

# SOUTHERN OREGON HERITAGE *Today*



THE WILLOWS • A WOMAN'S SPACE TO CREATE

## **The Hanley Gardens**

KEEPING A PIONEER ART ALIVE

## **Jacksonville Museum Quilters**

CEMETERY TOURS

## **Three Peaceful Places**

JULY 1999  
Vol. 1, No. 7

# Jacksonville Museum Quilters

by Louise A. Watson

**H**appy conversation flows easily inside the room marked "Jacksonville Museum Quilters" upstairs in the U.S. Hotel in Jacksonville. The women gather faithfully each Wednesday and Thursday morning for just one purpose: to continue the pioneer art of hand quilting.

Their artworks-in-cloth are very much in evidence here. A patchwork quilt features blocks that began life as red-checked aprons and men's denim work shirts. A quilting frame holds a quilt in progress, sprinkled with varied shapes of bright green leaves. Then there is the "crazy" quilt on display that

green satin. It was proudly displayed in 1983 during the group's annual ten-day July show.

The quilt shows were born approximately twenty years ago, under the leadership of Quilters' founder Dora Scheidecker, now living in Beaverton. Joetta Ortner, former president, says the show's purpose is "to stimulate interest in quilting, get the community involved, and raise money for the Historical Society."

Dora, who learned quilting from her mother, was a museum volunteer in the late 1970s when she discovered an old unused quilt top in a museum storeroom.

"I told them [museum officials], if you get me a quilting frame, I will quilt it for you. They did and I did."

Dora, joined by Dorothy MacDougall and Helen Webb, really got the

Quilters rolling after that. First, the group met in an old house near the museum; then they moved to the U.S. Hotel. Dora made sure the Quilters had their own federal tax identification number, allowing them to raise funds for the Society.

Historical-motif quilts were produced, such as the ones featuring a railroad locomotive, the Table Rocks or historic Jacksonville buildings.

Now the twenty-four members are busy preparing for this year's show, to be held in the U.S. Hotel ballroom



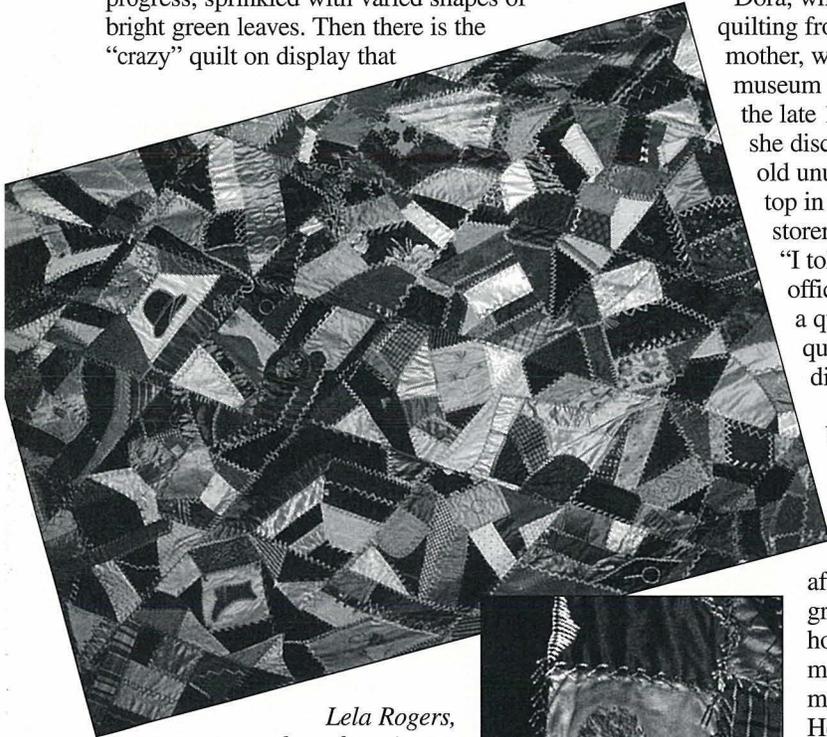
*Members of the Jacksonville Museum Quilters, pictured left to right: (back) Garie Janicke, Mary LaClair, Mary Eagle, Alyce Goodrich, Vicky Beyer, (center) Elaine Hoadley, Dorothy MacDougall, Joetta Ortner, (front) Mary Purus, Shirley Eagle, and Bonnie Delladio.*

July 10-18. Publicity must go out by the preceding November to the many quilters' magazines nationwide and ribbon-quality quilts need to be found for showing. Members take eleven months to produce a quilt they will be proud to display. Shoddy quilting techniques are *not* tolerated here.

"I like to think of us as artists with material," says Quilters' member Debbie Twa. ■

*Louise A. Watson is a Medford freelance writer and Society volunteer.*

*Fabric from men's dress and work shirts make up this quilt done in the "Coxey's Camp" pattern.*



*Lela Rogers, mother of movie star Ginger Rogers, donated this "crazy" quilt, above, to the Museum Quilters in 1981. The haphazard pattern belies the fine stitchery that went into its construction, right.*



was originally owned by the late Ginger Rogers, a Rogue Valley resident, and given to the Quilters in 1981 by the dancer's mother, Lela Rogers. Its rich look comes from its haphazard pattern of odd-shaped pieces of turquoise satin, blue and gold velvet, pink, burgundy, or white cotton, all backed in

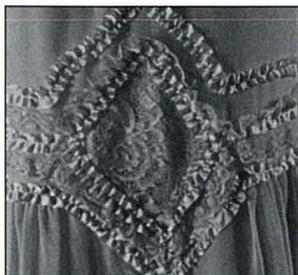


PHOTOS BY DANA HERDRICK-EARP

# SOUTHERN OREGON HERITAGE Today



Our Own Voices:  
Jacksonville Museum Quilters



From the Collections:  
Masters of Ceremony



SOHS #424

The  
Pioneers:  
Jane  
Mason  
McCully

## SOUTHERN OREGON HERITAGE TODAY

### Editorial Guidelines

Feature articles average 3,000 to 4,000 (pre-edited) words. Other materials range from 500 to 1,000 words.

Electronic submissions are accepted on 3-1/4-inch disks and should be accompanied by a hard-copy printout. Cite all sources and construct endnotes and outlines using the *Chicago Manual of Style*. The author is responsible for verification of cited facts. A selection of professional, unscreened photographs and/or line art should accompany submission—black-and-white or color. The Southern Oregon Historical Society reserves the right to use Society images in place of submitted material. All material should be labeled with author's name, mailing address, and telephone number. