.

homeowner. "Many magazines, especially farm journals, had 'Household Hints' columns well into this century."⁴³

Plan Books and Catalogues and Printed Materials

Plan books became popular and influenced both architects and vernacular builders in the third decade of the nineteenth century. By the middle of the 1840s there were many other publications, by way of the plan book. These books had design for entire homes, interior and exterior details. The Gothic style was seen as influential especially for the rural builder. Mayhew and Meyers⁴⁴ note that Andersen Jackson Downing and Alexander Davis were influential designers of their era. Davis,⁴⁵ with his *Rural Residences* in 1837 and *The Architecture of Country Houses* in 1850 was a popular house plan designer. Davis, however, was not as well known as Downing. Considered the classic book offering examples of early patterns is A.J. Downing's designs for *The Architecture of Country Houses, Including Cottages, and Farm-Houses, and Villas, with Remarks on Interiors, Furniture, and the Best Modes of Warming and Ventilating*.⁴⁶ Another publication from Downing was *Rural Aesthetics and Landscape Gardening: The Architecture of Country Houses*.⁴⁷

⁴³ David Handlin, *The American Home: Architecture and Society, 1815-1915* (Boston: Little, Brown and Company, 1979), 354.

⁴⁴ Edgar de Noailles Mayhew and Minor Myers,[sic] jr. *A Documentary History of American Interiors: From the Colonial Era to 1915*, (New York: Charles Scribner's Sons 1980).

⁴⁵ Alexander Jackson Davis, *Rural Residences: Consisting of Designs, Original and Selected, for Cottages, Farm-Houses, Villas, and Village Churches, with Brief Explanations, Estimates, and a Specification of Materials, Construction, Etc.* (New York: Da Capo Press, 1980).

⁴⁶ A.J. Downing, *The Architecture of Country Houses, Including Designs for Cottages, and Farm-Houses, and Villas, with Remarks on Interiors, Furniture, and the Best Modes of Warming and Ventilating*. (New York: D. Appleton). See also *Cottage Residences: Or a Series of Designs for Rural Cottages and Cottage Villas and the Gardens and Grounds Adapted to North America* (New York: John Wiley & Son Publisher, 1868).

⁴⁷ Andrew Jackson Downing, *Rural Aesthetics and Landscape Gardening: The Architecture of Country Houses* (New York: D. Appleton & Co., 1850).

Helen Long, in *Victorian Pattern Houses and their Details: The Role of Publications in their Building and Decoration*⁴⁸ devotes the entire volume to discussion of the extensive research of the publication of plan books on families' lives. Her thesis is that stylistic and influencing elements of design and space are seen in changes in family life and aesthetics. She also presents a host of pattern book manuals of both Victorian exterior and interior designs. Tracing the development of this type of publication from England to America, Long suggests that it was these books,⁴⁹ in addition to the more well-known plan books of Downing that were geared to the ordinary builder as well as the professional. Examples with detailed illustrations of patterns for brackets, plaster molding, brickwork include *Elementary Carpentry and Joinery for Amateur Artisans and Mechanics*, published in 1880.⁵⁰

David Handlin in *The American Home Architecture and Society, 1815 – 1915*, writes of the “ideas that have formed the basis of American houses... a culture of domestic architecture...that has had little critical comment.”⁵¹ Handlin examines these same popular plan books, and also looks at less known but well-circulated plans. There is great social status and weight in the nineteenth century home and the character of those who live there. These ideas follow, ideologically, from the earlier Downing suggestions

⁴⁸ Helen Long, *Victorian Pattern Houses and their Details: The Role of Publications in their Building and Decoration* (Woburn, MA: Architectural Press, 2002).

⁴⁹These books of building plans preceded the magazine publications.

⁵⁰ Ward Lock published this and brought out many such books in the second half of the nineteenth century.

⁵¹David Handlin, *The American Home Architecture and Society, 1815 – 1915*, Little, Brown and Company, Boston, 1979,p.pxii.

⁵²Ibid.

⁵³ Ibid., 356.

for a rural Gothic Revival design to underscore and encourage a “pure” life. In *House Plans for Everybody*,⁵² written in 1870, the author, Samuel Reed recommends:

To a certain extent, one’s dwelling expresses the owner’s character. Any effort at building expresses the owner’s ability, taste and purpose... Every industrious man, starting in life... has a right, and should be encouraged, to anticipate prosperity, as the sure reward of honest worth.⁵³

Handlin assembles many interior plan, home organization and management writings of authors in the nineteenth and early twentieth century. Among those are Catherine Beecher and Harriet Beecher Stowe. In 1869 the Beecher sisters co-authored the book, *The American Woman’s Home*.⁵⁴ Handlin applauds their “genius in designing a house that preserved the essential framework of traditional values and added enough adjustments to cope with modern conditions was most evident in the interior details.”⁵⁵ He goes on to discuss the similarities of many of the publications of the day, including Joseph B. and Laura Lyman in *The Philosophy of Housekeeping*, 1867. Illustrations from primary sources, many from British and American fiction offer unusual visual examples of home interiors as seen in the literature written of the time.

Popular magazines, in addition to these professional writings discussed above, became increasingly available to all classes and all locales.⁵⁶ Home décor practices and concern with consumer taste levels were driven by these publications. These publications

⁵⁴ see Catherine E. Beecher and Harriet Beecher Stowe, *The American Woman’s Home* (New York, 1896).

⁵⁵ David Handlin, *The American Home*, 405.

⁵⁶ see Christopher P. Wilson, “The Rhetoric of Consumption, Mass Market Magazines and the Demise of the Gentle Reader 1880-1920,” *The Culture of Consumption*, eds. Richard Wrightsman Fox and T.J. Jackson Lears (New York: Pantheon Books, 1983).

were inexpensive to obtain, and the ideas presented were prescriptive and easy to apply to daily life. *Godey's Lady Book* (from 1830 into the 1860s) is likely the best known of these women's magazines. This magazine became associated with good taste, "affecting manners, morals, tastes and fashions in clothes, homes and diet of generations of American readers."⁵⁷ This was the first of many magazines to come, such as the *Ladies Home Journal*, *Good Housekeeping*, and *House Beautiful*. Farm publications were also important in establishing the "proper" home. Many of these were smaller and more regional in focus. All had advised as to how to decorate the house and clean the kitchen.

Catalogues -- Montgomery Wards and Sears and Roebuck and Company, competed with one another for the rural as well as the city consumer. The catalogues were widely available, and farmwomen could order almost anything -- from furniture and linens for her table, to fabric by the yard and clothing for her children. These catalogues reflected the larger and more urban trends in home fashion and apparel, and likely set some of the perimeters as to what many homes looked like on the interior.

Home Furnishings

The nineteenth century provided consumers with a variety of increasingly diverse goods for the home. Furniture, glassware, decorative objects and textiles were available at the local stores or through catalogues, as discussed earlier. Started regionally, these catalogues grew in popularity and allowed consumers all across the country, especially those in remote areas to access some form of the "current" cultural favorites in-home goods.

⁵⁷ James Playsted Wood, *Magazines in the United States*, (New York: Ronald Press Company, 1949), 230.

In the earliest years of the American colonies, the seventeenth and early eighteenth centuries, furnishings came from Europe to America by ship. Later, furnishings were built in smaller craft shops or made by local farmers for their personal family use, or for a neighbor. Early in the nineteenth century, American craftsmen made more rustic furnishings that were later taken up by the manufacturing explosion accompanying the industrial revolution. Technological advances allowed more items to be made available at a cost that the general public could afford. By the middle of the nineteenth century the transcontinental railroad, along with other transportation forms, mass production and publications relating to home furnishings served to spark a market for home furnishings of all sorts – from the most humble to the costly.

Mayhew and Myers, in *A Documentary History of American Interiors from the Colonial Era to 1915*,⁵⁸ detail the similarity of goods in this period due to wide distribution and the range of levels of price and quality of goods. The middle class followed stylistic trends and “updated” their homes in line with the recommendations of the contemporary and popular prescriptive magazines and books. However, families (at all socio-economic levels) also passed down furniture and household goods to following generations. These were used along side the “newer” and more fashionable objects.

What is commonly thought to be the early Victorian style spanned the years from 1830 to 1850. During this time period there were many variations of earlier styles from Europe. Empire, with its scrolls and pillars was heavy and formal. The “s” and “c” curves were easily adapted to the machine production, and this style was the first of many

⁵⁸ Edgar Mayhew and Minor Meyers, Jr., *A Documentary History of American Interiors from the Colonial Era to 1915*. (New York: Charles Scribner’s Sons, 1980).

designs to be fully adapted to mass production.⁵⁹ Mid or High Victorian fell into the later 1850s through the 1860s and Late Victorian in the 1870s through 1914.⁶⁰ By the mid-century the Victorian Classical style was followed by more revivals: Gothic Revival, Elizabethan and Rococo. The architectural planners Alexander Jackson Davis and Andrew Jackson Downing were influential and promoted the Gothic as the purest form of design, particularly for the home. Davis published *Rural Residences*⁶¹ in 1837, and Downing published two design books, *Cottage Residences* in 1842 and *The Architecture of Country Houses*⁶² in 1850. The Gothic style was “pure, proper and picturesque” and became one of the strongest influences on architectural design and house plan books of this and the following decades. Mayhew and Meyers discuss the many characteristics of the gothic styling found in every form of home furnishings and architecture. These include the steeply pointed rooflines to the similarly styled and shaped table silver patterns, from printed textiles to lighting fixtures and glassware. Cabinetmakers in New England utilized many of the forms of the Gothic architectural features of rosettes, tracery and quatrefoils. An American side chair in black walnut with vertical thrusts and

⁵⁹ Ibid.

⁶⁰ for a more detailed discussion of the evolution of American Victorians in the South, see Ray, *Victorian Culture in Memphis, Tennessee*.

⁶¹ Alexander Jackson Davis, *Rural Residences: Consisting of Designs, Original and Selected, for Cottages, Farm-Houses, Villas, and Village Churches, with Brief Explanations, Estimates, and a Specification of Materials, Construction, etc.* (New York: Da Capo Press, 1980).

⁶² Downing, A. J. (Andrew Jackson), *The Architecture of Country Houses Including Designs for Cottages and Farm-Houses, and Villas, with Remarks on Interiors, Furniture, and the Best Modes of Warming and Ventilating*, (New York: Dover Publications 1969).

⁶³ Kathleen Catalano, “Abraham Kimball (1798-1890), Salem Cabinetmaker.” *American Art Journal* 11: April 1979, 62-70

Gothic finials shows the influence in American furniture making.⁶³ This trickled down into the mainstream styling of mass-produced furniture.

Mayhew and Meyers reported that Downing suggested the Elizabethan style of turned legs – spiral or twisted – were the British counterpart of what Americans called mid-Victorian. These authors classified as “Eclectic Decades” that period between 1865 and 1895. Many new styles were introduced, and very few were dropped from popularity. New revivals came into the domestic design scene – the Renaissance, French revivals, Empire, English, Colonial Revival and an interest in all things “Oriental,” Turkish, Indian, Persian or Moorish. Later in the century, Arts and Crafts and Charles Eastlake were popular and replaced some of the earlier Victorian styles.

Mayhew and Meyers⁶⁴ also discuss the guidebooks and prescriptive writings during this timeframe. The Beecher sisters, Catherine and Harriet Beecher Stowe, published *American Woman's Home* in 1869. This was one of the prototypes for “how to” keep and decorate a fashionable home. Advice publications were popular from early in the nineteenth century through the very end. These guidebooks dealt with many aspects of home decorations. Wall surface treatments, such as wallpaper, the application of woods, as in wainscoting, plastering or painting were covered. Window treatments also were laid out in detail. Types of fabric recommended included calicos, lace, and printed cotton were advised for the simpler home. Homes designed to look like a “villa” were to have velvet and silk appointments in the interior furnishings.

Elizabeth Bates and Jonathan Fairbanks, in *American Furniture: 1620 to the Present*, provide a long view of design features in the history of American furniture.

⁶⁴ Mayhew and Meyers, 97.

Victorian America, which they date from 1830 to 1900, traces a detailed description of pictorial and textural reference of extant pieces. The authors discuss, in detail, the stylistic differences from the early cabinetmakers of Boston to the machine-driven popular “Revival” models. They take a refreshingly positive look at the dynamics of the design possibilities of the Victorian era.

The yards of ornamental detail which were produced so cheaply by machines offered much visual pleasure. Excitement was stirred by the machines’ possibilities; there were scrapers, molders, band and scroll saws, wood-polishing machines, planers, carvers, grinders, benders and wood-engraving machines.”⁶⁵

Bates and Fairbanks go on to remark that the idea of mobility, which was integral to the machine and to mass production, would have a profound impact on the American thought and action. Factory-produced inexpensive furniture, as well as mass-produced textiles, ceramics and wallpaper, “helped to create the illusion of material well being for thousands of American families...and brought the decorative arts within reach.”⁶⁶

Frontier and vernacular traditions offer another view of early furniture design in the Western part of the country. Starting with the early 1800s and moving through the first half of the century, Bates and Fairbanks discuss the historical influences on furniture design. “The frontier was far more an attitude than it was a geographical place...the term implied motion – an heroic thrust past the security of the known and the established.”⁶⁷

The furniture in this locale (the far west) and time (1800-1850) was practical and unassuming. The authors provide examples of pie safes and simple seating furniture.

“Pioneers often brought richly ornamented pieces with them, but the earliest works made

⁶⁵ Elizabeth Bates and Jonathan Fairbanks, in *American Furniture: 1620 to the Present*, (New York; Richard Marek Publishers, 1981), 368.

⁶⁶ *Ibid.*, 368.

⁶⁷ *Ibid.*, 424

on the frontier were functional.”⁶⁸ The bare bones of utility dictated simple forms.

However, as early as 1858, elaborate Rococo revival furniture was being made in San Francisco.

In *The Colonial Revival in America* Alan Axelrod includes an article by Kenneth Ames, where Ames asserts the reasons for the later 1920s rejection of Victoriana rested on the perception that they “were products of a time that significantly altered, and more important, threatened their society. Elites favored the colonial style because it suggested to them a more stable and refined era.”⁶⁹ Despite opinions that Victorian styling was in poor taste, many at that time, and later, found the romantic and excessive qualities engaging. Victorian styles were replaced with the clean lines (following the Aesthetic Movement in England) of Arts and Crafts, the Grand Rapids Furniture Company in Grand Rapids, Michigan offering this styling in popular price lines.

Scholars discuss the impact of culture, social pressures and issues of status interacting with the American family and their homes and home furnishings. Clark Clifford, in the *American Family Home*, Elizabeth Garrett, *At Home: The American Family 1750-1870*, along with Harvey Green’s *The Light of the Home* and Alan Gowans, *Styles and Types of North American Architecture: Social Function and Cultural Expression*, comprise most useful sources, because they address the specific furniture pieces, types and uses of home furnishings and the family.

Inga Bryden and Janet Floyd in *Domestic Space: Reading the Nineteenth-century Interior* shed light on the common interior, writing that it reveals much more on close inspection than has previously been suggested by scholars of architecture or furnishings.

⁶⁸ *ibid.*, 427

⁶⁹ Alan Axelrod, ed., *The Colonial Revival in America* (New York: W.W. Norton and Company, 1985).

The interior psychological space is what they write about. The focus is the relationship between the individual and their world – the psychological life of the persons in the space.

As viewers, we are reminded of the interior's liminal status and complex significations: The relationship between supposedly private space and the outside world; between hidden recesses within a room and the body which inhabits, or is absent from that room, between a psychologised space and objects.⁷⁰

Architectural History

Architectural styles moved with the people who built the buildings. The design interpretations came to America from Europe with those immigrants. What became American architecture moved from Europe to North America and its forms had its roots in Europe, just as the western styles of architecture had their roots in New England and the Midwest. Scholars agree that certain styles are popular and then pass out of favor over time. Colonial architecture was the earliest in the East, from early 1600 to late 1700; Federal was from late 1700 to early 1800. The Revivals followed this – Classical or Greek Revival and Gothic Revival were the most popular in the West. Settlers brought the styles of building and design with them. It may be that these styles were enduring in the west because they reminded the emigrants of the homes they left behind. This follows the thinking in cultural anthropology that suggests that the architectural styles are a revealing sign of cultural diffusion. Migration patterns show that ethnic roots influence the stylistic choices of their builders. An attending phenomenon seems to hold true with

⁷⁰Inga Bryden and Janet Floyd, *Domestic Space: Reading the Nineteenth-century Interior* (New York: Distributed exclusively in the USA by St. Martin's Press, 1999).

this pattern. If a dwelling is temporary, it may be built in almost any style. Cost and convenience are of the most importance. However, when a family finally arrives at its final destination, the building style will revert to the ethnic background of the builder. If he is from Minnesota, with an ethnic background of Swedish descent, he will build according to the customs of Swedish design. Philip Dole in *Space, Style and Structure: Building in Northwest America* traces builder's tendencies to build what they "knew back home."⁷¹ Following the sod and log cabin construction, more sophisticated forms came with the emigrants to the west.

The builder-farmer or city dweller interprets the rural Gothic Revival style, or the vernacular Gothic Revival, in different ways, but they share commonalities. This style (of the Gothic revival) was not difficult to build, and according to Sadler in *The Only Proper Style: Gothic Architecture in America*,⁷¹ offered relief from loneliness and isolation. The gothic style was comforting in its reminder of the houses from "back home." Dole's "Western Farmhouse" had a "pictorial quality enhanced by the organization into separate wings [of spatial organization]."⁷² Additionally, "the shape of the wings was usually tall and narrow...balconies and porches enhanced the appearance."⁷³ Locally built structures consisted of farmhouses, barns and outbuildings, with towns having the majority of Gothic revival as well all other architectural styles. Farm building did show the influence of the regional characteristics of the emigrants.

Kenneth Naversen, in *West Coast Victorians: A Nineteenth-Century Legacy*, echoes these observations in his analysis of the western architectures as "an expression of

⁷¹Julius Trousdale Sadler *In The Only Proper Style: Gothic Architecture in America* (Boston: New York Graphic Society c1975).

⁷² Philip Dole, "Farms and Barns of the Willamette Valley", *Space, Style and Structure: Building in Northwest America*, Oregon Historical Society, Portland, Oregon, 1974, 228.

⁷³Wilson, Mary, *The Porter House and Farm, c 1870*. thesis, Oregon State University, 19.

19th-century romanticism. The earliest revival styles were attempts to identify with a pre-industrial past.”⁷⁴

Two house styles came to Oregon early and are seen in the building forms in the Willamette Valley. There are several examples available in the literature of comparable house structures of the same era, using Gothic Revival style elements.

Although variations on the Classical Revival⁷⁵ remained popular throughout the 1850s in Oregon, they were soon to be outmoded by the fashion for Gothic forms...It was the ‘Gothic Cottage’ that seemed the very solution to the need for a comfortable, but modest home, but one that also had some pretension to what was considered elegance and refinement.⁷⁶

The Surgeon’s Quarters from the Fort at The Dalles dates from 1850. “There is one room in each side of a central hall, and the stair raises from a separate room behind the foyer. A wing for the kitchen extends to the rear.”⁷⁷ Though Downing preferred vertical siding, a he felt it was “truer” to wooden construction than horizontal sheathing, “both types of siding were used, and perhaps the horizontal is more frequent in Oregon...the widespread popularity of the Gothic Cottage can be seen. The Thomas Fletch Beall House near Jacksonville and the Peters House in Eugene.”⁷⁸ There are other examples of the Gothic Cottage, the Rural Gothic, the Carpenter’s Gothic and the domestic Gothic⁷⁹ in plan books published in the early, mid-1900s.

⁷⁴Kenneth Naversen, *West Coast Victorians: A Nineteenth-Century Legacy*, 16.

⁷⁴ Ibid., 17.

⁷⁵ For more on the Classical Revival in Oregon, see Sheila Finch, *The Bybee Houses and the Appearance of the Greek Revival in Oregon*, thesis, University of Oregon, 1970.

⁷⁶ Marion D. Ross, “Architecture in Oregon 1845-1895,” *Oregon Historical Quarterly*, LVII: No 1, March 1956, 41.

⁷⁷ Marion D. Ross, “Architecture in Oregon 1845-1895,” 42.

⁷⁸ Ibid., 44.

⁷⁹ These descriptive names are characteristic of the “naming” of the desired emotion flavor of the designs by the architect or planner, indicating the philosophical element of the design suggestions (and for marketing purposes to the consumer).

Lane County, to the south of Hoskins, Oregon, has a number of extant examples of homes from this time period. The Cogswell-Miller house, 1894, is one example of the Rural Gothic Style, and oddly, had a porch added in 1910.⁸⁰ The Petersen-Liston-Wintermeir House, 1869, 1870 is a classic example of Gothic styling, with vertical board and batten siding. This design appears to have been taken directly from an 1856 plan book, with the plan reversed.⁸¹

Their similarities are steep gabled rooflines, a simple t-shaped interior footprint, with porches wrapping the house (either partial or all the way around). All these Gothic style designs have a front porch approach, facing north (which was a common siting choice for the Oregon farmhouse and the “western Farmhouse.”⁸² The Hiram Smee House, circa 1892 in Eugene, Oregon is a simplified Gothic Revival style, with bay windows, and the Isaac Van Duyn-Van Massey House, circa 1850 (thought the original structure was built in 1848) has an addition, in 1870,⁸³ that gives it the same vernacular Gothic styling as the Frantz-Dunn house with the vertical form and t-shaped mass.

Philip Dole, in *Farms and Barns of the Willamette Valley*, discusses the commonalities of the “Western farmhouse.”⁸⁴ This form, an umbrella term, covers the farmhouses built between 1875 and 1900. “These houses were roughly alike in

⁸⁰ Possible reasons for the change to the porch in 1910 might be due to influence of prevailing and fashionable trends in home design and décor. In Jan Jennings and Herbert Gottfried, *American Vernacular Architecture: 1870 to 1940*, Iowa State University, Ames Iowa, 1993, there is a drawing of a house with the title of “Sears, Roebuck and CO., Modern Home No 105 – 1908.” It is worth considering whether this might have influenced the family to add on a large and lower level porch. It provided more “living space” and shelter from the weather, or in response to fashion trends in the home, 273.

⁸¹ If one builder was influenced in building style and layout in such a way, then perhaps Samuel Frantz had look at similar plans. This would help to explain the diffusion west of the upper Midwest farmhouse styling in Oregon and other western states.

⁸² For more on the “western farmhouse” prototype, see Sally McMurry, *Families and Farmhouses in Nineteenth-Century America: Vernacular Design and Social Change* (New York: Oxford University Press, 1988).

⁸³ See Philip Dole, “Farms and Barns of the Willamette Valley”, *Space, Style and Structure: Building in Northwest America* (Portland, Oregon: Oregon Historical Society, 1974).

⁸⁴ *Ibid.*, 228

volumetric organization, plan layout and disposition of ornament. The new spatial organization resulted in building forms composed of several attached volumes.” Interestingly, even when the houses were plain, there was a general abundance of porch elements, and “the porches had ornamental brackets, posts and railings.”⁸⁵ These farmhouses had strong traditional roots, tying their builders to their region of origin. There are similarities in the Calef house⁸⁶ in Eugene, Oregon, 1872, 1873, with the steep gabled roof and horizontal siding, the use of wide porches and the chimney configuration. These “western farmhouses” are in some respects a derivation of the Rural Gothic Cottage style of the 1860s. “The buildings achieve individuality and exhibit some unique detail. As a group they express, as they reasonably should, interest in utility at reasonable cost. — a comfortable home.”⁸⁷

The internal elements of these farmhouses also bear some similarities, much of the interior wainscoting of different varieties, and the ceiling finished in shiplap. The John Stevens home in Eugene, 1875, is a similar adaptation of the “Rural Gothic Carpenter Style covered in shiplap siding and greatly simplified.” These houses have matched tongue-and-groove fir boarding. In Lane County, *Style and Vernacular: A Guide to the Architecture of Lane County, Oregon*, offers several good comparative examples of Gothic Revival in the Willamette Valley. One early example, the Peters-Liston-Wintermeier House, 1869 is an example of rural Gothic Revival, with a plan that seems to be taken directly from a patterns book Springfield, Oregon has a several

⁸⁵ Ibid., 228.

⁸⁶ Southwestern Oregon Chapter, American Institute of Architects, *Style and Vernacular: A Guide to the Architecture of Lane County, Oregon* (Portland, OR: The Press of the Oregon Historical Society, 1983).

⁸⁷ Ibid., 229.

examples of Gothic revival rural homes.⁸⁸ The James Stevens House in Springfield, Oregon is an 1875 example of a second generation home. The oldest identified is the Isaac Van Duyn-Van Massey House, c. 1850, showing a t-plan shape.

Summary

The early part of the nineteenth century saw migration of Midwestern settlers into Oregon Territory. The Willamette Valley was a fertile farmland and many came west with the Donation Land Act of 1850. The Valley was transformed from subsistence hunters and trappers to an agrarian system of developing farmsteads.

The architecture in the Willamette Valley developed from the knowledge and heritage of those who settled in Oregon. The simple first log cabins were replaced with Greek Revival and Federal styles of architecture. By mid-century, there were more “revival” styles seen in building and interiors. The installation of the railroad increased exposure to goods and services for the Oregon family, and the revival styles of many forms were seen incorporated into the mostly Midwestern farmhouses, which focused on utility and function.

The furnishings in Oregon had developed from European continental roots, and were brought from the East and Midwest to the Northwest. The classical styles of Federal and Colonial gave way to any number of hybrid styles seen with the advent of the Industrial Revolution. The Northwestern development followed the same patterns as the Midwestern had followed the Eastern styles, it simply happened later. The primarily functional and practical nature of the farm dwelling and its interior furnishings reflected the heritage of the emigrants and the kind of life that those pioneers led on the farm.

⁸⁸ Southwestern Oregon Chapter, American Institute of Architects, *Style and Vernacular*, 77.

CHAPTER 3

METHODS

The research questions for this study were: What was the spatial configuration of the interior of the house and how were these spaces used? What furnishings were in the house ⁸⁹ and what did these objects mean to the people who used them? Finally, how did these elements resonate with the larger patterns in American culture and thought in the late nineteenth and early twentieth centuries? The historical artifacts (photographs, records, oral histories) of the families and community members related to the Frantz-Dunn House, built circa 1867, and located on the site of the Hoskins Interpretive Park in Hoskins, Oregon were examined.

Research Design

The research involved in gathering data about the Frantz-Dunn house is rooted in several fields – history and material culture analysis. The research design combined material culture analysis with field interview methods and the historic method.

While only some of culture takes material form, the part that does records the shape and imprint of otherwise more abstract, conceptual or even metaphysical aspects of that culture which they quite literally embody. These are the *objects* we as historians in the field of Material Culture seek to understand...analysis followed by interpretation necessarily begin in the material realm with the objects themselves but gain analytic hold and open up upon interpretation only through vigorous attention, beyond their state of being, to these objects' cultural significance...⁹⁰

⁸⁹ The term "furnishings" refers to any object that was used within the house for functional or aesthetic reasons. This includes anything from a kitchen utensil to a piece of furniture to correspondence.

⁹⁰ Jules David Prown and Kenneth Haltman, *American Artifacts: Essays in Material Culture*, 2.

Material culture analysis is a method utilized to organize and synthesize any data, from regarding a single object to an entire culture. As used in the research design for this study, it refers to the overriding concept of including data that pertains to all of the physical objects relating to the house in question; as well as the house structure, exterior ornamentation and the interior spatial organization. Everything related to the house - the stories that interested parties tell of their memories, the photographs in a neighbor's album, and the shell casings in the archeology test pits off the porch – is all a part of the material culture of the house and its occupants. All information that is recorded and gathered is the groundwork for the material culture analysis. The analysis itself is of the total sum of these elements examined within the cultural context of the family, the narrative that has been revealed and included the associative aspects of the objects and stories as well as the physical documentation of stylistic and historical “fact-finding.” A written artifact format (See Appendices I and J) serves as an organizing catalyst for the varied and minute bits of data.

Procedure

The approach for this research to data gathering combined the historical method of collection with field interviews. Data included both primary and secondary resources. The researcher utilized a combination of document research and site investigation including direct observation, measurements (floor plans and design elements of the interior) as well as photography of the structure, both exterior and interior. Information

from previous assessment studies pertaining to the conservation and preservation needs of the site, particularly the exterior and structural needs of the house was reviewed.

Much of the initial data collection involved photographic documentation of the interior of the Frantz-Dunn house. Some drawings and written descriptions accompanied these photographs. The documentation was conducted on several sequential visits to the site. This documentation involved detailed and well-organized progressive movement through the house to document the artifacts⁹¹ that are in place.

The house interior space was measured and photographed. Artifact analysis and room analysis forms⁹² were developed. Surface materials, where they could be examined without damaging the overlaying material (as with wallpaper and carpet and padding on the floor), were identified and documented. Nothing was removed from the extant structure, but a careful examination of the surfaces was made to determine the “layers” of history in surface material applications. These layers were noted along with the original surface material.

Historic Method

The historical method of research involves identification, investigation and interpretation of the subject under study. “The design used by historical methods are flexible and open because the aim is to learn how past intentions were related to things

⁹¹ Artifact is the term used throughout the research for any real object of interest involved with the actual house and its furnishings.

⁹² Appendices I and J, Forms A and B.

and events due to their meaning and their value.”⁹³ In this study physical objects and human subjects were involved in each element of the process.

The primary sources examined were family albums and photographs, architectural drawings, extant furniture and textiles, family written records and correspondence. Additionally extant pattern books and trade catalogues were analyzed along with extant newspaper and magazine advertisements. The researcher also visited the Zimmerman Heritage Farm, Gresham, Oregon.⁹⁴ This farm is noteworthy in that it contains the entire estate of the occupants since construction in 1870. Although the Frantz-Dunn house was not a dairy farm, as was the Zimmerman home, the commonalities of the two families' lifestyles and the Zimmerman farmhouse structure and furnishings offered valuable comparative information.⁹⁵

There were three generations of the same family who lived in the Zimmerman house until 1990. All of the furnishings are extant. This included full rooms of furniture,

⁹³ Miguel Bedolla, "Historical Method: A Brief Introduction," *In Doing Qualitative Research*, Benjamin Crabtree and William Miller, ed. (Newbury Park CA: Sage Publications 1992).

⁹⁴ The farmstead is now a museum, with impressive collections from the estate of the owners. This is a fine primary source of extant materials for that region. Collections include pottery, glassware, books, furniture, textiles, and apparel, among others.

⁹⁵ The written sources for the Frantz-Dunn house included a variety of primary materials. Some were private correspondence, belonging to individuals, and some was in the archival collection of the Benton County Historical Museum in Philomath, Oregon, in what was once the Oregon Agricultural College. In addition to the extant materials from the house, the researcher examined the following materials: deeds, letters, county records, topographical maps, receipts from personal and store sale transactions, livestock breeding records, receipts and documents of livestock transactions -- shipments and purchases, accounting ledgers, school records. Photographic and Pictorial Sources included: The Jesse Bush Collection of photographs, Bush Family Album, Benton County Parks Department records for architectural measured drawings and the Pinyerd Assessment Report, The Tom Warren photographic collection, photographs private collections of relatives and community members, notably, Ruth More, Earle Greig and Audrey Theurer. Extant materials included: the Kings Valley Collection (furniture and textiles), Benton County Historical Museum, personal collection (quilts), Bill Eddy, private collection (books and furniture), Buzz Dunn, personal collection (private correspondence and family records), Earle Greig, Zimmerman Heritage Farm, circa 1869, Gresham Oregon, The Oregon State University Valley Library Special Collections (Montgomery Wards and Sears catalogues from 1875 to 1930). It was important to for this research to utilize historic publications, in the form of shelter magazines, pattern books for houses and trade catalogues for comparative purpose with those objects for which there are photos or descriptions

sizable collections (among them pottery, china, textiles, apparel, salesmen's furniture samples). Though the distribution routes of the goods were different for Hoskins and Gresham, seeing the material possessions of the Zimmerman family gave a perspective as to what the Frantz-Dunn family possessions might have included.

Sampling

Numerous persons who were associated, through blood relation or proximity, with the house and family were identified, and some of these were subsequently interviewed. At the beginning of the project two individuals were identified as interview subjects. Additional individuals were identified, using snowball sampling, through the interview process. These snowball sample individuals were considered for inclusion in the study. Those individuals whose names came up in several interviews were then contacted for inclusion in the study. Time and scope of this study served as an editor with regard to decision as to who to interview. Records were maintained for future research utilizing the contacts established during this study.

Field Interviews

The overriding goal of the interview was to elicit memory, and through this, the stories that would expand what was known about the house and its inhabitants, as well as provide documentation as to the furniture/ furnishings that once were physically in the house. Copies of photographs relating to the house and the occupants initially served as a

functional tool in interviewing – both as a source of memory jostling, and as technique for establishing rapport between the interviewer-interviewee. The technique of photo elicitation is common in the practice of ethnographically based research. This technique permits the person who is being interviewed the chance to actively decide the subject matter of their choice and where the conversation might move, thus preventing some of the risk in interviewer-led discussions.

Interviews were conducted with residents of the community of Hoskins, Oregon. This occurred in their homes in Corvallis and Portland, Oregon. These persons were related to the Frantz or Dunn Family or were neighbors of these families as children.

Interviews were conducted with a video camera, and a back-up tape-recorder and external microphone, with all tapes transcribed and categorized as to person interviewed, subject and relevance to the Frantz-Dunn House or other general Hoskins Interpretive Park relevance.⁹⁶ Some subjects warranted follow-up face-to-face interviews; some follow-up contact interviews were by telephone and some by personal correspondence. Although some of the subjects for interview had been tentatively identified, there were others identified, using snowball sampling, through the interview process. These snowball sample individuals were considered for inclusion in the study. Time and scope of this study served as an editor with regard to some of these individuals. Records were maintained for future research utilizing the contacts established for this current research study. There were some follow-up phone calls to clarify words inaudible on the tapes.

⁹⁶ Due to a faulty video camera, a small portion of the interviews was not fully videotaped. All interviews were audio taped.

Oral Sources

Oral sources also included museum personnel, family and community members. consulted were local long-time antique dealers. These sources are listed in the bibliography.

Interviews

The researcher and the person(s)⁹⁷ interviewed discussed various topics relating to the old house and life on the farm. These interviews took place in the subject's homes. The focus was initially on the life experiences of the person being interviewed and what they remembered of their time at the farm. Photographs of people from the house and photographs of the house itself were always a part of the interview process. Occasionally, photographs of furniture, books with photographs or catalogues were also used in the interview. The questions utilized as an interview framework were always the same.⁹⁸

Initial interviews ran one and one-half to two and one-half hours. Follow-up interviews or phone conversations ran fifteen minutes to one-half hour. Additional visits were approximately one hour in length.

Instrument Development

The instruments utilized in organizing and referencing data are included in the Appendix D. The format was adapted from a more complex model developed by

⁹⁷ some interviews were with two people, one or both of whom had been interviewed previously.

⁹⁸ See partial list of interview questions, Appendix A.

Lawrence Ray⁹⁹ as a functional, logical and appropriate method with which to organize and to process data collected during the course of the research. Although these forms did not serve as oral history transcripts, they did allow (after the oral data was collected), for close attention to matching the oral history element of the research to the more tangible research (through written or photographic methods) of identifying and documenting the artifacts (object or room). This form was a practical element, necessary for this research project as it started with no original objects (except the pie safe) inside of the house.

The researcher's intent was to utilize the form as an organizational tool. As photographs of the house interior became available, then copies of these photographs served as the objects themselves, or the rooms themselves, rather than the form alone.

Data Analysis

Following the data collection and organization, these data were compiled and examined in concert with data collected from oral sources. The data collected at the house itself, and oral data from the interviews were correlated, then examined in relation to other primary written and photographic or pictorial sources. Finally, this entire "portrait" drawn from primary oral sources, photographs and written documents was "superimposed" upon the known spatial elements of the extant structure. This, then,

⁹⁹ See model and use of artifact form developed by L. A. Ray, *Victorian Material Culture in Memphis, Tennessee: the Mallory-Neely House Interiors as Artifact*, (Ph.D. diss., University of Tennessee, 1988). The research in this case is an extremely formal and large-scale house with full furnishings and much local archival material. His rationale for development of his model was that "material cultures model or methodology has been developed specifically for investigation, analysis and interpretation of historic interiors," 20.

offered a feasible picture of interior artifacts for the time and family, despite the lack of extant interior furnishings.

The data were analyzed for patterns, corroboration, detail, conflict, and for significance of historical fact or insight into the “life” of the house. There are no generally recognized existing models for the analysis of interior furnishings or for artifact analysis pertaining to interior objects or rooms. As a result, two guiding elements were developed to organize the data. First was the grounded visual documentation of the house, the interior space, and any objects that could be identified as having been in the house, actually, or likely. Second, the oral histories provided opportunity for triangulation for accuracy.

CHAPTER 4

CONVERSATIONS WITH THE HOUSE

The Family

Moving West offered the chance for a new start. Between 1870 and 1890 the greatest migration in American history increased the population of the trans-Mississippi west from fewer than 7 million to more than 16 million. "The 1840's and 1850's saw intense migration of Midwestern settlers overland to the Oregon Country."¹⁰⁰

The Willamette Valley in Oregon was the destination of much migration from the Midwest and the East due to its fertile land. Migration fever was heightened by the promises of free land by the American Federal Government the Oregon Donation Land Claim Act of September 24, 1850. The prosperity this brought to recipients of this act resulted in farms and houses that reflected the unique profiles of their builders.

The changes to the western part of the country are reflected in the settlers who moved into new and uninhabited (by Euro-Americans) land.

"The essence of that newly emerging demographic, cultural and ecological makeup of the Willamette Valley at mid-century is reflected to a considerable degree in statistics: The increasing number of immigrants; the acreages of improved land; the productions of the soil; and the growing herds of livestock grazed on the prairies and foothills."¹⁰¹

Isolation from the eastern United States, limited technologies, and conservative and traditional ideology of the agrarian settler all contributed to a unique design expression in

¹⁰⁰ Mary Wilson, *The Porter House in Shedd, Oregon, Circa 1874*, thesis, Oregon State University, 1983.

¹⁰¹ William. Robbins., "Willamette Eden" *The Ambiguous Legacy* Oregon Historical Society summer 1981(99) No. 2.

the homes of those who came to the area. These unique agrarian dwellings appeared across the West in the years from 1870 through the turn of the century, and are collectively known as “Western Farmhouses.”¹⁰²

By 1860 the foothills and valleys of Benton County were well speckled with homesteads. Settlement in the county was slower between 1860 and 1870. The best land in the Kings Valley area had been settled under the Donation Land Claim system by 1850. The Frantz Family came from Iowa and settled in the Fort Hoskins area of Kings Valley in 1866.¹⁰³

The Frantz Family

The First Generation of the Frantz Family: The Pioneers (1869-1910)

The Frantz family crossed the plains from Iowa in a covered wagon. One of his grandsons remembers that Samuel made the decision to go west to Oregon after talking with people who had been in Oregon, that he wanted to relocate where “the hunting was good, the fishing was good, and he could raise big red apples.”¹⁰⁴ They left Centerville, Apponoose County, Iowa, April 15, 1866 under the leadership of Captain Jaymes.¹⁰⁵

The Frantzes started out with two wagons, two sets of oxen, plus some other stock horses and no doubt a dog or two. The trip was routine one with no particular problems. The trail had been pretty well established. Oregon was made the destination of their

¹⁰² Philip Dole, “Farmhouses and Barns of the Willamette Valley.” In *Space, Style and Structure: Building in Northwest America*, pp.78-149, 209-240.

¹⁰³ John A. Russell, *Rural Philomath Oregon 1850-1930: Geography and Economy in Oral History*, master’s thesis, Oregon State University, 1998. This thesis offers detailed discussion of the sawmills and the railroad in the area, including reflections on Fort Hoskins and other areas of the farmstead.

¹⁰⁴ W.C. “Pete” Frantz with Carla Brandon Day, *Timber Up the Luckiamute*, Philomath, OR: Benton County Historical Society, 1.

¹⁰⁵ In one account, the name of the captain leading the party west was Jaymes, in another it is Jones. These names are similar enough that likely they are the same person, but this discrepancy needs investigation.

journey upon the advise of two friends, Arnold Fuller, who had located north of Corvallis, and Sydney Stone, who was living at that time at Fort Hoskins. The weather, they stated, was excellent for fruit growing.¹⁰⁶

The group reached Fort Hoskins about one year after the soldiers had vacated, and the Fort was decommissioned. The commissary, hospital, guard house, pool room and three or four officer's huts were left standing, and the Frantz family moved in.¹⁰⁷ Leaving his widowed Mother in Pennsylvania, he moved his wife and seven children to Oregon. The Frantz's crossed the country in a wagon drawn by three yoke of oxen. He was a member of the train captained by a Mr. Jones. The train crossed the Cascades by the Barlow route, but in some places they had to almost carve their own road.¹⁰⁸ The family had no kinfolk in Oregon but had evidently made the acquaintance of a pair of bachelors on a stream in eastern Oregon, who tried to get him to locate there.

In November of 1866 Samuel and Mary Frantz arrived in Hoskins with their seven children after traveling by wagon from Iowa. Arriving too late to take advantage of the donation land claims, the couple had to buy land, purchasing the recently decommissioned Fort Hoskins property and other land tracts for a total of 640 acres. He needed four different claims to put to get the acreage that was adjacent.

Father had his mind set on going to the coast and did not stop until he came to King's Valley. He had a friend named Stone with whom we stopped until we could find a place of our own.¹⁰⁹

¹⁰⁶ W.C. "Pete" Frantz. *Timber Up the Luckiamute*, self-published, n/d.

¹⁰⁷ Mark Phinney, *WPA Historical Records Survey, Benton County, OR, 1938*. The story of the crossing as recalled by Edson O. "Doc" Frantz.

¹⁰⁸ Mark Phinney, *WPA Historical Records Survey, Benton County, OR, 1938*.

¹⁰⁹ *Ibid.*

It is worthy of note that Samuel Frantz did not pick up in Iowa and relocate his family with the first wash of emigrants to the west. He was late for the donation land claim, but also missed the brutal hardships that the earlier emigrants had endured. He was neither too early nor too late. Significantly, he was savvy enough, and had adequate capital to purchase land surrounding the decommissioned fort.

With timber cut on the farm, and with a few giant beams from the original fort for the supporting beams in the foundation, the house was built for the family of nine. They grew to eleven within a few years, and proceeded to plant crops, gardens, and an orchard, obtain livestock.

For the next three years the Frantz family lived in one of the cramped officer's quarters while they started building their family home, a sawmill, orchard, blacksmith shop and livestock herds. Though Samuel Frantz had no prior experience with sawmills, he ran one successfully for many years. Frantz completed his Gothic Revival home (Figure 1) around 1869 next to the fort's infirmary¹¹⁰ and near a reliable spring that fed an existing cold cellar.¹¹¹

Samuel Paul Frantz (b.1823; m.1848, d.1891)

Samuel P. Frantz was born in Pennsylvania, lost his father at age four, met and married Mary in Ohio, and settled in Iowa. In 1866 he moved to Oregon. Here, the young Mr. Frantz was industrious, clearly, and made a go of the sawmill, planted crops – cash

¹¹⁰ The Frantz house has mistakenly been thought to be the Fort's original infirmary. This is a good story, but inaccurate. The house is built close to the footprint of the actual infirmary and this may have been the reason for the assumptions that the two structures were one and the same. The house does have several huge load bearing beams that were most likely reclaimed from the Fort buildings, but the house never served as the Fort hospital.

¹¹¹ Further information available about the pioneer lifestyle and patterns of settlement from the Oregon Pioneer Association, Portland, Oregon.

and commercial, and maintained all manner of livestock. Several oral histories confirm that Sam's first love was his farming, and his horses, in particular. Sam's brother, Walter C. Franz, known as "Pete" tells us his brother "was never as interested in the sawmill as he was in going back to farming."¹¹² Additionally "the man who installed the Frantz Mill in Hoskins, was remembered by his son as a rancher first and a miller second." Mr. Frantz was "a man who depended on horse and cattle raising more than upon tilling the soil... Though Frantz damned the Luckiamute and put in a water wheel to run his sawmill apparently that sawmill was not very successful... It was his cattle and farm products that earned Mr. Frantz more money than his saw mill did."¹¹³

Samuel Frantz may have been good at many things in building his business concerns - from sawmill to crops and livestock, but it seems that he best loved his horses (and cattle). This aspect of his many farm concerns is what those who knew him remember about the pioneer (in addition to his acumen as a businessman)

A portrait of Samuel Frantz emerges from an examination of the extant business records, ledgers and receipts found when the Frantz-Dunn house came into county ownership. Very few extant pieces were found in this research – furniture, home furnishings, books, correspondence, or records. What does remain, interestingly, in very good condition, are the records pertaining to the farm business. Samuel kept detailed, extremely neat and complete records of his transactions. These are from the sawmill, the farm products sold – livestock bought and sold - from the sale of goods, in 1866, to

¹¹² W.C. Pete Frantz, with Carla Brandon Day, *Timber Up the Luckiamute*. (Philomath OR: Benton County Historical Museum, 2002).

¹¹³ John A. Russell, *Rural Philomath Oregon 1850-1930: Geography and Economy in Oral History*, (thesis, Oregon State University, 1998). This thesis offers detailed discussion of the sawmills and the railroad in the area, including reflections about Fort Hoskins.

accounts of livestock breeding and the sale of farm wool to manufacturers.¹¹⁴ It would appear that this attention to detail (as well as fine penmanship) might indicate Samuel's ability to manage his many business concerns with competence and vision. He did well for his family. It appears that the things he started up succeeded. He fits the vision of the American pioneer, applying himself to his new life in the west with energy and focus, He was hardworking; industrious and shrewd.

Samuel's grandson, "Pete" Frantz wrote in his memoir, years later, about another sort of farm landscape that sits in contrast to the whole of all the Frantz farmstead holdings; the small empire that the "old man" had built.

"When I got to exploring things, I found out that there was a whole lot of empty houses out back of Hoskins. Many of the people who had lived in those hills in the 1890's had failed to make a living. I imagine hard times drove them out there and harder times drove them away."¹¹⁵

Pete Frantz is talking about the many other pioneers, who came to Oregon seeking a better future. These folks and their inability, for whatever reasons, to establish a successful lifestyle in the Valley stand in stark contrast to the success that Samuel enjoyed. Samuel Frantz built a large concern of businesses that became known as the "Frantz farmstead" or the "Frantz hill."

Mary Harris Frantz (b.1829; m.1848, d.1909)

Mary Frantz was the family matriarch, (Figure 1) leaving her home and traveling west with her husband and seven children. She delivered four more once they arrived in Oregon. Very little was uncovered about Mary through oral history, but there were

¹¹⁴ Records include years of horse breeding information as well as detailed reports of sheep purchased and sold, in addition to transactions with wool companies, selling wool to the companies.

¹¹⁵ W.C. "Pete" Frantz, *Timber Up the Luckiamute*, (Philomath, OR: Benton County Historical Museum, 2002).

historical records that inform about her position in the family and some of her interests. Photographs show her dressed in the appropriate garments for her day (Figure 1) although it is difficult to extract too much from what may be a formal pose in a photographer's studio as it is not reflective of everyday dress. However, there is one photograph taken, likely outside the house on the farm, and this is quite a stern countenance, though this is not unusual for posed photographs of any kind. This may well have been taken the day of her husband's funeral as the entire family was assembled, and someone had the camera equipment to document the occasion. Interestingly, in the written sources, numerous financial documents reveal frequent bank checks written to Mary by Samuel; other records show check written by her for various household expenses, along with loan signatures in her name alone. Household receipts show her name as the account holder or borrower. Considering the era (the last half of the nineteenth century) it would appear that she had considerable discretion in household financial matters. She was obviously a central element of the family life in financial decisions regarding the house. Many wives and mothers at this time were limited by their family structure to only childrearing and maintenance of the household cooking and cleaning. Extant material¹¹⁶ tells us something important about the women in the household.

¹¹⁶ This refers to the financial records, personal correspondence, magazine clippings and other personal reading material found in the Franta-Dunn house, with identifying marks indicating ownership by Frantz family members.



Mary Harris Frantz (1828-1909)
Wife of Samuel (1828-1891)

Figure 1. Photograph.

Mary "Grandma" Frantz, 1890, The Bush Family Collection,
Courtesy of the Benton County Historical Museum.

Two boxes of correspondence, calling cards, calendars and miscellaneous examples of advertique,¹¹⁷ and children's school records are all that remain of the original contents of the house, with the exception of a pie safe. She had saved (and the generations following her had not disturbed these) several sets of magazines: *Field and Fireside: Literature, Art, News, Agriculture, Horticulture and Home Entertainment*¹¹⁸ and *Stoddart's Illustrated Magazine, A Popular Family Monthly*, 1884¹¹⁹ (Figure 2). These magazines were found, dated from 1883, 1884 up to 1887. These were informative and prescriptive in nature (akin to the more well-know *Godey's Lady's Book*) and seem to be geared to the farmwife. The images in pictorial artwork on the covers are classically Victorian,¹²⁰ These are the elements of the Victorian era. The romantic idealized home, the value of domestic virtue as the true calling for women combined with images of the progressive industrial world outside the walls of hearth and home are all classic representations of the Victorian ethos in nineteenth century American thought. That these were found in the Frantz house, after all that time, in relatively good condition, with Mary Frantz's own signature identifying them as her property, is clear evidence that these magazines had

¹¹⁷ Advertique is the term applied to the historical materials of postcards, calling cards, greeting cards and calendars or pictures for framing. These items functioned as advertising for products and companies national and local, but posed as collectibles (collectibles for the people of that time). Many of these items were saved by the lady of the house in albums due to their aesthetic appeal and their then contemporary sayings or bits of poetry.

¹¹⁸ Published by W.V.R. Povwis, Chicago, Ill, Vol VI, No. 67 at one dollar per year, single copy 10 cents. These are representative of many farm journals that offered tips on household tasks – stain removal, canning and functional farm management. Cite BCHM for collection

¹¹⁹ Copyright by M.J.Stoddart & Co., Vol V., No. II.

¹²⁰ These illustrations are representative of the national images used in advertising and publications for home decorating, inspirational writings featuring pastoral scenes of grazing sheep and rolling farm vistas, along with the family patriarch seated by the roaring fire. Other scenes are of technological advances – bridge-building and travel scenes.

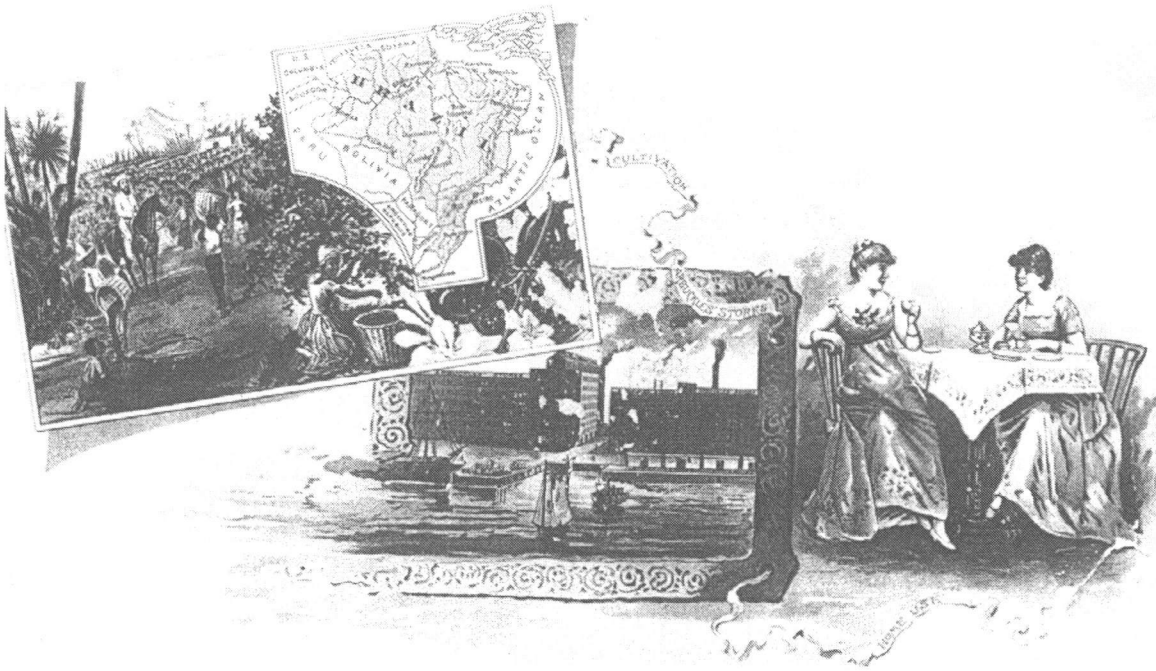


Figure 2. Illustrations.

Stoddart's Illustrated Magazine, (1884) belonging to Mary Frantz. Courtesy of the collection of the Benton County Natural Areas and Parks Department, Benton County Historical Museum

value for her.¹²¹ We assume that she also embraced at least some elements of the cultural ethic expounded upon the pages of these publications. We know that Mary lived in Iowa prior to coming to Oregon; she had come from Ohio and at least once had traveled to Pennsylvania with her husband to visit his mother. We may surmise that she was exposed to written and visual material in the East and Midwest in the form of cultural treatises for women. Periodicals were popular at this time, many emanating from the Midwest, with readerships quite broad. As is true for all emigrants, Mary brought her earlier culture with her to Oregon. This earlier exposure to goods and services in more cosmopolitan areas than rural Oregon likely influenced what furnishings she brought with her as well as what she purchased from the local stores while setting up housekeeping at the farm.

One of the recollections of the earliest pioneer family involved the belief that some of the furnishings in the house came out on the wagons with the Frantz family. This included a large and “decorated” trunk and a rug and linens, in addition to dark wood straight chairs as pieces that may have traveled west over the trail.¹²²

A longtime resident and historian in Hoskins, Audrey Theurer, who knew the Frantz family well, commented about the personality of the Frantz family:

There wasn't anything they couldn't do...they worked together all the time. This group was like any other family group, it was the same way, all working together. You don't see it much today, but one of them was a blacksmith, they were all passable, but one of them, Charlie was the one who built the sawmill and built the store. [the Hoskins store]¹²³ I found an invoice from the mill, dated 1907, but it was typewritten – so they weren't slouches. They were educated people. They read. Oh, there was a farm newspaper at that time and they subscribed to that and

¹²¹ The signature of Mary Frantz, is written in cursive, on several of the magazines. This handwriting was compared to the signatures on bank notes and loan documents to verify that it is indeed her handwriting identifying the magazines as her property.

¹²² Interview with Buzz Dunn, in considering the earliest pieces in the house, 2004.

¹²³ The Frantz family ran the Hoskins store.

they got magazines in the mail and that kind of thing.¹²⁴

In the earliest years on the farm, the family worked with what was at hand while developing other aspects of farming business.

Father depended on cattle raising more than upon tilling the soil. The hills were then generally bare of trees and covered with fine grass. The cattle were sold to drovers who drove them to Portland or to the mines in Idaho and in southern and eastern Oregon. Van Peer had build a sawmill, run by water-power, on his claim.¹²⁵ The logs came from further up the Luckiamute.¹²⁶

Once the family got settled, the first task was to sow grain. When this was in, Samuel Frantz laid in a winter's supply of venison. "The children counted thirteen deer hanging up one time."¹²⁷

Samuel got the mill going, and his older sons worked for him. His brother Byington "By" ran the farm. When Sam had a hop yard, he would hire pickers from the Indian reservation.¹²⁸

Farm communities, of necessity, depended on one another for survival – both physical and emotional. In the first two generations, we see examples in a pattern of living by the principals of mutual support and regard. "Neighboring,"¹²⁹ in the local dialect was the term for such an approach to rural social relationships.

¹²⁴ Interview with Audrey Theurer, Corvallis, Oregon, June 22, 2002.

¹²⁵ This Van Peer claim was part of the land that Samuel Frantz purchased to add to the Fort and it became part of the original farmstead holdings.

¹²⁶ Ibid.

¹²⁷ W.C. "Pete" Frantz, *Timber up the Luckiamute*, 2.

¹²⁸ Ibid., 7.

