

AN ABSTRACT OF THE THESIS OF

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Title: The Porter House in Shedd, Oregon, Circa 1874

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The 109-year-old Porter house in Shedd, Oregon is one of few remaining, well-preserved examples of Rural Gothic architecture in the Willamette Valley. This study attempts to record its history: the economic circumstances which led the pioneering David Putnam Porter family to build this relatively large house, the family background, and information about the structure and its interior furnishings. Information gathered from official documents, circa publications, local museum collections, visual observation of the house, and interviews with Porter family members and selected Shedd area residents. The information was gathered towards the continued preservation and possible restoration of the house. Results of this study included minor structural changes in the living room, dining-kitchen, and scullery of the house to restore it to its circa 1874 condition. Recommendations and guidelines for choosing appropriate furnishings in the various rooms of the house were given based on the findings gathered in the study.

The Porter House in Shedd, Oregon, Circa 1874

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The Porter House in Shedd, Oregon, Circa 1874

CHAPTER I

INTRODUCTION

Historic preservation and restoration are important and necessary activities in our communities today. As cities, towns, and counties make long-term plans for development, the preservation and restoration of historic structures become a focal point of their planning. Historic preservation is the process of sustaining the form and integrity of a structure. Restoration's aim is to return a building to the way it was during a selected historic period. Restored and preserved historic structures offer aesthetic, cultural, and economic values to the communities they grace. They add charm, character, and a sense of historic pride to the spirit of the community.

The purpose of this study was to collect information relating to the David Putnam Porter house in Shedd, Oregon, to make possible information which may prove useful for preservation and restoration of other similar houses in the Willamette Valley.

The Willamette Valley, Oregon, was the destination of an intense migration of Euro-American people. Migration was accelerated by the promise of land distributions by the Federal Government of the United States. The Oregon Donation Land Claim Act of September 24, 1850, made claims official. The resultant prosperity of some of the recipients of land was expressed in the domestic architecture and interior furnishings. Isolation from the eastern United States, limited technologies, and conservative and tradition ideology of the

agrarian settler all contributed to a unique design expression. These unique agrarian domiciles appeared across the West in the 1870s through the turn of the century, and are collectively known as "Western Farmhouses" (Dole, 1974:127).

David Putnam Porter (1827-1889) arrived in Oregon on September 11, 1852, a bachelor school teacher from Washington County, Ohio (Genealogical Forum, 1959:106). He filed an Oregon Donation Land Claim in 1853 on property in Linn County described as "four miles east of Peoria," near Shedd, Oregon (Williams & Co., 1878:85). The town of Shedd is located twelve miles south of Albany, in the center of the Willamette Valley. Porter was a lifelong champion of temperance and became a Linn County tax assessor (Williams & Co., 1878:85). In 1857, Porter married Parthena Jane Haley (1837-1917), daughter of Judge S. D. Haley (Genealogical Forum, 1959:106).

In approximately 1870, following the births of several children, and with the impending arrival of the Oregon and California Railroad in Shedd, Porter commenced building his sizeable house. It was completed in 1874, and the family, which had grown to seven children, moved in. By 1878 the Porters' homestead acreage had increased to 1,488 acres, the largest at Shedd station, and the house was recognized as one of the finest in the county (Williams & Co., 1878:85).

The house has been called the Porter house, the D. P. Porter house, the David P. Porter house, the David Putnam Porter house, and the Porter-Brasfield house. The addition of the Brasfield family name came after David Porter's daughter Ida May married Thomas Brasfield

and lived in the house until her death in 1953. This study will use the name "Porter house."

The Porter house is one of the largest and best preserved of those extant examples of Rural Gothic architecture pictured in the Illustrated Historical Atlas Map of Marion and Linn Counties, 1878 (Williams & Co., 1878:65). This well-preserved house serves as a prototype of homes built by prosperous farmers in Oregon between 1870 and the turn of the century. It is one of the few remaining of this distinctive architectural style in the Willamette Valley and is an unusually good example of the prototype. Philip Dole, professor of architecture at University of Oregon, uses the Porter house as an example of a "Western Farmhouse" in Space, Style and Structure: Building in Northwest America (1974). The appearance of the Porter house in the Illustrated Historical Atlas Map of Marion and Linn Counties, 1878 denotes an importance in the landscape of Linn County in 1878, which was recognized by its publishers, Edgar Williams and Company.

The homes and farms pictured by Edgar Williams in the 1878 atlas mentioned above may be used as a basis for comparison and contrast in determining the relatively large size and importance of the Porter house. The illustrations are drawings done to scale. The Frank Shedd house, a contemporary of the Porter house, also may be used for comparison as it is one of a few still extant.

Certain construction features of the house make it an excellent example of restrained Rural Gothic architecture. Dole (1974) defines Rural Gothic by the "building's shape . . . steep roofs pitched at

forty-five degrees, composed to show a number of gables with wide overhanging" (p. 124). Its two and one half stories have Gothic proportion and massing, with sharply pitched gable roofs; the use of scroll-sawn porch and deck balustrades is another Gothic feature of the Porter house, along with the quality and complexity of some of its moldings and the use of colored lights in the front doorway surround. These characteristics define the house as a vernacular farmhouse in the Rural Gothic tradition. Gothic and Classical styles were often combined in architecture of this period (Loth & Sadler, 1975:16). Classical details are seen in the finish work, wide frieze boards and architrave of doorway and window surrounds. The dominant mood of the Porter house is, however, Gothic.

The scale of the structure, a spacious three thousand square feet, reflects David Porter's position in the community as a prosperous farmer, educator, and community leader. The house, located near the center of the Shedd community, was a center of activity for family inhabitants and community members. Frequently it was the scene of community and religious meetings. It was used to house and feed farm hands who helped with the various crops, and at one time the parlor was used by Porter as a school room (Dole, 1974:227).

The Porter house stands today as a reminder of the early Oregon settlers who traveled overland to realize the promise of the fertile Willamette Valley. Both the scale and the site of the Porter house make it the most prominent historic building in the small railroad community of Shedd, Oregon. The house is listed on the National Register of Historic Places.

Knowing more about this unique and well-preserved house in Shedd, Oregon, and recording its story provides useful information for future historic preservationists and students of history. This significant part of the Willamette Valley's past reflects the enduring resourcefulness, improving standard of living, and changing architectural tastes of the Western emigrants. It is highly important that records be made of these historical links between past and future generations.

Definition of Terms

Architrave: the lower division of the entablature resting directly on the columns or the wall; or a similar group of moldings used to enframe an opening, as a door or window (Newcomb, 1950:xv).

Balustrades: a series of upright supports which are made in a variety of turned forms; commonly an elongated vase or urn shape used for the support of hand railings (Whiton, 1974:670).

Classical: the use of forms from classical Greek or Roman architecture such as: columns, entablature, or arch.

Colored lights: refers to the use of colored or stained glass windows or small passages for light; allows light to pass through.

Entablature: the uppermost member of a classical order of columnar system, consisting of the architrave, frieze, and cornice.

Frieze: a wide ornamental band used in architecture or interiors; taken from the central portion of a classical entablature (Whiton, 1974:676).

Gothic: Medieval ecclesiastical architecture characterized by the vertical thrust of the line of the building; features also include the pointed arch, stone tracery, battlements, crenelations, fineals, and stained glass (Loth & Sadler, 1975:1).

Rural Gothic: the charming rural version of Medieval ecclesiastical architecture, usually using restrained forms, wood instead of stone; features are steeply pitched roofs, many gables, balconies, bay windows, vergeboards and bargeboards done in scroll-work, pointed windows, stained glass, and fineals (Loth & Sadler, 1975:104).

Scroll-sawn: the use of a special saw to cut the various scroll-shaped designs common on Gothic cottages.

Surrounds: the wood molding and framing that surrounds an opening, as a door or window.

Vernacular: consisting architecturally of the common characteristics of a certain style.

Purpose and Objectives of the Study

The purpose of this case study is to compile additional information about the Porter house, the interior and furnishings, and the background of the family who constructed it. The study begins with the Nomination Form for the National Register of Historic Places and the floor plans, both done by Mark Costello in his coursework in Architecture at the University of Oregon. Both the Nomination Form and the floor plans appear in the Appendices. An in-depth study provides the opportunity for gathering more detailed information on a

single dwelling. Because this is one of the largest and best preserved houses of its type, this research about the house will support its continued preservation and possible restoration.

One objective of the study was to collect and record information about the family and the financial growth of the family business and conditions which led to the construction of the house. David Porter had arrived in Oregon in 1852 with very limited economic resources. By 1878 he had amassed a 1,448-acre farm, the fine house, barns and outbuildings, and livestock. Learning some of the facts about Porter's farm business will provide background for the house and its furnishings.

Information about the family members and their involvement within the Shedd community will help create a more complete picture of what activities took place in the house, and lead to a greater understanding of the arrangement of the rooms and the furnishings within the house. Insights to the rationale for certain furnishing purchases may result.

Uncovering additional information relating to the original structure, the unique style of construction, and architectural details forms a basis for studying the possible interior design details and provides information for developing a restoration plan. The second objective of the study was to collect additional information about the house and furnishings known to be used in the Willamette Valley at the time, as well as recording specific information about furnishings known to be original Porter property.

Limitations of the Study

This investigation is a case study of an individual house and the family who constructed it. Some of the information in this study may be useful in other studies of Willamette Valley homes built during the 1870s through the turn of the century. While the study is representative, it may not be generalized to other houses and their families.

The study begins with David Porter's arrival in Oregon on September 11, 1852, and extends to the time of sale of the house out of the Porter family after Ida May Porter Brasfield's death in 1953. The study is limited by the amount of written evidence, verbal and eyewitness accounts available to the author.

Although the author has made every effort to be objective, author bias, faulty perception, poor memory, or unconscious bias are limiting factors in a case study (Van Dalen, 1973:210).

CHAPTER II

REVIEW OF LITERATURE

Geographic Description

The Oregon Country of 1850 included a vast territory stretching westward from the Rocky Mountains between the forty-second and forty-ninth parallels. The only area settled by whites in this more than a quarter million acres was the lower course of the Columbia River and the valley known as the Willamette (Bowen, 1978:6). Chief Factor John McLoughlin of the Hudson's Bay Company had been influential in this, as he had been careful to turn the American settlers to the south of the Columbia River; he believed that Britain would ultimately hold the area to the north of the Columbia River (Billington, 1967:528). The flat valley with its rich alluvial soil and mild, wet climate was another determining factor in choice for settlement. This was the area Hall Jackson Kelley had acclaimed in his enthusiastic and visionary promotions of settlement of the Oregon Country in the 1820s and 1830s (Billington, 1967:514). The Willamette Valley was the area envisioned by agrarian settlers as they made their plans to migrate to the Oregon Country in the 1840s and 1850s.

Agricultural History

In some areas of the Pacific Northwest the native Americans had achieved an abundance of foodstuffs, including game animals, bulbs,

and berries, enough to permit a measure of leisure, and the development of art and culture (Ray, 1970:121; Robbins, 1982:3). The earliest whites, who were explorers, fur traders, and missionaries, utilized these native foods before agriculture was developed in the valley.

Settlement of the Oregon Territory

Thomas Jefferson's expansionist policies resulted in the famous overland expedition of Meriwether Lewis and William Clark in 1805 and 1806. Administrations subsequent to Jefferson's believed in the Far West and it became an important issue in the U.S. Congress during the 1830s. Lewis Linn and Thomas Hart Benton, both senators from Missouri, introduced bills in Congress during this time which are recognized as principal motivators of many Oregon settlers. The Lewis and Clark expedition and the Linn and Benton bills were major factors which led to the "Great Migration" of 1843 (Bowen, 1978:79). The efforts of Senators Linn and Benton towards securing land grants for settlers were rewarded by the naming of two counties in the Willamette Valley--Linn and Benton (O'Callaghan, 1960:31).

The "Great Migration" of 1843 marked a turning point in the overland migration to Oregon; approximately eight-hundred newcomers came to the Willamette Valley that year, with following years witnessing even greater numbers (Bowen, 1978:12). They had been lured by the glowing descriptions written by the earliest missionaries in the Oregon Country. These early migrators had no official connections

with either the Hudson's Bay Company or the Methodist missions, and therefore supplies for their needs had not been provided upon arrival in Oregon (Bowen, 1978:65). Chief Factor John McLoughlin of the Hudson's Bay Company generously extended credit to these early settlers, opened the company's storehouses to them, and provided some with employment.

The Donation Land Law

In 1843, three years before the boundary settlement with Great Britain was finalized, a Provisional Government was established by the early settlers in Oregon to serve until an Oregon Territory was officially created; its main purpose was to adopt a land law providing each person with a section of land and ensure legitimate title to each claim (Clark, 1927:398). The Territorial Act of 1848 created the Oregon Territory but failed to provide for the essential security of the land by the emigrants; therefore, legislative efforts continued. Samuel Royal Thurston, Oregon's first territorial delegate, was an untiring promoter of a Donation Land Act for his Oregon constituents, and on September 24, 1850 it was passed into federal law (Statutes at Large, Vol. 9:496)

Nowhere in the United States could land be secured free, and, as a consequence, thousands entered the Oregon Country in the years immediately following the passage of the land law. The census of 1850 showed a population of 13,000; by the end of 1853, the population had increased to more than 35,000 (Clark, 1927:408). The settlement of

the area was reality, and Thomas Jefferson's policies had concluded with a nation stretching from coast to coast.

Life of the Oregon Donation Land Claimants

After the settlers had recovered from their overland journey, the real labors of settlement began. According to Bowen's analysis of the 1850 census, single settlers settled mostly in towns, but rural areas were populated mostly by married settlers who frequently had large families with a number of children (Bowen, 1978:138). Settlers would travel up the valley to claim a parcel of land. The first task after making a claim was shelter. "The Oregon pioneers cabin was usually built from the logs of . . . Douglas fir," said Robert C. Clark in his History of the Willamette Valley, Oregon (Clark, 1927:388). Although a simple structure, the log cabin's construction was no easy matter; the lack of tools, scarcity of nails, and absence of easily quarried rock for fireplaces were only a few of the challenges facing the early homebuilder. By 1850, however, saw mills had sprung up in some of the major trade centers along the Willamette River and by the late 1860s planing mills and sash factories were operating in "towns of any size" (Dole, 1974:119).

Early attempts at cultivation were time-consuming but "no task demanded so much effort as fencing the plowed ground" (Bowen, 1978:78). The result of hard labor was rich reward, and many farmers steadily improved their claims. In 1878, when Edgar Williams and Company published the Illustrated Historical Atlas Map of Marion and

Linn Counties, many fine residences, farm buildings, and businesses of the land claimants were in evidence (Williams & Co., 1878:63).

Transportation in the Willamette Valley, 1850-1883

A request for federal aid to improve transportation was among the earliest pleas addressed to the United States Congress by the first legislature of the Oregon Territory (Jackson, 1949:3). This plea, combined with numerous other bills, memorials, and petitions resulted, in 1852, in very generous sums from Congress for the construction of roads and bridges (Winther, 1940:43). During the 1850s, corduroy planking was the most widely used method of surfacing roads because timber was abundant and sawmills already numerous (Winther, 1940:42). Since roads were an important artery of contact with the rest of the nation, they were especially significant to the early Oregonians as they sought to relieve their isolation.

For land transportation in the 1850s, most people rode horses or drove horse-drawn wheeled vehicles. Stage routes provided long-distance travel. By the middle of the decade, stage service was widespread--"the Pioneer line maintained a tri-weekly between Oregon City and Corvallis" (Winther, 1940:50).

The Columbia and Willamette waterways had long been used by the Indians prior to the arrival of whites in the Pacific Northwest as a convenient transportation system (Carey, 1922:853). Commercial distributive business in the Oregon Country centered in towns along the Columbia and Willamette. The Oregon Steam Navigation Company and

the Pacific Mail Steamship Company provided transportation on the rivers (Dotterrer, 1974:64). In 1852, the first steamboat came up the Willamette River to Albany, causing "quite a sensation" (Williams & Co., 1878:26). Because of the impassibility of muddy water roads, waterways remained an important source of transport until the railroad came through the valley in the 1870s (Dotterrer, 1974:65).

By 1873, the Oregon and California Railroad ran the length of the valley, greatly improving transportation conditions (Dole, 1974:177). The all important connection with the eastern United States came with the transcontinental railroad in 1883. This connected Oregon with the accelerating industrial and technical development taking place in the East, and made access to markets much easier.

Architectural Background

Architectural Styles Prior to the Civil War

American architecture prior to the Civil War can be cataloged into four main styles: (1) Colonial 1607-1776, (2) Federal 1776-1825, (3) Classical Revival 1810-1860, and (4) Gothic Revival (1810-1860) (Newcomb, 1950:27). Styles of architecture overlapped their predecessors and sometimes were used long past their peak periods. The given dates represent the period that the style was in vogue.

The Federal and Classical Revival styles were those that the settlers who came to Oregon Country had come to know as familiar and proper styles for building (Newcomb, 1950:27). Gothic Revival style also came to be popular in the Midwest during this period. The

settlers carried these traditional styles west with them.

Home Building on the Oregon Donation Land Claim, 1850-1860

Dole (1974) described three successive homes built on a claim (pp. 82, 96). The first was a temporary shelter, called a "pen," and was built with round logs. The pen would be used only while the second, substantial, "hewn log house" was built. This second house was carefully constructed with squared logs, usually took a month's time to build, and required a "raising crew." It typically had one or two rooms, a sleeping loft, a fireplace, glazed sash windows, and doors. The third home was usually of lumber and could be achieved only after "about six years" of improvements on the claim.

Isolation was a fact of life for the Oregon pioneer and a way to relieve it was the selection of a familiar choice of architecture. Philip Dole (1974) in Space, Style, and Structure: Building in Northwest America said of 1850s architecture: ". . . the house and barn would be very like that a grandfather or greatgrandfather might have built back home" (p. 79). An example of this tenacity to traditional forms is seen in the Daniel Waldo home in Waldo Hills, Marion County. Built in 1850, it is a "good replica of a type common in Virginia where its owner was born in 1800" (Dole, 1974:79). This example represents a trend throughout Oregon in the 1850s. The crudeness of available technologies in early Oregon encouraged the pioneer to build conservatively (Dole, 1974:81). This conservatism, coupled with the tenacity to traditional forms, reflected the Oregon homebuilder's taste of the 1850s.