¹²⁹ "Neighboring" is a term used by the folks who grew up in the area to describe the way of life among farm families. It included regular visiting, in a less formal sense than we think of "calling on a neighbor" and especially included the care and tending of the members of other farm families in times of illness or death. There is implicit mutuality in this term.

Samuel Frantz, when not working the farm, would haul lumber. As his mill was the only one in the area, there was quite a market of lumber, with limited distribution channels; so getting the lumber to his customer took some doing. "Pete" Frantz recounts a revealing incident about the Nash family, immigrants from England who selected lumber from the mill, and wanted it delivered. Samuel took the load in a wagon with a four-horse team. The delivery route was difficult and it was dark when he arrived.

Back then, if someone was around at night and they had a ways to go, a person asked them to stay over.¹³⁰
[Mr. Nash said] 'it is not our practice to put up overnight lodgers'...By this time it was pitch dark and...he had no choice but to head for home...He could see nothing, but let the team find their own way over the rugged roads. He reached home safely, but never got over what he considered to be the rude actions of the Nashes."¹³¹

The code of behavior was important to this first generation family, as it was in the next generation, headed by "Doc" and Nettie. Doc's and Nettie's daughter, Mable married Dick Dunn, and this began the third generation. They did not have children, and the pattern of farm life, upon Mable's death, was in some transition in part due to the country's depressed economic forces.

The Second generation: Working the Farm (1892-1951)

Edson Olds "Doc" Frantz (b.1863; d.1945)

This generation, the second to inhabit the old farmhouse, enjoyed the longest tenure of occupancy. Edson Frantz (son of Sam and Mary, father of Mable Frantz, of the

¹³⁰ W.C. "Pete" Frantz *Timber Up the Luckiamute*, (Philomath, OR: Benton County Historical Museum, 2002), 3.

¹³¹ *ibid*, 5.

third generation of occupants) known as "Doc." When "Doc" and Nettie were married, they moved into the house with Mary (Samuel had died years before) and took over the running of the household. His nickname was the source of more than one incident of misunderstanding in the community. A newcomer had assumed that he was indeed a doctor, and when his wife was due to deliver, he ran up to the farm to fetch the doctor to help with the delivery. Doc, being externally gruff and stiff, had to tell the poor father-to-be, with embarrassment that he couldn't help him.¹³²

"Doc" was three when he accompanied his parents west. "Doc" states in his comments to the WPA that the detachment, which built the fort, had their own sawmill with which he remembered they cut the lumber used. "The buildings were substantial and comfortable at that time. They were all whitewashed at that time."¹³³ In other words, the arrangements were not too bad for the family living in the decommissioned fort while they build their house. The fort was decommissioned in 1865, so the buildings had not stood long-abandoned and the officers' quarters were likely reasonably intact and comfortable.

Uncle Doc married a girl named Nettie Kibby. They

moved into my Grandfather's big house to take care of Grandmother. Aunt Nettie had a cookie jar that never went empty. We kids would go down to see her any excuse we could think of. Aunt Net was a fine person. If anybody went to her house they were always welcome. It seemed like there was always somebody visiting.¹³⁴

¹³² told with great humor by Buzz Dunn in interview in his home

¹³³ "Doc" Frantz in Mark Phinney, *WPA Historical Records Survey Benton County, Oregon*, Interviews 1938, 70.

¹³⁴ W.C. "Pete" Frantz, *Timber up the Luckiamute*, Philomath, OR: Benton County Historical Museum, 2002, 7.

Evidently, it was common practice on the farm, for a number of people to stay on for indefinite periods of time - either to help with the crops, the livestock, or because they were down on their luck. "Doc" met a stranger out on the road who was down on his luck and hungry – he told him to "Go on up to the house and get yourself some breakfast...He was still there when Doc came home to dinner and ended up staying until he was an old man."¹³⁵ He did chores around the farm, as did all the children. There was milking, gardening, picking. Evidently, this "Uncle Mike" took full charge of the garden. This must have been a boon to Nettie.

Doc, in WPA interview said: "When I was a young man there was nothing to go to but dances and church. Everybody kept a good horse, and a buggy if he could afford it."¹³⁶ The Frantz family had a buggy, as seen in the photographs of the old barn¹³⁷

Byington Frantz (Doc's brother), who helped run the everyday activity of the farm, talked about his life. (Figure 3.)

I never went to school but one winter in all my time...
we boys would have to stop in two or three months for
harvest and no more school until next year. For social
gatherings were had play parties and dances. Church services
and revival meetings were held regularly in the schoolhouse and we
always went

¹³⁵ Frantz in Mark Phinney, *WPA Historical Records Survey*, Benton County, OR, 1938

¹³⁶ *Ibid.* p.8

¹³⁷ *Ibid.* p.8



Figure 3. Photograph.

"Doc" Frantz and his Horses, (n/d). The Bush Family Collection, Courtesy of the Benton County Historical Museum.

E.O. “Doc” Frantz, a registered Democrat, was fifty years old in 1913. Bill Eddy, the grandson of the original pioneers, Samuel and Mary, remembered Doc: “He did well up there...the orchard trees were all whitewashed and swell kept...apples as a cash crop, onions were commercial, cedar under planted in the ditches.”¹³⁸ “Well, Uncle Doc was like John Wayne, very straight and gruff – barky sounding, big-chested and gruff.”¹³⁹ He was also, evidently, very kind underneath this exterior. He would heap extra whipped cream onto the boy’s homemade strawberry shortcake at the table, stating, “That’s not enough, you need more to get that down.” The speaker, Buzz Dunn, whose childhood was spent on the farm with the Frantz family and, as an adult, had dinner there every Thursday night for decades, while he worked as an engineer with the railroad. His memories of Aunt Net were also without blemish. This second-generation Frantz family was genuine and generous, taking in folks who needed a place to stay and honest work to do. “They lived by the Golden Rule” and “always had a place at the table.”¹⁴⁰

Living on the farm was a way of life. There was no separation between function (you might need your neighbor’s help sometime) and genuine compassion. Church was a regular part of their lives as was involvement with the children’s school and local musical group, the band.

Nettie Belle Kibby Frantz (b.1863; m.1898; d.1951)

All schooling was done in Kings Valley. We had no school then in Hoskins. We lived on the Luckiamute, we girls never could go in the fall term. The roads were too difficult. We were a large family and spend the long winter evenings at home reading and playing games of various

¹³⁸ Bill Eddy, interview in his home, Dec 2003.

¹³⁹ Ibid.

¹⁴⁰ Mark Phinney, *WPA Historical Records Survey, Benton County, OR*, 1938

kinds. We used to play checkers and card games. We had to find our amusement among ourselves, for there was no outside source.¹⁴¹

Aunt Net, as she is invariably referred to, was the second generation to live in the house. She married Doc Frantz, who had grown up in the house, and Nettie moved in with him and his Mother, Mary, who lived with them until her death. Indeed,

“Net had told her [another relative] she hadn’t, in her whole married life, spent even one night without company. Mabel lived there all her life and then Net had what she called Uncle Dave...some of those people were there when she got married, Doc’s mother [Mary] was there... so she had company her entire life.”¹⁴²

This character profile was the most vibrant, in part because all of the people interviewed knew her, and spoke most highly of her generous spirit and genuine nature. It seems everyone loved Aunt Net. “I never heard anyone say a bad word about Net – but I didn’t about Doc, either.”¹⁴³ This was not unusual to hear about the Frantz family. In this way, they seem to represent, to those still living who remember them well, and by example, as and work ethic. (Figure 4.)

There are numerous stories about Nettie’s personality and management style at home. Outside the house on the south side was a Queen Ann cherry tree that bore tasty fruit. It happened that the birds also liked the cherries, and Nettie solved this by keeping a rifle in the kitchen, hung on the wall, within easy grasp to shoot at the birds. The boys also spent time sitting on the western porch, shooting at the birds (as well as bottles and cans for sheer entertainment and target practice).¹⁴⁴ There is another tale “The Quilt Thief.” This is a story of Nettie’s efforts at kindness, and her revealed sense of propriety.

¹⁴¹ Ibid, sayings or bits of poetry.

¹⁴² Personal interview with Audrey Theurer in her home, June 2003

¹⁴³ Ibid.

¹⁴⁴ Heard in interviews from Bill Eddy and Buzz Dunn

One spring, Nettie invited a woman over for a visit. This was a woman who had to “hide out” all winter in her house because she had been arrested for shoplifting in Corvallis and was greatly embarrassed by the incident. Nettie took pity on her and offered to show her the latest completed quilt project. There was much anxiety over this visit, given the circumstances leading to the thief’s isolation at home. Nettie brought the quilt out and showed off the handiwork. After a bit, Nettie stood up, winding the quilt in her hands and began to move towards the door, with her trademark little mincing steps. As she walked she said, “I guess I’d better put this quilt away before someone steals it.” As soon as the words were out of her mouth, she froze mid-step, mortified at what she had said aloud.”

¹⁴⁵ This story causes great laughter when recounted.

¹⁴⁵ Earle Greig in interview in his home, October, 2003.



Figure 4. Photograph.

Portrait of Mr. And Mrs. E. O. Frantz, (Nettie and "Doc") (n/d) courtesy of the Benton County Historical Society, The Bush Family Collection.

The Third Generation: The Next Stage (1951 – 1979)

Mable Estelle Frantz Dunn (b. 1910; m. 1949; d. 1961)

Richard Leroy “Dick” Dunn (2nd) (b. 1910; m. 1949; Mable; d. 1979)

The household heads during this time were Dick and Mable Dunn. Mable was the granddaughter of the original pioneers, daughter of “Doc” and Nettie. Dick was Byington “By” Frantz’s, (“Doc’s” brother) grandson. Mable was the daughter of “Doc” and Nettie. Mable lived in the house she grew up in with her Mother. When Nettie died, Mable and Dick Dunn were married.

The Final Occupants: The Legacy of Public Trust (1962-1980)

Richard Leroy “Dick” Dunn (2nd) (b. 1910; m. 1949, Mable; m. Francis 1962; d.1979)

Frances T. Shannon Dunn Burbank (b.1925; m.1962; d.1991)

Dick Dunn married Francis Shannon after Mable’s death. She brought with her two sons from her first marriage, Dennis Shannon (d.1975) and Waldo (Bud) Shannon.¹⁴⁶ After Dick Dunn’s death, Frances married Bob Burbank, and they moved from the old farmhouse to a mobile home up the hill on the property.

The Frantz families, starting Mary and Samuel who came from Iowa of their own volition, and bought up the land which became the Frantz farmstead. Nettie and Doc,

¹⁴⁶ “Bud” currently works as an electrician in the maintenance department at Oregon State University.

who were representative of the Puritan work ethic, followed them – they were hard working, self-reliant, ambitious, and independent. They continued to run and grow the Frantz farmstead. When Nettie dies, Mabel Frantz inherited the farm. She married Dick Dunn, and they lived on the farm until Mabel's death. Dick then married Frances Shannon, and in his final years, he wished to bequeath the farmstead to public trust. (Figure 4).

Samuel Frantz, especially, embodied some of the classic traits of the cultural zeitgeist of this time. That he built a Gothic Revival house makes perfect sense, looking at the cultural forces that shaped his life – the prevailing thought in America - that each man could and should make a better life for his family by westward expansion and tilling soil. He, and “Doc” in his footsteps, represented the traditional pioneer spirit of American culture – the trust to move further into the uncharted wilderness and taming the land. Samuel Frantz reflected the romantic agrarianism the country had enjoyed politically at that time. The philosophy embraced the belief that if you lived in the open air and worked the soil, you would be morally virtuous in body and mind, and rewarded by prosperity in your enterprise. We can see some influence here of the progressive farmer and attending industrialism that later took root in many rural areas of America. The “old man,”¹⁴⁷ as he was referred to, embodied the pioneer spirit of movement and the puritan work ethic in pursuit and application of his idea of going “where the apples grow

¹⁴⁷ Note that the reference, in Hoskins to “the old man” meant Sam Frantz, as everyone knew who he was and that it was his hill.



Figure 5. Photograph.
Dick Dunn in Hoskins, 1975, Preston Onstadt photographer.
Preston Onstadt Collection, courtesy of the Benton Country Historical
Museum.

big and the farming is good.¹⁴⁸ The willingness to undertake such a venture speaks to the strength of his foresight and goals. His energy and stamina, along with that of his wife, Mary, ensured the continued life of the farm, long after their days of occupation were over. His vision is permanent in the landscape, carried out by the following generations of Frantz and Dunn occupants of the house.

¹⁴⁸ W.C. "Pete" Frantz, *Timber up the Luckiamute*, (Philomath, OR: Benton County Historical Museum, 2002), 7.

CHAPTER 5

A VIEW OF THE HOUSE

What does the interior of house¹⁴⁹ tell us about the inhabitants and their lives?

Extant decorative arts or home furnishings can reveal a great deal about a family and the times in which they lived. Decorative arts ordinarily include furniture, collectibles, linens, garments of clothing, kitchenware, personal effects, books and artwork, glassware and china, and other household items generally expected to be present in a dwelling that had three continuous generations of inhabitants

However, in the case of the Frantz-Dunn house, there were no extant furnishings in the house, with one exception. These items had not been distributed to the heirs or to the community at large. There was nothing left. The contents of the house had been disposed of upon Dick Dunn's death or had been kept by his widow, Frances Dunn, and taken into her third marriage to Bob Burbank.

Sadly, what had once been a large farmhouse filled with whatever furnishings would befit a large farm family of means is now gone, with very few exceptions. The only extant pieces located were: A pie safe¹⁵⁰ that is original to the house and first generation and two quilts made by Nettie Frantz for her nephew, some inexpensive light fixtures from the 1920s or 1930s along with old and well-worn men's boots, an odd homemade stool, some wooden wall-hung shelves,¹⁵¹ as well as some memorabilia, business records and school records from the first generation Frantz's that remain. The

¹⁴⁹ The phrase "interior of the house" includes all spatial arrangements, architectural style and features, along with the furnishings -- all furniture and personal objects and accessories in or from the house

¹⁵⁰ Dr. David Brauner, OSU archeologist retrieved this storage piece from the rubbish heap in the barn when he began his assessment of the site of Fort Hoskins, and began archeological work.

¹⁵¹ These probably belonged to one of the members of the household.

other furnishings are simply gone. It is possible that further research might locate some of these elements, but it is unlikely based upon this investigation.

Much of the research was focused on locating original furnishings associated with the house. After that route proved fruitless the search became one for similar farmhouses in the same area offering clues in photographs as to what might have been in place in the old house. Additionally, the decorating and farm publications of the late nineteenth century and, catalogues, such as Sears and Montgomery Wards, as well as some of the local newspaper advertisements were examined for examples of furnishings the Frantz families might have purchased and brought in their house. Also local original farmhouse (Kings Valley and Philomath) photographs served as guidance for recreation of the missing elements in the Frantz-Dunn house. Additionally, the Zimmerman Heritage Farm¹⁵² built in 1887, with all of the four generations of furnishings intact, offered a catalogue of home furnishings to “fill-in” missing elements for the Frantz-Dunn families’ possessions.

Two “long-time” antique dealers in the area¹⁵³ were consulted about knowledge of the sale in the 1970 just after Dick Dunn’s death, of the contents of the blacksmith shop and many of the interior furnishings of the Frantz-Dunn house. Neither of the dealers remembered the sale being advertised, nor participated in purchasing goods from the farmstead.

¹⁵² located in Gresham, Oregon

¹⁵³ Beverly Lonsway, owner of The Farmhouse Antiques, has lived in the area since the early 1970s, formerly owned “The Sampler Antiques” on Main Street in Philomath, Oregon. The other dealer is Patty Roberts of Corvallis Antiques who has also been in the area since the 1960s, formerly had a retail store “Corvallis Antiques” on Jefferson, in downtown Corvallis, currently still deals antiques and runs estate sales all over the state. She has since moved to the Oregon Coast.

Fortunately, the oral histories¹⁵⁴ produced some valuable recollections of the home's original furnishings. Those interviewed generously identified other similar items from catalogues and furniture advertisements. How does this illuminated lifestyle (the total sum of stories and objects that reveal information about the families and the house) resonate with the larger themes and patterns of American thought and culture? This house has rich oral history mines but little in the way of extant furnishings or photographs of the interior of the house with furnishings. The focus was on locating what furnishings remained and could be identified with the original owners/inhabitants of the old farmhouse.

This chapter will first deal with the exterior of the house, stylistic elements and the changes that occurred during the life of the house. The second part will focus exclusively on the interior furnishings and their significance to the family, as well as their importance as signifiers of the larger American culture.

The Frantz house was known to be somewhat "uptown" by those who were part of the house's history as children themselves. The house sat on what came to be known as "The Frantz Hill."¹⁵⁵ "They were the first on the hill to have running water" recalled a childhood resident about the Frantz house. My granddad used to complain that everyone used to visit the house just to look at the bathroom.¹⁵⁶

The spatial arrangement of the house was common to the period. There were plan books published from 1850 onwards with similar interior configurations Samuel Frantz and Mary Frantz may well have had access to these in Iowa or elsewhere. Since we know

¹⁵⁴ Interviews with Frantz nephew Buzz Dunn (Byington's son), and Bill Eddy and Earl Greig – both of whom grew up with the Frantz family.

¹⁵⁵ see Audrey Theurer, *Kings Valley: The Middle Years*, private publication, nd.

¹⁵⁶ Bill Eddy, interview, 2003.

before he left for the west Mr. Frantz visited his mother in Philadelphia,¹⁵⁷ a sophisticated city, he probably was there at other times - he likely saw a plan book, or a publication with published house plans.

Another pattern book, very much in the style inaugurated by Downing more than twenty years before, was Woodward's *Country Homes* (1865)...Two thirds of his designs were Gothic and Medieval Revival. His designs were largely traditional, for three of them were versions of the L-shaped Gothic cottage featured by Downing in 1852 and Smith in 1854, and one design, Number 34 was a T-shaped Gothic revival.¹⁵⁸

The illustrations in *Country Homes* of 1865 had been about the same size as those in the books of Downing, Vaux, Holly or Cleaveland and the Backus Brothers...This problem [of too small illustrations] as solved in a new type of publication that began at this time, pattern books with large-scale drawings of architectural features...the very details that local builders could use to update and enrich traditional vernacular domestic structures.¹⁵⁹

"The period between 1865 and 1870 was one of the great building activity: 'More new houses were built [then] than in any other five years of the country's history.'"¹⁶⁰ In Woodward's *Architecture and Rural Art, No. 1*, 1866 of twenty-three designs for houses, twelve were Gothic or Medieval Revival.

The Frantz house had a façade with a pronounced Gothic Revival style. This again, was likely due to influence from reading or seeing a store-advertised plan book. The asymmetrical presentation, the wraparound porch - somewhat idiosyncratic for a farmhouse - may have reflected the builder's self-vision (more elevated than the

¹⁵⁷ Extant letter from Samuel Frantz's mother, dates 1865, written to her son asking ...Benton Country Historical Museum.

¹⁵⁸ Daniel D. Reiff, *Houses from Books: Treatises, Pattern Books and Catalogues in American Architecture, 1738-1950: A History and Guide*. The Penn State Press: University Park PA 1998, 86.

¹⁵⁹ *Ibid.*, 88.

¹⁶⁰ *Ibid.*, 90.

traditional Midwestern farmhouse façade) or merely came from a published plan in a periodical, trade journal or plan book.

“The front section was architecture, as John Ruskin understood it; the rear was only building. Designs for facades of houses appeared in architectural books in great number, but backs were rarely shown, for the front belonged to ceremony and first impressions, but the rear only to utility.”¹⁶¹

Ames’ description fits the Frantz-Dunn house form. The façade is different from the rest of the exterior elements in its attention to Gothic Revival stylistic details, and the first space inside the house, the entry hall, follows in this vein. The house, representing Samuel Frantz’s ideas and sense of public presentation, is a house that sets perfectly in the mainstream pattern of cultural profiles of aspiring “middle American” idealism and aspirations.

The Frantz family was well to do and held a position of prominence in their community for generations. Elements stand out that set this family apart from many others who “went west.” Samuel (as discussed in Chapter 4) had a place to stay and ideas about what he wanted to do. Once he got his family installed in the old buildings, he built a fairly sophisticated house, at least from the elements of the façade in the interior spatial organization as well.(Figure 8.)

¹⁶¹ Kenneth L. Ames, *Death in the Dining Room and Other Tales of Victorian Culture*, Temple University Press, Philadelphia, PA, 1992 p. 13

The Frantz House

Description of House Exterior

The exterior architectural style is Gothic Revival in nature, with intersecting steep gables in the roofline, the asymmetrical gabled front, a one-story entry with porch, windows that are four over four double-hung sash windows with sash heads. The door is a four panel with rim locks and accompanying sidelights¹⁶² and transom light above the door. (Figure 7.)

House Morphology

Structurally, the house appears to be a balloon-frame, whereby the studs run from the bottom of the first floor to the top of the second floor. The study that are visible from the north porch attic area show that the studs were 4 ¾" thick and presented a variety of widths from 2 1/8" to 4 ½." The foundation is extremely stable, particularly for such and old house, with evidence of the use of a mammoth old timber (and this is likely one of the reasons for the misidentification of the house as the fort infirmary)¹⁶³ as a structural member supporting the perimeter of the house that are interconnected by joists.¹⁶⁴

There were no major structural changes made to this house. The rear wing with its porches departs from the Gothic Revival style. Though this appeared to suggest a later addition, examination of the foundation indicates these were likely original to the house.

¹⁶² Sidelights are the windows at each side of a front door and the transom is a window above the front door. Both emit "light" and are often used with a solid wood door to bring additional light into the interior space.

¹⁶³ One of the Frantz-Dunn house persistent stories is that it was the Fort infirmary.

¹⁶⁴ In 1997, David Pinyerd, Historic Preservationist at the University of Oregon, performed a condition assessment report for the Benton County Parks department.¹⁶⁴ His focus was on preservation measures necessary to repair and sustain the house. Some of the architectural drawings (for the Historic American Buildings Survey) from this report are included in the following pages. Pinyerd Report, 16.

The windows and doors of the rear wing match those of the rest of the house except for the south wall. On the south elevation, the upper windows and bathroom window (on the porch) appear to be a 1910 addition along with the hip roof porch and low porch wall.

The rear wing shows up ever so slightly in the 1890s photo with the pantry. There appears to have been at most twenty years when the porch could have been wrapped around the southern half of the house. This is still unclear to the historic preservationist who examined the house in 1997.¹⁶⁵ The front porch appears to be a 1910 addition, seemingly based purely on form and popularity of design - it was likely “in fashion” - hence the change. The original porch showed a single bay with a balcony. The brackets on the front porch were a c.1970 addition. (Figure 7.) These brackets were fashioned and added by Frances Shannon Dunn’s daughter-in-law, who wanted to augment the Gothic Revival styling by adding a more Victorian gingerbread look to the façade.¹⁶⁶ There is a potential restoration considered for the porch. The 1910 addition will be removed, and a design based on the house’s original porch will be installed.¹⁶⁷ The assessment report for historic preservation suggested that the North porch posts are likely relatively recent as well. The West porch posts are extremely vernacular in design, and original to the

¹⁶⁵ On the front porch there are ornamental brackets that were added to the porch columns sometime in the years around 1962. These were made and installed as a craft project by Nancy and Waldo Shannon (Waldo was Frances Shannon Dunn’s son by her first marriage) during the occupation of Frances and Dick Dunn.

¹⁶⁶ Audrey Theurer interview

¹⁶⁷ See Appendix D for detailed drawings of the proposed restoration. The Benton County Department of Natural Areas and Parks retain the architectural plans. A more complete set of drawings is included in the appendix. David Pinyerd, Frantz-Dunn House: Condition Assessment Report, Benton County Parks, 1997.



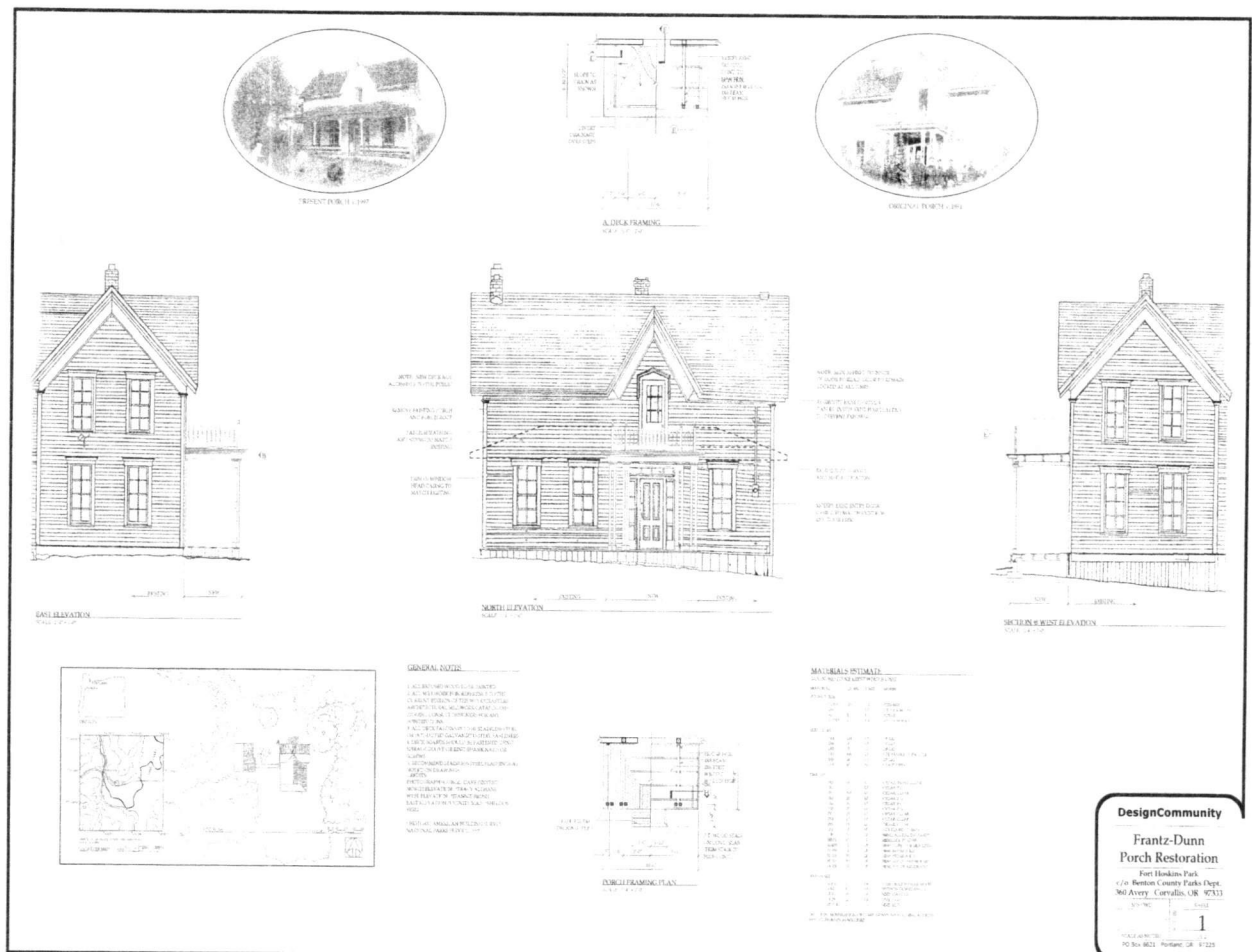
Figure 6. Photograph
Frantz-Dunn house façade, north and main entrance, 2003. Author photograph.



Figure 7. Photograph.

The Frantz-Dunn house, 1891, E. Seifert, [Dallas]. Oregon. (Benton Country Historical Museum).

This picture is thought to have been taken on the day of Samuel Frantz's funeral. Left to right, back row, Doc Frantz, Marion Frantz, Dell Marks, Perry Eddy, Amanda Eddy, Lizzie Fuller, Rebecca Fuller, Charlie Frantz, By Frantz, Ed Fuller, Laura and Lilly Frantz, Wallace Frantz, Dell, Sam and Earnest Eddy, Warren Fuller, Grandma Frantz, Effie, Stella and Renee Frantz.



structure. The west chimney was probably added sometime around the 1910s. The bathroom was the only later “room” addition to this house and that was merely an infill of the southwestern section of the porch.

The Frantz-Dunn house is somewhat atypical as a rural dwelling in Western Oregon. Although there are farmhouses in the Willamette Valley with Gothic Revival details, most are not in a rural setting. Many farmhouses of this timeframe and location did not have such a detailed façade or an asymmetrical front door entry. Those that did used the traditional symmetrical presentation for the façade.

Interior

Interior Changes to the House

In examining the interior space, and the use of furnishings in that space, it is necessary to first understand the concept of spatial “zones” and their significance in human life – functionally and aesthetically. The domestic structures of the mid-nineteenth century shows the use of same types of zones as contemporary culture, or that of Roman times, it is their juxtapositions that are different. In the Frantz-Dunn house there were zones of public access and private access. The front porch and entry would be the most public zones, leading, as they do into the “parlor” or sitting/living room. The entry hall generally has a staircase, offering access to the private space of the family bedrooms upstairs. “The hall preserved privacy and clearly demarcated the different zones by allowing access to every downstairs room from the hallway, which gave homeowners the ability to also limit access to rooms.”¹⁶⁸ The entry hall in this farmhouse

¹⁶⁸ John Schrock, *The Gilded Age: American Popular Culture Through History*, Greenwood Press, Westport, CT, 2004, 69.

likely had a hall tree, and maybe a mirror with space for “calling cards” or letters. Extant materials from the house included calling card samples¹⁶⁹

The kitchen was an interior zone, usually located at the back of the house, (which is true for the Frantz-Dunn house) and connected with the outside zones of the residence. It was separated from the public zones, kept for work and production. It, along with the back and side porches, fit into the category of labor zones. The pantry, baking and storage of foodstuffs were part of the kitchen area, as they were adjacent. The porches served as laundry facilities, also work zones.

A social zone in the domestic space was the dining room. It served not only as the place to feed the farm labor and family but was also a signifier of Victorian status. The Victorian middle and upper classes had dinner parties as their statements of social position and status. This was neither practical nor philosophically pleasing to the rural middle or upper class farm family. Instead, for their status statements, the form was not the dinner party but other meals served on the farm.¹⁷⁰ The “parlor” – or in the case of the Frantz-Dunn families, the living/sitting room, served to define the household and the people in it. For these farm families, it was a place for conversation, cards with the family members, a place for spinning yarn, for quilting bees and catching up on mending as well as for visiting with neighbors. This room was the center for socializing with family and friends.

¹⁶⁹ There were dozens of extant calling card samples, found along with the magazines identified as belonging to Mary Frantz. These were classically Victorian, with domestic scenes, pastoral scenes and different kinds of font samples and sayings on the backs. These were common in the Victorian era to collect as tokens of friendship, affection or affectation of lifestyle aspiration. Obviously these cards held some interest for the owner to keep them so long, reasonably assumed to belong to Mary Frantz.

¹⁷⁰ The meals produced for Sunday dinner for the preacher, and the summer harvest “feed” of the crew from the fields, all of whom came for dinner each night, moving from farmhouse to farmhouse as they worked the crops. For the Frantz farm family, this traditional type of social marker was the Sunday dinner for the preacher and the summer competition among the ladies to feed the threshing crews.

Generally, the most public room held the most prized possessions of the family, and was what presented to the world as the public family image. “Women’s chairs were smaller and lacked arms to accommodate their flowing dresses while men’s chairs possessed high backs and arms.”¹⁷¹ The parlor off the entry indicating acceptance of social norms and practices – entertaining visitors “neighboring” as well as provide room for business work (desk with pigeonholes likely used for Sam’s business work and record).

The bedrooms were the most private zone in the family house, and were most often located on the second story. Same sex children and parents shared bedrooms in the nineteenth century Victorian home. This was true for the first two generation of Frantzes.

The farmhouse at this time in history was not a small rural hovel. As mentioned, many expensive plans were available through magazines and newspaper for large and grand farmhouses. Discussions of the appropriate use of space and utilitarian elements of work in the household appeared as early as 1830 in farm journals and continued throughout the century. In the later nineteenth century, with increased mechanization of farm activities and house labor, farmhouses began to conform to the more urban and middle-class conventions of separation of work and living spaces into separate areas.¹⁷² The Frantz-Dunn house shows distinct divisions of spatial zones.

In the nineteenth century, the middle class home such as the Frantz’s, did not fall into the “Gilded Age” of conspicuous consumption and display category, with its

¹⁷¹ John Schrock, *The Gilded Age: American Popular Culture Through History*, Greenwood Press, Westport, CT, 2004, 71. The two rocking chairs best remembered in the house were precisely as described here. Nettie’s was the smaller, with no arms, a “lady’s sewing rocker” and Doc’s (and Sam’s before him) was large, upholstered, with a high back and large arms.

¹⁷² early – pre 1830 – farmhouses did not show the division of interior space into designated zones for work and dining and social entertaining as they did later. Many activities took place in one space.

occupants mindful of striving for increased social currency.¹⁷³ But the Frantzes did exhibit some of the Victorian sensibilities of the nineteenth century. The home was central to the family; the woman (wife and mother) was the “keeper of hearth and home,” according to religious and cultural prescriptions. In the extant materials from the Frantz-Dunn house, there were several bibles and two hymnals, along with sheets of printed sheet music of hymns and religious music. Harriet Beecher Stowe’s writings along with the education of “proper Mothers and wives” as the seat of the soul and heart of the home, would have crossed the path and mind of the early Frantz women.

Changes during lifetime of the house to the interior were minimal. This was confirmed by the assessment report submitted by the University of Oregon historic preservationist¹⁷⁴ as well as through oral interview.

“But that porch hadn’t been changed then [at Sam’s funeral]. But I would assume it was [old porch removed and new added] after Nettie and Doc were married and then they put the porch on. I was told “there was the wraparound porch that went around three sides...this way, back and this way and then they enclosed that corner back there to make the bathroom and add the bathtub...I know part of that was rearranged because if you look and see where the hole is far from the chimney. Now they pulled the electric stove out and put an island in there and some fool thing in the middle – it couldn’t have been handy, for crying out loud.”¹⁷⁵

¹⁷³ except maybe Samuel and Doc would qualify in their prideful cultivation of their horses. Often, the farmstead barns and attending outbuildings, such as a blacksmith or carpentry shop would command as much attention and monetary expenditure as the family dwelling. This was partly due to the reliance of the family’s economic life on the quality of the crop production or livestock health and breeding, but it was also a social status marker for the male farmer. Farmers and locals in town would constantly compare the components of a barn or workshop, including the tools, animals and such much the same way the womenfolk would compare the furnishings in the home, from the accessories to the curtains and furniture of each farm home. Additionally, the vegetable garden, traditionally near the farmhouse, and tended by the woman of the house (and her children, or sometimes a hired hand) was another measure of social comparison, as it was so closely associated with the meal production. The social balance was constantly in balance with these elements of farm life. The same was true for the town dweller, but the particulars changed.

¹⁷⁴ This document is referred to as the Pinyerd Report.

¹⁷⁵ Audrey Theurer interview, Corvallis, Oregon, June 2003.

There was a bathroom added, as an infill of the porch, and the kitchen was remodeled in the early 1960s, likely when Frances and Dick Dunn were occupants of the house. The lighting changed from candle to kerosene and then to electric light. The heating elements went from wood burning stoves to coal burning, then to gas, and there is one picture of an electric stove in the dining room.¹⁷⁶ Early water from an uphill stream, provided water to the kitchen, and then the bathroom, which was done as an infill of the back porch. The house as a whole is free of alteration, excepting paint and wallpaper.¹⁷⁷

Interior Description

This interior spatial arrangement reveals a T-shaped space with central hall (Figures 10 and 11). The entry hall with an open staircase opens both to the left and right, as well as offering a full free path through to the dining room and straight on into the kitchen. This would provide an alternate circulation route from the lower level bedroom (at the right of the entry) and access to the upper floor and the front door, as well as the downstairs bedroom - without disturbing anyone in the sitting room, while providing for egress.

The left (or east) wing contains the parlor, or the sitting room/family room.¹⁷⁸ Behind this room is the dining room, with doors that open onto east and west porches running almost the full length of the house. The kitchen is behind the dining room, with another covered full porch at the back of the house with full southern exposure to light and views of the valley below (as the house is built into a hillside).

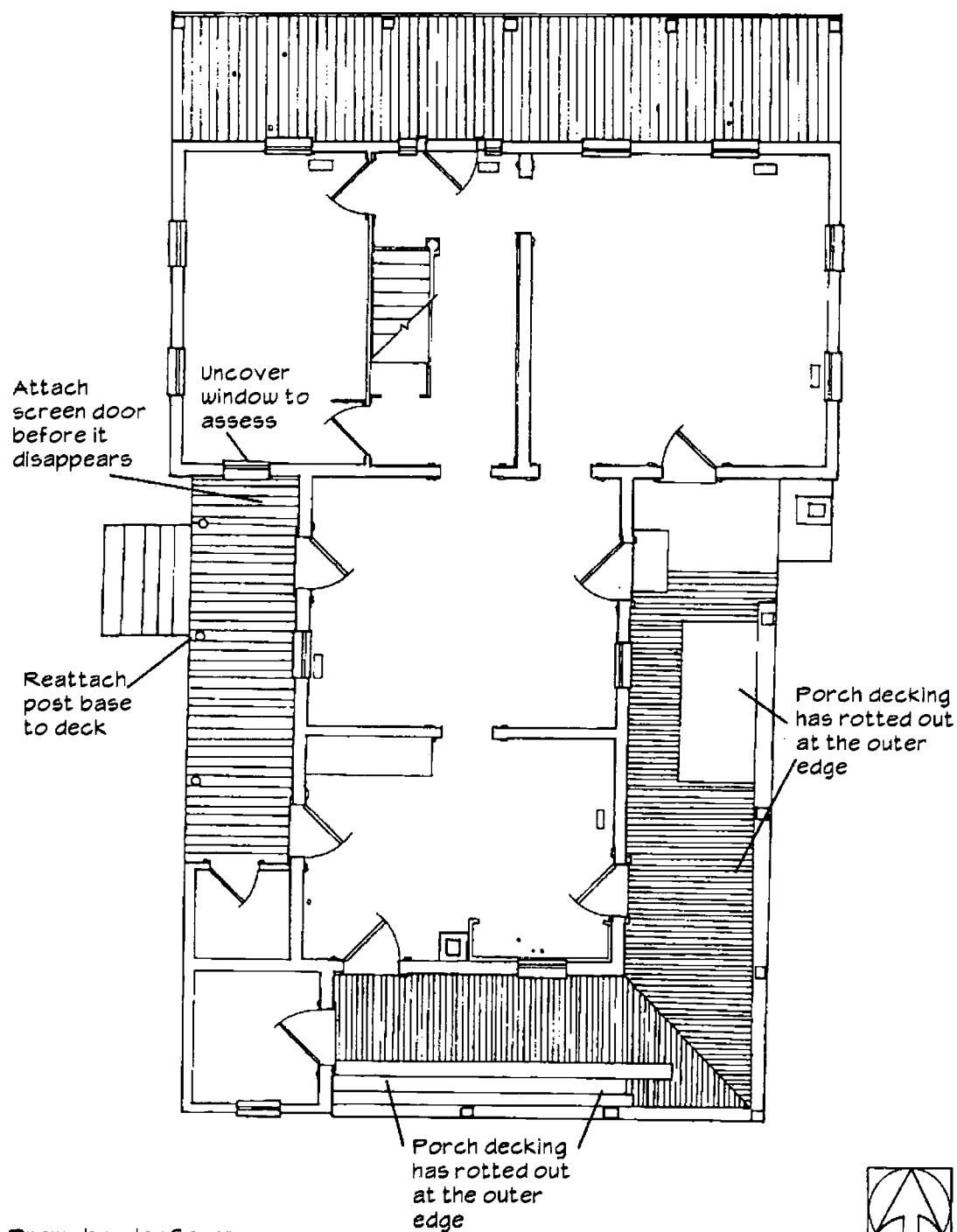
¹⁷⁶ See Figure 13 picture of dining room with Richard Shannon seated at the table.

¹⁷⁷ These likely date from somewhere in the decades of late 1940 to 1962 vernacular architecture

¹⁷⁸ As it was referred to by those who remember the house.

To the right (or west) of the front entry hall is a small unfinished-looking bedroom, with windows opening onto the porch to the north and the barn to the west. The entry

First Floor Plan



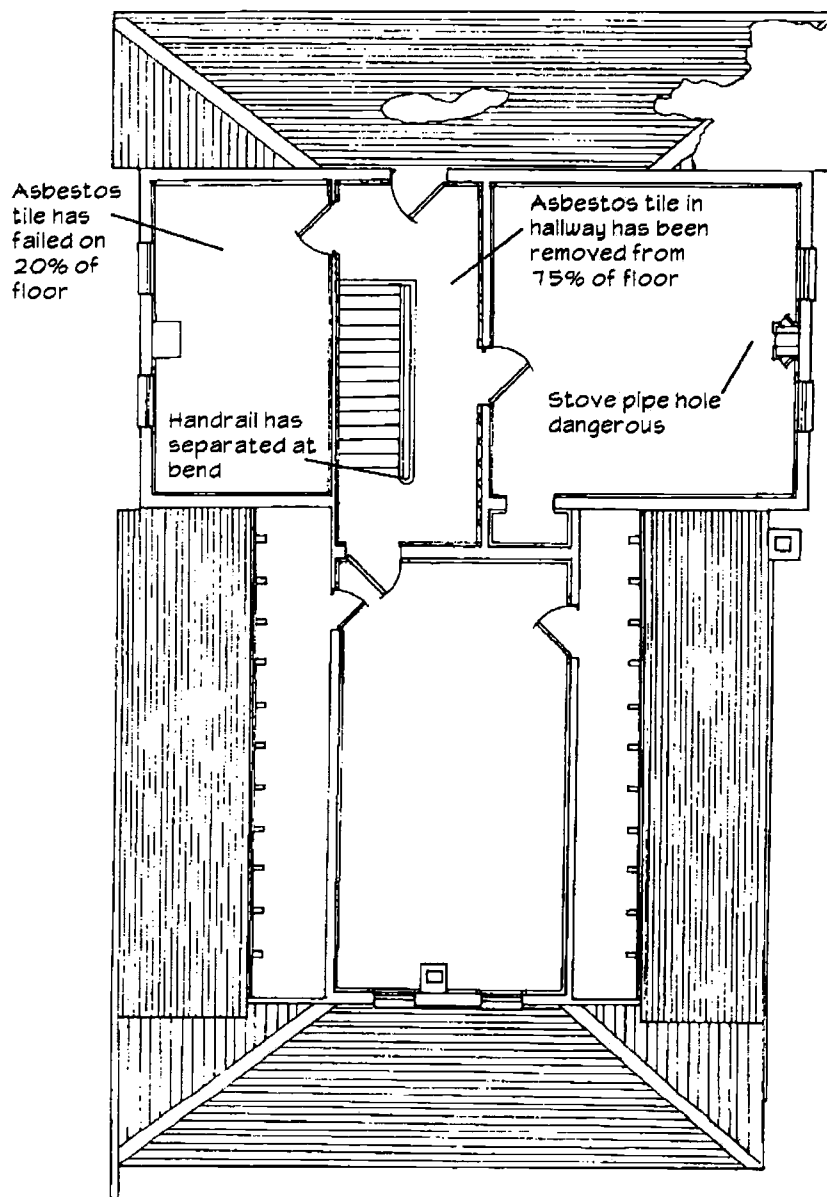
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Figure 9. Architectural drawing.

The Historic Preservation Assessment Report (1980).

Pinyerd, Courtesy of Benton County Natural Areas and Parks Department.

Second Floor Plan



Drawn by: Corri Jimenez



August 4, 1997

Frantz-Dunn House Condition Assessment

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Figure 10. Architectural drawing.

The Historic Preservation Assessment Report (1980).

Pinyerd, Courtesy of Benton County Natural Areas and Parks Department.

and narrow “dormitory style”¹⁷⁹ bedroom, with one window looking south. The hall leads directly up the stairs to the second floor, with a full hallway, opening first to a long hallway to the east around to the largest bedroom, which once hosted a stove, with two windows looking east over the garden. Past this bedroom the hall moves west to another medium sized bedroom with windows opening north, located over the porch and west towards the valley. Just before reaching the second bedroom, at the north end of the hall, the plan has a door (still in place, with glass panes) that once opened onto the original second floor balcony on the north and façade of the house. The door is operable, but secured closed, as it would open up onto the roof of the current porch. The balcony that this door once led onto was removed and replaced with the full porch circa 1910, 1911. This door will be original to the renovation planned to remove the current full porch and restore the original nineteenth century balcony. This floor plan is similar to those plans out of the upper Midwest, which is not surprising, in that the family migrated from Iowa.

The Staircase

The single staircase leads from the front entry hall upstairs to the bedrooms, which run the full length and width of the house. It is a wall stringer configuration, opening onto the straight hall moving towards the back of the house. The wooden handrail, curved at the top is currently mechanically loose from the rails but is intact. It is supported by a large wooden newel post at the lowest stair and by a series of small, turned balustrades (Figure 9.) up the stairs and along the full length of the hall and curved toward the third bedroom. The railing is unstable at present, having become detached at the top of the stairs at the

¹⁷⁹ The definition of a dormitory bedroom is generally reserved for those domestic spaces (often in attic or upper spaces of the dwelling) where children of the same gender are housed together for sleep and grooming. This was done for purposes of space utilization as well as the common practice, prior to the later years of the 19th century, where private space for each child was beginning to develop.

180-degree turn, but the elements are not damaged. The stairs are a straight run, opening directly onto the open hall. The stairs are considered a square-starting¹⁸⁰ step. This square-starting step may extend beyond the newel, or stop behind it. This set stops behind the newel. The section pattern¹⁸¹ of the rail (the hand-rail shape) dates to 1871-1931.¹⁸²

The Entry Hall

Every Victorian house had a proper entry hall, or vestibule. The entry space in the Frantz-Dunn house is one of the more Victorian elements of the interior organization of space. It is large enough to provide room for several people, it is located off the front porch, where visitors or family can move into the living space/parlor to the left, straight down the hall to the dining room or up the stairs or into the bedroom to the right. The space has a classic Victorian staircase, with a traditional newel post¹⁸³ and curved banister at the top. This was one of the spaces where the children were not allowed to “fool with sliding down the railing...it was the only other rule besides “Doc’s chair.”¹⁸⁴ There is a formality in this entry space that fits with the exterior façade. It was functional and aesthetic.

¹⁸⁰ Starting stair establishes a design effect for the stairway.

¹⁸¹ The design that is evident when the rail is cut straight through, and shows the cross-section shape.

¹⁸² Jan Jennings and Herbert Gottfreied *American Vernacular Interior Architecture 1870-1940*, Ames, Iowa: Iowa State University Press, 106-112.

¹⁸³ A Newel post is usually an ornamented object that supports a balustrade at the start or end of a stairway.

¹⁸⁴ According to the farm lore, Doc was very gruff on the outside, though quite kind inside, and his chair was quickly vacated by visiting children and family as soon as he came into the house. “It just took one look from him” said Bill Eddy, neighbor, “to not do it again.”

As there are no extant pieces from this hall and entry, we may surmise from other comparable dwellings and furniture advertisements¹⁸⁵ that there would have been a hall rack, a place to hang coats and hats for visitors (family and farm hands had other entrances to use). Although there may have been a mirror in the entry hall, we know that there was a “full-length mirror” above the desk in the living room, according to recollections of the grandson of the original occupants.¹⁸⁶ “In Victorian America, each room of a house was understood to perform a distinctive set of functions...The movable culture – that is, culture in visible, tangible, and portable form—made all the difference.”¹⁸⁷ The first type of hall, popular into the fourth quarter of the century, was a relatively narrow passage that connected the outside of the house to its interior spaces. This type was originally based on late Renaissance ideas introduced in the 18th century with the Georgian style. It was often obscured by an overlay of complicated ornament or lively asymmetry...many nineteenth-century plans closely resemble eighteenth-century examples. A characteristic feature of these houses of the Georgian-Victorian continuum was the conceptualization of the hall as a passage. Until about 1880, this was the dominant mode.¹⁸⁸

Interior surfaces

Wall surfaces are wood, some are tongue-and-groove, some are rough wide planked, and some are wood with many coats of paint and wallpaper. Walls are a combination of seven

¹⁸⁵ Advertisements from Sears and Montgomery Wards catalogues from the early twentieth century were examined and many examples showed the pieces suggested here.

¹⁸⁶ Buzz Dunn, personal correspondence, regarding furnishings 2004.

¹⁸⁷ Kenneth L. Ames, *Death in the Dining Room and Other Tales of Victorian Culture*, Temple University Press, Philadelphia, PA, 1992, 9.

¹⁸⁸ for a detailed discussion of the cultural symbolism of furnishings, see Kenneth Ames, *Death in the Dining Room and Other Tales of Victorian Culture*, Temple University Press, Philadelphia, PA, 1992

different edge moldings and three different battens types. In the downstairs rooms it has paneled wainscoting, several wallpapers from different decades and a great variety of paint colors. The wall is thicker on the west side of the house, possibly indicating knowledge of the sun patterns, so as to provide more insulation for the interior of the house, with the hotter western exposure.

Flooring

The flooring downstairs is exposed wood in the stair and parlor, carpeting in the bedroom and dining room, and vinyl in the kitchen.¹⁸⁹ Floor planks vary in their width throughout the house. Upstairs there are asbestos floor tiles in the stair hall, the northwest and Northeast bedrooms. The stovepipe piercing the floor in the Northeast bedroom, shows pronounced charring of the floor, indicating close contact with the stove.

Doorways, doors and windows and moldings

The windows are four-over-four except at the southern side of the house where they are six-over-six. The interior shows wide architrave¹⁹⁰ trim around the doors and molded and paneled wainscoting.¹⁹¹ The window surround¹⁹² detail is elaborate for the age and setting of the house. Of note is the difference between the finished work in the main area of the house and the smaller bedroom on the first floor. The use of wainscoting, trimwork, and other wall treatments of the interior of the space is interesting. Each room is different, whether it is the width of the window surround, or the size or pattern of the wainscoting,

¹⁸⁹ Information from the Pinyerd Report, 14.

¹⁹⁰ The architrave is the molding around the rectangular opening of a door.

¹⁹¹ Wainscoting refers to the surface treatment of (generally) the lower three to four feet of an interior wall, which is different from the surface of the upper portion. The material traditionally used is wood, which can be paneled, solid with molding at the top, etc.

¹⁹² The wood trim around the window.

or the width or direction of the lumber used to cover the walls. The less public spaces are not as finished as the main living areas, which have considerable detail and dimensionality to the application to the walls.

Mechanical and electrical equipment.

The house, like many others of its day, hosts no original electrical equipment, as it was built before electricity was available to the rural customer. There is evidence of original heating devices, a stove in the living room and a stove that was in the larger upper bedroom (the flooring showing heaving burning and charring from the heat or cinders) and the smaller western bedroom, as well as the bedroom on the lower floor. Heat would easily flow from downstairs up the open staircase to the bedrooms.

There was change a changeover from wood to oil to gas stoves in the house. The locations of the stoves remained the same. One was in the living/sitting room with stovepipe into the upper “parent’s” eastern bedroom and one in the lower level bedroom with a stovepipe into the upper floor west bedroom, and in the kitchen, as we know from the placement of the stove itself, and the stovepipe up through the ceiling to the upper floor rooms.

The Frantz family was frugal, but they seemed to maintain a level of taste and lifestyle aspirations than many most rural families were unable to manage, being consumed with just surviving. The things they had in the house were of good quality and lasted a long time. The things that Mary had in her home were passed down to Nettie, who “never thought to change a thing, why would you?”¹⁹³ When these wore out, Mabel

¹⁹³ Audrey Theurer, personal interview, Corvallis, OR, 2003.

replaced them with more “current” furnishings, and then Frances Shannon married Dick Dunn, she acquired some new furnishings.¹⁹⁴

The family, like most of American middle class, was “eclectic” in their stylistic preferences, though it is doubtful they would have referred to themselves as such. Their lifestyle indicated combination of “fancy” good, costly furniture pieces and the practical realistic, farm functional and not fussy furnishings. This style of furniture is symbolic for the kind of people they were. The early family had a character that was solid, upstanding, well off, generous to neighbors and deeply involved in community.

The Interior Space: Where Furniture Came From

Those who were interviewed had agreement about where the original family would have gone to buy furniture and household objects.” The furniture [for the house] either came into Airlee, which was the railroad at that time – and people picked them up there – or came over to Corvallis...People would take the wagon in over Cardwell Hill and into Corvallis and pick up furniture...My granddad had [state who he was] had oak furniture and he got in 1895, and underneath it said L. Allen and he went to Falls City – that rail line—Airlee, Dallas, falls City. Bill: It wasn’t made there was it?¹⁹⁵

People would take the wagon in over Cardwell Hill and into Corvallis and pick up furniture. The furniture my granddad had was oak and he got it in 1895 and he went to Falls City. That was the rail line – Airlee, Dallas, Falls City. It was probably made in was made in Portland.”¹⁹⁶ “The furniture people bought at that time was from Dallas, all in Polk County, likely because it was settled earlier. Things came from Mill City. They

¹⁹⁴ Ibid.

¹⁹⁵ Conversation with Bill Eddy, personal interview, 2003.

¹⁹⁶ Conversations with Bill Eddy and Earle Greig together at Bill Eddy’s home, Corvallis, Oregon.

traded goats up there, Nettie had her mohair.”¹⁹⁷ People would take the wagon over Cardwell Hill and into Corvallis and pick up furniture. The furniture my granddad had was oak and he got it in 1895 and he went to Falls City. That was the rail line – Airlee, Dallas, Falls City. It was probably made in Portland.”¹⁹⁸ Later, the furniture was probably ordered from Montgomery Wards and picked up. Furniture, before the railroad, came from Portland. They either came into Airlee, which was the railhead at that time, and people picked them up there, or they came to Corvallis. Later furniture came from Montgomery Wards, neighbors mentioned, for Nettie and Mabel ordered and picked up what was “easy and cheap” for the house.

Lighting

In remembering the development of the lighting systems in the house one long-time resident remarked:

“They had a big tank outside, on the Bush side [eastern side] of the house. They had a carbide tank, same as old miner’s headlight. Put water in that and it made a gas...it made a pretty bright light. I remember multiple light chandeliers – a three or four light in the living room and one in the kitchen and one upstairs. That was pretty uptown to have gas lighting at that time His brother, By, only had kerosene. You had the Aladdin lamps that shone real white light with the kerosene... They had a gasoline lantern with two little mantles on them. They were fragile, the mantles.”¹⁹⁹

The local historian, for the Hoskins area, Audrey Theurer, reported that

The electric kitchen was probably Frances’ idea.

They got electricity in Hoskins in ‘42 or ‘43. I’m sure he (Doc) hooked up immediately. He probably had electricity in his barn before the house – most of them had generators... There was a meeting in ‘37 or ‘38, my dad went to, and they were forming the predecessor to consumer [power].”

“So they had electricity as early as 1940 and I’m sure Mrs. Frantz had it as

¹⁹⁷ Bill Eddy and Earle Greig, interviewed together, Corvallis, Oregon.

¹⁹⁸ Earle Greig, Interview in Corvallis, Oregon.

¹⁹⁹ Bill Eddy, interview.

early as anybody. You had a light in the middle of the room with a string,
and no plug-ins.²⁰⁰

In discussing the women's enthusiasm for lighting throughout the home one resident spoke of "The 'lady electricians' – the things they could do with extension cords. My dad used to shudder when he found an extension cord draped across the whole house." The light fixtures currently in the house worthy of note are the living room and dining room ceiling mounted chandelier styles. The early house had gravity water from the start due to its location and sitting. It was on the hill, down from a natural spring. "I think they had gravity water from that stream and cold water in the kitchen pretty early and still had an outhouse." "He had water piped in."²⁰¹

²⁰⁰ Audrey Theurer, personal interview, Corvallis, OR, 2003.

²⁰¹ Ibid.