A majority of the homes built in the Willamette Valley in the 1850s were Classical Revival exteriors, with a few early Colonial or Federal examples (Dole, 1974:103). Some of the "hewn log houses" were incorporated very early into Classical Revival houses; the Alexander Kirk house in Brownsville and the Henry Davidson house in Shedd, both circa 1852, are examples (Dole, 1974:84). Features used to classify the houses as Classical Revival are the singular rectangular volume of the building, the symmetrical placement of the windows and chimneys, and the columns of the porches. An exceptional example of Classical is the well-preserved Bybee-Howell house on Sauvie Island, Multnomah County, circa 1856. Finch describes typical features of this huge, fine house, including the front center balcony, supported by classical columns, which is exceptional for its detail (Finch, 1970:22, 41). The house also has some remarkable interior features in its plaster cornice and ceiling motifs, typical of Classical Revival. Another example given by Dole is the huge John Wilson house in Shedd, which is richly detailed in Classical Revival with its pedimented gables, recessed entrance, and open staircase (Dole, 1974:103).

Other homes combined Classical Revival and Federal styles. Features such as exterior bracketed pediments over doorways, taken from the earlier Federal style, blended with a typically Classical Revival house (Dole, 1974:107). A good example of Federal detail in a home of this period is the Montieth house in Albany, circa 1851. Built by Thomas and Walter Montieth, the two-story porch, which was covered by the main roof, was an example of Federal detail. Preservation efforts are presently progressing on the Montieth house.

The Classical, Federal, and Colonial styles used in homes built in the 1850s represented a broad range of traditional expression and expressed the significant character of Oregon's early domestic architecture (Ross, 1965:65). The use of these styles continued after 1860, but new trends were seen as well.

Dole (1974) describes the three structural systems employed throughout the valley for early homes: hewn frame, balloon construction, and the box house (pp. 97, 98). Hewn frame houses and barns used hewn pieces for the frame, posts, braces, and perhaps even studs. By 1860, hewn frame construction had largely disappeared from popular usage for homes, although its use was continued for barn construction. The use of balloon construction answered the need for a lighter, more efficient construction method, and was dependent on the availability of sawn lumber. Studs ran the full height of the two-story structure, and second floor joists were supported by notches in the studs. Box construction is a plank system in which the wall structure consists of vertically set two-inch planks; the system was used for its economy as it required much less lumber and fewer nails than balloon construction.

By 1860, houses of lumber numbered in the thousands, although sawmill products were limited and rough, and planed lumber or molded sections required hand working (Dole, 1974:97). Throughout the decade sawn lumber increased in availability. As early as 1852, a water-powered planing mill was in operation in Albany--Althouse and Company (Williams & Co., 1878:26). The E. Carter and Company Sash and Door Factory, established in 1864, in Albany (located twelve miles

north of Shedd), advertised "all kinds of wood-working machinery" (Williams & Co., 1878:26).

Homes in the Willamette Valley, 1860-1875

The years 1860 to 1875 brought an increased consciousness of style and an expanded availability of products to the Willamette Valley. There remained a need, however, for a linkage with styles found in earlier homes in the East, which was expressed in the choice of architecture. Loth and Sadler (1975) in The Only Proper Style suggested that loneliness and isolation were reasons for the popularity of the Gothic style in the Far West:

Settlers and fortune seekers . . . were eager to spend their new wealth on the latest fashions, but in their homes they wished also to recall the East they had left behind.
(p. 101)

The Gothic style satisfied both requirements and soon became a common sight. These familiar building types helped make the new place seem like home to the Oregon settler.

According to Dole, the design of earlier homes had consisted of "a single, clear, rectangular volume" with interiors divided into simple square or rectangular rooms (1974:96). As Gothic Revival and other new styles were introduced, they expressed a utilitarian and functional concern; the single rectangular volume was replaced by complex plans made up of several attached volumes. The period also represented an increase in wealth in the Willamette Valley and this was reflected in larger capacity requirements in the homes.

Dole (1974) described the appearance across the West of similar forms of domestic architecture which led to the collective title

"Western Farmhouse" (pp. 227-228). Whatever styles homebuilders adopted, they were similar in their volumetric composition; two configurations persisted, the "T's" and the "L's." The Porter house in Shedd was cited by Dole as an example of the "T" organization of wings. The front wing contains the entrance hall with open staircase, the parlor, and two small back rooms. The adjoining wing contains a living room, the kitchen-dining room, and a pantry. In the wing off the kitchen are back stairs, scullery, back room, and woodshed. Of the five second-story bedrooms, two were for hired help and were reached by the back stairs; those for the family were over the front parlor. The functional organization was clearly an advantage over the previous singular rectangular volume method of design.

Dole (1974) also described the "Western Farmhouse" as having a pictorial quality enhanced by the organization into separate wings (p. 228). Since the shape of the wings was usually tall and narrow, ceilings were high; bay windows, tall chimneys, balconies, and porches enhanced the appearance. The "Western Farmhouse" was generally plain and reserved in style with limited ornament.

According to Dole another important trend maintained throughout this period was the placing of major entrances, most used living spaces, and major windows to face away from the prevailing southwest winds. An eastern and northern orientation made houses cooler in summer and easier to keep warm in the winter. This early response to climate had survived from houses built in the 1840s and 1850s in Oregon, and may have been an adaptation from the upper Mississippi River Valley; it was now incorporated into new houses.

"Western Farmhouses" were built extensively throughout the period between 1870 and 1900. Dole (1974) included those homes that do not fit within any nationalistic, stylistic vogue (p. 231). The architectural choices made by these early homebuilders expressed their interest in utility at reasonable cost, the primary concern of the occupants being "a comfortable home (p. 231).

The acceleration in industrial and technical development in the country made more products available for the Oregon consumer. Hardware, stoves, furniture, and agricultural equipment increased in availability and made life easier and more comfortable for the prosperous farmer. Crucial planing mills and sash and door factories were available in "towns of any size" by the late 1860s (Dole, 1974:119). The products of these industries facilitated the use of current national architectural styles, and Gothic Revival began in Oregon.

There are many variations of Rural Gothic architecture in the Illustrated Historical Atlas Map of Marion and Linn Counties (Williams & Co., 1878). Dole (1974) described these as having steep roofs, pitched at forty-five degrees, and plans composed to show a number of gables with wide overhanging eaves; on many, the siding was horizontal, most often painted white (p. 124).

Classical Revival forms were now seen mixed with Gothic Revival detail. An example is the Joseph Watt house in Amity:

the form and most elements of the house were Classical Revival with fine detail such as the square tapered columns. . . . the chimney stacks and a center second-floor window were Gothic Revival. (Dole, 1974:125)

The second floor window was a lancet window with the pointed arch characteristic of the Gothic style.

Overview: Furniture and Interiors, 1850-1900

The nineteenth century offered consumers of furniture a wide range of styles. From simple, even rustic, styles to highly ornate and complicated one, the design influence spanned the globe. Furniture was constructed by the skilled craftsmen in small factories, or later in large manufacturing centers which sprang up where water could power the machines of the Industrial Revolution. By the 1850s, mass production, good transportation, and wide circulation of guidebooks lead to a degree of similarity in appearance of goods, both expensive and inexpensive (Mayhew and Myers, 1980:125). Trends in styles were followed by the middle class but often pieces of furniture were passed down from generation to generation and used in conjunction with the fashionable styles. Country styles that persisted over decades excluded sophisticated design; provincial handmade designs were generally made of simple solid-wood construction (Shea, 1975:vii).

Victorian Classical was the style in vogue during the period 1830 to 1850. It was a variant of the Empire style and was the first style in which virtually every item for the house was mass produced. This was a heavy style; it employed pillars and scrolls on case pieces and used the flattened "S" and "C" curves, which were well-adapted to machine production (Mayhew and Myers, 1980:129).

By the mid-1840s the Victorian Classical style had competition from Gothic, Elizabethan, and rococo styles. Mayhew and Meyers (1980) described Alexander Jackson Davis and Andrew Jackson Downing as both being influential designers of the time, and promoters of the Gothic style in American architecture and interiors (p. 159). Davis published his Rural Residences in 1837, and Downing followed with his Cottage Residences in 1842 and The Architecture of Country Houses in 1850. These guidebooks were used by homebuilders in some areas until the turn of the century. Both men held that the Gothic style was "correct, proper, and picturesque," and their works and the works of their colleagues were responsible for buildings in the Gothic style seen as far afield as Oregon.

Architectural characteristics of the Gothic style were sharp gables, gingerbread vergeboards, and pointed windows, and these architectural motifs were incorporated into furniture as well (Mayhew and Meyers, 1980:159). Gothic motifs pervaded almost every decorative form, including silver, fabrics, wallpaper, lighting fixtures, glass, china, and pottery. Mayhew and Meyers (1980) reported that few homes were decorated entirely in Gothic: some had a Gothic room, some only a few pieces (p. 161). Catalano (1979) added that medieval forms such as the rose window, tracery, and quatrefoils were incorporated into the carved backs of chairs (p. 66). These chairs were typically very straight backed with vertical thrust in the line of the back, a typical architectural feature incorporated into a piece of furniture.

Abraham Kimball (1798-1890), one of Salem's (Massachusetts) most prominent post-Federal cabinetmakers, was familiar with the Gothic

style. In the 1840s he produced an American black walnut side chair with unusually shaped finials and vertical thrust in the design of the chair back (Catalano, 1979:66).

The Elizabeth style was contemporary with the Gothic but had limited impact. Mayhew and Meyers (1980) believed that American Elizabethan was actually derived from baroque furniture of the English Restoration of 1660 to 1688 and was far from being a true Elizabethan style (p. 174). They listed the salient characteristics as spiral or spool turnings which formed posts or legs of chairs, tables, towel racks, or spool beds. Mayhew and Meyers (1980) reported that Downing suggested the Elizabeth style be used in a simple cottage; a bedroom set from Hennessey of Boston, in black walnut, maple, or birch, priced at \$36.00 in 1850, was his choice (p. 174). The use of spool turnings at the corners of case pieces, upholstery of velvet with fringe bordering the seat, illustrates that the style represented comfort over authenticity.

The rococo style was popular along with the Gothic from about 1850 to 1870. According to Mayhew and Meyers (1980), this style was used in the Italian villas of that era (p. 181). The characteristic "S" curves permeated all decorative elements, from the cabriole legs and curving backs of furniture to the gold picture frames, valances, and fireplace mantles. George Platt (1812-1873) of New York City was one of the pioneer interior decorators of the time; his favorite style was the so-called "French Antique," or rococo, which he used frequently in his designs (Jandl, 1977:1148). John Henry Belter (1804-1863), a German immigrant cabinetmaker was strongly associated

with New York City's rococo revival furniture and was known for his innovative application of new technology for forming the intricate forms of rococo (Barnes, 1978:788). The serpentine seat combined with a gently curving back and cabriole legs produced a very popular chair called the "balloon chair" (Mayhew and Meyers, 1980:183). The popularity of the rococo waned towards the end of the Civil War, as new styles appeared to attract the eager, fashion-conscious American.

Mayhew and Meyers (1980) classified and described the period from 1865 to 1895 as the "Eclectic Decades" (p. 193). The 1860s and 1870s saw the introduction of many styles and the disappearance of none. The Gothic, Elizabethan, and rococo styles had coexisted during the 1850s, with all three styles being accepted. New revivals came into vogue, such as the Renaissance, an elaborate style in both Italian and German types. French revivals of many types were highly recommended in guidebooks of the time. Empire, English, and Colonial Revival styles all had popularity. Exotic sources of inspiration also were looked to, such as Japanese, Chinese, Turkish, Moorish, and Persian. Mayhew and Meyers (1980) reported that later developments in the century included designs by William Morris, as part of the "Aesthetic Movement," and ones by Charles Eastlake, who had created his own unique style (p. 193).

The decades of eclecticism were well-supported by the industry; furniture was no longer the product of the craftsman or small factory. Large-scale production made vast quantities of comparatively inexpensive furniture in towns like Grand Rapids, Michigan (Mayhew and Meyers, 1980:197). Wallpaper, textile, and carpet manufacture had

increased in the American mills, although large amounts of goods still were imported from Europe and the Orient (Mayhew and Meyers, 1980:197).

Decorating guidebooks such as the American Woman's Home by Catherine E. Beecher and her sister Harriet Beecher Stowe, published in 1869, included advice and suggestions for decoration of the home and were popular with the fashion-conscious public. Guidebooks gave advice for walls, ceilings, floors, and window treatments, as well as furniture, during the period 1825 to 1895 (Mayhew and Meyers, 1980:136).

According to Mayhew and Meyers (1980:136), guidebooks described the appropriate wall treatments of the period to be as follows: Walls were generally of wood, painted or whitewashed, in many homes of this period. The more expensive plaster was used in formal rooms or, by the wealthy, throughout the home. Wainscoting was used in combination with plaster walls, and usually included the chair rail to protect the wall from marks left by the backs of chairs. Wallpaper was used by some for decoration, in all varieties of styles, while just the addition of a border with a plain painted wall was adequate for many.

Window treatments varied from simple curtains to elegant draperies with several elements, as described by Mayhew and Meyers (1980:169). Simple cottage curtains, opening in the center, made with dimity, colored calico, or printed cotton, were nailed to cornice and looped back with a colored cord. For villas, a more elaborate treatment was advised, such as velvets, brocades, or satins in colors

that harmonized with the upholstery. Roller shades were used during the "Eclectic Decades," as were venetian blinds.

Ladies' needlework was a decorating tool in the homes of the middle class, and many fine table scarves, lambrequins, and lamp mats were made to finish a room (Mayhew and Meyers, 1980:206).

Wall-to-wall carpeting was popular between 1825 and 1895, and many types were available. Mayhew and Meyers (1980) reported that Aubusson, Scotch or ingrain, Wilton, and Brussels were used (pp. 112, 203). Motifs were floral or geometric, varying in size from small to four feet wide in diameter. Shirred and hooked rugs were used, and painted floors were popular in the country. By 1834, the American manufacturers began supplying the market with Brussels, ingrain, and Venetian carpets. Oriental carpets were very expensive, but their motifs provided designs for factory-produced carpets. Parquet flooring became popular in the 1870s; it was sometimes called "wooden carpet."

Like furniture production, textile production shifted to the factories during the nineteenth century; home production remained essential in some areas of the country, however, during the first part of the century. Kax Wilson (1979), in her A History of Textiles, reported that a wide variety of fabrics was available (p. 264). Such textiles as the "Overshot Coverlet" remained important into the 1840s. As the Industrial Revolution progressed through the century, new machinery was developed to card, spin, and then weave the raw materials into cloth.

By 1860, Wilson (1979) reported that textiles included:

Brocades, matelasse (a kind of silk double cloth with a raised, puckery pattern), pique, poplin, moire, taffeta, and doeskin (a broadcloth with a soft, lustrous finish). . . . Velvet was used in quantity. The choice of woollens was large and included merino, camel's hair made from sheep's wool, broadcloth, cashmere, challis (a soft woolen printed with tiny flowers), and albatros, a fine soft plain weave. . . . Worsted yarns were used to make bunting (soft, lightweight, plain weave, dyed in solid colors) and serge, the old favorite twill. Homespun . . . was still in use. (p. 264)

Old army uniforms, linsey-woolsey, and calico were some of the clothing worn by settlers heading west, and cotton flour sacking became a very practical textile in the West (Wilson, 1979:281). Some other textiles available in the West were:

Ladycloth, a fine quality flannel; tarlatan, a variety of crisp muslin, rather coarse, and so low in count as to be almost transparent; cashmere for wedding dresses; velvet grenadine, a gauze weave; foulard, a lightweight silk, often printed; cambric, a plain weave cotton glazed on one side; organdy; and crepe de Chine, a lightweight silk. Percale, introduced in 1865, was often made into dresses. (Wilson, 1979:281)

Many fabrics were used in interior decorating as well as in clothing. By the 1870s when many fine homes were being built and furnished in the West, the selection and availability of textiles, although still limited, was steadily improving (Wilson, 1979:255).

Decorating guides played an important part in popularizing the various styles of the nineteenth century and provided guidelines for color and room arrangement. Styles came from traditional and past inspiration, and spanned the globe in origin. The technological advances in the United States brought more goods to the middle class, as the industry copied the fashionable furniture created by craftsmen.

These advances filled the homes of the nineteenth century with affordable fashion, and individuality was for the asking.

Summary

The 1840s and 1850s saw intense migrations of Midwestern settlers overland to the Oregon Country. The Willamette Valley, a rich farmland, had attracted these agrarian people when the United States offered cheap or free lands in the Donation Land Act of 1850. The Oregon Country was transformed in a period of less than 50 years from a culture of subsistence hunters and gatherers to an acquisitive and restless culture with dramatically different values.

Architecture in the Willamette Valley of Oregon had evolved from the simple shelter of the log cabin to the tradition but conservative Classical and Federal styles familiar in the East. Later, developments in transportation lessened the isolation of Oregon pioneers, and styles such as Gothic Revival were incorporated into the functional and utilitarian plan of the "Western Farmhouse."

Furniture styles had developed from the Old World into styles which expressed the newly formed nation, Colonial and Federal. Classical influence was followed by European revivals as the Industrial Revolution expressed itself in prolific production of all types of household goods in all types of styles. As transportation improved in Oregon with the arrival of the railroad, styles from the eastern fashion-setting centers were more readily available.

CHAPTER III

PROCEDURE

The case study approach deals with pertinent aspects of one thing, in this case, one house and the family who built it. The case study approach brings together relevant material in an organized fashion. A good case study presents an example which is chosen for its applicability and can be used in comparison to others of its time (Van Dalen, 1973:210). The example is not of a type which is unique, yet each case study is unique because of the peculiar histories each individual entity has. A broader view may look upon a case study of a particular history as a variation of other case histories, leading to "how the universal and individual are bound together" (Dalton, 1964:6). The aspects in this case study were the family history and financial progress, and the house and its furnishings.

Family History and Financial Progress

Sources of information that were used to build a base of knowledge about economic conditions leading to the construction and furnishing of the Porter house are outlined below. This information built an economic framework of reference for understanding how David and Parthena Porter were able to build this relatively large house and furnish it.

The census of Linn County for 1860, 1870, and 1880 were searched for property value information on David Porter. Linn County tax lists were found to be unavailable. Linn County Record of Deeds were

searched to trace Porter's acquisition of property. The Oregon Historical Society's business and agricultural records did not exist for the time period. The Brownsville library collection was searched for information about David P. Porter. David Caldwell Porter was interviewed about the Porter farm and financial background of the family.

Gathering information about the Porter family members and their involvement in the Shedd community was part of the first objective of the study. This information helped create a more complete picture of the activities which took place in the Porter house during the 1870s and later. The information led to a greater understanding of the arrangement of the rooms and the furnishings within those rooms.