The parlor/living room

For Victorian Americans (and this included rural Victorian Americans), the word “parlor” carried a wealth of associations. Parlor usually denotes a space within a private household in which families could present their public faces. It was used for purposes of social ceremony – the place in which calls and social visits were received, and the setting domestic realm was still the major arena for acting out social strategies.”²⁰² for entertaining.²⁰³ Kenneth Ames writes of the parlor: “In domestic America, the domestic realm was still the major arena for acting out social strategies.”²⁰⁴

The function of this room was complex. It was ceremonial and social. The living room was used for visiting with neighbors, with family, entertainment and for family recreation. Historically, the interior of the space, “in pre-Georgian American house plans of the 17th and 18th centuries...the parlor was a multi-purpose space. It was where the family’s best possessions, including the best bed in the household was stored and displayed.”²⁰⁵ It was also a quasi-utility room, as most farmstead main living spaces were, and used also for the social and practical quilting bees “She had her quilt racks hanging in the middle of the living room. She had a quilting frame and some hooks to

²⁰² Kenneth Ames, *Death in the Dining Room*, 7.

²⁰³ for a full and in depth discussion of the role of the parlor in Victorian culture, particularly in urban settings. See Katherine Grier, *Culture & comfort : people, parlors, and upholstery, 1850-1930* (Rochester, N.Y. : Strong Museum ; Amherst, Mass. : Distributed by the University of Massachusetts Press, c1988).

²⁰⁴ Kenneth Ames, *Death in the Dining Room*, 7.

²⁰⁵ Ibid.

hold it so it would hang, and the ladies would have a quilting bee.”²⁰⁶ Remembrances are of Nettie (and we can presume her Mother, Mary, in the previous generation) performing the constant tasks of mending, needlework and piecing. It is also likely that Samuel Frantz kept some of his business records and papers in this room.

This was the room first a visitor reached while moving through the entry hall. It has an entry door that can close it off from the hallway. The northern elevation has two windows looking onto and past the front porch. The eastern elevation has two large windows looking onto what was then garden and hillside. The floor is wood, the walls detailed with molded and paneled wainscoting. The elements in this room do look Victorian. This room of all the rooms in the house was remembered in the most detail. (Table 1). This may be because visitors simply spent more time here, or because there was a greater number and variety of furnishings. Among the room’s documented furnishings, others remembered elements about the second generation of occupants, Doc and Nettie Frantz. A gray mohair davenport and matching chair, with blanket to protect from soil, was located along the right wall by the dining room. A side-by-side secretary was along another wall, a white oak fall front desk with pigeonholes and curved glass full-length door. There was a built- in mirror above the desk door, against the west wall.

A walnut high back solid seal rolled arm-to-arm rocker was a prominent memory of the room, along with a smaller walnut and non-upholstered rocker.²⁰⁷ The northern elevation had a library table in oak or walnut with books on it and clock with wooden

²⁰⁶ Conversation between Bill Eddy and Earle Greig, personal interview, Corvallis, OR, 2004

²⁰⁷ This was known as Nettie’s lady’s sewing rocker.

gears, “look but don’t touch”²⁰⁸ Regulars at the house remember: “To this day I have a mental picture of Aunt Net sitting in her rocker piecing a quilt. We’d go down to visit her and if it was bad weather or something, she’d just sit there and carry on a conversation with her hands just flying.”²⁰⁹ She sat in the living room by the [eastern] window with the light so she could see.”²¹⁰ “I’ve got one of her quilts, she made a quilt for me -- a double wedding ring, and a postage stamp quilt for my mother – postage stamp size pieces in a colorful pattern. Those were such little bitty pieces of fabric, I guess those ladies just used up what they had.”²¹¹ There are several oral stories of a spinning wheel sitting in the living/sitting room, used by Mary to spin the sheep’s wool and particularly the goat’s mohair for knitting family garments.

A wood stove and later oil stove were against the east wall. Nettie’s rocker was pulled “to spin wool from her sheep.”²¹² “I have heard that they had a spinning wheel over and over again and I would assume that because they ran sheep so they would likely do their own yarn and knitting and stuff.”²¹³

Among the extant documents found in the house was a handwritten list of quilt patterns (and among them were wedding ring and postage stamp) alongside a community member or relative’s name. Most of these names were women, but two were men. Possibly the ladies were holding a fund-raiser, with someone sponsoring the quilt block

²⁰⁸ Letter from Buzz Dunn about his aunt and uncle’s house – he spent most of his youth there. His father was Byington Frantz, Doc’s brother.

²⁰⁹ Personal interview with Earle Greig, Corvallis, OR, 2003.

²¹⁰ Personal interview with Bill Eddy, Corvallis, OR, 2003.

²¹¹ Interview with Bill Eddy

²¹² The extant documents show a large number of bills of sale for sheep and for wool. Mary kept several kinds of sheep, as well as mohair goats. The stories center on the spinning wheel in the southeastern corner of the living room, where the light was best. It is a reasonable assumption that she did spin wool from this yarn, knit sweaters, socks and scarves for her family.

²¹³ Interview with Audrey Theurer, Corvallis, Oregon, June 2003.

that would eventually go into a raffled quilt.²¹⁴ It could also have been for a comfort quilt, given to a bereaved relation or a new baby quilt, though these would not have been sponsored. The living room was used regularly for quilting. The living room saw evening piecework for Mary and Nettie, in their times, as well as their daughters. On-going quilting bees took place in the middle of the Frantz living room. "Old Doc had built her [Nettie] a pull-down quilting rack, that went up to the ceiling, and when you pulled it down, it turned so the ladies could use it to work on their quilts. They [the ladies] were there all the time."²¹⁵

²¹⁴ personal conversation with quilt and textiles expert, Kathy Roberts, BCHM, June, 2004.

²¹⁵ Interview with Earle Greig, Corvallis, Oregon, 2003

Table 1. House Furnishings of Parlor/Living Room/Sitting Room²¹⁶

Room Description	Ceiling height 10'-0" Two north and two east windows four over four with fancy architrave and 8" surrounds.			
Room Function	Ceremonial	Social	Utility	
Major Uses	Receive Guests	Visit Entertain Quilting Bees	Spinning ²¹⁷ Handwork Quilting	
Activities	Formal Visits Funeral	Conversation Card Playing Games Reading Hymn singing	Quilting Spinning Mending Sewing	
Furnishings	Seating Furniture	Storage Furniture	Accessories	Other
Known Elements	"Grecian" rocker Walnut high back Small ladies rocker Chair and Davenport Set (Gray Mohair upholstered)	Side by side Secretary Fall Front Desk with pigeonholes in white oak and full-length mirror	Blanket	Stove
1940)	(with throw over chair to keep clean	Library Table in oak Rug (unknown style)	Spinning Wheel Sewing machine (1930 –	
Surface Treatments				
Walls	Wallpaper over wood, wainscoting with horizontal insets			
Ceiling	Tongue-and-groove, painted white			
Floor	Wood planks			
Windows	4 over 4 double hung wide architrave molding			
Trim Detail	Crown molding (wide) Baseboard (wide)			

Morphology²¹⁸

Changes in mechanical systems - heating, lighting
Dates of carbide Lighting JB Colt and Co. 1924²¹⁹ Changes from woodstove to coal burning to gas and electric.

²¹⁶ All three terms were used to describe this space by visitors and family, but living room most common

²¹⁷ There are remembrances stories of Mary and her spinning wheel. There are numerous extant documents relating to sheep and goats – sales transactions of wool, purchase of wool, as well as the livestock, with many varieties of sheep and well as mohair goats.

²¹⁸ Refers to the change in the house that is permanent

one ever said anything, but you knew to move fast.”²²⁰ Sam had a chair, as well, and with the addition of new upholstery, this may have been the same piece of furniture.

Comparative photographs place it as Victorian, certainly²²¹, likely similar to the one Abraham Lincoln was sitting in when he was shot.²²² Kenneth Ames shows a photograph of what he calls the Grecian rocker, the second major form of the rocking chair [after the Boston, which was introduced in 1820] to be defined in the nineteenth century. The prototype was made from sawed rather than turned elements. The Grecian rocker represented a step toward greater formality and greater gentility.²²³ The photograph documented, c. 1870, is from Detroit Chair Company in Detroit Michigan. With the exception of upholstered rather than canned seat and back, and a slightly turned leg rather than sawn, the chair bears a striking resemblance to the photograph.

The smaller “ladies’ sewing rocker” may have been an early piece as well. It was identified as looking somewhat Eastlake in style, which was very popular after the Centennial Exposition in Philadelphia in 1876. The chair had canning on the seat and back, and was likely made of oak or walnut.²²⁴ The sewing machine, visible in the photograph (see Figure 12) suggests a common case piece, with the color of the stain/paint placing it in the 1930s or 1940s. The sewing machine was used frequently, and the living room accommodated this equipment, as well as “Doc’s” business ledgers in the fall front desk. An agricultural publication in 1933 titled “Planning the Willamette Valley Farmhouse for Family Needs” suggests the following:

²²⁰ Buzz Dunn, remembering the house furnishings, personal interview and correspondence.

²²¹ Kenneth Ames, *Death in the Dining Room*, p 78.

²²² Tracy, Berry, et al. *Nineteenth Century America: Furniture and other Decorative Arts*. (New York: Metropolitan Museum of Art), 1970.

²²³ Kenneth Ames, *Death in the Dining Room*, 88.

²²⁴ Leslie Pina, *Furniture in History, 3000B.C. to 2000A.D.*, (Upper Saddle River, NJ : Prentice Hall, c2003), 46.

“Since sewing and ironing are not carried on continuously or at stated periods in the schedule, they may be done in a room which has at least one other major use. Plan 1. Sewing done in living rooms or diving rooms²²⁵

As Mary Frantz, Nettie’s mother-in-law enjoyed reading current magazines, so Nettie was observing the customary space use in her home per her own generation.

Ames comments that rockers were often the feminized chairs of those with less power in the household, often moved off to the side for seated elderly relations. In the Frantz-Dunn house, interestingly, both Doc and Nettie had their respective rockers. Although his was more prominently placed in the room, hers was moved back to be closer to the light (for handwork). There seems to have been a balance to the power in the household.

The drop front writing table where Doc was said to have done his ledgers is probably early twentieth century. It could have been an Arts and Crafts-style piece, purchased from a furniture company in Portland or Salem or a catalogue order. The side-by-side secretary was an older piece, described as having bookcases above with closed doors below. The design shape and scale suggests it is Empire or Eastlake in style. The wood was dark, likely walnut.

²²⁵ *Planning the Willamette Valley Farmhouse for Family Needs*, Corvallis: Station Bulletin 320 October 1933, Agricultural Experimental Station Oregon State Agricultural College, 1938.



Figure 11. Photograph.

Mable Frantz Dunn (left) and Nettie Frantz (right) in the living room of the Frantz-Dunn house, 1958. Earle Greig private collection.

The Dining Room

The dining room, with windows and doors on the western and the eastern porches, was an essential part of the Frantz-Dunn daily life. It is set a bit back from the living room, so you did not see it directly from the living room, but could reach it from the hallway past the entry at the front door, from the kitchen or directly from two of the four porches.

Clearly, the dining room was for eating and for the family to gather at the table. All of those interviewed who were at the farm as children and adults remember, with great humor, the competition between the ladies of the farms to put on the biggest spread during the threshing season. Everyone was working in the field, and they all had to be fed. It was up to the women to accommodate everyone at mealtimes. As the work moved from farm to farm, there was a tendency among the farm workers, including the subjects interviewed, to compare the quality and presentation of the meals from one farmhouse to another. "All the ladies would go all out to outdo one another. They had fancy tablecloths and flowers from the garden and more food than could be eaten in one sitting. It was a matter of pride, to see who could serve up the grandest meals."²²⁶ "It was a matter of pride [cooking and laying a table] and they had to feed that threshing crew and they had everything under the sun to eat."²²⁷

This profile certainly fits the overall traditional Victorian home and hearth notions, and the "Cult of Domesticity"²²⁸ prevalent in the late 1800s. Women and men had separate spheres of influence, and this became more specialized as the farm life

²²⁶ Bill Eddy and Earle Greig, and Buzz Dunn, interviews, 2004.

²²⁷ Interview with Bill Eddy.

²²⁸ This term refers to the social climate fostering heightened focus on women at this time as the "keepers" of the family purity and soul. The wife and mother were thought to be responsible for the moral salvation of the family at large.

became more mechanized. Earlier in the century, the gender roles crossed one another more naturally, there was work to be done, and everyone pitched in. Over time, the roles became further polarized, with women in the home, bearing and rearing children, along with maintaining the idea that women belonged inside the home, exclusively, and the men worked outside on the farm and in the marketplace.

This room was meant for eating and socializing. The family and farm help were both part of the daily table assortment. Especially interesting, as an indication of the scale and success of the Frantz family is to note that it was common for most farms to have farm hands for meals at harvest, but Mary and Nettie Frantz had them present all year. Regular and frequent visitors remember “there were always people up there, in the house and working in the garden or on the farm, or just visiting. They never spent a night alone.”²²⁹

In addition, there were four ladder-back, or splat-back chairs²³⁰ with round legs with rawhide seats. The wood and leather side chairs in the dining room were also common frontier furniture. Early designs had woven bark as the seating element. The most practical and popular piece of furniture made and used on the American frontier was the rawhide slat back side chair. Examples of seating furniture from the earliest days of European settlement are found in Oregon, Texas, California and Utah in basic shape the chair differs by only a few stylistic features from those made by the eighteenth and early nineteenth century frontier settlers in Ohio, Louisiana and Missouri.²³¹

²²⁹ Personal interview with Earle Greig, Corvallis, OR, 2003.

²³⁰ The back support element of splat and ladder backs indicate they are open in construction and have both vertical and horizontal members.

²³¹ Joseph Butler, *Field Guide to American Antique Furniture*, (New York: Facts on File, 1985), 443.

Dining Room Furniture

The dining room table and its six matching chairs are remembered as being in dark walnut, quite large, at least four feet by eight feet and very good quality. They had round legs on each corner and were made of walnut or mahogany. The six matching chairs had solid seats with curved backs and one cross support. It is possible they were from the Victorian Renaissance or the Neo-Greco Style (1860-1880). The pronounced curve in the chairs and the table legs indicate they might have been in the Rococo Revival style (1845-1890)²³² (Table 2). The china cabinet was filled with china and glassware.²³³ Most settlers brought some furniture with them. A chest, chair or table that could be stored in the wagon on the overland journey was an important luxury. It represented a significant emotional and cultural connection with the pioneer's past. It served immediate practical needs as the first phase of settlement took place.²³⁴

Glassware

Nettie Frantz had a passion for glassware. Her collection was her "pride and joy" according to those who knew the household. It was common for women of this time frame (mid to late 1800s) to have collections of china or glassware, as well as linens and framed sayings in embroidery. These were functional items in their daily lives, but also afforded the farm wife, or the town wife an opportunity to showcase her "good taste" and acceptability into the social structure of her culture.

²³² All of these were popular stylistic elements in American furniture design in the mid to late 19th Century. The Frantz family would have had access, in Iowa, to a selection of furniture. Joseph Butler, *Field Guide to American Antique Furniture*. New York: Facts on File publication, 1985, p.76.

²³³ As there are no remaining extant pieces available to examine, we may assume that some of the pieces, certainly, were handed down to Nettie upon Mary's death, and that Nettie continued to build on this collection.

²³⁴ Elizabeth Bidwell Bates and Jonathan Fairbanks, *American Furniture: 1620 to the Present*, New York: Richard Marek Publications, 1981, 425.

The photograph of Dennis Shannon in the dining room (Figure 13) is one of the two pictorial records of the interior of the Frantz-Dunn house that were uncovered. The image in the photograph is from 1978. It does show shows a slight view of some of her famous china collection. This included a traditional ironstone pitcher and bowl.

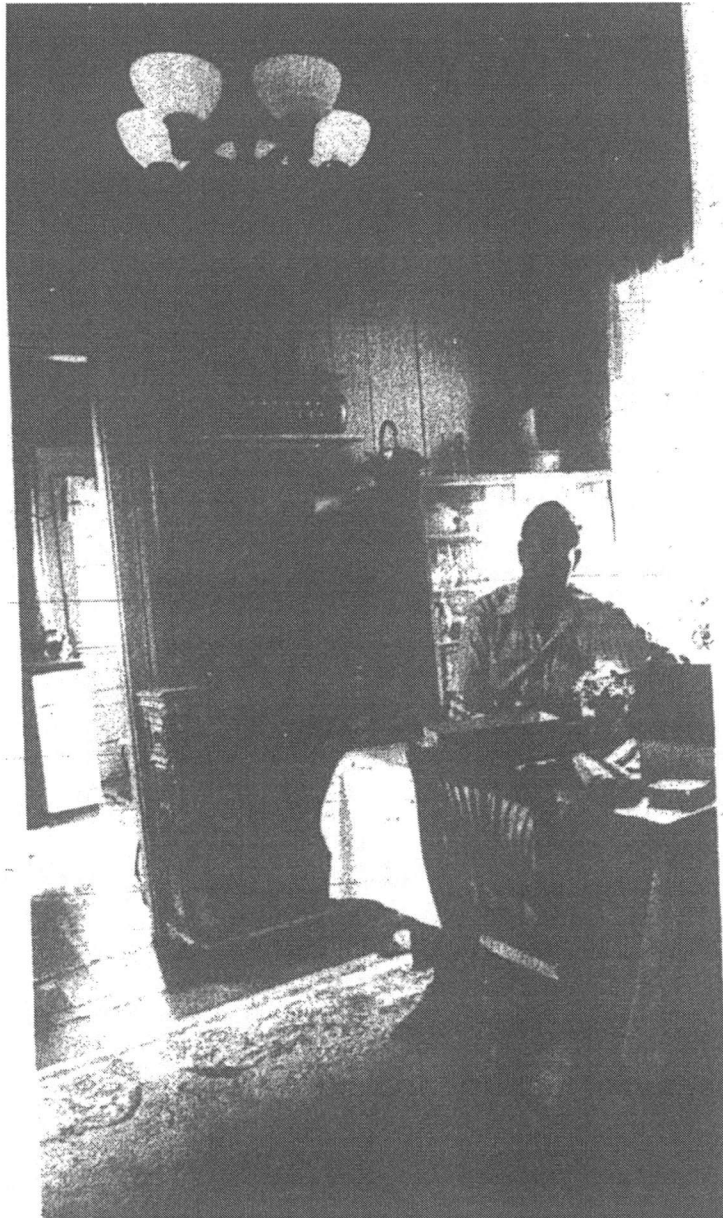


Figure 12. Photograph.

View of Frantz-Dunn house dining room into kitchen, Dennis Shannon (Francis Shannon Dunn's son) seated at the table, 1975.

Tom Warren collection, courtesy of the Benton Country Historical Museum.

Table 2. House Furnishings of Dining Room

Room Description	Center of the house, with two western windows and two eastern with Large four over four windows.			
Room Function	Ceremonial	Social	Utility	
Major Uses	Meals in Formal setting	Visit Entertain	Feed family and farm crew	
Activities	Formal Visits	Conversation	eating meals	
Furnishings	Seating Furniture	Storage Furniture	Accessories	Other
Known Elements	6 matching dark walnut chairs, with splayed legs, curved backs, one cross-support 236 4 ladder-back chairs with round legs and rawhide seat 237	China Cupboard Large dining table 8'x4' to 9'x4' in dark walnut Wall shelf Oriental rug blue, red and black	China, Glassware 235 Fenton and Clear cut glass, green depression glass Clock	
Lighting	Chandelier with glass Globes, electric			
Surface Treatments				
Walls	Wallpaper over wood, wainscoting with horizontal insets. Multiple layers of paint Wainscoting on lower quarter of walls, inset panels			
Ceiling	Tongue-and-groove, painted white			
Floor	Wood planks			
Windows	4 over 4 double hung wide architrave molding			
Trim Detail	Crown molding (wide) Baseboard (wide)			
Morphology 238				

Changes from woodstove to coal burning to gas and electric.

Changes in mechanical systems - heating, lighting

Dates of carbide Lighting JB Colt and Co. 1924 239

²³⁵ Glassware remembered as colored: peach and peach and white, purplish and white, blue with white swirls in addition to clear cut glass. Pieces identified as Fenton and Fenton types of glass. This was an extensive collection. "They were a little bit coral, seems like a little gray to them. There were some a little purplish, a little off-white." (Buzz Dunn interview).

²³⁶ Identified as looking much like an Empire side chair with splat back and slip seat. Early nineteenth century. Robert W. and Harriett Swedbeg, *Collector's Encyclopedia of American Furniture, Vol. 1: The Dark Woods of the Nineteenth Century, Cherry, Mahogany, Rosewood and Walnut*, Collectors Books, Paducah, N.Y. 1991, p 13.

²³⁷ Almost identical chairs identified through interview at the Benton County Historical Museum, King's Valley Collection.

²³⁸ Refers to the change in the house that is permanent



Figure 13. Photograph.

Frantz Pie Safe, original to house and Frantz family.

Shown in the dining room of the Frantz-Dunn house, 2004. Author's photograph.

Table 3. House Furnishings of Kitchen

Room Description	Doors to three porches, south, west and east. Two large 4 over 4 windows South; look to be original. Cook stove with water vein on the side, south wall.		
Room Function	Utility	Social	
Major Uses	Meal preparation Food Storage	Informal visits with family Feed family	
Activities	Household maintenance Cooking, Baking Clean-up Laundry	Conversation	eating meals
Furnishings	Storage Furniture	Accessories	Other
Known Elements	Cupboard ceiling to floor With baking bins under Counter lip. Slatted base Kitchen table in oak Pine Pie Safe with punched tin Pastry Cupboard with pull-out board, 4 legs green paint with tin top Cutting boards stored here. (1920) Very sturdy, 5x3 tabletop Used for cooking, meal prep	Crock with sugar cookies Cooking utensils Canning equipment	2-3 guns in rack held with pegs two, 22s and a 30-odd-6 hung by door on outside west wall.
Surface Treatments			
Walls	wood and paint		
Ceiling	Tongue-and-groove, painted white		
Floor	Wood planks covered with linoleum		
Windows	4 over 4 double hung wide architrave molding		
Trim Detail	Crown molding (wide) Baseboard (wide)		
Morphology ²⁴⁰	sink area tiled c 1962, lighting, floor surfaces, earlier		
Changes in mechanical systems - heating, lighting	Changes from woodstove to coal burning to gas and electric.		
Dates of carbide Lighting JB Colt and Co. 1924 ²⁴¹			

²⁴⁰ Refers to the change in the house that is permanent²⁴¹ Extant documents show a purchase order from Nettie Frantz in the name of E.O. and Nettie Frantz on December 6, 1924 to the Colt Carbide Lighting Plant for a generator, lists of 13 globes and marching fixtures.

The Porches

Of any of the spaces associated with a dwelling, the porch is the most fluid. It is neither indoors, nor out. It is the transitional space between the outside landscape and the inside society. The front porch is generally the most important, symbolically, as it is the public face of the house: the façade of the family. This space functions as a ceremonial and a social space. It provides a place for greeting neighbors, for relaxation in the summer, with prevailing winds cooling the northern side of the house.²⁴²

The furnishings of this space consisted of comfortable seating furniture – likely later nineteenth and early twentieth century wicker as well as wooden rockers, a side table or two for a cool drink or moonshine, along with plant stands for green and blooming plants. Wicker was the most popular material for casual outdoor seating and display tables.²⁴³ Plant stands and rockers, along with settees and small tables were very popular during the end of the 19th century and early in the 20th century. These pieces are found all across the country, the most authentic often found in farm communities.²⁴⁴ The side and back porches were used for workspaces and recreation. The laundry was done in the kitchen and hung to dry on the back porch, as it faced the south and had the greatest solar exposure. The western porch had a pantry on the southern end, as an

²⁴² According to Buzz Dunn, this porch was used for serious entertaining each year over the Fourth of July celebration. Annually, the same neighboring family was invited over to celebrate. The event lasted several days, with moonshine and picnics on the lawn in front of the house. The ladies baked and cooked and everyone ate well during those days. There were always fireworks. The front porch was then used, at night, for those guests to bunk in. They stayed, during the warm summer nights, with their blankets out on the porch.

²⁴³ Whether these pieces were Heywood Wakefield who was the large and popular producer of all things wicker and wicker-like is unknown.

²⁴⁴ William Ketchum, *The Catalogue of American Antiques*, New York: Rutledge Books, 1977, 17 - 46.

extension of the kitchen. "They kept all their things in that pantry, baked goods, extras of everything."²⁴⁵ (See table 4).

The western porch also served as a space for recreation. "I know the boys shot their guns off the side...or maybe from the upstairs in the dormitory, too...They shot at birds or just for fun."²⁴⁶ The boys, along with their Mother, shot at the birds to keep them from eating all of the Royal Anne cherries in the tree just outside the west porch. Nettie kept two guns in the kitchen, mounted on the wall, and when the birds came in to eat the fruit, she grabbed a gun and fired off a few rounds. The boys did so as well, though theirs was also for fun – "they shot at squirrels, at bottles and just shot into the air."²⁴⁷ This would explain the large number of shell casings found during an archeological dig²⁴⁸ This is where most of the shell casings were found in the test pits to the west of the house.

The Bedrooms

The bedrooms served as spaces for sleeping, dressing and grooming, and sometimes, privacy. They also served for tending the sick and for overflow for farmhands or visitors. There are four bedrooms in the Frantz-Dunn house. Three bedrooms are upstairs, and one is down. After Doc and Nettie got married and moved in, Mary Frantz stayed in the downstairs bedroom until her death. Later, Nettie and Doc used it as their bedroom when they no longer wanted to climb the stairs to the second floor, and in the third generation of occupants, it was Dick Dunn's sickroom until his death.

²⁴⁵ Audrey Theurer interview June 2003

²⁴⁶ Audrey Theurer interview.

²⁴⁷ Audrey Theurer, interview.

²⁴⁸ Dr. David Brauner, OSU archeologist during an archeological dig, installed the test pits in 1976.

Table 4. House Furnishings of Porches

Room Description	Façade front, north; porches east, west and south, almost full wrap-around.			
Room Function	Ceremonial	Transitional	Social	Utility
Major Uses	Greeting Neighbors, Strangers Public space of greeting	Covered space between Outside farm/garden and indoor space	Entertaining Sitting in breezes	laundry Drying Washing
Activities	Household maintenance	Conversation	Eating meals	
Furnishings	Seating Furniture	Storage Furniture	Accessories	
Known Elements	Wicker chairs on front	Wicker and wood side tables	Plant stands with green or flowering plants	
Surface Treatments				
Walls	Exterior walls, shiplap siding, horizontal application			
Ceiling	Tongue-and-groove, painted white			
Floor	Wood planks covered with linoleum			
Morphology ²⁴⁹	Original front porch removed and replaced c.1910 with full length front covered porch			

²⁴⁹ Refers to change in the house that is structural or permanent.

The bedroom on the lower floor is the smallest of the four bedrooms and the most unfinished. It has a western elevation with two windows onto the western mountain range. The other exterior wall faces north, with windows that open onto the front porch and front yard. Two doors lead to the hall. One of these is obviously the entrance, and the second looks to be almost added in later, but leads out at the end of hallway under the stairs, closer to the dining room. It has extremely rough boards covering the walls, of varying widths, with no finished closet. There is quite a visual contrast between this bedroom and the rest of the house. Even the “boys’ dormitory” upstairs, which is less finished than the other bedrooms, is not nearly as rough as the lower floor bedroom. One of the questions among interested observers about the house has been: “Why was the lower floor bedroom left so unfinished and rough all those years?” Those interviewed seemed to feel that it simply wasn’t a priority at any point. The family was too involved with establishing the farm to pay attention to it at the beginning, and later, the inhabitants of the room didn’t care to change anything.

“The downstairs bedroom was later used as a bedroom for Grandma...she wouldn’t have let ‘em [change or modernize the bedroom]. That was the way it had always been, so don’t change it... Nettie was as clean as anybody could possibly be – I mean she really was...but what about the bedroom? It was so unfinished. Don’t know why she didn’t get it cleaned up...maybe because it was just for sleeping and it was good enough for her mother-in-law, [Mrs. Mary Frantz] so it ought to be good enough for her.”²⁵⁰

It is likely that when the house was first built the downstairs bedroom was used to accommodate sleeping arrangements for people who stayed with the family to work the

²⁵⁰ Interview with Audrey Theurer, June 2003

farm and for visitors. It was a common practice to have a lower level bedroom for such purposes. Mary Ann Beecher suggests:

“Designers encouraged a first-floor bedroom for temporary use by sick children or elderly family members who required the care of the farm woman. Sometimes referred to as the “family bedroom” on the plans, such spaces were often accessible from the kitchen for maximum efficiency and step saving.”²⁵¹

The lower floor bedroom has two doors and can be accessed directly from the hallway without disturbing the living room activity. Furnishings in the bedrooms consisted of pine and oak wardrobes, metal and wood bed frames, chests of drawers either painted wood or pine or oak. There was one walnut chest of drawers along with some trunks at the foot of some of the beds for storage as well. The parents – first Samuel and Mary, then Nettie and Doc, were in the eastern bedroom, with two large windows on the eastern side, a full closet, of the bedrooms, and served as the parents’ space for all the first two generations of wood stove. This bedroom had a high headboard in white oak and a pine or oak commode (washstand) with a lyre back. It held a pine wardrobe as well as a large Boston rocking chair. One of the regular visitors to the house remembers a small desk in the bedroom with some of Doc’s papers.²⁵² This was the most finished of the bedrooms, and served as the parents’ space for the first two generations of occupants, until they got quite a bit older and moved to the downstairs bedroom to avoid the climb up the stairs. The third generation used this upper bedroom until Dick Dunn’s health failed and he moved to the bedroom on the lower floor. The bedroom across the hall was for the girls, with its wooden bedsteads and oak dresser with mirror. There was a pine wardrobe and a

²⁵¹ Mary Ann Beecher, “Building for Mrs. Farmer: Published Farmhouse Designs and the Role of the Rural Female Consumer, 1900-1930,” *Agricultural History* 73, p. 25.

²⁵² Earle Greig remembers a desk and the rocker in the bedroom upstairs.

commode, or washstand in this room as well. The third bedroom on the upper floor was sometimes called the “dormitory” as it housed the boys during the early years. The beds were on iron bedsteads and had a commode for washing. It has two large windows to the south, overlooking the valley, and attic storage space running the length of the room on both the east and west sides of the room. One can imagine that many children’s games took place in these spaces.

The bedroom furniture was of eclectic origin and style. An iron bedstead was probably a catalogue order from the teens or 1920 even into the next decade of 1930. (See Table 5). The most intricate bed was the white oak bed with a very tall headboard. Each room had a commode, one with towel bar ends and some kind of backsplash, in dark wood, two in pine. These were everyday items in households, and likely were not old or expensive, but, as all the remembrances of the house stress, everything was of good quality. They may have been purchased locally or ordered from the two major home goods delivery system catalogues such as Montgomery Wards or Sears and Roebuck. There were several bureaus in pine, one in walnut as well, and two wardrobes or a cupboard in pine, with a dark stain.²⁵³ These are traditional furnishings for a home, but the kind of wood and the styles described (by Buzz) were not rustic or low quality. They were middle class items, some of them arguably upper-middle class.

²⁵³ Photographs helped in identifying furnishings from Buzz Dunn’s book, by Swedberg, Robert W. and Harriett, *Collector’s Encyclopedia of American Furniture, Volume 1: The Dark Woods of the Nineteenth Century, Cherry Mahogany, Rosewood and Walnut*, Paducah, KY: Collector’s Books, 1991.

Table 5. House Furnishings of Bedrooms

Room Description	Three upper and one lower floor bedrooms		
Room Function	Private, upper east room originally parent's bedroom, west bedroom for daughters Southern bedroom "dormitory" for the boys, lower level bedroom for the elder matriarch, and ill family. Conjecture that the bedroom used for farm help also.		
Major Uses	Sleep and Grooming		
Activities	Grooming, clothing storage, private refuge		
Furnishings	Furniture	Storage Furniture	Accessories
Known Elements	High carved headboard in white oak Metal bed frames for boys Wood bed frame (walnut)	Pine wardrobes (2) Oak wardrobes (2) Commodes in oak – lyre back Pine commode	Quilts
Surface Treatments			
Walls	East wall shows 10" planks (external wall, west side) Extremely unfinished, some plank-like board widths horizontally on walls.		
Ceiling	Tongue-and-groove, painted white		
Floor	Wood planks, pine		
Windows	4 over 4 double hung wide architrave molding		
Trim Detail	Crown molding (wide) Baseboard (wide)		
Morphology ²⁵⁴	Ceiling hole indicates an original wood stove in this room		
Changes in mechanical systems - heating., lighting			
Dates of carbide Lighting JB Colt and Co. 1924 ²⁵⁵			
Changes from woodstove to coal burning to gas and electric.			

²⁵⁴ Refers to the change in the house that is permanent

²⁵⁵ Extant documents show a purchase order from Nettie Frantz in the name of E.O. and Nettie Frantz on December 6, 1924 to the Colt Carbide Lighting Plant for a generator, lists of 13 globes and marching fixtures.

The Bathroom

Bathrooms were later additions to the farmhouse. The outdoor privy was the standard fare for the family. The Frantzes had indoor plumbing earlier than their neighbors.

“That wasn’t done by Nettie, and not ‘till after she and Doc were married.” They were married and moved in there to live with Grandma [Nettie]. “My granddad used to complain that everyone used to visit the house just to look at the bathroom”²⁵⁶ This was unusual for a rural farmhouse to have early running water and a bathroom attached to the house. Many farm families were using privies into the 1940’s. The bathroom was an infill of the porch corner. “I don’t think they did very much to that house with the exception of adding the bathroom.”²⁵⁷

Analysis and Interpretation

If analysis (noun) is defined as the “separation of a material or abstract entity into its constituent elements, especially as a method for studying its nature or determining its essential features”²⁵⁸ then the examination of the Frantz house shows the parts, or elements that comprise the whole of the interior features of the space. To interpret (verb) is to “(1) to give the meaning (2) to understand in a particular way”²⁵⁹ gives a voice to the empty Frantz-Dunn house and language to the narrative of its occupants.

This farmstead fits comfortably into the heart of American thought and culture at this time in its history. After the Civil War, people began to look to the future, the

²⁵⁶ Personal conversation with Bill Eddy, Corvallis OR, 2003.

²⁵⁷ Pinyerd Report

²⁵⁸ *Webster’s Ninth Collegiate Dictionary*, Merriam-Webster, Inc., Publishers, Springfield, MA, 1983, 30.

²⁵⁹ *Ibid.* p.447.

Westward movement had begun, and by the 1840s there had been quite a bit of settlement in the West and the Willamette Valley. The Oregon Trail had been established, land donation claims were available and the natural landscape promised unending bounty in the West. This is just the pathway, literal and psychic, which the Frantz family took to Hoskins.

The Frantz families, the first and second generations, and into the third, were well-off, well-educated farmers and businessmen – they could be considered “progressive farmers.” According to Sally McMurry, this new farm profile was a breed that were forward thinking in their use of technology, diversification in farming practices; families that built houses showing their division of labor in the household, rather than keeping the earlier open plan farmhouse.²⁶⁰

The House

The Frantz family’s house shows the profile of a successful pioneer lifestyle and orientation. They successfully came west, with friends and a pre-established support system. Samuel was able to buy up land even though the family missed the opportunity to benefit from the donation land claims. Samuel was a very successful businessman: “He did well up there [of Sam, and his farm]. The orchard trees were all white washed and well kept. Apples were a cash crop and onions went commercial.”²⁶¹ The couple and their children were the embodiment of the successful farmstead family. Their lifestyle embodies the Protestant work ethic – the essence of classical American pioneer values. There was a clear work division by gender. These values of the Frantz family have

²⁶⁰ This especially seems applicable to Samuel Frantz, and helps to explain his immaculate records. Sally McMurry in *Families and Farmhouses in Nineteenth Century America* has a detailed thesis about the correlation between good farm business hygiene and the philosophy of the “progressive farmer.”

²⁶¹ Conversation with Bill Eddy about his memories of the Frantz farmstead, personal interview, 2003.

reflected the Victorian sensibilities that piggybacked onto the Pioneer ethos. There were divisions of labor along gender lines. Women's work was just that, there was clear labor division, women were seen as the caretakers and as soul of the family. The women's involvement with the schools was typical of the gendered responsibilities of the households in farm communities.²⁶² Nettie took in folk, kept the household, "sent children (girls) to stay with another family" when someone had died or was sick so they wouldn't be alone. Older folks remember "No one was ever left alone."²⁶³ The story of Nettie and Doc includes constant company. "In fact, ever since they married Aunt Net said that she and Uncle Doc had never spent a night with just the two of them in the house."²⁶⁴

The family, as were most of the neighbors, was very involved with the local schools. It was the farm habit among neighbors to help out, to take people in. The life was busy and full on the farmstead. There were constant visitors and also those who just never left. The work was unending. The large vegetable garden was on the slope just off the west porch, the orchards provided constant fruit for canning and cooking. Eleven people plus farm hands were fed daily. Laundry was always hung about the porches, canning often spilled out onto the porches for cooling during the crop season and was ultimately stored under the house in the cool of the "cellar" space.

The farmhouse was a place of production and business in this time period. Between 1830 and 1900, American farm families transformed their houses. McMurry states that in the North, (and this would apply to the western farmhouse as well, though

²⁶² Extant materials from the house show in great detail the records of the attendance of all the children at school, the activities and events involving school, the planning meetings for school and student related subjects

²⁶³ Bill Eddy and Earle Greig, Personal interview, Corvallis, OR, 200.

²⁶⁴ Pete Frantz, *Timber up the Luckiamute*, 8.

later in date) that "between 1830 and 1855 men's and women's spheres were linked spatially and ideologically. Kitchen and field work arrangements facilitated efficient, cooperative pursuit of profits."²⁶⁵ From 1855 to 1885, events initiated outside the farm (mechanization of field work but not housework, and decline in status of hired farm labor) and outside influences (urban culture) impacted the use of interior space in the farmhouse.

A desire to construct a house that preserves the appearance of a traditional dwelling seems consistent with the conservative practice of economy and efficiency of building. The ell or T-plan farmhouse became the typical dwelling for the family farm, or 'Grandma's house.'²⁶⁶

It is useful to look back towards Samuel and Mary's previous home in Iowa. Mr. Frantz would have constructed a building type he already knew, possibly lived in; something that he felt comfortable with. For this reason, it makes sense to look at the farmhouses of the Midwest, particularly of Iowa, or at least Northern Midwestern region to answer questions.

In examining balloon-frame farmhouses of vernacular origin and design from the Midwest, we can see the Frantz-Dunn house exterior details and interior spatial organization clearly. Many of the Northwestern houses took their design influence from the Greek revival or the Federalist revival styles. Sam Frantz took his influence from the Gothic Revival, the picturesque and the pastoral romantic along with some practical and solid traditional building techniques. Fred Peterson develops a typology of farmhouses

²⁶⁵ For an in depth discussion of 200 owner-designed farmhouse plans from the Midwest, see Sally McMurry, *American Farm Families and Their Houses: Vernacular Design and Social Change in the Rural North*. (Ph.D. diss., Cornell, 1984). 12-13.

²⁶⁶ Fred W. Peterson, *Homes in the Heartland: Balloon Frame Farmhouses of the Upper Midwest, 1850-1920*. (Lawrence, KS: University Press of Kansas). 1992.

from the Midwest that are of balloon frame construction. Type four is very much like the Frantz-Dunn house:

Farmhouse type...[is a] t-plan structure consisting of two gabled rectangles of two stories joined at right angles to one another. Interior spaces in each section provide for a greater variety and specialization of function than in type 1. The taller section of the T customarily encloses parlor, dining room, and bedrooms, while the lower wing contains the kitchen and pantry.²⁶⁷

The Interior

Due to the lack of written documentation and lack of the actual interior objects it becomes difficult to organize, classify and identify the elements of interior furnishings for the old farm home. However, along with other primary source from the same area as the farmstead, the oral histories are adequately rich to allow for interpretive commentary..

Chronologically, it is likely that the original pioneers brought some furniture with them from Iowa²⁶⁸ and set about building (as with the pie safe) or buying what they needed to furnish the house for their growing family. Each generation kept what was left from the previous one, and added to those furnishings, as they necessary.

It was the high Victorian era in America when the Frantzes moved westward.

The culture of Victorian life touted the romantic return to nature, with the attending healthful and pure elements of the farm restorative to body and soul. At the same time, as the nineteenth century moved to a close, there was a second wave of Victorian culture –

²⁶⁷ Fred Peterson, *Homes in the Heartland*, 27

²⁶⁸ For many pioneers these pieces were generally a trunk or two, some chairs, perhaps a rocker and textiles for the home (quilts and linens for the table). If the wife insisted, some parties tried to move larger pieces such as china cupboards or pianos as well. Often, these were left along the trail towards the end of the journey or when the wagon wheels broke due to the weight or poor traveling conditions such as mud or hard rocky passes. This time period spawned an entire cottage industry for opportunist businessmen to collect those goods, which had been discarded due to their weight, not damage. These were sold to other settlers or moved into a nearby town for profit.

the growing tendency towards rapid changeover from handcrafted to mechanized mass production, where quality was traded for speed and quantity.²⁶⁹

The Frantz family was right on the western cusp of fashion, of the lifestyle adaptations that reflect Victorian era attitudes. The furnishings (including furniture, accessories and textiles) of the Frantz-Dunn House represent a complex layering (and in this case, a fairly invisible layer) of the nineteenth century styles and fashions. There is an element of rural farmstead combined with an element of stylistic representation from the first generation's region of birth and early life in the East and Midwest.

Farm journals and periodicals of this time period (1855 on) encouraged rural farmers to substitute the family sitting room for the formal parlor. In the Northeast the use of the parlor was common, however, in the rural setting, particularly in Oregon, it was never adopted. The spatial arrangement of the Frantz farmhouse indicates familiarity with earlier plan books that highlighted the importance of the hallway and entryway and the parlor. In the Frantz-Dunn farmhouse, the entry hall leads to the "parlor," indeed; it is highly possible that the façade is asymmetrical because Samuel Frantz wanted to give more space to the interior surface wall (without disturbance from the door piercing the wall) to the sitting room area.

What the Frantz-Dunn house reveals is a diluted reflection of the overarching trends in American culture regarding house design and roles of family members. They never adopted the stiff affectations of the urban "middle-class" in their space, making a formal parlor the center public personae. They did, however, build a reasonably formal house, for a farmhouse in a very rural area as far away from the northeast and Midwest as

²⁶⁹ Discussion of Victorian furniture in *Death in the Dining room: And Other Tales of Victorian Culture*. Kenneth Ames, ed.

one could travel. There was an entry hall and a room that could function as a parlor – receiving callers, the minister, and visitors on Sunday. The dining room is set off from the sitting/living area, rather than in a shotgun configuration, where all was one overall room, as with earlier farmhouses.

Fred Peterson observes that the “simple act of going in and out of a house indicates something about the work patterns and social life of farm families.”²⁷⁰ Entrances used indicate things about ones social class, family relationship. “Back doors” were the portals to the outbuildings or the vegetable garden and intended for members of the family or those working with them. The Frantz-Dunn house has many doors per room, opening onto the hall, and onto porches.

The multiple porches and entryways from each porch indicate the need to offer separate entry routes other than the front, more formal entrance. Farm hands and family members doing chores and working outside in the garden, doing laundry on the porch, tending children sleeping on the other porch, needed separate doors into the house. Since this farmhouse fed all of its farmhands regularly, and often the entire crew working at the farm during harvest, the house was an essential part of the workforce. The back entrances opened onto the kitchen, or directly into the dining room, where the meals were served. Wraparound porches with two doors entering into the kitchen demonstrate the importance of access from the outside – there were boots encrusted with mud, hired hands to wash up.

The front door probably served to admit the more public visitors. Although the Frantz family did not seem to engage in the stiff practices of Victorian culture, the spatial systems do influence the use of the house. The family and social rituals were bound up in

²⁷⁰ Fred Peterson, *Homes in the Heartland*, 27.

the structural configuration of the house in which they took place. They spent time together in the rooms that were nicely finished, that were large enough to accommodate them and visitors. The less finished spaces were not as crucial to the social and family rituals of their lives.

Floor plans of the Franz-Dunn house are consistent with published plans in trade journals and magazines at that time. "Commonly acknowledged as the headquarters and primary work space for farm women the kitchen was the area where they spent the majority of their time."²⁷¹ The pie safe serves as an ideal example of the embodiment of farm frontier furniture. The pie safe was certainly used in the home for three generations. It is thought that Samuel Frantz likely made this functional piece of furniture by hand, with wood from the farm, timber harvested by his own hand. Additionally, the pattern on the punched tin looks to be a quarter round rosette style, quite likely a vernacular quilting pattern.

It is also possible that this pie safe was ordered from a local furniture store, where there were many made just like it. Also possible, as its style is so generic, that this pie safe came from through the earliest of the Montgomery Ward catalogues. We have no witnesses to the building of the pie safe, and experts from a local museum suggest that it is just as likely that the pie safe came from a commercial source than the Frantz brothers' workshop.²⁷² While less romantic an explanation, this does show the increasing access this farm family (a family of means), along with many other American consumers, had to goods beyond their own property.

²⁷¹ Sally McMurry, *Families in Nineteenth Century America: Vernacular Design and Social Change*. (Knoxville, KY: University of Tennessee), 1998, 78.

²⁷² Irene L., in personal communication, Benton County Historical Museum, June 2004.

In looking at the Frantz furniture, the early pieces are clearly Victorian in nature. One is Eastlake, the others at least revival-influenced. In previous centuries, elaborate carvings on furniture pieces were once accessible only to the very wealthy. "In the nineteenth century the machine made ornamentation practical, more economical and therefore available to all classes. To many Victorians elaborate ornamentation became symbolic of prosperity."²⁷³

The Frantz family happened to be in their farmhouse when this development of machinery and specialization combined with the improved and expanded transportation for delivery of such goods enables furniture factories to distribute their wares widely. Consequently, a whole new approach to furniture marketing developed.²⁷⁴

The Furniture

The mohair couch and chair set sitting in the parlor is one prime example of Victorian taste. Ray Lawrence states that "Plush is one of the upholstery fabrics most often associated with the Victorian Era."²⁷⁵ The Frantz brown-gray coloring and style was appropriate for its era. The fact that they are two matched pieces also indicates the availability (and her taste for) the "suite" in furniture. This was an ensemble of matched furniture pieces – bedrooms and dining room pieces and seating furniture for parlors were most common.

²⁷³ See Lawrence Ray for a fuller discussion of high-style Victoriana and history of Victorian furnishings. *Victorian Material Culture in Memphis, Tennessee: The Mallory-Neely House Interiors as Artifact*, (Ph.D. diss., University of Tennessee, 1985). 562.

²⁷⁴ Robert and Harriet Swedburg, *Victorian Furniture Styles I*, (Des Moines, Iowa: Wallace-Homestead Book Company 1981). 18.

²⁷⁵ Lawrence Ray, *Victorian Material Culture*, 149.

The editor of the *Art Journal* in 1891 recommended mohair “due to its strength and the luster and sheen.”²⁷⁶ Trade catalogues offered consumers their choice of color and type of mohair. The catalogue of the Stumps Company of Dayton, Ohio, offered consumers a choice of embossed mohair plush, plain mohair plush, embossed worsted plush or plain worsted plush.²⁷⁷ The two pieces of mohair furniture were of good quality per several oral communications, and curved in the wood framing. There are examples of these pieces in the Montgomery Ward catalogues from the late 19th Century.²⁷⁸

“In America, totally upholstered furniture with no trace of framework visible and which relied for effect on the rich elaborations of the upholstery belongs to the period beginning around 1878.”²⁷⁹ The interiors of the nineteenth mid-century were filled with the products of an expanding industrial system. In the Frantz-Dunn house, there is furniture made in mass production, rather than hand crafted. The pieces identified were segregated as to cost based on their location in the home. The bedroom and kitchen pieces were less expensive, made of fir, pine, white oak and metal. The pieces in the dining room and the living room were more costly, made of walnut and possible some mahogany, in addition to oak. This indicates an adaptation of the overall Victorian sensibility of public versus private presentation that influenced Americans in the middle of the nineteenth century. If the public face was of no significance, the furnishings would have all been of the same level of quality.

²⁷⁶ Aymer, Vallance, “The Progress of the Industrial Arts No. 6: Velvets, Velveteens & Plushes,” *Art Journal* (1891), 234, Special Collections, Watkins Library of the Metropolitan Museum of Art, New York. In Lawrence Ray, *Victorian Material Culture in Memphis, Tennessee: The Mallory-Neely House as Artifact*.

²⁷⁷ *Illustrated Catalogue of G. Stumps & Company Manufacturer of All Kinds of Chairs* (Dayton, Ohio: 1887-88), 129 [trade catalogue], Special Collections, Winterthur, Delaware. In Lawrence Ray dissertation.

²⁷⁸ Montgomery Ward Catalog, 1881, p34. Benton County Historical Society, Philomath, OR.

²⁷⁹ *Ibid.* 415

In the larger American culture, Victorianism was fraught with ornate decoration, fancy wallpaper on every surface and heavy use of pictures on the walls. Furniture was over-stuffed with horsehair and made to be comfortable. Interestingly, the Frantz's matching set in the sitting/living room of gray mohair chair and davenport were likely a later early twentieth century purchase, based on the ages of the subjects who remember these pieces. However, the styling, whether purchased in the 1910s or the 1920s, showed a "Victorian influences" nonetheless. Eastlake style took hold, being highlighted in *Hints on Household Taste*, published in 1868²⁸⁰ followed by the Arts and Crafts Movement, which highlighted simplicity and quality of material. In 1893, Chicago held the Columbian Exhibition, similar to the Philadelphia Centennial Exhibition at 1876, to show the growing wealth of the country, and introduced the oak pieces now known as the Secretary Bookcase, a combination of piece goods. A form of this piece is documented in the Frantz-Dunn living/sitting room. The Grand Rapids Chair Company²⁸¹ was the producer of this piece. One of the older residents of the area said that his father had signed Grand Rapids furniture with the name detailed on the underside. It is possible to see the chain of diffusion from the center of the newly popular style of furniture from Michigan, to Oregon. This trajectory indicates that styles did move west, and the Frantz family was aware of the current styles outside the rural confines of Hoskins.

Needlework and Quilting

The women in the Frantz-Dunn house had work to do. Their needlework time appears to have been taken up with mending, darning and a great deal of quilting. As

²⁸⁰ Elizabeth Bidwell Banks, *American Furniture 1620 to Present*, 183.

²⁸⁴ *Ibid.*, 190.

Mary, Nettie and Mable were farmwomen they were responsible for their husbands, children and often hired hands or neighbors. This involved the laundry, sewing and repairing. The women's "leisure time" was not taken up with fancy tatting or petit point, like many affluent women in Victorian times. There was, however someone was always quilting. Nettie had a quilt rack installed in the ceiling of the parlor, at the ready for her quilting bees. These bees provided for social and creative time for all the women involved as well as producing a practical item for use at home. Harvey Green, in *The Light of the Home: An Intimate View of the Lives of Women in Victorian America* discusses the changing roles of women – they had more free time, but the social structure of male hierarchy limited their freedoms, so the art of needlework flourished in the home.²⁸²

Summary

In comparing the Frantz-Dunn house and its interior furnishings to other farmhouses in the area, there is one factor that cannot be found elsewhere. There are no other farmhouses in King's Valley or Lobster Valley or Hoskins or Philomath built in the Gothic Revival style. There are others in the Willamette Valley, further south in Lane county and further North in Salem. This is the singular element that sets this house truly apart from any others. One research question constantly at hand during the investigation was why did Sam Frantz build a Gothic Revival style of architecture? Some answers have emerged.

²⁸² See for details, Harvey Green, in *The Light of the Home: An Intimate View of the Lives of Women in Victorian America* (New York: Pantheon Books, 1983).

He built this house to embody the spirit, which moved him west. He was likely influenced by the Gothic Revival styles he saw in Philadelphia, as a child and on the trip he took to make his good-byes to his Mother before he set out for Oregon. The style was more prevalent in the Midwestern states as well. In the end, it is this researcher's conclusion that he chose this style, if not fully consciously, at least mindful of the impact it would have on the visitor or casual observer. It was a status selection. Sam and Mary did well with the ventures they took on. Perhaps his wife wished something in her house to remind her of what she remembered from their life before. If taken with all of the other information we have about Sam – his proclivity for beautiful horses, in particular, we can imagine his desire to have a “fancy” house, not a common and ordinary farmhouse. Mary, in her careful preserving of the magazines and calling cards in fashion for her time, also exhibits an interest in the “current” and popular designs of the time. It would appear that the couple was united in their vision of their life on the farm and in the community.

The Frantz family was right on the western cusp of fashion, of the lifestyle adaptations that reflect Victorian era attitudes. Attention to tradition seemed to be an important value – to retain ties to the past, in a time of political, social and economic uncertainty – heavy and solid furniture, writing names on the glassware for heirs (Nettie). A “man's house is the expression of himself. As he builds so is he. Get into his home and you may tell what manner of man he may be. The furniture, the carpets, even the curtains express the people who use them”²⁸³ could also be said, certainly, for the quality of the barn and the horses where Doc, and many farm owners were concerned, but it also applies to the house.

²⁸³E.C. Hussey, *Victorian Home Buildings: A Transcontinental View of 1875* (Watkins Glen, NY: The American Life Foundation) 1976.

Consumerism

Consumerism is as larger pattern of behavior in culture. It may be somewhat less obvious in a rural setting than in the town setting, but magazines on farm life, farm wives and advice are part of the rural farm life. The interest in these magazines or catalogues can be seen in what was saved by the farmwife (at least we assume it was the lady of the house who would clip these materials). Extant published materials -- magazines, in particular -- along with saved articles and helpful hint columns indicate an interest in the subject matter of the writing. It seems that the Frantzes took advantage (in the house and in the farm business) of the latest advances in mass production, marketing and delivery systems. The documents of their financial resources and their knowledge of some "current" trends in the larger society underscore this attribute. The articles saved were about whitewashing and recipes for the home along with curtain making instructions and fabric ordering information.

The Cult of Domesticity

The acceptance of the woman's role as homemaker being elevated by locating within it the responsibility for shaping the family's moral character via creation of the appropriate home environment was common for the time. Though farm women had far less leisure time to attend to decorative elements in their home, there is still a slight visible pattern to the (particularly the first generation of the Frantz family) choices as to space planning and what memorabilia was saved though the attention to needlework and quilting indicates the importance of these attributes beyond functional need to spin wool with which to knit garments of clothing.

Images, both visual (photographs and illustrations) and written (correspondence, personal notes, novels and poems) are closely connected with expressions of the ideal because they often “give shape to the hopes and fears of people living during a specific historical period.”²⁸⁴ The Victorian era brought together the image of the private and the public worlds. The home is the symbol for success and respectability in these areas. In the case of the Frantz family, the barns and the entire farmstead would also qualify.

There was an absence of the ultra-Victorian clutter and pattern in the house, unlike most Victoriana, although their furniture showed traditional ornamentation. Perhaps the restraint shown was due to the focus needed to run a farm business, or less interest in the “fussy” details of the Victorian world. Perhaps the farm wives Mary and Nettie knew they were making furniture purchases meant to last, from a practical point of view. With so many small children, extra decorative elements would have made housekeeping more tedious and hazardous. They had other things to do.

The research underscored the assumptions that material culture bears further and careful study. The literal material objects lost, or recovered, are part of the whole cloth of material culture, where things matter. They matter, first and foremost to those people who had contact with them. Those who slept under the quilt, watch someone sit in the rocker when they came to visit, grabbed cookie from the crock on the kitchen table. Material objects have weight because they represent and embody memory and the self. This is particularly relevant seen as the self in relation to others. Most material objects are without great meaning unless they are in relation to others. They are symbols of

²⁸⁴ Mike Hepworth, “Privacy, Security and Respectability: The Ideal Victorian home,” Tony Chapman and Jenny Hockey, (Ed). *Ideal Homes? Social Change and Domestic Life*, London and New York, Routledge, 17.

relationships, of experiences and memory. It is in this that their value resides. The touch or sight of an object can instantaneously erase decades or death.

Influences Seen in the Frantz House

The advent of the professional interior decorating magazines and within them the proliferation of advertisements grew tremendously from 1870's into the 1880s. Farm publications were found, with articles advocating proper housekeeping, furniture arrangement, and so forth. The emphasis here seemed to be on hygiene and efficiency rather than social status (though in a farm family, abundance of foodstuffs and textiles was seen an evaluative tool for status within a community).