Sources consulted for family information are listed below. The census of Linn County for 1860, 1870, and 1880 were searched for vital statistics about the Porter family. The Oregon Historical Society's collection of manuscripts was researched for specific reference to the Porter family. Interviews were conducted with Porter family members: Lillian Porter Jacobson, David Caldwell Porter, and Ardis Jane Brown (see The Porter Family Tree, Appendix B). Hal Byer of the Linn County Assessors Office was questioned about early assessors of Linn County but could give no information as the early documents were destroyed in a courthouse fire. The Linn County Court Journal was searched for information on early Linn County assessors. Bill Lewis of the Brownsville Museum was questioned about the Porter family but had no information. The Brownsville Museum collection was utilized as a source of information about the Porters. Brownsville is located ten

miles southeast of Shedd and is the area center for pioneer artifacts. The Lane County Museum in Eugene and the Horner Museum in Corvallis were searched for specific information on the Porter family but had none. Selected Shedd area residents were interviewed about the Porters. Lottie and Max Elder, who knew Ida Porter Brasfield when she lived in the Porter house, were interviewed. Harold and Lucille Shedd, both descendants of the Shedd family after which the town is named, were questioned about the Porter family. The Shedd family had preserved area artifacts and records. The questions from Appendix A were utilized as a guide in the interviews.

The House and Its Furnishings

Additional information relating to the original structure was collected from interviews, visual observation and description, and photographic documentation. The study of the house began with the Nomination Form for the National Register of Historic Places and the floor plans by Mark Costello. Both the Nomination Form and the floor plans were part of a project done by Mark Costello in his coursework in Architecture at University of Oregon. The Nomination Form was acquired from the State Architectural Historian, Elizabeth Potter. Both the Nomination Form and the floor plans are included in the Appendix. A physical description of a building is an essential tool for the historical preservationist, as a basis for continued preservation and future restoration efforts.

Additional description of the house was prepared utilizing guidelines from the Historic American Buildings Survey (McKee, 1970:106). These guidelines are outlined in Appendix F. Photographic documentation was used to record features of the structure. Guidelines for photographing historic structures were found in Recording Historic Structures and are outlined in Appendix F (McKee, 1970:69).

The Porter family members previously mentioned and Frank Dexter White (see The Porter Family Tree, Appendix B) were interviewed concerning the Porter house. Harold and Lucille Shedd also were interviewed about the Porter house and its relationship to the Shedd house. Gail and Matthew Grill gave additional information about the Porter House. They are the current owners and residents of the house and have collected information about the original structure of the house.

The documentation of evidences of furnishings that were available and in use in the Willamette Valley during the decades immediately preceding and following the completion of the Porter house and specific furnishings known to be original Porter property was also part of the second objective of the study. Sources of information consulted are outlined below. These sources provided valuable information which will aid in the restoration of the Porter house to its circa 1874 condition.

The Oregon Historical Society's collection of magazines and catalogs of the 1870s and 1880s was searched for prices, illustrations, and descriptions of furnishings available in Oregon

during the period. The 1878 Albany Directory was searched for advertisements of furniture and manufacturers in business during the period. The Albany newspaper of the time, the States Rights Democrat (1870-1878 issues), was searched for examples of furniture and advertisements of manufacturers and dealers of the time period. The Brownsville, Horner, and Lane County museum collections were searched for examples of furnishings of the period, as well as specific Porter pieces. The Montieth house, circa 1851, in Albany was visited to observe an early Oregon interior under restoration. Linda Fish, an Albany historic preservationist currently involved in the restoration, was questioned concerning early Willamette Valley interiors and furnishings. Previously mentioned Porter family members and Margaret Christian (see The Porter Family Tree, Appendix B) were interviewed about the interior and furnishings of the house, and for information on the present whereabouts of any original pieces. The selected Shedd area residents previously mentioned were interviewed about the furnishings of the house. Another Shedd area resident interviewed about the furnishings of the Porter house was Karen LaFranchise. She lived in the Porter house and is known to have some of the original Porter furnishings.

Sources Studied

To summarize the sources studied, they have been listed and categorized below according to the objectives of the study. In the list, "F" represents family history and financial progress and "H"

represents the house and its furnishings. Sources which were consulted but contributed no information are not listed here.

1. U.S. Census of Linn County 1860, 1870, 1880 F
2. Linn County Records--deeds, marriage book, court journal F
3. David Caldwell Porter F
4. Oregon Historical Society--manuscript collection F
5. Lillian Porter Jacobsen F, H
6. Ardis Jane Brown F, H
7. Lottie and Max Elder F, H
8. Harold and Lucille Shedd F, H
9. Nomination Form--National Register of Historic Places H
10. Mark Costello, Architect, former University of Oregon student H
11. Frank Dexter White H
12. Oregon Historical Society--catalogs H
13. Albany Directory--1878 H
14. States Rights Democrat--1870-1878 issues H
15. Brownsville Museum--Bill Lewis H
16. Horner Museum--Loretta Harrison H
17. Lane County Museum--Marty West H
18. Linda Fish, Albany historic preservationist/Montieth restoration H
19. Margaret Christian H
20. Karen LaFranchise H
21. Gail and Matthew Grill H

CHAPTER IV

DISCUSSION OF THE RESULTS

Family History and Financial Progress

Information about the Porter family and their involvement in the Shedd community was collected from the following sources: the U.S. Census of Linn County, Oregon 1860, 1870, and 1880, the Oregon Historical Society's collection of manuscripts, the Brownsville library collection, the Linn County Court Journal (1864), interviews with Porter family members, and interviews with selected Shedd area residents.

The biography of D. P. Porter in the Illustrated Historical Atlas Map of Marion and Linn Counties, 1878 related the following family and economic information:

Came to Oregon in 1852 . . . with no money, two yoke of oxen, one Indian pony and debts about equal in value.

The Brownsville library collection contained an interview with Ida Porter Brasfield done by Leslie Haskins (1941). In it Ida reported on her mother's origins (Parthena Jane Haley Porter):

Mother was a native of Missouri and came to Oregon with her father in 1851. Her mother, my grandmother Haley, died in Missouri before the family started out for the west.

The Brownsville library collection includes a copy of the Linn County Marriage Book Records (1857). The Linn County Courthouse has one too. These listed David Putnam Porter and Parthena Jane Haley as being married on December 24, 1857. The U.S. Census of Linn County 1860, 1870, and 1880 (shown in tables 1, 2, and 3) information shows the

Table 1

Data from 1860 Census of Linn County, Oregon*

Peoria Station

Family	Names	Age	Occupation	Birthplace	Value of	
					Real Estate	Owned Real Personal Estate Estate
Porter, David		33	Community school teacher	Ohio	1400	1020
	Parthena	23		Missouri		
	Minnie	11/12				

*U.S. Bureau of the Census, U.S. Census of Linn County, Oregon, 1860

Table 2

Data from 1870 Census of Linn County, Oregon*

Family	Names	Age	Occupation	Birthplace	Value of	
					Real Estate	Personal Estate
Porter, David P		43	farmer	Ohio	12,300	4010
	Parthena J	33	keeps hse	Missouri		
	Minnie E	11	school	Oregon		
	Lillie E	7		Oregon		
	Ida M	4		Oregon		
	Frank H	2		Oregon		
	Mary E	5/12		Oregon		
Carothers, James		26	wks on frm	Illinois		700

*U.S. Bureau of Census, U.S. Census of Linn County, Oregon, 1870.

Table 3

Data from 1880 Census of Linn County, Oregon*

Name	Age	Position	Place of Birth		
			Subject	Father	Mother
Porter, David P.	52	Head of household	Ohio	Maine	New Jersey
Parthena J.	42	Wife	Missouri	New Jersey	Tennessee
Minnie E.	21	Daughter	Oregon	Ohio	Missouri
Lillie E.	16	Daughter	Oregon	Ohio	Missouri
Ida M.	14	Daughter	Oregon	Ohio	Missouri
Frank H.	12	Son	Oregon	Ohio	Missouri
Mary E.	10	Daughter	Oregon	Ohio	Missouri
William D.	8	Son	Oregon	Ohio	Missouri
Guy L.	5	Son	Oregon	Ohio	Missouri
Dora P.	2	Daughter	Oregon	Ohio	Missouri
Blaker, Archillis	25	Farm hand	Indiana		
Yenn, Dick (Chinese)	32	Farm hand			
Carothers, James	38	Farm hand	Illinois	Ohio	Ohio
Burke, Emery E.	24	Farm hand	Oregon	Indiana	Iowa

*U.S. Bureau of Census, U.S. Census of Linn County, Oregon, 1880.

growth of the Porter family and the number of farm hands living on the farm during the respective years of the census.

In 1862, while his farm was still relatively small, David Putnam Porter served Linn County as assessor. The previously mentioned interview with Ida Porter (Haskins, 1941) confirmed this:

While speaking of elective offices held in the family, I might say that my father served as Linn County Assessor in 1862.

The Linn County Court Journal, Volume 2, page 210, the earliest extant in Linn County, listed B. W. Redman as the Assessor elect at the July 1864 session of the court. He was required to be bonded for \$3,000 to be qualified for office. This information shows the community trust in the elected office of assessor, and the financial requirements that early assessors were required to possess.

Porter family members contributed the most information about the characters of David and Parthena Porter. Lillian Porter Jacobson's letter included the following information:

Of course David P. Porter was a school teacher. He also did some volunteer work hauling rock miles and miles to help in church construction.

My grandparents did not cross the plains the same year-- they met afterwards. Grandma was 13 years old, I think, when she came to Albany.

David Caldwell Porter had many recollections about his grandmother Parthena but his information about his grandfather David Putnam Porter was from what he heard from other family members. His grandfather had died seventeen years before his birth. The following are from conversations with David Caldwell Porter:

He did have two sayings that I heard repeated many times, that showed his thrift. One was: "Protect your nickels and dimes, and your dollars will take care of themselves"; the other was: "Never go anyone's bond," now, that meant never sign for anyone's debt, and I believe he lived by those sayings.

Later he spoke about David P. Porter's community contributions and the reasons for building the large house:

Grandfather was not a religious man, but when they built the Methodist church, he was a very large contributor. . . . And he also helped haul the stones for the foundation from the quarry, which was quite a distance.

You know, the reason he built such a large house was so that he could house all the hired hands, the farm was so big by then that he had several men hired year round.

I heard that Grandpa always rested his teams one day a week, on Sunday; he knew he needed a day of rest, so he figured his animals and men did too.

He was never known to have taken a drink or offer one, well, that I heard, and none of his kids that I ever talked to had ever seen their father carry a gun, or shoot a gun, fire a gun. He was also an early member of the Prohibitionist party. My grandfather was very loyal to President Lincoln during the War.

When he was county assessor, I guess he didn't stay with it too awful long, but, well he felt it was his civic duty to go and do what he could. But an assessor in those days had to go do the work in the field as well as keep his books in the office and everything else, and this is a big county, it still goes up over the top of the Cascades. So, he would go as far as he could and then could take the map and guess at what the rest of it would be, so some of it didn't get actually looked at by the assessor, it couldn't, one man didn't have the time. But he did a lot of horseback riding around. As I understand, he only stayed in one term; he always thought he had the assessor's office straightened out at that time.

The following comments were made about Parthena Porter:

My grandmother was a formidable woman; when that finger pointed at you, you'd hop to your chores immediately, you'd know what to do!

Aunt Ida said she never heard Grandma call her husband anything but "Mr. Porter."

Shedd area residents Lottie and Max Elder were interviewed about the Porter family. They knew and visited Ida Porter Brasfield in her home in Shedd (the Porter house). They did not, however, have any information about David or Parthena Porter.

The Oregon Historical Society's collection of manuscripts contained a letter from S. D. Haley to his granddaughter Minnie E. Porter dated January 19, 1880; its contents appear in Appendix C. The letter referred to current court cases that Honorable S. D. Haley was presiding over and other local family affairs. The letter and S. D. Haley's position as one of Oregon's first senators show evidence of the family's close ties and avid interest in early Oregon political and public affairs.

Sources consulted for information relating to the economic background of the construction of the Porter house were the U.S. Census of Linn County for 1860, 1870, and 1880, Linn County Record of Deeds, the interview by Leslie Haskins (1941), and an interview with David Caldwell Porter.

The interview with Ida Porter (Haskins, 1941) related the following information about David P. Porter's original land claim:

It was only 148 acres, much smaller than the usual claims in that period. There were two reasons for this: first, father was a single man and thus entitled to take up only half of the acreage allowed a man and wife, second, in 1854 the vacant land was pretty well all taken up about here so that he failed to obtain even the whole half section which was really his due.

The interview continued with more information about the land claim and about David P. Porter:

However, he got a good piece of land, so situated that when the Railroad finally came through he was conveniently located in regards to shipping, school, and trading facilities. That land was just west of where the town of Shedd was platted. Father, by the way, added to his first holdings until at one time he owned almost fifteen hundred acres.

The U.S. Census of Linn County 1860, 1870, and 1880 information is shown in tables 1, 2, and 3. David Porter listed his dollar value of real estate in 1860 as \$1,400 and the value of personal estate at \$1020. In 1870 he listed the dollar value of real estate owned as \$12,300 and value of personal estate as \$4,010. The 1880 census did not include this economic information. Another indicator of a growing farm business was the listing of farm hands as permanent residents on the farm in the census. In the 1870 census, James Carothers was listed; he was also listed in the 1880 census, along with three others, Dick Yenn, Archilles Blaker, and Emery E. Burke. Another economic factor is indicated in the growth of the family: from one child in 1860 to five in 1870, and eight in 1880.

The Linn County Record of Deeds yielded the information shown in Table 4. David Porter gradually added to his original land claim of 148 acres in 1854 until he had acquired, by 1879, approximately 1500 acres.

In an interview with David Caldwell Porter the following economic information was related:

Grandfather gave a great deal of credit for his financial success on the farm to his wife. She was a strong-minded business woman, and he'd say the farm was prosperous because of her. As far as I know, from what I heard, he never inherited anything from his family back East or from the Haleys. He did it all on his own just from the farm business. He had quite an operation there at one time, just about 1500 acres.

Table 4
Land Acquisition Made By David P. Porter*

Date	Grantor	Amount Paid	Section	Acres
January 31, 1865	John N. Perkins and wife	\$ 200	12	48 1/2
May 1866	Mark Sayer and wife	\$ 3,250	11,14	320
February 19, 1869	John A Robnett and wife	\$ 400	11	40
December 30, 1872	John McCallister and wife	\$ 4,020	5,12	155
May 24, 1875	H. L. Rudd and wife	\$ 1,000	11	107
April 16, 1878	Francis A. Pugh and wife	\$14,384	13,14	641
December 23, 1879	United States	\$ 4,042	12	149

*Source: Linn County Record of Deeds, 1860-1880.

Later he told about the safe that was kept in the chamber off the living room. He said:

They had to have a safe place to keep the payroll; at the time, you see, they had quite a crew of hands on the farm, and the cash payroll was large enough that they needed a safe for it.

The House and Its Furnishings

The appearance of the Porter house in the Illustrated Historical Atlas Map of Marion and Linn Counties, 1878 makes a useful tool for comparison and contrast in determining the relative size and importance of the Porter house. The "Farm and Residence of D. P. Porter, Shedd Station, Linn County, Oregon" was illustrated on the same page as the "Grain Farm and Residence of W. M. Powers, Shedd Station, Linn County, Oregon" (Williams and Co., 1878:63). The Powers house, which is no longer standing, appears to be smaller in square footage than the Porter house, as judged by the form of the structure and the window count and placement. Both houses, however, display similar modest Rural Gothic features in their exterior architecture. Both have similar layouts, in wings, typical of the so-called "Western Farmhouse" (Dole, 1974:227). The "Farm and Residence of John P. Rector, Halsey, Linn County, Oregon" appears to be about the same size as the Porter house, judging by the wings and the window placements (Williams and Co., 1878:65). The arrangement in wings makes this house also a "Western Farmhouse" (Dole, 1878:227). The Rector house, which is no longer standing, has more gables, each decorated with scroll-sawn pieces at the peak; a complicated three-sided bay window

with matching balcony on the second story; and scroll-sawn column supports along the front porch and balcony above shown in the illustration (Williams and Co., 1878:65). These design features make the Rector house much more elaborate than the modest Porter house. The style of decoration is, however, Rural Gothic in both, as indicated by the characteristic design components mentioned above and in the steeply pitched gable roofs of both houses.

Visual observation and description were used to prepare a written description of the structure to add to the information in the Nomination Form of the National Register Historic Places (see Appendix D) and in the floor plans by Mark Costello (see Appendix E). Guidelines from the Historic American Buildings Survey (see Appendix F) were used to prepare the additional description. Photographic documentation was used to further describe the structure. Guidelines for photographic documentation were collected from recollections by Porter family members--Lillian Porter Jacobson, David Caldwell Porter, and Frank Dexter White--and selected Shedd area residents--Harold and Lucille Shedd, and Gail and Matthew Grill.

General Description

The Nomination Form (see Appendix D) contains an adequate general description of the house; the name, location, and address (page 1, Nomination Form) of the structure are given, as well as a general statement as to the architectural interest and merit of the structure and the overall condition of its fabric (pages 4-5, Nomination Form). A summary description including the number of stories, number of bays, overall dimensions, and a concise characterization of the structure's

layout are given in the Nomination Form (pages 2-3) and in Mark Costello's floor plans (Appendix E).

Detailed Description of Exterior

The Nomination Form contains most of the information suggested by the guidelines from the Historic American Buildings Survey (Appendix F) for recording a detailed description of the exterior. The following information about the foundation can be added. The height of the foundation is twelve inches; material is brick, the same as the fireplace and chimneys, with mortar between; the color of the bricks, reddish brown, the mortar whitish. The whole foundation had at one time been covered with a cement-like preparation; however, most of this covering has been removed to allow the foundation to "breathe" as was the original intention; this air flow helped prevent the growth of mildew and rot. The texture of the foundation is formed by the overlapping bricks, and the condition is good.

Interior Description

The floor plans by Mark Costello give a visual account of the floor plan of the house (Appendix E). However, the family members used different names for some of the rooms. The family's names for the rooms will be used with the designations by Costello in parentheses following each. To add to the information in Costello's plans and in the Nomination Form (pages 2-3; Appendix D) is the following interior description.

On the main floor, the front wing contains the parlor, the entry hall with open staircase, and two small back rooms. The small back room opening into the parlor was the guest room (Circuit Riders room)

and the room behind the entry hall had no particular name (chamber 11'3 X 11'0). The adjoining wing contains the living room (parlour 15'0 X 15'2) with fireplace, the kitchen-dining (dining (kitchen) 16'-0 X 15'2) and a pantry (unnamed by Costello). In the wing off the kitchen-dining are back stairs with access to a back porch; scullery (pantry 7'5 X 4'0); the porch off the kitchen-dining, where the pump was located; and the wood room. Of the five second-floor bedrooms, two were for hired help (bunkroom and bedroom 15'0 X 15'2) and are reached by the back stairs; those for the family are over the front parlor wing. The door between the two areas seems to be original. The door frames and flooring seem undisturbed upon close observation. The door would be a convenient passage from the kitchen-dining area to the family bedrooms when the living room was a busy area of activity. It would also make the house safer by providing an alternate exit route.

Stairways. There are three staircases in the house. The front entrance hall contains the staircase which leads to the family bedrooms above the front parlor. The wooden handrail, which curves at the top, is supported at the base by a large newel post and along the staircase by many small, turned balustrades. The staircase is now painted and in good condition. The back staircase is located in the wing off the kitchen-dining room; it leads to the second-floor rooms for the hired hands. It is steep, narrow, and winds in three directions before reaching the top. The stairwell is enclosed in walls except for the bottom four steps where a half-wall serves as a handrail. The back stairs are painted and in good condition. The

third stairway leads from the second-floor room above the living room up to the attic. It is a steep ladder-like stairway of unfinished lumber, in excellent condition.

Flooring. The flooring is of hardwood, 1x4" boards, with a natural finish, varnished and in excellent condition.

Wall and ceiling finish. The walls in the parlor wing have a more formal finish than the rest of the house. They are of lath and plaster in both stories of the parlor wing (south wing). The north wing interior walls are covered with 1x4" boards, similar boards are in the ceilings; the present wall finishes are not the original finishes.

Doorways and doors. All main floor doors have transoms; the doors are original and in excellent condition. They are of solid wood, constructed in four panels in the classical style. Doors and frames are detailed in Door Detail (Appendix E) and in the photographic documentation section (figures 12 and 13).

Interior trim. The interior trim is well-described in the Nomination Form (Appendix D) and in Details (Appendix E).

Hardware. The door knobs and hinges are thought to be all the original ones. The knobs are white ceramic with black metal stem and door plate; the hinges are of the same black metal. Window hardware includes an unusual curved metal lock on the south parlor window; the lock pinches to open in a scissor-like fashion. The present front door knob is not an original one; it was replaced by the present owners.

Mechanical and electrical equipment. The house has no original electrical equipment, as it was built before electricity was commonly used in houses. An interesting feature of the front staircase is the inclusion of a lantern shelf just at the second-floor level; a lantern placed upon it would provide light for the whole entry hall.

Original heating devices, which have not been replaced with electrical heating, include a parlor stove, the living room fireplace, and a cooking stove in the kitchen-dining room. The transoms on each main-floor door provided an efficient method of controlling the heat flow between the rooms. The stairways were designed so that heat would flow from the main floor to the second floor. The front bedroom on the second floor had a small stove with a stovepipe that extended through the hall wall, across the hallway, uncovered, and into the parlor flue on the opposite wall, providing heat to the hallway and bedroom nearby. The back bedrooms for the hired help depended on the heat flowing up from the living room fireplace, or that which radiated through the flue from the kitchen-dining room cooking stove, which was jointly vented with the living room fireplace.

The orientation of the house with main rooms, entrance, and major windows placed away from prevailing winds also contributed to the efficiency of the house's heating and cooling ability.

The placement of two dry-sinks in the second floor of the house is of interest. One is placed in the hallway between the family bedrooms; the other services the two bedrooms for the hired help and is placed in the hallway between them. Both sinks consist of a vented oval bowl of marble with center drain; this is supported by a three-sided frame of lumber, finished with the same 1x9" baseboard as

the adjoining hall walls. The center drain opening joins a pipe which, in the family wing, drains down to an outside opening near the ground on the outside wall of the house; in the other sink, the drain pipe follows a path to the small room adjoining the north bedroom and stops at the floor level. This dry-sink may have never been finished or used as intended; the small room was intended for a future bathroom.

Interior Changes

Gail and Matthew Grill are the current resident-owners of the Porter house. Although the house is very close to its original structural condition, there have been a few minor changes in windows and doors in the living room and the kitchen-dining room, scullery and back porch, which are evident upon close examination. The Grills pointed out the changes as follows. The window in the southeast corner of the living room was originally a door. The solid wall on the west side of the living room originally contained a window, probably the one which is now on the southeast wall. The northwest corner of the kitchen-dining room originally had a doorway which led to the back porch; straight across from it was a door which entered the woodshed but is not there now. The scullery was a closed-in room with entry from the kitchen-dining room and entry from the porch as in the First Floor Plan by Mark Costello. The scullery also was lined with cupboards, which were originally built in and included a cold storage cupboard with vent under the house. The back porch extended further out from the house than at present and in the center

was located a hand pump, the major source of water for the household. The present kitchen has modern plumbing and electric appliances.

Orientation and General Setting

The orientation and general setting of the Porter house are well-described in the Nomination Form (page 6; Appendix D). Traces of historic landscape design are as follows. The only two trees remaining that may have been early parts of the landscape of the Porter house are the large twisted cedar in the front yard, just to the northeast of the house, and the ponderosa pine to the north of the house near the road. The lawn surrounds the house on the north and east, but the basic character of the landscape design is changed from its circa 1874 condition.

The outbuildings remaining are described in the Nomination Form (page 3; Appendix D).

Photographic Documentation

The following pages contain photographic documentation of the Porter house. Included are the following: one photograph showing two sides, one photograph showing the front elevation, one photograph of each side view of the house (the photograph of the north side of the house shows only a partial view of the side, as the milk shed obscures a portion), one photograph of the rear, and one photograph of a minor feature (tulip design balustrades). Interior photographs include: two views of the main stairs (upper and lower with newel post), one view of the back stairs (lower), one photograph of the fireplace, one photograph of a first floor doorway (showing the transom), one photograph of a second-story doorway, and one photograph of another feature (the dry sink in the second floor hall, parlor wing).



Figure 1. View showing two sides.



Figure 2. View showing front elevation.



Figure 3. Side view showing northeast elevation.



Figure 4. Side view showing south elevation.



Figure 5. View of the rear elevation.



Figure 6. View of a major feature: the front entrance.



Figure 7. View of a minor feature: tulip design balustrades.



Figure 8. View of main staircase, showing upper stairs.



Figure 9. View of main staircase, showing newel post and lower stairs.



Figure 10. View of back stair, lower.



Figure 11. Fireplace.



Figure 12. First floor doorway.



Figure 13. Second floor doorway.



Figure 14. Other feature: dry sink in second floor hall.

Additional information relating to the original structure was collected from interviews with Porter family members and selected Shedd area residents.

David Caldwell Porter related the following about the house:

Lumber for the house was hauled using two teams of oxen from somewhere up the Calapooia, on the other side of Brownsville.

There was a large dinner bell mounted on a post in the yard to call the hands to meals.

In those days there weren't many inns or motels for travellers to depend on and it was common for local homes to offer their hospitality to travellers, and they were just welcomed into the house and another place was set at the table with no fuss. The house, being located just off the main road, invited quite a few to stay.

Frank Dexter White gave the following information about the Porter house:

I know one thing about the house; when it was built, my grandfather hand-picked the lumber for it, so it was all clear lumber that went into the house.

And in 1947, when I came out there to visit, the house still had the original shingles, and they were in good shape.

Harold and Lucille Shedd were visited in their home in Shedd, which is located near the original home of their grandfather, Captain Frank Shedd. Frank Shedd built his home the same year David Putnam Porter built his grand house, 1874. The Frank Shedd house is similar in size and layout to the Porter house, but it has been extensively altered from its circa 1874 condition. A photograph (owned by Lucille Shedd) of the Frank Shedd house in its circa 1874 condition shows the exterior siding and window frames to be similar to those of the Porter house. The photograph shows more gables, bay windows, more scroll-sawn balustrades, and decoration than is in the design of the Porter house. A visit to the interior of the Frank Shedd

house showed a similar layout in the remaining traces of the original plan; the original entry remains and is more decorative than the Porter house. Identical tulip design balustrades grace the second-story from balconies of both houses (as shown in the photograph of the Frank Shedd house). Harold Shedd said that his grandfather had made the balustrades himself and was known in the community for his woodwork.

Landscape

Lillian Porter Jacobson gave the following description of the landscaping around the house as she saw it at the age of seven or eight (1908 or 1909):

When Aunt Ida lived in the house there were orchards to the south and away from the house; they contained exotic small pears, some pears of other varieties, plums, and apples. Around the house was a quite neat, formal yard, nothing like what they have there now, with a large lawn of grass in front of the house and to the south of the house, under the parlor windows. In the back of the house, the ground was covered with large violets, up to the house; there was just a small porch and a neat pathway leading out towards the outbuildings to the southwest. The deck that is now is not original. But I remember those violets, they covered the ground. There was also a Glory-Monday tree behind the house and a Bing cherry tree. To the north and west of the house, where the scale house was were grape vines, raspberries, and pear trees; there was also a Slippery elm and Coffee tree. To the north and east were large Walnut trees, and the Cedar tree which is still there. Just in front of the center porch of the house, along the walkway, Aunt Ida planted sweet peas. Just off the front porch, as you stood just out of the front door, down to the left was a ground cover of Aaron's Beard. The rather formal front yard was framed by a fence, much like the one in the 1878 Atlas, and a boardwalk ran all the way from the front porch out towards the main street of town. Uncle Tom would stroll to town to get the mail and have his daily visit with the town croonies. I guess Grandpa did the same when he lived in the big house. Along the inside of the fence was a neat row of boxwoods, all neatly trimmed and clipped, there were some Peonies and Snowball bushes in the front also, towards

the southeast corner of the fenced part. Vegetables were never planted near the house, Aunt Ida's yard was always neat and formal.

The following is from a letter from Lillian Porter Jacobson:

The orchards I told you about had many varieties of trees--little pickling pears and even a huge one-pound pear (this was kept all winter before it was ready to use). Grandpa evidently liked to collect a variety of oddities--such as the Coffee tree, a Slippery elms tree (the shavings of this tree were boiled and the liquid used on the hair to help hold the curl), and a Glory-Monday apple tree--all in the back yard. This apple was really a good producer and a huge sized fruit.

Harold Shedd has the Porter dinner bell mounted on a post in his yard in Shedd. He said that Will Porter had given it to him. The bell will be given to Richard Kizer of Albany (see Porter Family Tree; Appendix B).

The documentation of evidences of furnishings available and in use in the Willamette Valley during the decades immediately preceding and following the completion of the Porter house, as well as specific Porter pieces, formed part of the second objective of the study. The assumption was made that new furniture was purchased or acquired for the new house. Sources consulted for information about furnishings are listed below: the Oregon Historical Society's collection of magazines; the Albany Directory, 1878; the States Rights Democrat; the Brownsville, Horner, and Lane County museums; Porter family members--David C. Porter, Lillian Porter Jacobson, Margaret Christian, and Ardis Jane Brown; Linda Fish, Albany historic preservationist, Montieth restoration; selected Shedd area residents--Gail and Matthew Grill, Karen LaFranchise, and Lottie and Max Elder.

The Oregon Historical Society's collection of magazines contains for that time period only West Shore magazine. It was published in Portland and available in Oregon's three major cities at that time, Albany, Portland, and Salem. The magazine dated as far back as 1875, with Volume 1, Number 1 being printed in August of 1875. This issue showed advertisements for furniture for all rooms of the house. Some examples include, for the living room: sofas, settees, small tables, rocking chairs, carved chairs, upholstered chairs, footstools, and desks; for the dinning room: tables and chairs, cabinet furniture for china and linens, decorative whatnot shelves, and framed mirrors; bedroom suites included beds with head and foot boards, spring beds, dressers with or without mirrors, wash stands, small tables, and chairs. The furniture in these advertisements was predominantly of the Victorian, Gothic, and rococco styles (see Review of Literature, pp. 21-26). Many examples of furniture are illustrated in this and all the issues of West Shore magazine, which was published from 1875 to 1898. In the August 1875 issue mentioned above, I. Sinsheimer, "Manufacturer of Fine Furniture," advertised "all kinds of fine wood, in his line, done to order" (p. 6). In the same issue of West Shore, "The Oregon Furniture Manufacturing Company" advertised:

Wholesale and retail Dealers in Furniture, Bedding, Carpets, Mirrors, etc. . . . Bedroom Suits [sic] made in Walnut, Ash, Maple, Alder, Mahogany, and Spruce. (p. 18)

The Albany Directory, 1878 contained the following advertisement for furniture (there were no pictures):

J. Dannals, 19 Ferry, manufacturer and dealers in FURNITURE, Bedding, Etc., Albany, Oregon, Bedsteads, Parlor and Drawing Room Sets, Kitchen Furniture, and all kindred articles sold at the lowest rates.

In the Business Directory of the Albany Directory, 1878, three furniture dealers were listed: J. Dannals, F. S. Danning, and Fred Graf.

Various issues of the States Rights Democrat, Albany's newspaper during the 1870s, were searched for furniture advertisements. The Friday, March 3, 1871 issue had the following:

Chairs and Turning! all sizes of Raw Hide Bottomed Chairs, of the best quality, well finished, can be had at Metzler's Shop, J. M. Metzler.

There were no pictures with this advertisement, or any of the advertisements found in the States Rights Democrat. The August 1, 1873 issue had the following furniture advertisement:

San Francisco Furniture Store! New Goods and REDUCED PRICES, E. D. Whitlow & Co., Importers and Dealers in Furniture and Upholstery Goods, First Street, 3 doors below Conner's Bank, Albany, Oregon, Keeps constantly on hand for sale Black Walnut Parlor and Chamber Sets! Painted Chamber Sets! Dining Room Furniture! Kitchen Furniture of All Kinds! Sofas, Lounges, Spring Mattresses, Pulu & Eureka Beds, Tables, Bedsteads, Rocking Chairs, Stands, Bureaus, Whatnots, Brackets, Book Cases, Secretaries, Desks, Etc., Etc., Upholstering, in all its branches. Orders filled with promptness and disptach. Coffins made to Order! Repairing and Manufacturing Done to Order! All our work warranted. Give us an Early Call and Examine our Stock. Goods delivered to any part of the city. E. D. Whitlow & Co.

In this same issue, J. M. Metzler was advertising his "Raw-Hide Bottomed Chairs," as previously mentioned. Another furniture advertisement in this issue was:

Chas. Mealy, dealer in Furniture and Cabinet Ware! (Corner of First and Broadalbin streets, at old stand of Mealy & Co.) Albany, Oregon, Keeps constantly on hand a full assortment of everything in his line that requires or an enterprising public demands. FURNITURE! Of All Kinds and Descriptions! Beds and Bedding, &c. Particular attention will be paid to orders for UNDERTAKING! And all other orders in my line will be promptly attended to: Satisfaction Guaranteed and Work Warranted! Chas. Mealy.

The Albany City Library's collection of the States Rights Democrat was missing issues dating from August 15, 1873 to August 16, 1878. The Friday, November 1, 1878 issue contained the following advertisement:

J. Dannals, dealers and manufacturers of Walnut Bedroom Sets, Marble and Wood Table Tops, Sofas and Lounges, Center-Tables, Folding beds and Feather Mattresses, Oak Brackets, and All Kinds of Cabinets, Bedsteads, Extension Tables, Garlands, Gilt and Fancy Work, Mouldings, etc., everything in the furniture line, guaranteed satisfaction to all who call on James Dannals.

The same issue included an advertisement by May and Senders "First Class Retail Store, Harrisburg, Linn County, Oregon," who kept "constantly on hand, Metzlers Celebrated Raw-Hide Bottom Chairs."

The Brownsville Museum was searched for examples of furnishings of the 1870s and 1880s, as well as specific Porter pieces. No Porter pieces were found, but the museum does have a small collection of furnishings which may have come from the time period when the Porter house was being furnished. These furnishings may be considered similar to what may have been in the Porter house. They include an oak bedstead with the popular sleigh-shaped head and foot boards in carved woods; a small trundle bed with delicate wood rails on all four sides which could be stored under the large bed in the daytime; an occasional table with massive turned legs suitable for a side table in a drawing room or parlor, finished in a walnut color; a sofa with high

curved back in the Victorian style with carved wood outlining the upholstered back and seat of the piece, delicate curved legs supporting the whole.

Loretta Harrison of the Horner Museum said that a few pieces in the "Victorian Collection" date from the 1880s. These pieces could therefore be used as a guide in selecting pieces for the Porter restoration. These pieces include the impressive black, horsehair sofa in the Victorian style, with undulating "S" curved back framed in carved wood and delicately curved legs supporting the massive whole; and the small table used in the parlor of the "Victorian Collection," which was covered by an elaborately crocheted cloth in the Victorian style, had turned legs, probably an oak finish, with a cross support for the legs and square top made of wood.

The Lane County Museum was also searched for Porter pieces, but none were found.

David P. Porter's comments about the interior and furnishings of the house, which he recollected beginning in approximately 1915, are as follows:

The safe was kept in the downstairs room just off the living room. They had to have a safe place to keep the payroll, at that time, you see, they employed quite a crew of hands on the farm, and the cash payroll was large enough that they needed a safe for it. When the contents of the house were dispersed after Ida's death in 1953, Norm Fehr got the safe. He came in and threw all the papers into a corner; he didn't even look at them, he just wanted the safe. When I looked through them, I found the original land claim documents; I still have them in a safety deposit box, and I've willed them to my son.

When the things in the house were being given away, it was very unorganized; Harold Shedd was the executor of the will, but nothing was written about who got what when it came to the contents of the house. So, it was come and get what you can, and it was a mess.

Velma Kizer got the spinning wheel; it was the large one that you stood up to use; she also gave away a large parlor lamp to her daughter. It was one with a hurricane liner and a painted outer globe with yellow roses on it. I don't really know where most of the things went.

He went on to tell about David Putnam Porter's trip to Philadelphia in 1876:

Grandpa brought a bathtub back from the Philadelphia Exposition; he also brought back the piano.

Maragret Christian (see The Porter Family Tree; Appendix B) described the parlor as being dominated by a baby grand piano in 1940. On a visit to the Montieth house, circa 1851, in Albany, she commented as follows:

The piano in Aunt Ida's parlor was very similar to that one [referring to the baby grand in the Montieth parlor]; in fact, it looks so similar that it could be the same one.

Lilliam Porter Jacobson supported Margaret Christian's description.

She would have been recalling from the 1910s on; she added this:

The parlor had a baby grand piano in it; it was one of those big square things with great curved legs. In the front bedroom there was a dark cherry bedroom set, with large curved head and foot boards, like a sleigh; the dresser with mirror matched the bed. In the kitchen was the large cooking stove, in the center of the room was the large dining table; it would seat a crowd, and the chairs, I remember, were a simple sturdy design, with leather seats; there were quite a few of them around the house. The best china was kept in the cupboard by the fireplace in the living room.

The food was all prepared in the little pantry or scullery off the kitchen-dining room. It was very small and filled to the ceiling with cupboards and there was a cold storage cupboard to keep cold things fresh.