In the end, we see clearly that things matter. They matter to the people who lived with them, selected or made them. Things matter to those generations who may inherit them (the objects) as these "things" (what the researcher calls material culture) represent their very close and personal history. Objects of everyday life are a part of human connection to the past, to their own story and self-definition. They are symbolic, and they outlast all of us. They keep their meaning, assuming oral and written history attends them. They are universal in their cultural representation.

Examination of the extant records from the farmstead reveal a very complete set of ledgers and accounting records pertaining to the farmstead business concerns. There are records of livestock and supplies purchased and sold, horses and cattle bred with careful records of the dates, monies loaned as well as property bought and sold. This was a very diversified farmstead, with its orchards, crops, sawmill, livestock – horses, cattle,

sheep, small animals, garden. The first generation of Frantzes built a very successful business

The farmstead and the lifestyle did reflect the larger themes of territorial expansionism and agrarian idealism in American thought and culture as well as the Protestant work ethic. The first two generations embodied the strains of pioneer tradition. They came west, because they wanted open space and room to till the land. They multiplied and cared for the earth and their offspring. They did well for themselves – almost the Judeo-Christian ethic of hard work rewarded by God and the government. They carried out the duties of the pioneer, as encouraged by the federal government at the time. They got their land, and made good things come from their labor. When Nettie married, she and moved into the house with “Doc” to care for Mary, who was elderly and ill. In the next generation, Nettie’s daughter, Mable moved in to care for her in later years. The familial duties were reflective of the social mores of the time. The children in rural communities moved into their remaining parent’s and the house of their childhood, to take up the duties of head of household with their spouse. The game plan for productive business and personal life were intertwined in this family, as was generally true for successful American agrarian life.

The research supports notions of the tangible roots of the American dream paradigm in Pacific Northwest, Oregon settlement. Those who came west to Oregon had some commonalities with pioneers everywhere. If they were successful, they thought out their journey, Sam and Mary Frantz knew people who had already settled in the area, one in Independence, one in Corvallis area, they left in April, arrived in October by wagon train, traveled with others (which the Frantz’s did). They worked diligently, lived

frugally, were prudent and ambitious in their business dealings – Sam started the sawmill and successfully ran the farm – and diversified business. Doc and Nettie continued this tradition.

The meaning that the Frantz families expressed in their selection of furnishings and the spatial layout of their home demonstrates that the Frantz farmstead was a reflection of a pioneer sensibility combined with some elements a “middle-class Victorian” home life. The themes central to the Victorian era are: “a desire for heritage and tradition”²⁸⁵ as reflected by tangible ties to the past during a time of rapid change (though this was less true in rural than city areas), consumerism as reflected by the acquisition of “current” if not fashionable furnishings of the day that were produced and distributed via new technological methods, and the cult of domesticity, which defined a woman’s primary role as that of guardian of the home.

The farmstead lifestyle is, of necessity, one that requires division of labor between parents and children, so it is expected that this would present itself in the lives of these original inhabitants of the house. Nevertheless, how these arenas of control were managed, and what goods were acquired does reflect the time period in which they lived – the influences of the larger culture and though might be diffused in the farm community, but it existed, nonetheless.

Behaviors of “calling” on Sunday afternoons, dinner for the preacher, competition for the best laid table, especially during threshing season with so many extra hired-hands to feed, calling cards – the fact that these were saved, when little else was, tells us they were important to someone (likely the lady) in the family. The immersion in the

²⁸⁵ Lawrence Ray, *Victorian Material Culture I Memphis, Tennessee*. 1988, 116.

community and involvement in church and school and community band activities was common for the rural area. Everyone was involved in making things run.

The families left spatial clues – the parlor was for more social interaction, the dining room was for family and hired hand meals; but the china cabinet was important, and held beautiful glassware, along with a shelf displaying goblets. Laying a good table was important, functionally, to the farm family, and to the Victorian sensibility as well. Although a long way from the centers of fashion in the East or the South, we can see the filtering of the appetite for style into the farm setting household in Hoskins, Oregon. The family and the hired hands had to be fed in order to keep the farm running successfully. The manner in which the Frantz families managed this tells us about them and their values. The furniture in the dining room, [This picture shows furniture from the late nineteenth century]²⁸⁶ separate from the kitchen, was ornate for farm furniture. Heavy walnut and carved legs support the massive dining room table. The china cabinet was also large enough to showcase glassware that was collected by Nettie Frantz, and in her later years, marked with the names of her heirs, on each piece. This was clearly of value to her, and remembered by everyone who visited or lived in the house.

Finally: The House and Furnishings

The organizational logic that produced the Frantz-Dunn house resulted from a diffusion of process of American Folk architecture. “Construction methods used in building the house, patterns of design in the interior spatial arrangement and the exterior ornamentation all can be traced to the Midwestern farmhouses from which the Frantz

²⁸⁶ See Figure 12.

family emigrated.²⁸⁷ Patterns of building diffused from the east coast to the Midwest, and with time and movement west, these same forms found home in the Pacific Northwest.

²⁸⁷ Denise Scott Brown, *Invention and Tradition in the Making of American Place*, Harvard Review. 5, 1986, 165.

CHAPTER 6

SUMMARY AND CONCLUSIONS

Memory, as the representation of the past, immediately erases the temporality of the moment of forgetfulness it brings the past to present, and the more one reflects upon the life, which the moment has conjured, the more one restitches the tear caused by that moment. Which raises a question mark over ones very identity; remembrance is a way of re-affirming that identity.²⁸⁸

The purpose of this research was to examine the history of the Frantz-Dunn house with particular interest in the interior space and the home's furnishings. The goal was to look at the house as an artifact that might reveal the material elements of the dwelling. The objects in the house were identified and documented, through oral interview and through trade catalogues and regional and national home publications. Historic photographs of similar farmhouses, by age and locale, were used to analyze the content of activities and furnishings of the Frantz households. The data were used to draw conclusions about the Frantz families. The family life style was considered, as well as significance and larger associations with American culture and thought.

The portrait emerging from this research offers a diptych of American reality. The face of one side has the family in their house with the furnishing from their lives on the farm. The second side has a reflection of the larger American culture, beyond the hills of Hoskins. The value of the study lies in part with the obvious benefit of centralized records and compilation of data about the house and its furnishings. Beyond this is the

²⁸⁸ Gavin Lucas, "Forgetting the Past" *Anthropology Today*, Vol 13, Issue 1 (Feb., 1987), p. 9.

window showing how the patterns and thought in the culture of the country are played out in a rural community far from the centers of power and population. It is possible to “see” what was happening in America during that timeframe, the late nineteenth and early twentieth centuries within the microcosm of the Frantz generations.

The original occupants of the house embodied the “pioneer spirit” of the American westward movement. They embraced the “American Dream.” They did not come from wealth or position but took a risk and built a very successful life for themselves and their heirs. Encouraged to move westward to settle the land and organize communities, the Frantz family, as many other families had done, worked hard, (Puritan work ethic) multiplied (nine children), lived honestly and were decent to their relatives and neighbors (American Protestant ethos).

There is an element of Agrarian romanticism²⁸⁹ in the choice to move west: “You can grow good apples out there”²⁹⁰ was a phrase that the original pioneers grandson remembers being part of the draw for his granddad to move west. The Gothic Revival style of architecture that Samuel chose to adapt to his building reflected the Victorian tenor of the moral health and superiority of the rural setting as shown in the elements of a home. We see the impact of the railroad expansion across the nation in the lives of the family – increased success in business and transportation of lumber. The family had greater access to goods that previously were unavailable to them so far from the major routes of distribution. The furnishings in their home show us that the distribution avenues

²⁸⁹ This term is used to connote the hopeful and sometimes unrealistic vision held by many, politically and personally, that farm productivity and the psychic need to work the soil would produce great economic prosperity and moral superiority.

²⁹⁰ W.C. “Pete” Frantz, *Timber up the Luckiamute*, Philomath OR: Benton County Historical Museum, 2002.

of advertising and economic distribution found their way into the Frantz home (through magazines, kinds of furniture).

The research suggests a single important narrative composed of two parts. The first concerns the historical facts of the house, the furnishings and the inhabitant's lives. The second, and possibly even more arresting, is the response of those people who knew the house, the family, and remember the furnishings. It is the loss of these objects²⁹¹ that give clear testament of the importance of material culture in human life. The house, itself, yielded little extant material of home furnishings for examination. The resulting search for artifacts associated with the original dwelling and family was rich. One of the most salient elements of the research (and one that was unexpected) was the personal and sharp sense of loss associated with the sale of the Frantz-Dunn furnishings upon Dick Dunn's death. The depth with which the people interviewed felt this loss seems connected to their sense of history, legacy and sense of interconnection with their ancestral home.

There was a surprising importance that these lost furnishing engendered in the descendants and friends. This finding underscores the value of scholarly work in the study of material culture. Things matter. The reasons are relational. Things matter because they once were part of the lives of people, who imbued them with meaning and memory. Things became part of the fabric of these people's personal history, reflected the fabric of their relationships with relatives and friends – dead or living. Things (whether a whole house or a small trunk) matter because they represent history. They represent one's past and one's present sense of self and place in the world. These are powerful psychic components of human make-up.

²⁹¹ This was due to sale when Dick Dunn died, in part due to heavy medical expense and personal priorities.

“Doc” Frantz stated in his last will: “All of my personal property I hereby give, grant and bequeath unto my beloved wide, Nettie B. Frantz, absolutely.”²⁹² This unequivocal gifting is an indicant of the bond between the two second-generation occupants of the farmhouse. What “Doc” left Nettie was important. Beyond the monetary value of the farmstead was the legacy of the family that built and sustained their lives – and part of the meaning in this legacy was the memory of all of the furnishings in the house.

Doc and Nettie were as solid as the house. There were numerous memories of their relationship. Buzz Dunn, Doc’s brother Byington’s (“By”) son, who spend many years in the house as a child and adult, remembered, with human and affection, a dance that the couple knew well.

Nettie would always make sure that, if Doc were around, she would say to her friends “I don’t know if Doc would permit that” or “Doc might not like that.” Doc would then puff up and feel as though he were truly master of the house, when, really, Nettie led that old man around by his nose and he never even knew it.²⁹³

²⁹² Last will and testament, of E.O. Frantz, executed in 1942, Benton County Historical Museum.

²⁹³ Buzz Dunn interview, Corvallis, OR 2003.

The interior spatial arrangement of the farmhouse reflected the builder's concern with traditional quality and norms. The floor plan and room layout was in keeping with the patterns of Midwestern farmhouses from where he had come. The interior surface treatments in the trim work and wall finishes indicate the focus on the "social" rooms of the house – the hallway, the living room/parlor and the dining room as being important to the presentation of the family in the house. The workspace of the kitchen and the private spaces of the bedrooms had less attention to their details, being more utilitarian in finish.

The research findings underscore the value of objects – due to their symbolic weight, rather than their sheer functional or economic value. Aunt Net wrote names of her family members on the bottom of her glassware and china. These were the people who would receive them upon her death. This is a measure of the importance she placed not just the object, but on the "passing along" based on shared memory, preference for that object or other reasons. These pieces, which never reached their intended owners, were lost to the family. The loss was one of shared history, continuity, self-definition and identity with family, community and history.

The research validated the original assumptions that material culture bears further and careful study. The literal material objects lost or recovered, are part of the whole cloth of material culture – where all things matter. They mattered in this household, first and foremost to those people who had contact with them. Those who slept under the quilts, visited with someone reclining in the rocker, grabbed a cookie from the crock on the kitchen table or took many meals seated at the large dining room table remember the quality of the human experience, and it is this that stirs emotion. Material objects are

symbols of the self in relation to others. They are symbols of relationships, experiences and memory. They keep their meaning, assuming oral and written history attend them. They are universal in their cultural representation.

Recommendation for Future Research

Vernacular architectural forms, whether they be houses or outbuildings have enjoyed increasing popularity with the researcher in the last twenty years. The *interior* of the farmhouse, with its attending ordinary objects and repetitive activities has not had long-standing and serious researcher attention. This interior is generally associated with women, their domestic chores of household management and childrearing, along with the ordinary home goods and products used in the execution of her duties. The common household object is unremarkable in general. Much of these goods were used up, replaced as needed and the attention of the home was on the “fancy” goods or furniture pieces.

There is a need for further scholarly development of the interior furnishings of the Frantz-Dunn house “as they might have been.” In the absence of the extant furnishings, there is still a good deal of primary material yet uncovered, arguably, in the photo albums of other farm families (some identified but not interviewed and many still unidentified in the Hoskins are that was beyond the scope of this research). This, combined with further careful reconstruction from advertisements in local newspapers, flyers and national catalogues would yield an acceptably realistic composite for an eventual “house museum” or interpretive center located in the Frantz-Dunn house.

The Frantz-Dunn house offers possibility for greater in-depth study of the stylistic choices of surface finishes, of moldings and trims chosen for the interior and exterior of the house. In the absence of extant pieces, a great deal more work is needed to reconstruct the full interior life of the house. Additionally, there is now a greater network of identified people who have potential knowledge of the house. This is a rich source of future documentation of the artifact of the house and furnishings.

Documentation of extant nineteenth century furniture and home furnishings, as well as their routes of arrival into the Willamette Valley are needed to complete renovation or restoration projects as well as to build a greater understanding of the means of diffusion of American home furnishing goods in the nineteenth century, particularly in the Pacific Northwest.

Technology offers the ability for further interactive “museum” elements. A virtual walk-through on CD of the house as it might have been in the first or second generation of inhabitants for educational/grant obtaining purposes would be a future use of this research. This would provide historic stories for public education.

Due to the universality of the sheer existence of material objects in every culture, there is rich ground for true cross-cultural study of the material world and its meaning for the household. This might be achieved through comparative means – one rural (and comparable) culture to another of similar size and activity.

A further area ripe for development deals with the method – the use of instruments - of artifact collection and documentation. A study of formats and instruments for artifact-object data gathering tailored to the domestic interior would be of real use to the material culturist. This application would be especially true in the cases

where there is little extant material remaining but where the example merits investigation. This may involve a study of what houses have been documented, outside of the museum house, what methods were used, how effective were they, and so forth.

In the end, the researcher is working with a collection of memories, far more than the collection of objects. The importance of memory becomes an essential part of framing the past. "History is not the prerogative of the historian...It is rather a social form of is rather a social form of knowledge."²⁹⁴

²⁹⁴ R. Samuel, *Theatres of Memory*. London: Verso, 1994), 12

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APPENDICES

Appendix A

Interview Questions

The Frantz and Dunn Families

1. Do you know the Frantz family? What are the circumstances of your knowing them?
2. Do you know the Dunn family? What are the circumstances of your knowing them?
3. Do you know anything about the social, political or business and religious activities of the Frantz or Dunn families?
4. What do you know about the daily lives of people in the 1870s to the 1930s?
5. Do you know anything about the Frantz farm business?
6. Do you have other information about other area farms?
7. Do you know anyone else who knew the Frantz or Dunn families?
8. What is your strongest memory of being out at the farm?
9. Who else was there with you?

The Frantz-Dunn House

1. Do you know anything about the building of the house, construction or lumber used?
2. Do you know anything about any other houses constructed about the same time?
3. What do you know about the sources of materials used for the house?
4. What do you know about the other parts of the farmstead?

Appendix A (continued)

5. Where did Mr. Frantz get the idea of this style of house? Where would he have gotten plans for this design? Where were other sources for house plans of that period found?

The Furnishings

1. Why were you at the farm? How often did you go there?
2. Do you have any furnishings from the house?
3. Do you know anyone who does have any furnishings?
4. Describe what you remember about being in the house. Where were those things placed in the rooms?
5. Do you know where the Frantz and Dunn families purchased their furniture?
6. What sorts of activities occurred when you were at the farm?

Appendix B

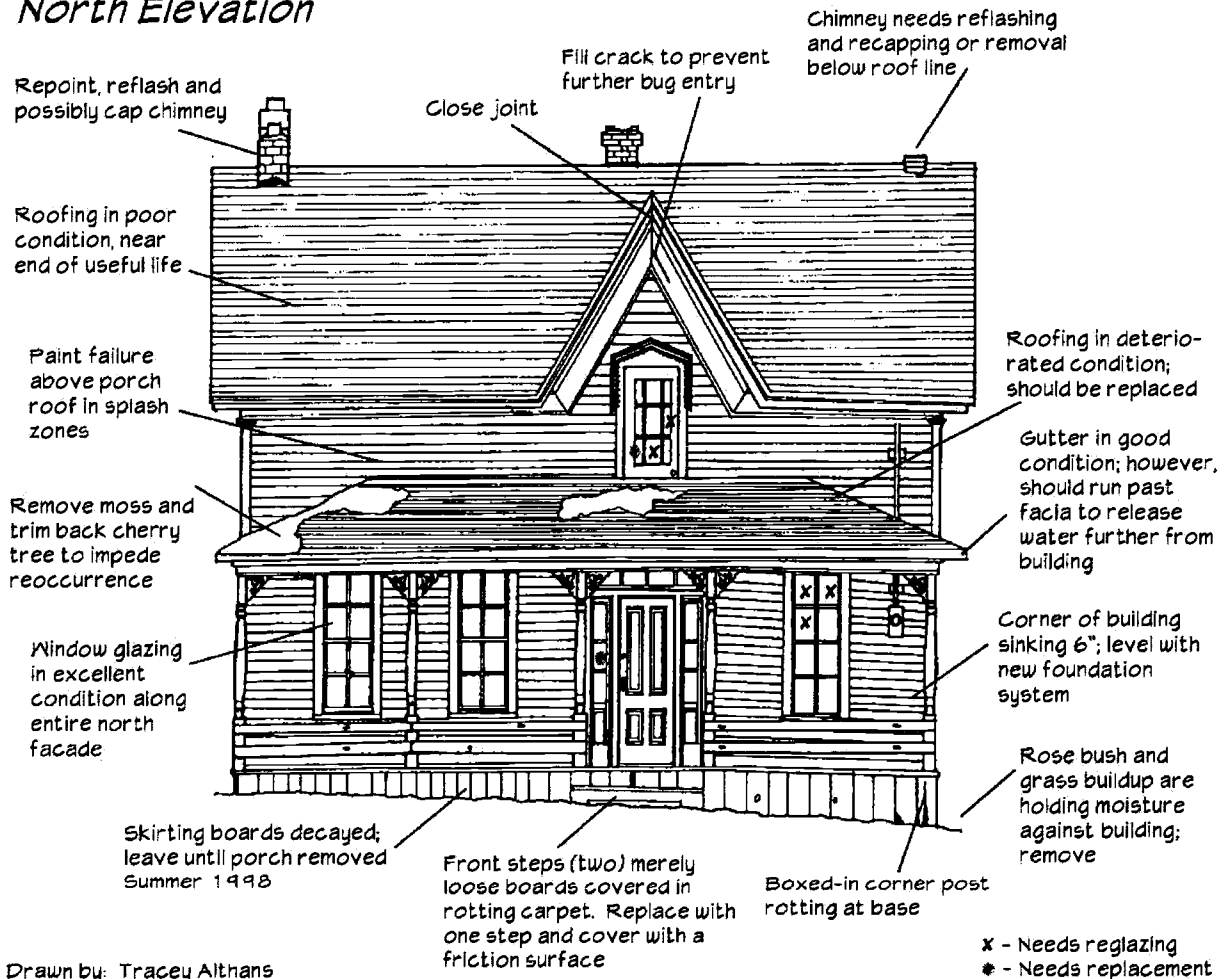
Exterior Elevations of the Frantz-Dunn House

Drawn for the Historic Preservation Assessment Report, 1998

David Pinyerd²⁹⁵

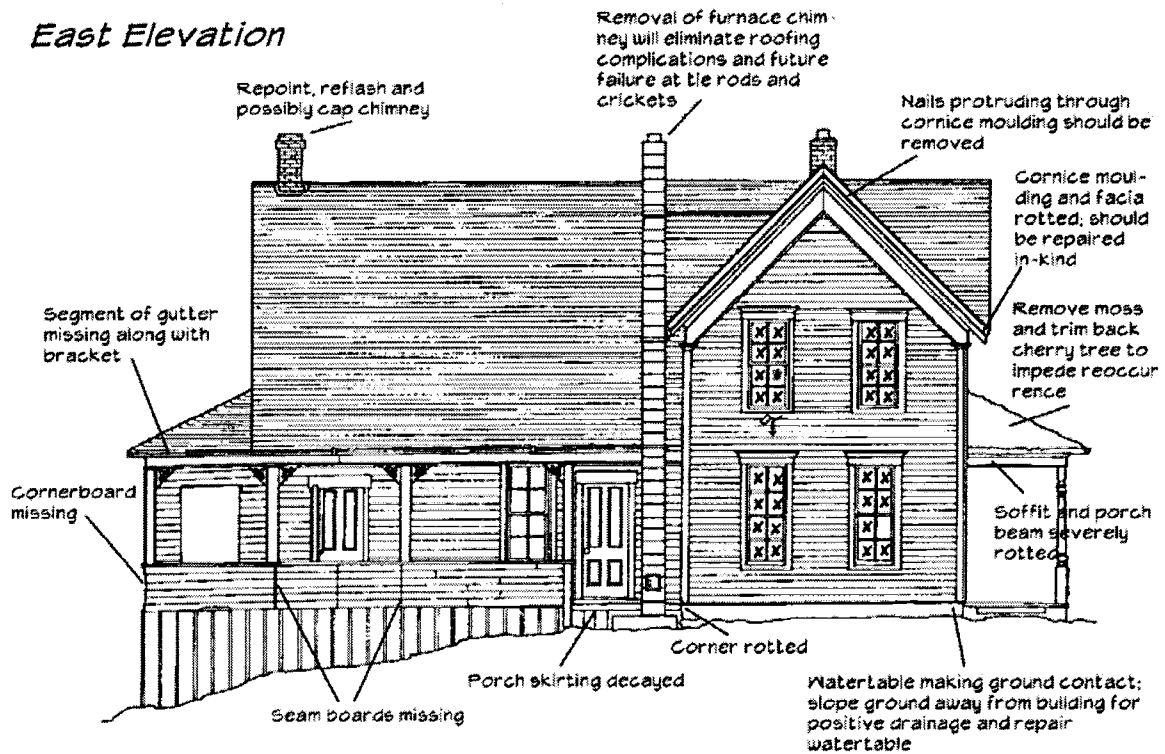
²⁹⁵ David Pinyerd, Historic Preservationist at the University of Oregon, performed a condition assessment and report for the Benton County Parks department. His focus was on preservation measures necessary to repair sustain the house. Some of the architectural drawings (for the Historic American Buildings Survey) from this report are included in the following pages.

Appendix B (continued)

North Elevation

Drawn by: Tracey Althans

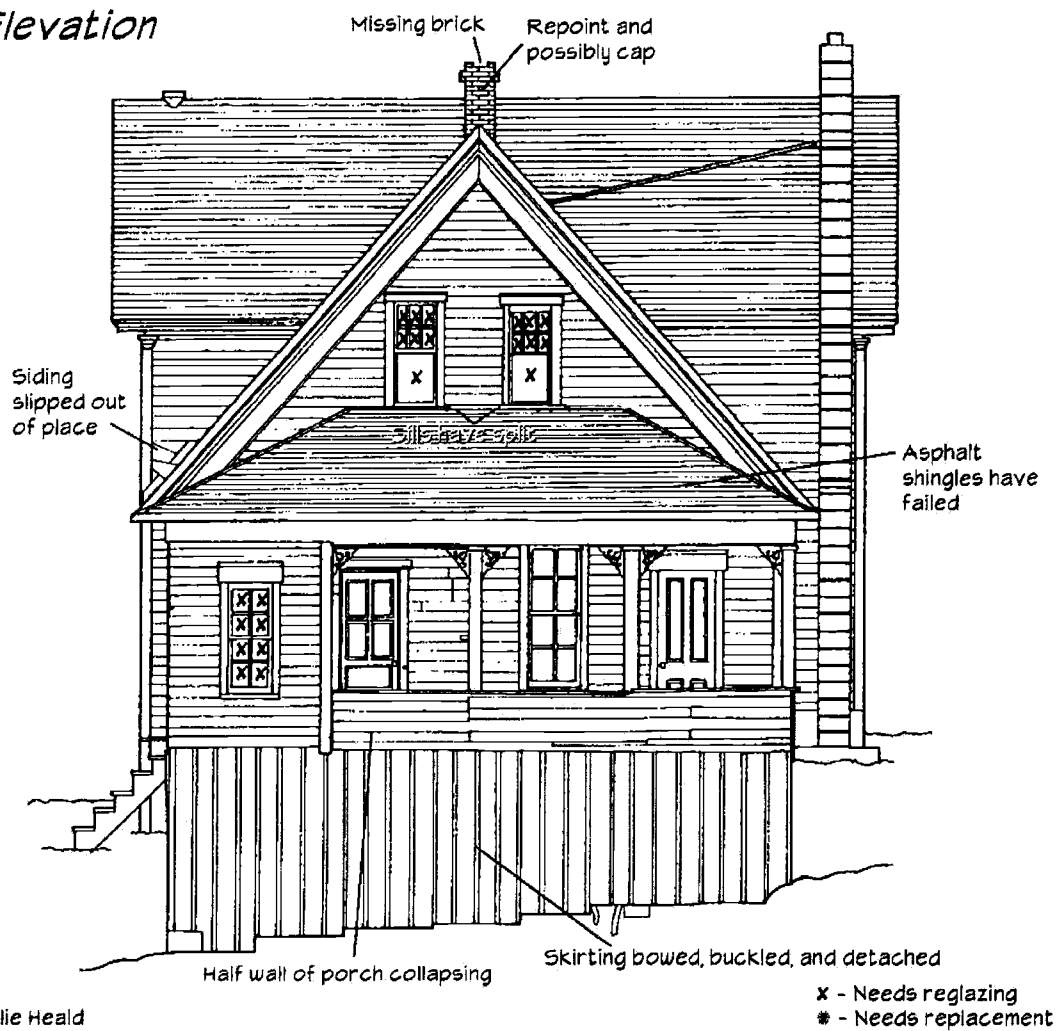
Appendix B (continued)

East Elevation

Drawn by: Sheldon Berg

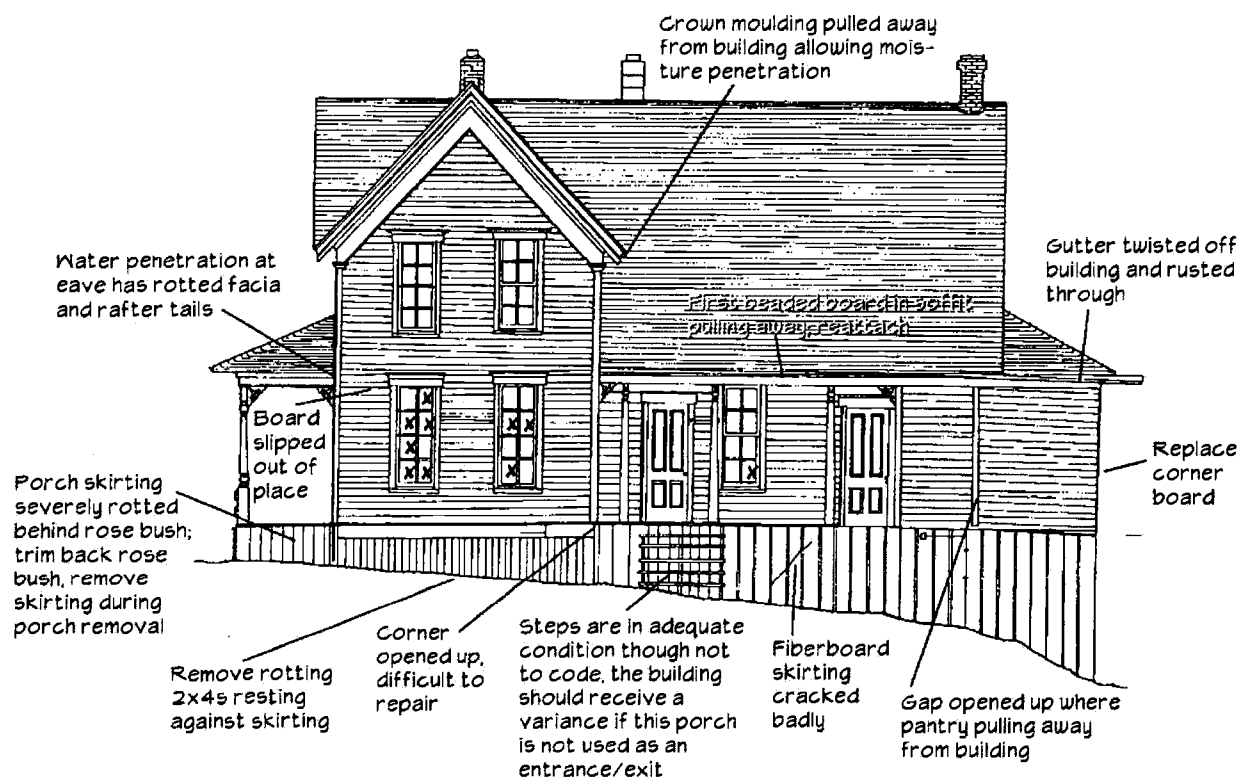
x - Needs reglazing
 * - Needs replacement

Appendix B (continued)

South Elevation

Drawn by: Leslie Heald

Appendix B (continued)

West Elevation

Drawn by: Jeannie Brush

X - Needs reglazing
 * - Needs replacement

APPENDIX C: House photographs



Northeast Perspective with view of Barn.