After Grandpa died, Grandma lived on the farm for a few years, but around the turn of the century she bought a house in town (Albany) and moved in. Aunt Ida and Uncle Tom and Uncle Will and his wife Mary lived in the house and ran the farm until Will built his own place to the southeast and moved there. Aunt Ida lived in the house until 1953.



Figure 15. Piano, Montieth restoration.

There should be some people living at Harrisburg-- Gilbert, by name, who are descendents of Parthena's sister Elizabeth.

Grandpa's sister Ella married a Howard. A lot of Grandma's linens were sent to the Gilberts, I think, but I can't recall what else. Aunt Mary Porter Kizer and family are buried north of Albany at Willamette Memorial Cemetery (as I recall, that's the name). Uncle Will told me the Shedd Cemetery was donated by his father--my grandfather!

Ardis Jane Brown contributed the following information about the interior of the house in 1947 as she recalled:

In the parlor was the big piano, and it was covered with little family photos; they were all framed, some with just little paper frames from the studio. Seems like Aunt Ida had wallpaper in the parlor; it was always cold in there; they didn't go in there much. I remember the little guest room just off the parlor; there was a small bed and a little wash stand, bowl and pitcher set in white ceramic. When I was little, those colored windows in the front hallway used to fascinate me. The stairway had a nice carpet; seems to me it was blue--there were some other dark colors too, but mostly blue. Aunt Ida and Grandma Dora always used those tiny back stairs instead of the front ones.

In Aunt Ida's living room (1948) there was a stuffed davenport, and there was a little table by the front windows where we'd sit and play solitaire. It was a small wood table; it might have been a drop-leaf. There was also a bookcase in the living room, and I still have a few books that may have been Aunt Ida's or her father's; seems to me there were a couple of books by Emerson, and I've a small bible which I know is very old. The titles I have right here are: The Bible, it's small and it's dated 1853; could have been Minnie's, "Dec. 30, 1871" is written inside; here's one, Ships That Pass in the Night by Beatrice Harridan; it's dated 1893 and inscribed "To Dora Porter from her loving friend, Lieura Mott"; I have a Young Folks History of France published in 1880, belonged to Samuel D. White; I also have some others from the White family.

Linda Fish, an Albany historic preservationist, was consulted about early Willamette Valley interiors. She is actively involved in the restoration of the Montieth house, circa 1851, in Albany. The piano in the parlor of the restored Montieth house is a Victorian baby grand. It is a thick rectangular box supported by heavy ornamental legs. The feet are curved in the typical Victorian rococo style. The

corners of the box are rounded and the wood is finished in a walnut-colored finish. Linda Fish said that the original owner of the piano is unknown but that it does date as far back as the 1870s.

Gail Grill gave the following information about the interior of the house:

I've learned many things about the house by living in it the past few years. The walls are not anything like the original walls; under the layers of paint and wallpaper, the first layers, in the parlor and entrance hall and living room seems to be painted a slate grey color. This is on the woodwork in the living room also, and doors. In the parlor the wood was done in a false-graining technique, and the only uncovered piece of false-graining is in the small guest room closet off the parlor. Inside the closet doorway is the original false-graining. It's a technique where the wood is painted with a comb-like instrument in swirls and curves to resemble the natural grain lines of wood. I think this was done throughout the parlor, as it was a very formal type of wood finish, and unlikely that it was done in the rest of the house.

You can see the lath and plaster from the inside in the closet under the front stairs, all the walls in the parlor wing including upstairs bedrooms are done in plaster.

Over the years, many of the original panes of glass were lost, but you can still see the original ones by the rippled effect they have in the light.

It is our intention to slowly restore the house to its original state; I've had some of the tulip design balustrades specially made to replace the damaged ones on the balcony. Matthew has been working on the roof in the back, over the living room, where Mr. Long had begun his project to add a three-story bathroom, and it's almost back to the original condition now.

The Grills have none of the original pieces of furniture in their possession; they do have, however, two framed photographs of the Porters'. One is a family portrait taken about 1907 at Parthena's house in Albany. The picture includes Parthena. The other is of Senator Frank Haley Porter among his colleagues in Salem.

Karen LaFranchise, a former owner and resident of the Porter house, obtained some of the original pieces of furniture from the house at the time of Ida Porter Brasfield's death. Her collection includes Porter books, a wire music stand, and a picture of David Putnam Porter, taken just as he left for the Oregon Trail in 1852. She also has a dish cupboard, a desk, and a parlor stove (see photographs on following pages). These items were recovered from the Porter house after the family members had collected what they wanted and the house was left abandoned prior to its sale out of the family. She had these comments to make about her collection:

I found the dish cupboard and the desk out in the woodshed; they obviously hadn't been used for years inside the house, as they were covered with layers of dust. I think that they were both probably built for the house; they both have the same type of panels as the built-in cupboards next to fireplace in the living room. The dish cupboard, as I call it, could have been part of the original kitchen furniture. I think the desk is particularly charming with its simple curved piece at the bottom; it is a well-made piece, with balanced proportions, and there are still a few original windows of glass in the doors. I found the music stand in the attic; the books which I found had obviously been picked through. A few years back, I had a visit from someone from a museum at the University of Oregon; he came with a list of books of the Porter collection and asked to look through the ones I had. He said that there were some very valuable ones on the list but that I did not have them.

The Porter books owned by Karen LaFranchise are listed in Appendix G. In a phone conversation with Sheryl Roffe of the manuscript collection of the University of Oregon Rare Books Collection, she reported no Porter books listed in the collection.

Lottie and Max Elder, who knew and visited Ida Porter Brasfield while she lived in the Porter house during the 1920s through 1953, described the parlor as follows:

There was a baby grand piano in one corner; the walls were covered with a flowered wallpaper, a subtle design, not a wild pattern. The curtains were just plain, a lacy fabric, in white or cream. The carpet was deep colors, maroons and deep blues and browns, in an Oriental style design. There were several very straight-backed chairs that I remember; they were upholstered with a needlepoint type fabric, and the backs were carved wood. There was a sofa covered in black horsehair with carved wood which curved along the back of the sofa, and Ida's fancywork was all over. She crocheted white doilies for the furniture and on the tables. There was a glass lamp with flowers painted on it, and the parlor had a small stove, a fancy one.



Figure 16. Dish cupboard owned by Karen LaFranchise.



Figure 17. Desk owned by Karen LaFranchise.



Figure 18. Parlor stove owned by Karen LaFranchise.



Figure 19. Music stand owned by Karen LaFranchise.



Figure 20. Photograph of David Putnam Porter (1952) owned by Karen LaFranchise.

CHAPTER IV

CONCLUSIONS AND RECOMMENDATIONS

It was the purpose of this study to compile information about the Porter house in Shedd, Oregon, and the family who constructed it. The information may prove useful for preservation and restoration of the house. The following conclusions concern the aspects considered in this case study: family history and financial progress, and the house and its furnishings.

Family History and Financial Progress

David Putnam Porter arrived in Oregon on September 11, 1852. His possessions were described as "no money, a yoke of oxen, an Indian pony, and debts about equal in value" (Williams and Co., 1878:85). Porter taught school the first winter, and this occupation, not a lucrative one, carried him through several winters, even after he made his land claim near Shedd in 1854 (Haskins, 1941). Porter listed his property value as \$1,400 in real estate and \$1,020 in personal estate in the 1860 census. By then he had married Parthena Jane Haley (December 1857), and their daughter Minnie had been born. In the 1870 census the Porters listed five children, and value of real estate was listed as \$12,300, personal estate \$4,010--a substantial increase from earlier. James Carothers was listed in the 1870 census as residing on the farm as a farm worker; this is reflective of a growing farm business. The Linn County Record of Deeds listed three land purchases by Porter during this decade (from 1860 to 1870) with a total of 408

acres added to the farm at a price of \$3,850. This was also an indicator of Porter's growing and prospering farm business.

The construction of Porter's large house in 1874 is in itself an economic statement of prosperity. Porter's reasoning for building such a large house, as recalled by Ida Porter (Haskins, 1941) and David C. Porter (1982), reflected his growing farm business and the necessity for housing hired hands. The large family, by 1880 numbering eight children, would also indicate an economic concern and an apparent prosperity. According to the Linn County Record of Deeds, Porter acquired 903 acres at a total cost of \$19,404 during the 1870s. All of these purchases were made from gains from the farm business according to David C. Porter (1982). These records of economic growth from meager beginnings to a relatively large farm operation including approximately 1500 acres, partially illustrate and explain how Porter was able to build his fine house.

Porter's prosperity may have been partially due to his wife's business ability, as he was known to claim (David C. Porter, 1982). His thrifty attitude and conservative beliefs may have played a part (David C. Porter, 1982). He was well-respected in the community, first as a school teacher, then as a farmer and business person, and also as an elected official (Jacobson, 1982). He showed his sense of civic duty by serving a term as assessor for Linn County in 1862 (Jacobson, 1982).

Porter's prosperity was reflected in his home. The choice of architectural style and furnishings logically would reflect the economic position of the Porter family, as well as their attitudes and

lifestyle. Their attitudes were conservative, thrifty, no nonsense, yet the new style of architecture of their home shows a concern for style and the addition of modest decoration in the balustrades shows a style consciousness. The house is, however, much more conservative than that of their neighbors, the Frank Shedd's, whose house is highly decorated and much more elaborate in plan than the Porters'. The house also reflects their lifestyle; the business of the farm being a major concern, the large house was partially built and planned to accommodate the farm hands. The layout of the house was oriented so that farm hands could enter their rooms through the back, dine in the kitchen-dining room, and enter their rooms without passing through the family and more formal areas of the house. The importance of the farm business in the Porters' lifestyle is clearly apparent, yet there is allowance in the plan for social space and separate family space.

Porter family members were involved in the community. The activities that took place in the house would have been well-accommodated by the arrangement of rooms within the plan. David Putnam Porter was known for his temperance; although not a religious man, he helped generously with the construction of the nearby Methodist church; he also was known for his loyalty to President Lincoln during the War, and these beliefs must have been shared with various community members in vigorous conversation, perhaps taking place in the living room during a break in the continuous farm activities, or in the kitchen-dining room over a hospitable hot drink. Travelers would sometimes depend on the hospitality of local households during this period, as there were few inns in the area.

According to David C. Porter (1982), the Porter family would host an occasional guest passing through the area. The small guest room off the parlor may have been put to use at such times.

The family activities that must have taken place in the house would include the everyday maintenance of eight children and the farm crew, as determined by the 1880 census. Large meals had to be prepared, and the kitchen-dining room must have been a hub of activity. Chores like chopping wood and carrying it in must have been endless. Drawing and carrying water must have consumed a great deal of time for the endless cooking and cleaning chores. The living room must have been the scene of studies and reading by the older, school-aged children, while younger children played nearby. Caring for the young children must have consumed most of Parthena Porter's time. Her oldest daughters, born in 1859, 1863, and 1865, would have been a great help with the smaller children by 1874 when the Porters moved into the large house. Child care and meal preparation would have been the major activities of the day, and tools for these activities would have been present in the rooms of the home. Baby furniture and chairs and small tables for children, cradles, rocking chairs, and toys would be evident. Maintaining clothing for eight children would make laundry and mending as well as sewing important activities in running the household, and equipment for these tasks would be found in the home. The activities of the boys may have included carrying water or wood, and later helping their father run the farm.

The presence of the piano in the parlor, a common addition in homes of the period (see Review of Literature, pp. 22-27), indicated an interest in music in the home, as did the presence of the small music stand found in the attic by Karen LaFranchise. The Porter books are another indicator that the Porters spent some of their time at leisure, reading, listening or playing music, or visiting friends in the stylish parlor.

David P. Porter must have spent a good deal of his time supervising hands and helping with the work in the fields, cultivating crops and caring for animals. In the small back room off the living room, Mr. Porter probably kept his farm records, perhaps in the desk that Karen LaFranchise now has. David C. Porter (1982) remembers the safe that was kept in the room for payrolls. The tasks of farming and recordkeeping would have taken most of David P. Porter's time.

The House and Its Furnishings

The Porter house employed the new lighter method of construction called balloon construction. This method depended on the availability of sawn lumber, which was easily accessible by the 1870s in the Willamette Valley. The lumber for the Porter house was hand picked by Mr. Porter from a lumber mill somewhere up the Calapooia River on the other side of Brownsville (from Shedd), according to David C. Porter (1982) and Frank D. White (1982). The lumber was hauled using two teams of oxen, recalled David C. Porter. The lumber Porter picked was clear lumber, which can be seen in a visit to the attic. The age and

soundness of the structure attest to its quality. The original roofing, of shingles, lasted well into the twentieth century and was in good condition in 1947 according to Frank Dexter White.

The Porter house is a prototype of the Western Farmhouse which appeared all across the West between 1870 and the turn of the century (Dole, 1974:227). The complex arrangement of the house into separate and functional wings expressed a utilitarian concern, and the large capacity of the house was a reflection of an increase in wealth of the family (Dole, 1974:227). The sharply pitched gabled roofs, the use of scroll-sawn balustrades, and the use of colored lights in the front door surround typify the house as Rural Gothic. This architectural styles reflected the Porters' conservative and traditional beliefs. The functional utilitarian plan of the house reflects their thrift and also a desire for a comfortable home. The house was more modest in decoration than some of its contemporaries, including the nearby Frank Shedd house.

The tulip design balustrades of the second-floor balconies are identical in design to those made by Captain Frank Shedd for his grand house. The Porters and the Shedds may have cooperated in this part of the construction of their homes, and Frank Shedd may have made the balustrades for both houses.

The interior arrangement of the structure reinforces the idea that Porter built the house so that he could house the hired help. The two back bedrooms are reached by the back stairs. The kitchen-dining room is large enough to seat many at a large table, and the dinner bell, mounted in the yard, would be used when the men were

out in the fields. The family bedrooms on the second floor are separate from the rooms for the hired hands, except for a connecting door. This door may have been for fire safety or Porter may have desired it so that easy access to either stairway was available.

The documentation of evidences of furnishings used and available in the Willamette Valley during the decades immediately preceding and following the completion of the Porter house, as well as specific Porter pieces, was part of the second objective of the study.

The advertisements and descriptions found in the Albany Directory, the States Rights Democrat, and the West Shore magazine give evidence of a good selection of Victorian, Gothic, and rococo furniture in all types being available to residents of the Willamette Valley during the 1870s. The collections of the Brownsville and Horner museums show evidence of the furniture in use. These examples may be used as guidelines for furniture choices in a future restoration of the Porter house. The descriptions given by the Porter family members, historic preservationist, and selected Shedd area residents can further guide in restoration choices. Following are some concluding guidelines as to what may have appeared in the Porter rooms, based on the information compiled in the study.

In the parlor, the first layer of the walls indicates that a neutral slate gray color was painted on the plaster walls. The ceiling was painted wood, in the same color, and the floor was of polished hardwood, in the natural wood color (Gail Grill, 1982). Lacy window curtains were hung at the windows during the 1920s, according to Lottie Elder (1982). The woodwork was finished in a process called

"false-graining," which still can be seen inside the doorframe of the closet in the guest room off the parlor (Gail Grill, 1982); the woodwork could be restored using this process.

A large rectangular baby grand piano sat in the corner of the parlor; it was of the stylish Victorian type and had large curved legs with a walnut-colored finish, as described by Margaret Christian and Lillian Porter Jacobson in their interviews. The piano observed at the Montieth house in Albany is similar to the Porter piano, as recalled by Margaret Christian. A black horsehair sofa provided seating, in the Victorian style, with a modestly curved back piece outlined in carved wood, as described by Lottie Elder. A black horsehair sofa was on display in the "Victorian Room" at the Horner Museum in June of 1982; it may be very similar to the Porter sofa. Several very straight backed carved wood chairs with seats covered in a needlepoint-like upholstery provided seating in the parlor in the 1920s, according to Lottie Elder. From her description, these many have been in the Gothic style with the very straight backs with carved woodwork. A small table or two would likely be found in the room, one with the flowered lamp (in 1950s) described by David C. Porter. The carpet (in 1920s), possibly the original, is remembered by Lottie Elder to have been in an oriental style design in deep maroons, blues, and browns. A small "fancy" parlor stove, perhaps the one owned by Karen LaFranchise, sat near the west wall of the parlor, where the flue is located. The stove would have provided necessary heat for the parlor wing of the house and, therefore, is likely the original stove.

The furnishings of the parlor are very typical of homes of the 1870s and 1880s, as described in the Review of Literature. The room, as described by various sources, seems conservative by standards of the day, but this reflects the rural setting of the home and the personality and beliefs of its occupants. The false-graining and plaster wing of the house were special, more expensive techniques to employ in that period and reflect Porter's economic position in the community. The purchase of the piano from Philadelphia also reflects his prosperous position and the family's desire for style and comfort.

In the entry hall there may have been a hall tree such as the one David C. Porter got from his grandmother's house in Albany. According to Ardis Jane Brown, the stairs were carpeted (in the late 1940s) in a deep blue carpet with subtle design in other deep colors. The colored lights which surrounded the east-facing front door would have given a special, even Gothic, touch to the small room.

The living room (parlour 15'0 X 15'2) would have contained bookcases to hold the growing collection of Porter books. Ardis Brown (1982) recalled bookcases in the room in the late 1940s. Tables and chairs, being utilitarian items, would likely be arrayed about the room for use during games, small meals, or any of the various activities of the busy family. The best china was kept in the cupboard by the fireplace in the living room, according to Lillian Porter Jacobson (1982), as she remembers the house from about 1910 to 1953. A rocking chair, some lamps on the tables and pictures on the walls would have completed the furnishing of the room. The walls were of painted wood and the floors of polished hardwood.

The kitchen-dining (dining (kitchen) 16'0 X 15'2) contained the large cooking stove; the great table which would seat the family, hired hands, and guests; chairs; and cupboards along the wall, according to Lillian Porter Jacobson (1982). The cupboards in the kitchen-dining room and those in the scullery (pantry 7'5 X 4'0) would have likely been much the same design, perhaps the same as the dish cupboard owned by Karen LaFranchise. The chairs for the large dining table were of a straight-backed, Shaker-like design, as described by Lillian Porter Jacobson. David C. Porter remembers chairs from the house with raw-hide bottoms, perhaps Metzler's Raw Hide Bottom Chairs from J. M. Metzler were purchased by the Porters for their dining room. They would have been a practical and durable choice considering their daily use by family and farm hands. According to Lillian Porter Jacobson (1982), all food preparation was done in the scullery (pantry 7'5 X 4'0); it was a small area but very efficiently outfitted with cupboards from floor to ceiling to hold all types of food and tools for preparation.

The small back room off the living room (chamber 11'3 X 11'0) may have housed David Porter's farm papers in the tall desk now owned by Karen LaFranchise. The small black safe was kept in this room, according to David C. Porter (1982). A chair or two, perhaps a small bookshelf or filing cabinet would have been utilitarian items necessary to complete the furnishings of the room.

The small guest room (Circuit Riders Room) was evidently finished the same as the parlor, with false-graining on the woodwork and gray painted walls. The room probably contained a small bed, and a wash

stand, perhaps with a white ceramic pitcher and bowl set for the guest to use, as Ardis Brown (1982) recalled from the late 1940s. A small chair would have completed the furnishings of the room.

The front bedroom over the parlor may have been David and Parthena's room in 1874 because of its size and prominent location. The large sleigh bed in dark cherry with matching dresser with mirror would be the main pieces in the room, as described by Lillian Porter Jacobson (1982). A small stove was used to heat that section of the house, as evidenced by the flue placement, which would have been utilitarian and therefore probably original. A rocking chair and a baby bed also may have been in the room (Guy L. was born August 1874), both necessary and useful items.

Across the hall in the children's room would probably be a variety of beds, dressers, wash stands, and a chair or two. Some of the furniture which was used in the smaller, previous house would probably have been used. Some of the furniture may have been homemade. The girls were probably in the south room, and the boys in the room adjacent to the hired men's rooms.

The rooms for the hired hands would likely contain their beds and wash stands, some storage furniture for their belongings, all in a style less decorative and more utilitarian than the furniture found in the family wing. In the foreman's room, a desk or small table and chair may have been used for his various duties.

The small room at the top of the back stairs (storage 10'6 x 9') was a future bathroom according to David C. Porter. After Mr. Porter's trip to the Philadelphia Exposition in 1876, a bathtub would

have been the major feature of the room. A small chair and a wash stand, both useful items, would complete the room. The walls were whitewashed; evidence of this can still be seen.

To restore the house to its circa 1874 condition, most of the walls would be just painted. In the parlor, entry hall, and living room, the walls (and the doors in the living room) were painted the soft gray color. The other rooms would be painted in similar neutral colors, with perhaps the exception of the bedrooms in the family wing. The bedrooms may have been painted in brighter colors or even wallpapered during the first decade of the Porters' occupancy.

Mark Costello's floor plans show the house in its original state, although certain changes have been made and need to be returned to the original state for restoration. In the living room (parlour 15' X 15'2) the doorway leading from the front porch has been replaced with a window and needs to be restored as a doorway. On the back, or west, wall of the living room, the window was removed and needs to be replaced. In the kitchen-dining (dining (kitchen) 16'0 X 15'2) the replacement of the doorway on the northwest wall, which lead out to the hand pump on the north porch, is necessary. The return of the scullery (pantry 7'5 X 4'0) to its original closed-in condition with cupboards and shelves lining the walls, complete with cold storage cupboard with vent under the house, and the opening facing north is necessary for restoration. The scullery is now an open passageway from the kitchen-dining to back stairwell, wood room, and porch. The present north porch is smaller than the original, has no hand pump or

doorway to the wood room; these all need to be restored to their original state for restoration.

The present kitchen-dining room's modern plumbing and electrical appliances should be moved to a more unobtrusive location, as they now interfere with the historical essence of this major room. Perhaps modern plumbing and electrical appliances could be installed in the pantry (unlabelled) on the northeast wall of the kitchen-dining and in or behind the scullery into the wood room area.

The present bathroom which is located to the rear of the backstairs uses space taken from the wood room but does not interfere with the historical essence of the house. Ida Porter added the bathroom when she lived in the house. The replacing of the present bathroom fixtures with historical fixtures and the flooring with early flooring would add to the historical value of the room while still providing the essential service. The restoration of the small upstairs bathroom (storage 10'6 X 9'0) to a fully fixtured bathroom (using historical fixtures) would add to the liveability of the home while not interfering with its historic essence.

In general, the rooms would all be furnished reflecting the conservative values of the Porters. Care must be taken in a restoration to be mindful of the rural setting and the lifestyle of the occupants of the house. Overdecorating in the traditional Victorian sense must be avoided. Furniture would be sturdy, practical, and utilitarian, while still reflecting the styles of the period.

David and Parthena Porter began their farm business with meager resources. They built their farm up to nearly 1500 acres, with a grand home and fine outbuildings. Their prosperity was reflected in the size and style of their home, while the chosen architectural style expressed their conservative and traditional beliefs. The interior arrangement of rooms reflected their rural lifestyle while leaving separate space for social and family activities. Their furniture would have reflected this conservative and utilitarian attitude while still keeping with the fashion of the times.

Recommendations for Future Studies

This study could serve as a basis for further investigations of early Oregon homes. The need for further research specific to the Willamette Valley homes and furnishings was found as a result of this study. Additional research of other homes like the Porter home would be useful for comparison and contrast. Indepth investigation of each category of study could be possible. Documentation of extant nineteenth century furniture in the Willamette Valley and early Oregon is needed for accurate restoration projects.

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APPENDICES

Appendix A

Interview Questions

Porter Family

1. Do you know any information about the David P. Porter family?
2. What do you know about Ida Porter Brasfield and her family?
3. Do you know about the religious, social, and political activities of David and Parthena Porter? What role did they play in community affairs of Shedd?
4. What do you know about the daily life of the 1870s? Do you have any items or literature from that time?
5. Do you know anything about the Porters' farm business? Do you have any information about other area farms?
6. What other sources do you know of for evidence about the Porters?
7. Where did you find your information?

The House

1. Do you know anything about the construction of the Porter house in Shedd, Oregon?
2. Do you know anything about other houses constructed at the same time?
3. What do you know about the source of materials for the house? What were the methods used to transport the lumber and other materials to the Porter site?
4. How long did it take to build a home like David Porter's? Who helped build the house? What other buildings were under construction at the time?
5. Where did David Porter get the plan for his house? What were common sources for house plans of the period?

The Furnishings

1. Do you have any of the original furnishings of the David P. Porter house?

2. Do you know the whereabouts of any of the original Porter furnishings?
3. Describe any of the original furnishings, and their use(s) and placement within the room.
4. Do you know of any of the Porter family documents? Do you know where any of the Porters' books from their library are located?
5. Do you know where the Porters purchased their furnishings? Do you know about any of the suppliers of furnishings of the 1870s.
6. Give evidence of the authenticity of your knowledge.

Appendix B

The Porter Family Tree

- 1 John Porter b. in England 1596 d. Salem, Mass. 9-6, 1676
m. Mary, probably in England. He was a tanner. Children:
John, Samuel, Joseph, Benjamin, Israel, Mary, Jonathan, Sarah.
- 2b Samuel P. b. Wenham, Mass. d. 1660
m. Hannah Dodge, of Beverly. He was a mariner of Wenham, Mass.
1 child, John b. 1656
- 3a John P. b. 1656 d. 1753
m. Lydia Herrick
Children: Samuel, John, Hannah, Elizabeth, Benjamin, Jonathan,
Nehemiah, Mehitable, Sarah, Mary.
- 4g Nehemiah P. b. 1692 Wenham, Mass. d. 1784
m. Hannah Smith at Beverly. He was a weaver.
Children: Nehemiah, Ebenezer, Samuel, Hannah, Sarah, Hagadiah,
Lydia.
- 5b Ebenezer P. b. 7-2-1732 at Ipawich d. 2-14-1827
m. Lydia Cummings d. 2-14-1827
They moved to Little Hocking, Washington County, Ohio.
Children: Ebenezer, Lydia, Solomon, Sarah, David, Joseph,
Hannah, John, Rebecca (she married David White), Cummings,
Priscilla, Samuel, Mary.
- 6j Cummings P. b. 9-27-1778 d. 2-17-1861
m. Eleanor Johnson of Philadelphia, March 1815. She died
2-26-1861. Children all born at Little Hocking, Ohio.
 - 7a Lydia Ann Barstow
 - 7b Sarah Ames b. 9-28-1817
 - 7c Cummings b. 10-27-1819
 - 7d Rebecca b. 1822
 - 7e Cutler b. 3-1-1825
 - 7f David Putnam b. 6-22-1827
 - 7g Hannah Olive Forbes b. 2-8-1830
 - 7h Almira R. Stone b. 7-26-1834
 - 7i Ellen Amelia Howard b. 7-26-1840
- 7f David Putnam P. b. 6-22-1827 d. 4-24-1889
m. Parthena Jane Haley b. 1837 d. 9-7-1917
Children:
 - 8a Minnie Ella P. b. 6-2-1859 d. 1-15-1920
 - 8b Cummings P. (died in infancy) b. 2-16-1862 d. 3-1-1862
 - 8c Lily Etta P. b. 7-16-1863 d. 7-26-1900
 - 8d Ida May P. b. 11-22-1865 d. 1953
 - 8e Frank Haley P. b. 11-9-1867 d. 4-16-1946

- 8f Mary Elizabeth P. b. 12-5-1869
- 8g William David P. b. 4-28-1872 d. 1956
- 8h Guy L. P. b. 8-29-1874 d. 1952
- 8i Dora Parthena P. b. 11-26-1877

- 8a Minnie Ella Porter, no children

- 8b Cummings Porter, died in infancy

- 8c Lily Etta Porter
 - m. Belvin R. Forbes
 - 9a Alfred Dale Forbes b 11-10-1892
married, no children, lives in Portland

- 8d Ida May Porter
 - m. Thomas H. C. Brasfield b. 2-11-1856, Smithville, Mo.
d. 2-25-1939
 - 9a Thomas W. R. B. b. 7-31-1901
 - 9b Elenor Kate B. b. 11-11-1902 d. 9-17-1908

- 8e Frank Haley Porter
 - m. Kate Hopkins on 10-6-1894 in Eugene
 - 9a Gertrude P. b. 10-6-1894 in Eugene
m. Edwin McKalson on 6-2-1926 in Portland
 - 9b Amy Katherine P. b. 12-15-1908
m. Lee Rapp
 - 10a Katherine Lee R.
 - 10b Andrew Porter R.
 - 10c Joseph Hopkins R.

- 8f Mary Elizabeth Porter
 - m. Horton L. Kizer on 9-15-1897
 - 9a Velma K. b. 3-15-1899
m. Frank Covey
 - 10a Patricia Ruth C.
 - 9b Marion Porter K.
m. Ina Wrightman
 - 10a Marion Horton K.
 - 10b Barbara Mary K.
m. William Harrington in 1948
 - 9c Frank Horton K.
m. Clara Thiessen
 - 10a Frank Richard K.

- 8g William David Porter
 - m. Mary Finegan b. 1884 d. 1965 married 9-10-1902, Albany,
no children

- 8h Guy L. Porter
 - m. Cora May Caldwell b. 1879, married 5-22-1897, Shedd, d. 1954
 - 9a Wilma P. b. 8-12-1898

- 9b Lillian Margaret P. b. 1-24-1901
 - m. Clarence Schoenberger in 1931
 - 10a May Margaret S. b. 7-16-1934
 - m. Walter R. Eichler b. 6-5-33
 - 11a Mary Lorane E. b. 10-3-51
 - m. Timothy G. Willson b. 12-30-54
 - 12a David Michael W. b. 11-11-70
 - 12b Jennifer Lorane W. b. 3-29-72
 - 12c Brenda Colleen W. b. 4-11-77
 - 11b Barbara Elaine E.
 - m. Thomas Trullinger on 9-21-74
 - 12a Monica Lynn T. b. 2-25-77
 - 11c David Leonard E. b. 8-31-54
 - m. Any LeBar b. 7-14-55, on 10-9-76
 - 12a Gretchen Laura E. b. 5-8-79
 - 12b Justin Conrad E. b. 9-8-81
 - 12c Joel David E. b. 9-8-81
 - 11d Kenneth Walter E. b. 2-13-57
 - m. Debbie Marovich
 - 12a Teresa b. 6-9-81 d. 10-14-82
 - 11e Susan Elizabeth E. b. 8-15-59
 - m. Barry Preppernau on 3-9-81
 - 12a Charles Albert b. 3-9-82
- 9c David Caldwell Porter b. 12-28-1906
 - m. Martha Jayne Cavanaugh
 - 10a Jayne P. b. 7-26-39
 - m. James M. Tester
 - 11a Teresa Lea T. b. 12-13-61
 - 11b James M. T. b. 4-9-63
 - 10b David Caldwell P. Jr. b. 12-27-37
 - m. Joann Key b. 5-18-44
 - 11a Marti Leta P. b. 7-14-69
 - 11b Matthew Clifford P. b. 10-29-72
- 9d Guy Ellis Porter b. 9-8-1909
 - m. Helen
 - 10a Barbara P. b. 5-1-34
 - 10b Mary Ellen P. b. 1938
- 8i Dora Parthena Porter
 - m. Samuel Dexter White, of Lewiston, Idaho b. 6-17-1866
 - d. 4-12-1941
 - 9a Samuel Porter W. b. 4-24-1906 d. 7-31-1915
 - 9b Marion McLachlan W. b. 7-14-1907
 - m. Henry Royal King on 5-17-41, Ann Arbor, Michigan
 - 10a Howard Elliot K. b. 11-27-42, Evanston, Illinois
 - m. Rita Ann on 9-9-72, Evanston, Illinois
 - 10b Marion K. b. 10-18-44, Evanston, Illinois
 - m. David Dennis Lonsdale b. 3-24-45 of St. Georges, Bermuda m. 8-18-67 in Evanston, Ill.
 - 11a Jennifer Ellison L. b. 3-20-73
 - 11b William Rees L. b. 6-24-75

- 9c Parthena Jane W. b. 9-14-1909 d. 3-23-43
m. Charles E. Brown
 - 10a Ardis Jane Brown b. 7-22-41
- 9d Frank Dexter W. b. 10-10-11
m. Thelma Foust in Albany, Oregon
 - 10a Katherine Lucille W. b. 1947
 - m. Arthur Anthony Dunham
 - 11a Scott Anthony D. b. November 1966
 - 11b Christopher Frank D. b. March 1968
 - 11c James Patrick D. b. July 1969
 - 11d Timothy Shawn D. b. January 1980
 - 10b Carla W. (adopted)
- 9e Elizabeth McLaren W. b. 8-3-1913
m. D. D. Esa of Lewiston, Idaho
- 9f Helen Haley W. b. 1-1-16
m. Norman Fehr
- 9g Dorothy Lucille W. b. 7-5-18
m. Stephen Cook

Appendix C

Letter from S. D. Haley to Miss M. E. Porter

Transcript of letter from S. D. Haley to Miss M. E. Porter, in Eugene City, Lane County, Oregon, postmarked January 19, 1880, Albany, Oregon. United States postage stamp of three cents is on the front of the envelope. A note written on the side reads: "Minnie Porter, 1859-1920, must have been attending U of O, Porter home was Shedd, Oregon." On the reverse side of the envelope, the return address reads: "Return to--Green Furniture Hospital, 916 S.E. 20-232-6744, C/O Mrs. A. L. Rapp (Amy Porter Rapp)." These notes seem to have been added when the letter was contributed to the Oregon Historical Society's collection. Following is the contents of the letter:

"Albany Jan 19-1880

"Dear Minnie

"I received your kind letter in due time, but have delayed writing longer than I had intended. Court has been in session all of last week, and the four last days was trying Frank Reed for the murder of Simons, it was a case that excited considerable interest. There were about eighty witnesses in attendance all the week, the case was decided Saturday night about eleven o'clock, and resulted in his acquital [sic].

"We were some what disappointed in your not coming to see us, but of course we excused you. Knowing it was your intention to come if you could. I went to the Depot to meet you the day you stoped [sic] at home but I did not find you. We will look for you to come down when you come home again.

"Last Wednesday Jo Lame, Viola and Dr. Smith came down with Mariah Lame, who was examined by the county judge and found to [be] insane, and was taken to Assilem [sic] at Portland by the sheriff, the same day. Lame stoped [sic] in Portland one day and had a talk with the doctor at the Assilem, wo [who] told [him] he thought Mariahs case was curable.

"I received a letter from Alice Bourden, (Alice Hehn), the same day I received yours. She was then on a viset [sic] to her fathers, they were all well, she wrote me to write the news about your fathers family, which I have not done, but will soon. Mand [Amanda?] was at home two weeks during the Holydays seemed to enjoy the visit quite well. There has been the usual number of sociables &, notwithstanding the cold and stormy weather.

"There has been allmost [sic] a general complaint of colds since the cold weather--your grand ma & Aunt E [Elizabeth] have both been sick with cold so that they

have had to have help to keep house--they are now better. Your father down here about a week ago, he said all was well at home.

"I believe there is no more news that would interest you, at least I cannot now think of any.

"My health has been about as usual this winter.

"Now Dear Minnie, I wish you to write as often as convenient, and I will try and answer more prompt in the future.

"I must close as it will be time to close the mail soon.

"With love,
"your Grand Pa

"S. D. Haley"

Appendix D

National Register of Historic Places--
Nomination Form

Note: The following is a photocopy reduction of the original
Nomination Form.

United States Department of the Interior
Heritage Conservation and Recreation Service

National Register of Historic Places Inventory—Nomination Form

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

For HCRRS use only

received

date entered

1. Name

historic Porter-Brasfield House

and or common

2. Location

street & number 31838 Fayetteville Dr. not for publication

city, town Shedd vicinity of congressional district 4th

state Oregon code 41 county Linn code 043

3. Classification

Category	Ownership	Status	Present Use
<u> </u> district	<u> </u> public	<u>X</u> occupied	<u> </u> agriculture <u> </u> museum
<u>X</u> building(s)	<u>X</u> private	<u> </u> unoccupied	<u> </u> commercial <u> </u> park
<u> </u> structure	<u> </u> both	<u> </u> work in progress	<u> </u> educational <u>X</u> private residence
<u> </u> site	Public Acquisition	Accessible	<u> </u> entertainment <u> </u> religious
<u> </u> object	<u> </u> in process	<u>X</u> yes: restricted	<u> </u> government <u> </u> scientific
	<u> </u> being considered	<u> </u> yes: unrestricted	<u> </u> industrial <u> </u> transportation
		<u> </u> no	<u> </u> military <u> </u> other:

4. Owner of Property

name T. Matthew and Gail I. Grill

street & number 31838 Fayetteville Dr.

city, town Shedd vicinity of state Oregon 97377

5. Location of Legal Description

courthouse, registry of deeds, etc. Linn County Courthouse

street & number

city, town Albany state Oregon 97321

6. Representation in Existing Surveys

title Statewide Inventory of Historic Places has this property been determined eligible? yes X no

date 1976 federal X state county local

depository for survey records State Historic Preservation Office

city, town Salem state Oregon 97310

7. Description

Condition		Check one	Check one	
<input checked="" type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site	
<input type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved	date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed			

Describe the present and original (if known) physical appearance

The unusually well-preserved Gothic farmhouse completed for David P. Porter at Shedd in 1874 occupies a 1.5-acre site which is all of Porter's once-extensive holdings presently linked with the house. It is situated on the east edge of the tiny rail-station settlement in the midst of fine, level farmland which is a center of grain and sheep growing in the Willamette Valley. The house is oriented to the east and the Southern Pacific Railroad which borders the town's eastern edge. The site is near the southwest corner of the intersection of US 99E, which runs north and south, and the east-west running Peoria-Boston Mill Road.

The 2½-story, gable-roofed house is T-shaped in plan and has a 1½-story wood shed on the west side. The south wing, being the head of the T, is 22x29' and the north wing, being the stem, is 22x32'. The main building is balloon framed with ½x5½" horizontal weather board siding. The wood shed is box construction, with 1½x12" vertical boards and 3/4x1½" rectangular battens.

The south wing contains a more formal interior than the north wing. The south wing has lath and plaster walls with 1x4" board floors. The north wing interior walls are of 1x4" boards. Similar boards are on the ceiling and floor. The baseboard is 1x9" with a quarter-round moulding on the top edge. The trim around the doors and windows consists of two pieces of wood. The piece closest to the opening is a flush rectangular 3/4x2½", and the edge is a 3/4x2½" curved piece. The outer piece is 3/4" out beyond the interior piece. All main floor doors have transoms. All the doors are original and in excellent condition.

Window openings are fitted with double-hung sash with four over four lights. The window size on the main floor is 29x78", and the second floor size is 29x66". Frame-ments for all openings have classically-inspired molded architraves. The main entry is especially important, due to the early use of colored glass for top and side lights. The original colored glass is in place.

There are five porches on the house, the largest of which are on the front elevation. The main entry is offset to the north side of the east gable end of the head of the T. It is sheltered by a porch with four wooden steps and deck which extends the full width of the end of this volume. Its four porch posts and two shadow pilasters at the outside corners are chamfered and have simple bases and capitals. The deck balustrade is made up of deep molded handrail and scroll-sawn balusters in a stylized foliate, or tulip motif. A two-story recessed piazza with similar detail shelters the center three bays of the east face of the stem of the T. On the north side are the pump porch, recessed in the center of the kitchen (pantry) woodshed wing and a small cantilevered second-floor balcony on the end wall of the T stem. The fifth porch, on the west elevation of the stem of the T was for use of the farmhands and is close to the back stairs.

At the gable ends, raking frieze boards are clear 1x21" boards, one piece for each span, the longest being 30'. Eaves are boxed, and exterior walls are trimmed with pilaster corner boards. The roofing is a recent composition material and is in good condition. The eave exposed to the weather is in need of some repair.

United States Department of the Interior
Heritage Conservation and Recreation Service

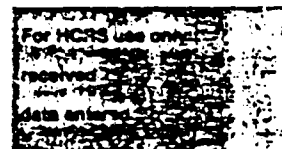
National Register of Historic Places Inventory—Nomination Form

Porter-Brasfield Farmhouse

Continuation sheet

Item number 7

Page 1



The chimneys follow typical early vernacular forms with a base, shaft and cap, each centered at the ridge. The north wing has a fireplace centered in the parlor. In the attic the stack is corbelled to the ridge center line. The same is true with the south wing's flue stack in the southeast parlor.

The site was a Donation Land Claim (DLC) filed by Porter in 1853-1854. By 1878, Porter had acquired other land and built his farm up to 1,400 acres. The large farm had many outbuildings. As late as 1962 there was an intact mortise and tenon barn to the south of the house. This barn was destroyed by the Willamette Sheep Company in recent years. The farm's layout was documented graphically in the lithographed Historical Atlas Map of Marion and Linn Counties, published by Edgar Williams & Company in San Francisco in 1878. Near the house on the north side is a small shiplapped domestic dairy or milk house built in the early 1930s. The house has not been altered in any major sense since its construction in 1874.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archaeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archaeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input checked="" type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

Specific dates 1874

Builder/Architect

Unknown

Statement of Significance (in one paragraph)

The T-shaped 2½-story balloon frame farmhouse at Shedd Station completed for farmer, teacher and life-long temperance champion David P. Porter in 1874 is significant to Linn County and the state as an outstanding example of restrained Rural Gothic architecture. Lumber for its construction was manufactured in mills at Albany, 12 miles to the north. Classic in detail and Gothic in proportion, the farmhouse is one of the largest and best preserved examples of its period and type in the Willamette Valley.

David Putman Porter (1827-1889) was a native of Washington County, Ohio. At the age of 24, after having taught school in Iowa for a year, he headed for Oregon. He arrived in Oregon in 1852 and went to Salem where he supported himself by teaching school. In 1853-1854 he obtained a Donation Land Claim four miles east of Peoria, near Shedd, and took up bachelor's quarters there. He married Parthena J. Haley in 1857.

Around 1870, following arrival of several children, and with arrival of the Oregon and California Railroad impending, Porter commenced to build his sizable house. By 1878 the family had grown to eight children (a ninth child died), and the homestead was up to 1,488 acres. Porter's farm was the largest at Shedd Station. At the time, his house was acknowledged as one of the finest in Linn County.

For a time, Porter continued the career which he depended upon his first winter in Oregon, and was one of the early teachers in the Shedd precinct. He is said to have taught school in the parlor in the north wing of the house. A member of the Temperance Society from the age of 15, he headed his local chapter for many years. Porter also served as Auditor for Linn County.

Following Porter's demise in 1889, his widow, Parthena, lived on in the house until her death in 1917. It is said that the house was left empty for two years. In 1919 Ida Porter Brasfield, D.P. Porter's eldest child, and her husband, Thomas Brasfield, moved into the house. Thomas Brasfield lived in the house until his accidental death in 1939. Ida stayed in the house until her death in 1953.

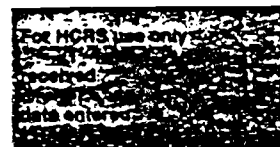
After Ida's death, the house changed hands several times with the existing 1400 acres. In 1962 the Willamette Sheep Company bought the homestead to use the land for stock feeding. The owners, Jack and Karen Lafranchise, lived in the house until the mid-1970s. At that time, the house was rented until its sale to Glen Long in 1973. This time only the house plus 1½ acres was sold. Long, an interior designer, did the most changes to the original house. He remodeled the pantry, modernized the kitchen, and changed moulding at the ceilings and in other rooms.

In 1978 Matthew and Gail Grill bought the house from Long. They are aware of the house's significance and intend to restore the house to its original condition.

The D.P. Porter House retains its original character 107 years after its construction. The two-story house is one of the most intact houses of this kind remaining in the Willamette Valley.

United States Department of the Interior
Heritage Conservation and Recreation Service

**National Register of Historic Places
Inventory—Nomination Form**



Continuation sheet

Item number

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Page 1

The following is to amplify the opening paragraph of the statement of significance pertaining to the Porter-Brasfield House (1874) in Shedd, Linn County, Oregon.

Because of its T-shaped plan, the attenuated proportion of its two-story massing, the sharply-pitched gable roofs, the quality and complexity of some of the moldings, the use of colored lights in the front doorway surround, and the use of scroll-sawn porch and deck balustrades, the Porter-Brasfield House is appropriately characterized as a vernacular farmhouse in the Rural Gothic tradition. While it is true that certain finish details, such as the wide frieze boards and architraves of doorway and window surrounds, are derived from the Classic Revival, the dominant feeling of the house is more Gothic than Classic. One after another of the substantial new farmhouses pictured in lithographed perspective views in the Illustrated Historical Atlas Map of Marion and Linn Counties brought out by Edgar Williams and Co. in 1878 are similarly simplified--perhaps even hybridized in some cases--examples of Rural Gothic architecture. Not many of the farmhouses pictured in the Illustrated Historical Atlas Map of Marion and Linn Counties have survived to the present day. The Porter-Brasfield House is unquestionably one of the largest and best-preserved of those surviving, and one of the largest and best-preserved examples of its period and type anywhere in the Willamette Valley. The house, significant locally for its association with Linn County pioneer David P. Porter, is the most prominent historic building--by dint of both scale and site--in the small railroad community of Shedd.

The scroll-sawn porch and deck balustrades are without question original. Lithographed views in the Illustrated Historical Atlas Map of Marion and Linn Counties show that scroll-sawn balustrades, as opposed to lathe-turned balustrades, were original treatment on D. P. Porter's house and many other Linn County farmhouses as well. There are a number of documented examples of the use of scroll-sawn balustrades on Lane County farmhouses of the 1870s also, including the Obadiah Bean House (1870) on River Road near Junction City, and the Jackson Harlow House (1872) on Coburg Road on the northern outskirts of Eugene.

9. Major Bibliographical References

Illustrated Historical Atlas Map of Marion and Linn Counties, Oregon. San Francisco: Edgar Williams & Co., 1878. pp. 584-58 3/4, 26 3/4.

Statewide Inventory form, David P. Porter House, Stephen Dow Beckham, 1976.

Oregon Geographic Names. Portland: Oregon Historical Society, 1974, p. 659.

10. Geographical Data

Acres of nominated property 1.5 acres

Quadrangle name Halsey, Oregon

Quadrangle scale 1:24000

UMT References




A

1	0
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4	9	1	2	5	0
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4	9	2	2	9	2	0
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Zone Easting Northing

Zone Easting Northing

c | . | | | . | | | . | | | . | | | .

D | | | | | | | | | |

E | | | | | | | | | |

F

G

H | | | | | | |

Verbal boundary description and justification

See continuation sheet

List all states and counties for properties overlapping state or county boundaries

state	code	county	code
-------	------	--------	------

state	code	county	code
-------	------	--------	------

11. Form Prepared By

name title Mark P. Costello, student

organization School of Architecture
University of Oregon

date March 28, 1980

street & number 1034 N. "A" St.

telephone 503/726-2950

city or town Springfield

state Oregon 97477

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

 national state X local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Conservation and Recreation Service.

Redacted for Privacy

State Historic Preservation Officer signature ✓

Deputy SHPO

date **August 5, 1980**

For HCAS use only

I hereby certify that this property is included in the National Register.

Keeper of the National Register

ALICE

date

FHR-8-300A
(11/78)

UNITED STATES DEPARTMENT OF THE INTERIOR
HERITAGE CONSERVATION AND RECREATION SERVICE

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY - NOMINATION FORM

Porter-Brasfield House

FOR HCRS USE ONLY

RECEIVED

DATE ENTERED

CONTINUATION SHEET

ITEM NUMBER 10 PAGE 1

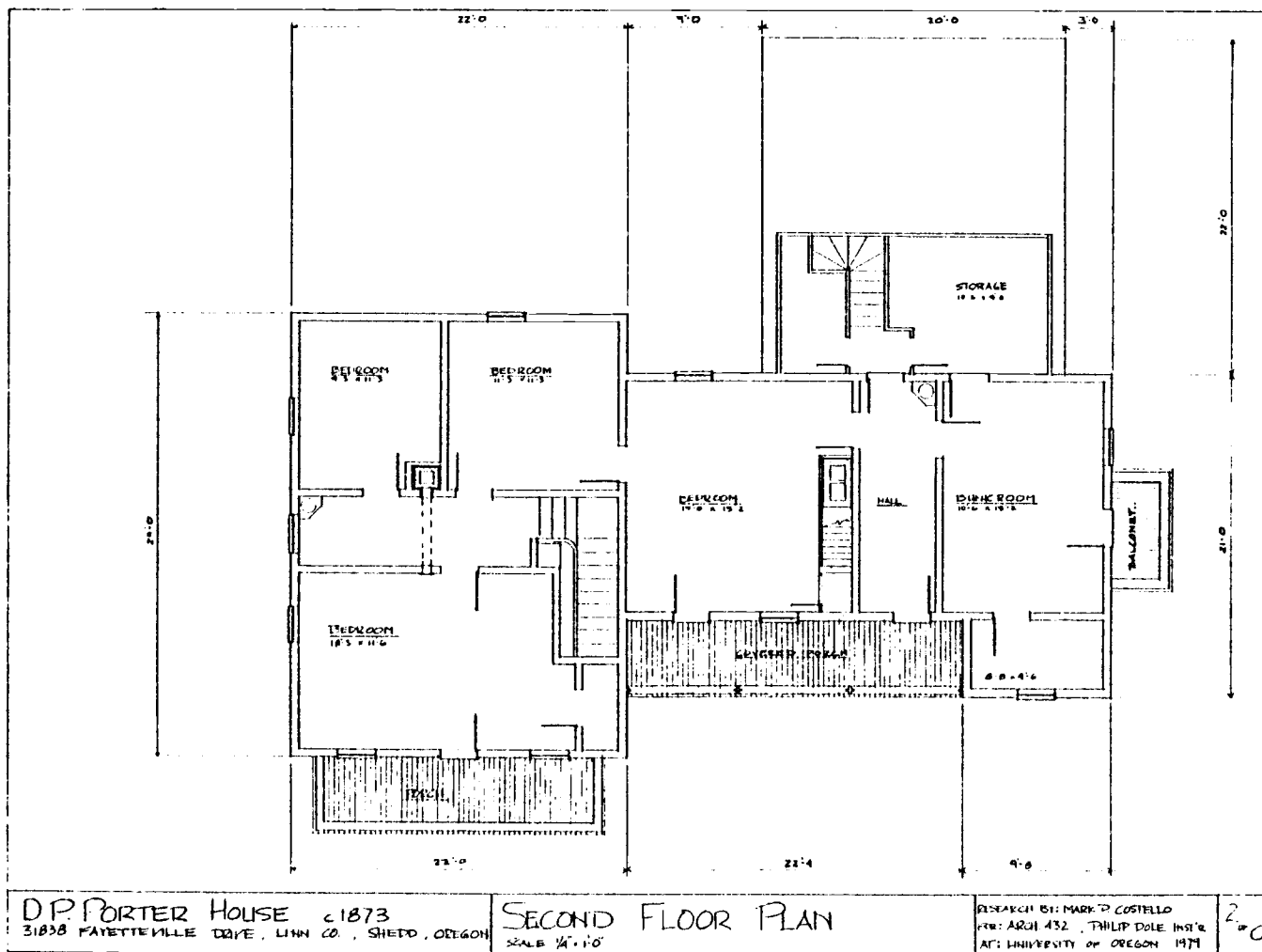
Beginning at a point on the north line of and north 89°28' East 1949.70 feet from the northwest corner of the northeast quarter of Section 12, Township 13 South, Range 4 West of the Willamette Meridian, in Linn County, Oregon; thence south 0°04' west parallel to the west line of Third Street in Brasfield Addition to Shedd, 30.0 feet to a half-inch iron pipe; thence continuing south 0°04' west 248.0' to a half-inch iron pipe; thence 89°28' east, parallel to the north line of Section 12 at a distance of 215.0' to a half-inch iron pipe; thence north 0°04' east 248.0' to a 5/8" iron rod, which iron rod lies south 89°28' west 130.0' from a 2 1/4" iron pipe marking the initial part of Brasfield Addition; thence continuing north 0°04' east 30.0' to the north line of Section 12; thence south 89°28' west along the north line of Section 12, at a distance of 215.0' to the point of beginning, SAVE AND EXCEPT, that portion of the above-described tract of land lying within the boundaries of public roads and highways.

* NOTE: The south 30' of the above-described parcel proposed for nomination is presently in dispute owing to a surveyor's error. A 30' strip on the south side of the parcel could be awarded to a neighboring owner as a result. 8-11-80

Appendix E

Floor Plans of the Porter House by Mark Costello

Note: The following reproductions are photocopy reductions of the original floor plans.



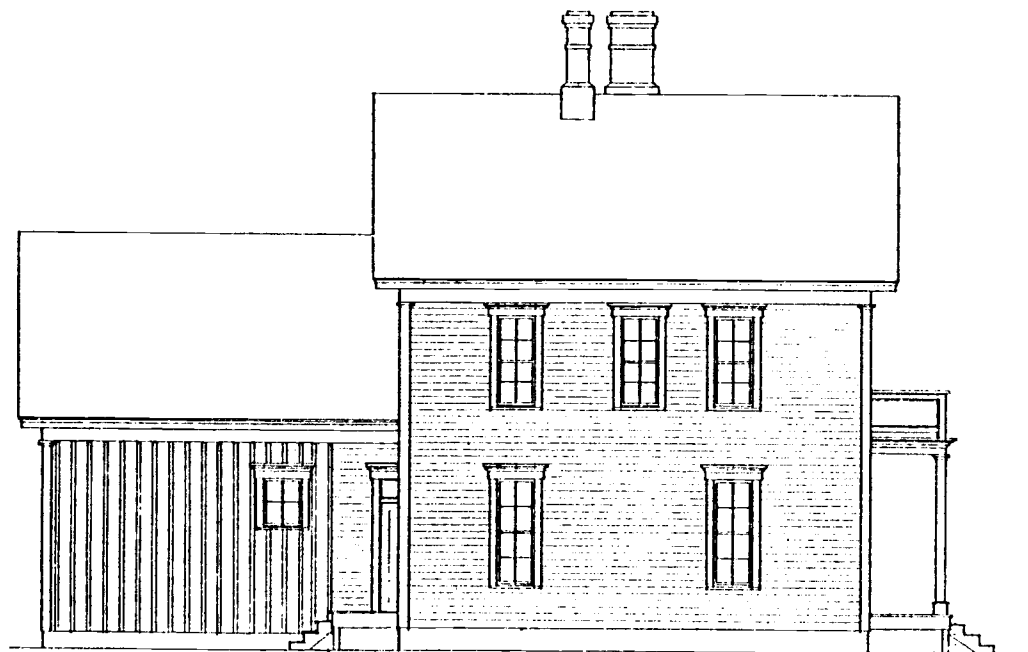


DP PORTER HOUSE c1873
31038 FAYETTEVILLE DRIVE UHN CO. SHEPP OREGON

EAST ELEVATION
SCALE 1/4" = 1'-0"

RESEARCH BY MARK POSTELLO
FOR ARCH 452 - PHILIPPAE 1978
AT UNIVERSITY OF OREGON 1979

39

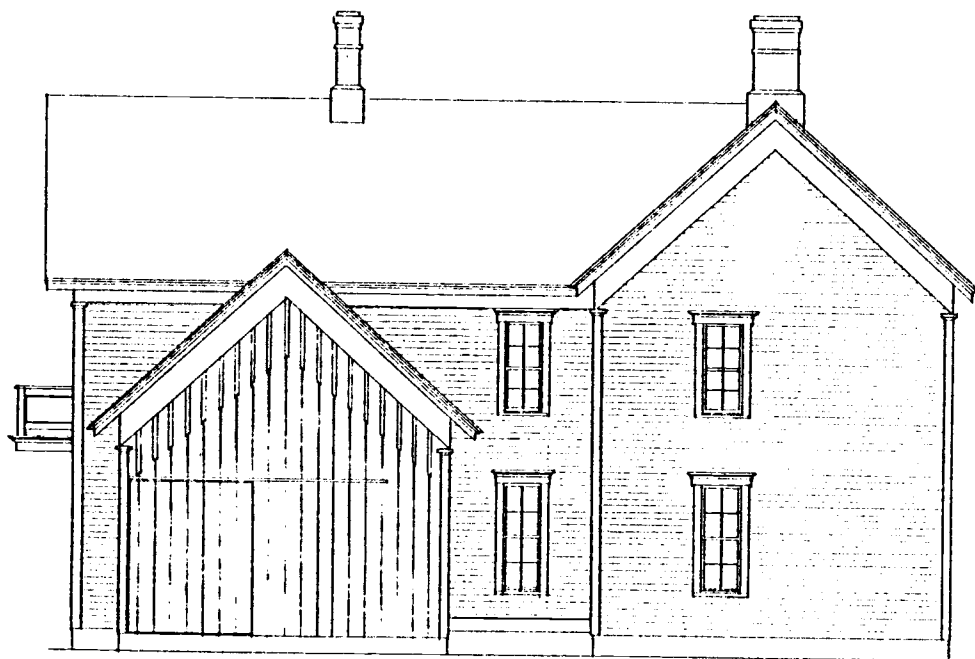


D.P. PORTER HOUSE c1873
3838 FAYETTEVILLE DRIVE LINN CO. SHERIDAN, OREGON

SOUTH ELEVATION
SCALE 1/4" = 1'-0"

DESIGNED BY: MARK P. COSTELLO
1000 ADAM 452 PHILIP DOLE HOUSE
AT: UNIVERSITY OF OREGON

409



D.P. PORTER HOUSE c 1873
31835 FAYETTEVILLE DRIVE, LINN CO., SHELDON, OREGON

WEST ELEVATION
SCALE 1/4" = 1'-0"

RESEARCHED BY: MARK P. COSTELLO
FOR: ARCH 452, PHILIP DOLE HIST'RY
AT: UNIVERSITY OF OREGON 1979

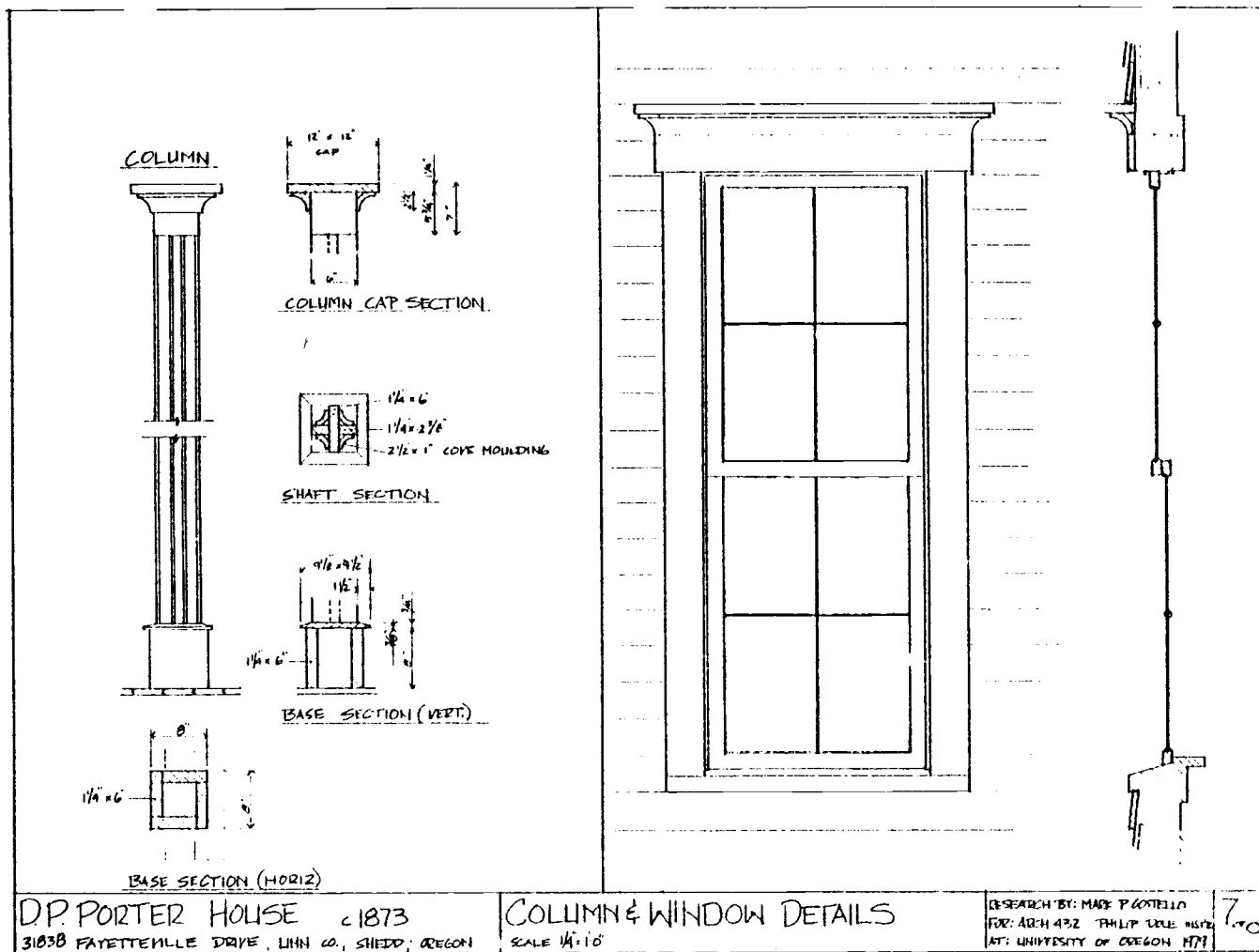
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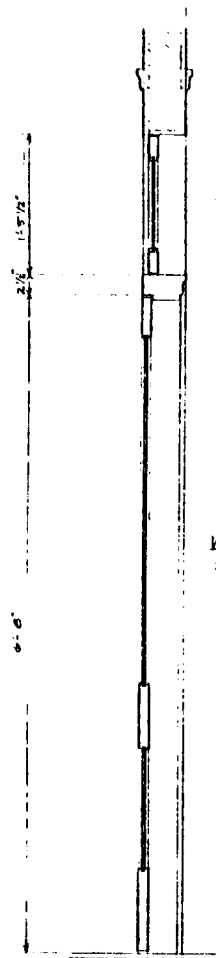


D.P. PORTER HOUSE c1873 NORTH ELEVATION
 31835 FAYETTEVILLE DRIVE LINN, CO., SHEDD, OREGON SCALE 1/4" = 1'-0"

RESEARCHED BY: MARK T. COSTELLO
 FOR: ARCH 432, PHILIP DOLE INSTEAD
 AT: UNIVERSITY OF OREGON 1979

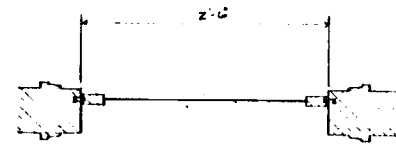
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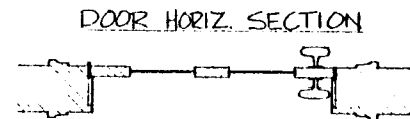


VERT. TRANSOM SECTION

VERT. DOOR SECTION
SCALE 1/8" = 1'-0"

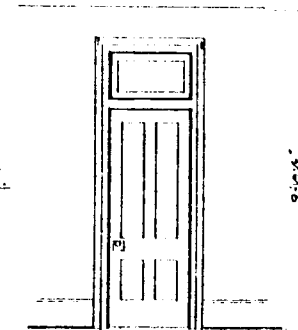


TRANSOM HORIZ. SECTION



DOOR HORIZ. SECTION

ELEVATION OF
TYPICAL DOOR
AND TRANSOM.
SCALE 1/4" = 1'-0"

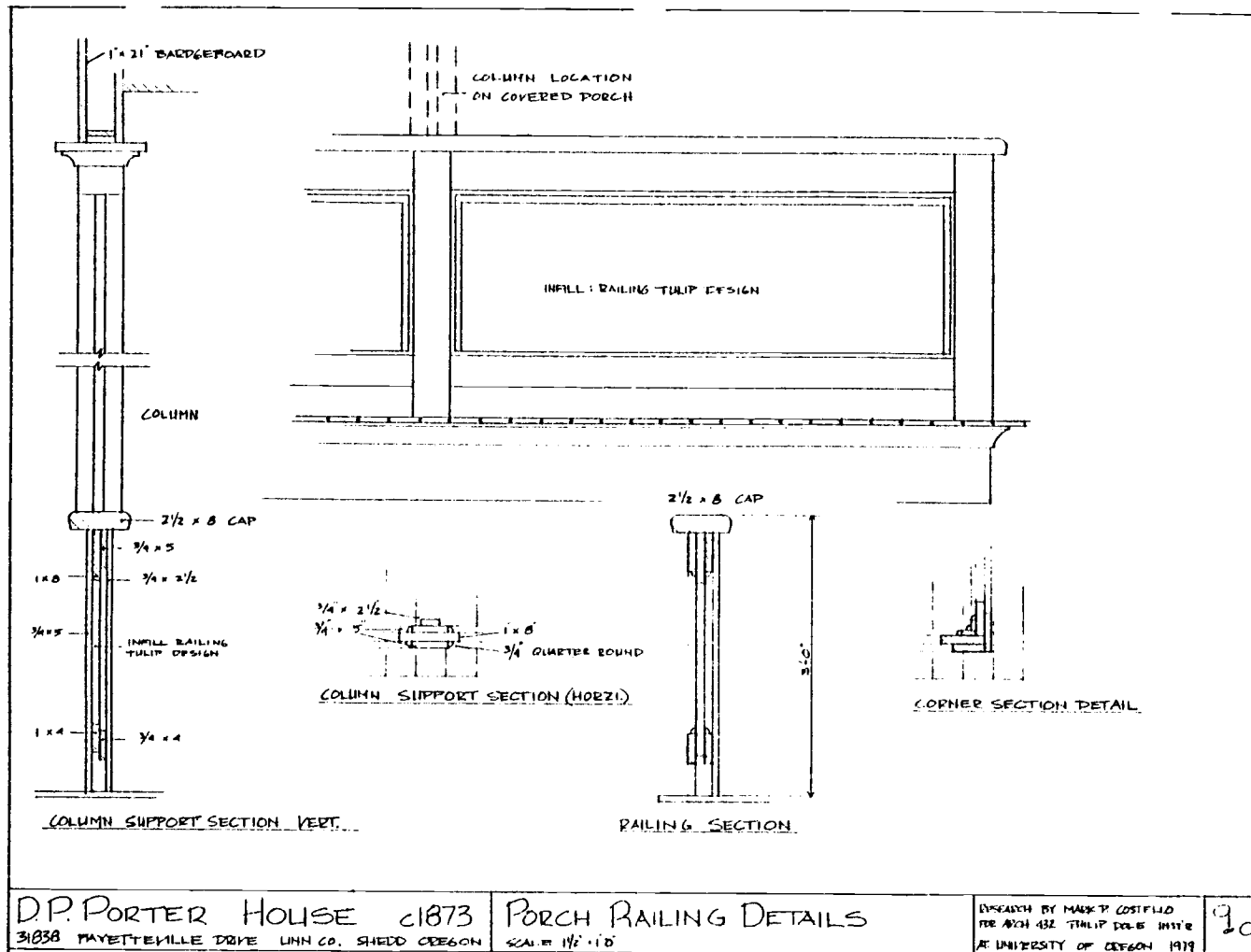


D.P. PORTER HOUSE c.1873
31830 TAYETTEVILLE DRIVE LINN CO, SHREDD OREGON

DOOR DETAILS & SECTION

RESEARCH BY MARK P. COSTELLO
FOR ARCH 482 : PHILIP TOLE WIFE
AT UNIVERSITY OF OREGON 1978

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Appendix F

Guidelines from the Historic American Buildings Survey

A description of the house was prepared utilizing guidelines from the Historic Buildings Survey (McKee, 1970:106-108). Below are the guidelines.

General Description

Basic identification--the name, location, and address of the structure.

A general statement--as to the architectural interest and merit of the structure, and the overall condition of its fabric.

Summary description--the number of stories, number of bays, overall dimensions and a concise characterization of the structure's layout and shape.

Detailed Description of Exterior

Foundation--height, materials, color, texture, condition, ornamental features.

Structural system--wall type (masonry or frame; bearing or curtain), floor systems, condition, roof framing, notable details, joinery.

Porches, stoops, terraces, and bulkheads--location, kind, form, details, condition.

Chimneys--number, location, relative size, materials.

Openings--doorways and doors--locations, individual descriptions, notable details.

Openings--windows--fenestration, type, glazing, trim.

Roof--shape, covering--type (gable, hip, mansard, flat), materials, condition.

Roof--cornice, eaves--form of cornice treatment, materials, notable features, color, condition, gutter system.

Detailed Description of Interior

Floor plans--simple clear analysis of each significant floor plan.

Stairways--location, number, individual description (type, railing, newel, ornamentation), condition.

Flooring--type of flooring, size of materials, finish, condition.

Wall and ceiling finish--materials and their location, condition, cornices, wainscoting, paneling; composition and design of notable walls; ornamental details of note; color schemes.

Doorways and doors--types, description of typical, description of special interest, paneling, trim, color, finish, sizes; location of notable ones, treatment of window openings.

Interior trim--standing woodwork not described above: cabinets built in features, fireplace treatments; special ornamental features and their location.

Hardware--original or historical hinges, knobs, locks, latches, window hardware.

Mechanical and electrical equipment--original lighting fixtures or those with historical interest; original and present heating systems, heating devices of historical interest; plumbing and sanitary fixtures of historical interest; location, condition.

Site and Surroundings

Orientation and general setting--compass directions, immediate environment, topography, approaches.

Historic landscape design--traces of original or historical landscape treatment; layout, character, accessories, location of features.

Outbuildings--original and historical accessory structures (if they are not separately recorded); type, materials, features, condition.

Photographic Documentation

Guidelines for photographing historic structures are found in Recording Historic Structures and were used in recording features of the structure (McKee, 1970:69). Photographic documentation will further aid in the description of the Porter house. Photographic guidelines used are below:

Large or elaborate house--one photography showing two sides, one photography showing front elevation, one photography of each side view of the house (2) one photograph of the rear, one photograph of the major feature (entrance, etc), one photograph of a minor feature (cornice, etc.); these comprise the exterior photographs. Interior photographs include: one photograph of each stair (2), one photograph of the fireplace, one photograph of a doorway, and one photograph of any other feature. This gives a total of twelve photographs recommended.

Appendix G

List of Porter Books Owned by Karen LaFranchise

1. Arthur, T. S. T. S. Arthur's Great Temperance Stories: Six Nights with the Washingtonians; and Other Temperance Tales. Philadelphia: T. B. Peterson and Brothers, 1871.
2. Bain, Alexander. Mental Science: A Compendium of Psychology and the History of Philosophy. New York: D. Appleton and Company, 1880.
3. Bancroft, Charles. Footprints of Time: An Analysis of Our American System of Government. Burlington, Iowa: R. T. Root Pub., 1877.
4. Bancroft, George. History of the U.S., Vol. 1, 19th ed. Boston: Little, Brown, and Co., 1862.
5. Barker, Geo. F. A Text-Book of Elementary Chemistry: Theoretical and Inorganic. Louisville, Kentucky: John P. Morton and Co., 1870.
6. Beecher, Henry Ward. Freedom and War. Boston: Ticknor and Fields, 1863.
7. Beecher, Henry Ward. Plain and Pleasant Talk About Fruits, Flowers, and Farming. New York: Derby and Jackson, 1859.
8. Brooks, Edward. The Normal Higher Arithmetic. Philadelphia: Sower, Potts and Co., 1877.
9. Brown, Goold. The Institutes of English Grammar. New York: Samuel S. and William Wood, 1850.
10. Browne, Junius Henri. Four Years in Secessia: Adventures Within and Beyond the Union Lines. Hartford, Connecticut: O. D. Case and Company, 1865.
11. Chase, Thomas. Six Books of the AEneid of Virgil. Philadelphia: Eldredge and Brother, 1885.
12. Conway, Moncure D. The Golden Hour. Boston: Ticknor and Fields, 1862.
13. Doane, Rev. N. Infant Baptism Briefly Considered. New York: Nelson and Phillips, 1875.
Inscription on inside front cover: "D. P. Porter." "The author of this book from 1875 to 1877 was pastor of the M.E. Church at Shedd."

14. Downing, A. J. Fruit and Fruit Trees of America. Wiley and Halsted, 1857.
Front cover: "bought at: S. J. McCormick, Franklin Book Store, Portland, Oregon."
15. Elliott, F. R. Elliott's Fruit Book. New York: A. O. Moore Agricultural Book Publisher, 1858.
16. Ferguson, Joseph. Life Struggles in Rebel Prisons. Philadelphia: James M. Ferguson, 1866.
17. Fowler, O. S. A Compendium of Phreno-Organic Science. Boston: O. S. Fowler, 1869.
18. Fowler, O. S. Religion; Natural and Revealed: or, the Natural Theology and Moral Bearings of Phrenology and Physiology. New York: Fowler and Wells, Publ., 1856.
19. Gough, John B. Platform Echoes. Hartford, Connecticut: A. D. Worthington and Co., 1886.
20. Greeley, Horace. The American Conflict, Vols. I and II. Hartford: O. D. Case and Company, 1865.
21. Gurler, H. B. American Dairying. Chicago: Breeder's Gazette Print, 1894.
22. Harbison, J. S. The Bee-Keeper's Dictionary, or the Theory and Practice of Bee Culture. San Francisco: H. H. Bancroft and Company, 1861.
23. Hooper, E. J. Hooper's Western Fruit Book. Moore, Wilstach, Keys, and Co., 1857.
24. Hopkins, Caspar T. A Manual of American Ideas. San Francisco: A. L. Bancroft & Co., 1873.
25. Larrabee, Rev. Wm. C. Asbury and His Coadjutors, Vol. II. Cincinnati: Swormstedt and Poe, 1854.
26. Martin, Edward Winslow. Behind the Scenes in Washington (Credit Mobilier Investigation). National Pub. Co., The Continental Publishing Co., 1873.
27. Martin, Edward Winslow. The Life and Public Services of Schuyler Colfax. New York: United States Publishing Co., 1868.
28. McCabe, Jas. D. History of the Centennial Exhibition. 1876.