APPENDIX C



Frantz-Dunn house, exterior façade in 2003.

APPENDIX C

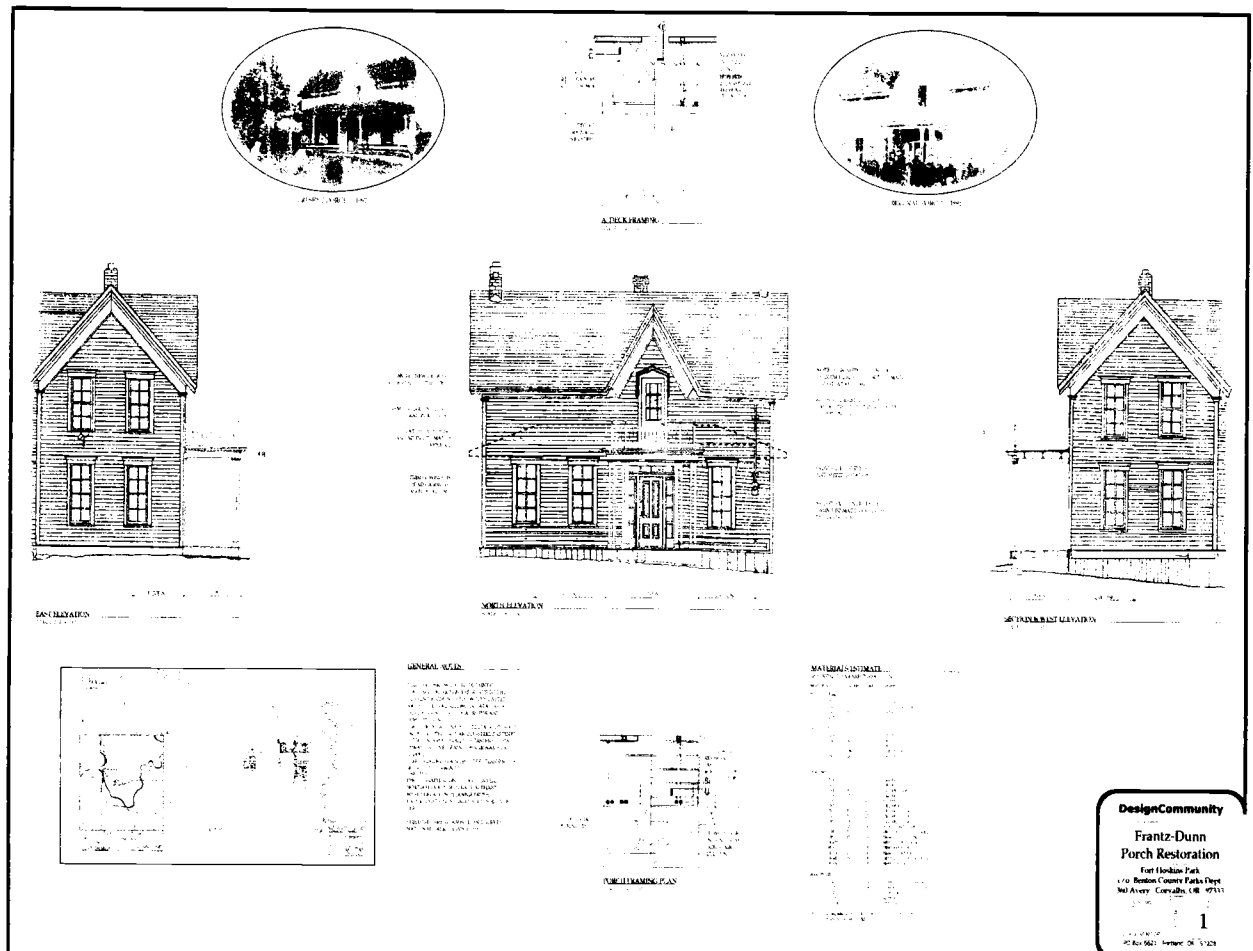


The Frantz-Dunn house, 1891, E. Seifert, [Dallas]. Oregon. (Benton Country Historical Museum).

This picture is thought to have been taken on the day of Samuel Frantz's funeral. Left to right, back row, Doc Frantz, Marion Frantz, Dell Marks, Perry Eddy, Amanda Eddy, Lizzie Fuller, Rebecca Fuller, Charlie Frantz, By Frantz, Ed Fuller, Laura and Lilly Frantz, Wallace Frantz, Dell, Sam and Earnest Eddy, Warren Fuller, Grandma Frantz, Effie, Stella and Renee Frantz.

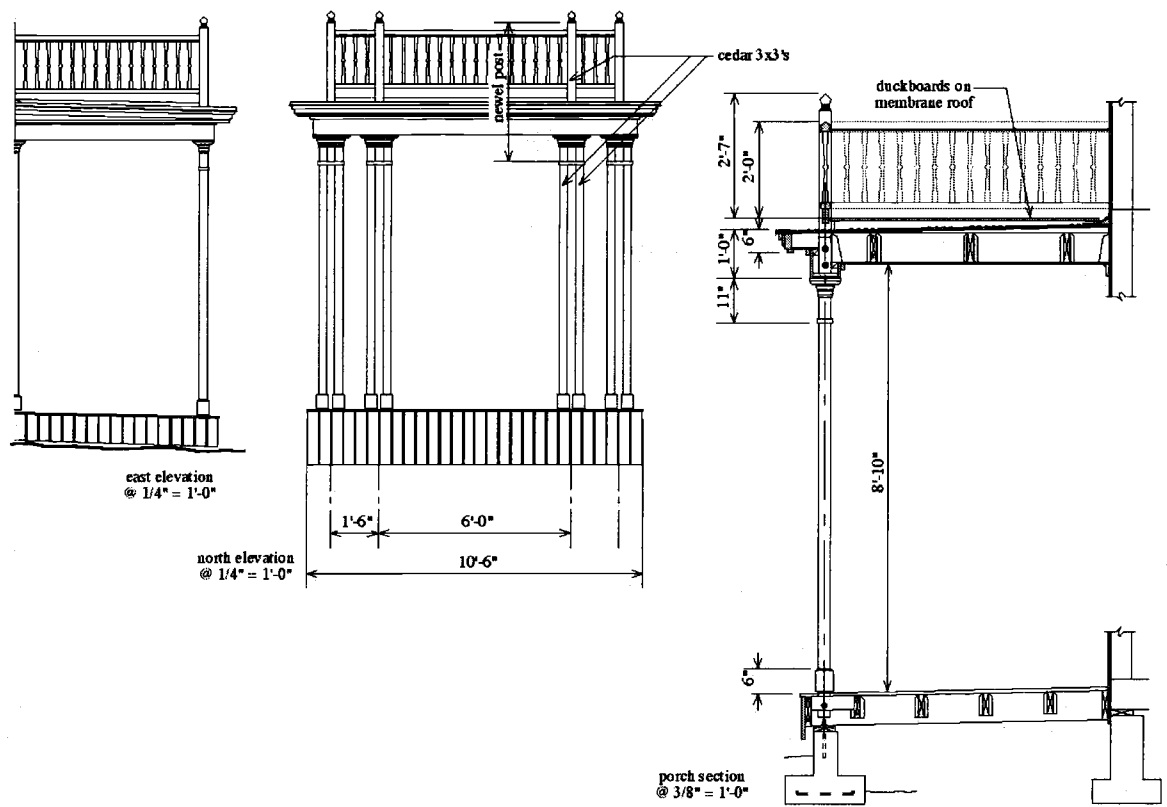
APPENDIX D

PROPOSED PORCH RESTORATION



Drawings of the Proposed (and accepted) Frantz-Dunn House Porch Restoration.
Elevations and Details.

APPENDIX D
PROPOSED PORCH RESTORATION



APPENDIX E OCCUPANTS OF FRANTZ-DUNN HOUSE

Occupants of the Frantz-Dunn House

First Generation The Pioneers (Years of Occupancy 1869-1891)

Samuel Paul Franz b. 1823 d. 1891

Mary Harris Frantz b. 1829 d. 1909

Second Generation Working the Farm (Years of Occupancy 1893-1945)

Edison O. "Doc" Frantz b.1863 d.1945

Nettie Kibby Frantz b.1875 d.1951

Third Generation The Next Stage (Years of Occupancy 1951 to 1961)

Mable Estelle Frantz Dunn (Nettie and Doc's daughter) b.1910 d. 1961

Richard Leroy "Dick" Dunn 2nd b. 1910 d.1979

The Final Occupants The Legacy of Public Trust (Years of Occupancy 1962-1980)

Richard Leroy "Dick" Dunn 2nd b. 1910 d.1979

Francis T. Shannon Dunn Burbank b.1925; m.1962; d.1991

APPENDIX F

Descendants of Samuel Paul FRANTZ

Samuel Paul FRANTZ (b. 1823;d.1891)

sp: Mary HARRIS FRANTZ (b.1829;d.1933)

2. Charles Amos FRANTZ (b.1849;d.1933)

2. Wallace FRANTZ (b.1855;d.1930)

sp: Julia Elizabeth HAMAR FRANTZ (b.1865;m.1879;d.1955)

3. Mary Estella FRANTZ DODELE BROADLEY (b.1861;d.1955)

sp: W.E. "Will" DODEKE (b.1875;dm.1902)

sp: Thomas Edward VROADLEY (b.1875;m.1923;d.1935)

3. Emma Lorena FRANTZ PRICERITNER (b.1883;d.1959)

sp: Arthur Jackson PRICE (b.1880;m.1901;d.1925)

4. Male (Infant) PRICE (b.1901p;d.1901)

4. Virginia "Virgie" Leonora PRICE NUYMAN (b.1903;d.1979)

sp: Vernon A. NYMAN (m.1920)

4. Nina PRICE

4. Ruth PRICE

sp: Emory MOORE

4. Lucille PRICE

sp: Frank RITNER (b.1879;m.1925;d.1950)

3. Effie FRANTZ BUSH (b.1885)

sp: W. Lee BUSH (b.1850;m.1905)

4. Audrey BUSH

4. Jack BUSH

4. ? BUSH

2. Rebecca "Becky" Eleanor FRANTZ FULLER (b.1851;e.1893)

sp: John I FULLER (b.1848;m.1870;d.1918)

2. Jefferson Eleric FRANTZ (b.1848; m.1870;d.1918)

2. Byington "by" FRANTZ (b.1858; d.1888)

sp: Laura Bell READ FRANTZ (b.1867;n.1889;d.1908)

3. Lily M. FRANTZ DUNN (b.1890;d.1917)

sp: Joseph Leroy "Roy" DUNN (b.1888;m.1909d.1944)

4. Richard Leroy "Dick" DUNN (2nd) (b.1910;d.1979)

sp: Mable Estelle FRANTZ DUNN (b.1910;m.1949;d.1961)

sp: Francis T. SHANNON DUNN BURBANK

(b.1915;m.1962;d.1991)

5. Dennis SHANNON (d.1975)

5. Waldo "bud" SHANNON

3. Maude May FRANTZ MOSER (b.1892)

sp: William A. "Gus" MOSER (b.1875;m.1912)

4. Paul MOSER (b.1912)

sp: unknown

APPENDIX F: (continued)**Descendants of Samuel Paul FRANTZ**

- 5. Bill MOSER (b.1928)
 - 4. Pauline MOSER (b.1912)
 - 4. Estel MOSER (b.1913)
 - 4. Nora Bell MOSER (b.1913)
- 3. Dora Edith FRANTZ MOSER (b.1895; d.1996)
 - sp: Asa Bayless MOSER (b.1976;m.1917)
 - 4. Betty MOSER SAMS (b.1917)
 - sp: ? SAMS
 - 4. Dorothy MOSER (b.1917; d.1975)
 - 4. Mary Louise MOSER (b.1917;d.1945)
 - 4. Asa MOSER (b.1923)
 - 4. Linn F. MOSER (b.1926)
 - sp: Roberta ? MOSER (b.1927; m.1943;d.1954)
 - 5. Craig MOSER (b.1944)
- 3. Murle Byington FRANTZ (b.1897)
 - sp: Ruth Marie LYDAY FRANTZ (b.1890;m.1918)
 - 4. Martha M. FRANTZ MURDOCK (b.1919)
 - sp: ? MURDOCK
 - 4. Beulah FRANTZ (b.1919;d.1956)
 - 4. Laura Lucinda FRANTZ (b.1919;d.1919)
 - 4. Leonard L. FRANTZ (b.1922;d.1995)
 - sp: Margie ? FRANTZ
 - 5. Marsha FRAANTZ CARNER
 - sp: ? CARNER
- 3. Katherine Laura FRANTZ KINDERMAN (b.1900;d.1970)
 - sp: Fritz Troy KINDERMAN (b.1983;m.1916;d.1954)
 - 4. Mary Maxine KINDERMAN WHITTAKER HOLMES
 - (b.1916;d.2000)
 - sp: Vaughn WHITTAKER (m.1934)
 - 5. Barbara Jean WHITAKER BARCLAY (b.1935)
 - sp: Leo Robert Barclay (b.1935;d.1961)
 - sp: Edward Ellis HOLMES (b.1910;m.1936;d.1961)
 - 5. Marilyn Maxine HOLMES ROHRER (b.1935)
 - sp: Curtis LEE ROHRER (b.1933;m.1974)
 - 5. Michael Edward HOLMES (b.1942; m.1972)
 - 5. Larry Pat HOLMES (b.1944)
 - sp: Phyllis GERTZ HOLMES (b.1946;m.1972)
 - 5. William Dennis HOLMES (b.1946)
 - sp: Kathleen BORG HOLMES (b.1951m.1972)
 - 4. Sadie Katherine KINDERMAN VANHOUSEN (b.1918)
 - sp: Asa Leroy VANHOUSEN

APPENDIX G (continued)

Descendants of Samuel Paul FRANTZ

- 5. Fred Robert VANHOUSEN (b.1939)
- 5. Jeanna VANHOUSEN SANFORD (1952)
sp: Larry SANFORD
- 4. Cleo Katherine KINDERMAN WESTBROOK (b.1952)
sp: Ross Eugene WESTBROOK (b.1922;m.1941)
- 4. Cathryn WESTBROOK AL ALUSI (b.1951)
sp: Thalmir R. AL ALUSI (m.1988)
- 4. Velois KINDERMAN (b.1921)
sp: Charles A. WILLIAMS
- 3. Leta Inez FRANTZ BEVENS BAUER (OR BOWER) TJADER
(b.1901;d.1998)
sp: Theodore Archie BEVENS 9b.1902;m.1926;d.1980)
 - 4. Jay Read BEVENS (b.1929;d.1980)
sp: Harold M. BAUER (m.1938)
sp: Hugo TJADER (m.1959;d.1984)
- 3. Walter Charles "Pete" FRANTZ (b.1904;d.1988)
sp: Lida G. BULLIS FRANTZ (b.1912;m.1931;d.197?)
 - 4. James W. FRANTZ
sp: Alice MURPHY FRANTZ (m.1976)
- 3. George "Gede" D. FRANTZ (b.1907;d.1951)
- 2. Edson Olds "Doc" FRANTZ (b.1863;d.1945)
sp: Nettie Belle KIBBEY FRANTZ (b.1875;m.1898;d.1951)
 - 3. James Fredrick "Fred" FRANTZ (b.1875;m.1898;d.1951)
sp: Ethel Leona ALLEN FRANTZ (b.1901;m.1923;d.1984)
 - 4. Donald W. FRANTZ 9b.1925;d.1995)
sp: Laurell May SIMMONS FRANTZ (m.1946)
 - 5. Linda Michelle FRANTZ SENTEK (b.1949)
sp: Gary SENTEK (b.1946;m.1967)
 - sp: Beryl Juanita MILLER FRANTZ (b.1926;m.1964)
 - 5. Kristi Linn FRANTZ SYKER (b.1965)
sp: Kent SYKER (m.1986)
 - 4. Winifred Ann FRANTZ WILSON (b.1926;d.1980)
sp: Charles Alan WILSON (b.1914;m.1945)
 - 5. Donna Gail WILSON NIGHTENGALE (b.1946)
sp: Albert NIGHTENGALE (m.1965)
 - 5. Michael WILSON (b.1948)
sp: Kittie WILLIAMS WILSON (m.1981)
- 3. Mable Estelle FRANTZ DUNN (b.1910;d.1961)
sp: Richard Leroy "Dick" DUNN (2ND) (b.1910;m.1949;d.1979)
- 3. William "Bill" Edson, Jr. FRANTZ (b.1865; d.1905)

APPENDIX G (continued)

Descendants of Samuel Paul FRANTZ (continued)

2. Mary Amanda FRANTZ EDDY (b.1865;d.1905)
 sp: Perry Ezekiel EDDY (b.1857;m.1884;d.1940)
 3. Ernest EDDY (b.1865)
 sp: Addie Emeline CORNWALL EDDY (m.1912)
 3. Samuel Leland Eddy (1ST) (b.1886;d.1973)
 sp: Emma A. EDWARDS EDDY (b.1886;m.1908;d.1955)
 4. Beatrice Pauline EDDY WILOX (b.1907;m.1946;d.1997)
 sp: Theodore Herbert WILCOX (b.1907;m.1946;d.1994)
 4. Emma Jane EDDY RILEY (b.1914)
 sp: Thomas Elton RILEY (m.1938)
 4. Samuel Leland EDDY (2ND) (b.1922)
 sp: Ada Belle GRAVES EDDY (b.1924;m.1944)
 5. Samuel Graves EDDY
 sp: Mary Lou Organ EDDY (b.1924;m.1947)
 5. Paula Lee EDDY
 5. Marsha Ann EDDY
 sp: Lois Pauline WOLDE EDDY (b.1935;m.1979)
 3. Israel EDDY (b.1888;d.1972)
 sp: Adilla Virginia "Did" MOSER EDDY (b.1890;m.1916; d.1990)
 4. Israel M. EDDY (b.1907;d.1917)
 4. William P. EDDY (b.1918)
 sp: Dorothy Elize MOORE EDDY (b.1919;m.1942;d.2001)
 4. Francis EDDY (b.1918)
 3. Delmar EDDY (b.1893)
 3. Mary EDDY (b.1895;d.1895)
 3. Myrtle A. EDDY NINES (b.1897)
 sp: Charles NINES JR. (m.1915)
2. Lydia J. Frantz (b.1872;d.1881)
2. Marion L. FRANTZ (b.1872;d.1931)
 sp: Matida L. "Tillie" KAU FRANTZ (b.1875;m.1902;d.1950)
 3. Althea FRANTZ (b.1903;d.1924)
 3. Orval "Bob" FRANTZ (b.1910;d.1987)
 sp: Verda E. Hughes FRANTZ (b.1913; m.1951;d.1969)
 4. Lanny HUGHES
 4. Robert HUGHES
 4. Lee Edward HUGHES
 4. Julia HUGHES THOMAS
 3. Samuel J. FRANTZ (b.1912;d.1941)
 3. Dorvel FRANTZ (b.1916;d.1917)

APPENDIX G



Nettie Frantz, Parlor of the Frantz-Dunn House, 1948.

APPENDIX G (continued)



Mable Frantz Dunn and Nettie Frantz
In the Parlor, Living Room of the Frantz-Dunn House, 1958

APPENDIX H

Descendants of James Warren Dunn 1st

1. James Warren DUNN (1st (b.1819;d.1889)
 - sp: Mary Ann Hoffman DUNN (b.1824;,.1844;d.1897)
 2. Warren DUNN (b.18445;d.1845)
 2. Alwilda Elfreda DUNN (b.1847;d.1925)
 2. Richard Malcom DUMM (1st) (b.1848;d.1913)
 - sp: Julia Ann Ritner ALLEN DUNN (b.1847;m1897;d.1945)
 2. Henry Clay DUMM (b.1850;d.1910)
 - sp: Orena Cordellia KEYES DUNN (b.1853;,.1897;d..1935)
 2. Ida DUNN PRUETT (b.1854;d.1928)
 - sp: Dr, John A. PRUETT (b.1847;m.1882;d.1893)
 3. Elma Ceced PRUETT (b.1884)
 3. Camille Modge PRUETT (b.1887;d.1966)
 3. Henry Jeroam PRUETT (b.1892)
 3. Alvin William PRUETT (b.1882)
 2. Margera "Madge" DUNMN (b.1856;d.1929)
 2. James Warren DUNN (2nd) (b.1860;d.1904)
 - sp: Ellen Mary DuBRILLE DUNN (b.`858;,.`884;d.1892)
 3. James Warren DUNN (3rd) (b.1885;d.1856)
 - sp: Mabel Delia BAYLESS (b.1895;m.1921;d.1956)
 4. James Warren DUNN (4th) (b.1922;d.1997)
 - sp. Viola Case (m.1926)
 5. James Warren DUNN (5th) (b.1950)
 5. Deena Ann DUNN MADISON (b.1949)
 - sp. ? MADISON
 5. Gary Everett DUNN (b.1950)
 4. William David DUNN (b.1923;d.1944)
 4. Lloyd Wendell DUNN (b.1926)
 - sp: Norma Jean RAY DUNN
 5. David Jean DUNN (b.1947)
 5. Debra Ellan DUNN (b.1949)
 5. Kenneth Lee DUNN (b.1951)
 4. Mary Elizabeth DUNN RICHARDS (b.1933)
 - sp: Max Vernon RICHARDS (b.1957)
 5. Sheron Louise RICHARDS
 5. Shirley Lynn RICHARDS
 5. Sandra RICHARDA
 3. Mary Elizabeth "Liz" DUNN WHITTKER CURTIN COOK (b.1886;d.1962)
 - sp: John Orville WHITTAKER (b.1883;d.1920)
 - sp: Geroqe CURTIN
 - sp: Rollie F. COOK

APPENDIX H (continued)**Descendants of James Warren Dunn 1st****Descendants of James Warren Dunn 1st**

3. Joseph Leroy "ROY" DUNN (b.1888;d.1944)
 sp: Lily M. FRANTZ DUNN (b.1890;m.1909;d.1917)
 4. Richard Leroy "Dick" DUNN (2nd) (b.1916;s.1979)
 sp: Mable Estelle FRANTZ DUNN (b.1910;,.1949;d.1961)
 sp: Francis T. SHANNON DUNN BURBANK (b.1915;,.1962;d.1991)
 5. Dennis Shannon (d.1975)
 5. Waldo "Bud" Shannon
 sp: Faustina Jean GREIG DUNN (b.1892;,.1920;d.1984)
4. Weldon A. "Tyke" DUNN (b.1925;d.1991)
 sp: Illa Mae PLUNKETT DUNN (b.1940;,.1949;d.1987)
 5. Terry Dill DUNN CAMPBELL HORN (b.1951)
 sp: Donald CAMPBELL
 6. Brian Lee HORN (b.1987)
4. Eugene Maurice "Buzz" DUMM (b.1929)
 sp: Edith J. Powers DUMN (b. 1929;m.1949)(Div)
 5. Jefferey Michael DUNN (b.1953)
 sp: Jennifer Williams DUNN (b.1952;,.1974)
 6. Jessica Ann DUNN (b.1976)
 6. Andrew Michael DUN (b.1977)
 6. Zachary Scott DUNN (b.1981)
 5. Janis Marlene DUNN LANG MATHIS (b.1955)
 sp: Robert D. LANG (m.1974) (Div)
 sp: Scott Mathis (b.1948;m.1990)
 - 6.Tyler James Mathis (b.1991)
 Joyce Margaret DUNN (b.1992)
 sp: Linda D. Kleinsmith DUNN (m.1992)
2. Mary Ann "Molly" DUNN PRATT (b.1867;d.1943)
 sp: Reverend Hamilin Lowell PRATT (b.1859;m.1986;d.1919)
 3. Mabel Clair PRATT (b.1891)
 3. Lois Mae PRATT (b.1894)
 3. Kenneth Dean PRATT (b.1896)
 3. Gordon Lowell PRATT (b.1903)

Appendix I

FORM A: INDIVIDUAL OBJECT ANALYSIS

_____ Room Code

_____ Object Code on elevation plan

I. Artifact/document: _____

II. Location: _____

III Visual analysis and physical description of artifact/document

A. Measurements:

Diagrams of measurements in plan and elevation:

B. Materials made up of:

C. Technical construction/process used to create:

Attach
photograph/s
of artifact/
documents
and/or
fragments
of document

Attach photographic
details of object/
document illus-
trative of
technical
process/es used
to create

Appendix I (continued)

FORM A: INDIVIDUAL OBJECT ANALYSIS

D. Finish, surface embellishments, ornament,
iconography:

Attach photographic
details, drawing,
or rubbings of
ornament,
iconography, etc.

E. Materials and process used to create:

F. Design analysis (composition, color, shape,
line, etc.):

G. Label, stamp, signature:

Attach photograph/s
drawings, rubbing/s
of labels,
signatures, etc.

Location on or within object:

IV. Original function/usage of artifact/ document:

Appendix I (continued)

FORM A: INDIVIDUAL OBJECT ANALYSIS

V. External evidence/documentation:

A. Known information

Oral tradition/history

Printed/written documentation
(Notes or photocopies attached
when possible)

B. Researcher's findings:

Notes or materials found in
the original documents/articles,
books (photographs attached
when possible)

Researcher's comparison of artifact
with like-objects found in other
historical house or museum collections
or in photographic illustrations (photo-
copies attached when possible)

VI. Stylistic analysis/classification/approximate dating:

Appendix I (continued)

FORM A: INDIVIDUAL OBJECT ANALYSIS

VII. Cultural analysis (international, national, regional):

VIII. Speculation, interpretation of artifact/document by researcher:

APPENDIX J**FORM B: INDIVIDUAL ROOM ANALYSIS**

_____ Room Code on Plan

I. Room: _____

Attach
photographs
of room, including
varied walls, ceiling
floor, etc.

II. Visual analysis and physical description of room:

A. Measurements of room”
(Diagram plan/elevation/doors/windows)

B. Architectural features of the room:
windows, doors, fireplaces, stairway, etc.

C. Fixed interior décor of room:

1. Wall treatment:

APPENDIX J (continued)**FORM B: INDIVIDUAL ROOM ANALYSIS****2. Paint Colors:**

3. Ceiling Treatment:

4. Floor Treatment:

5. Window Treatment:

6. Hardware:

7. Lighting Fixtures:

D. Furnishings of the room:**1. Furniture**

APPENDIX J (continued)**FORM B: INDIVIDUAL ROOM ANALYSIS**

2. Accessories:

3. Textiles:

E. Proxemics/analysis of spatial organization and arrangement:

III. Original usage of room: Ceremonial, utilitarian, private

IV. External evidence/documentation:**A. Known information**

Oral tradition/history

APPENDIX J (continued)**FORM B: INDIVIDUAL ROOM ANALYSIS**

B. Researcher's findings:

Materials found in original documents/articles, books,
(notes or photocopies attached when possible)

Researcher's comparison of room with like rooms in historic houses,
museums, photographs, watercolors, drawings, etchings
(photocopies attached when possible)

Evidence, if any of regional characteristics/differences:

V. Technological, design and stylistic analysis:

APPENDIX J (continued)**FORM B: INDIVIDUAL ROOM ANALYSIS**

VI. Final Speculation and interpretation of room:
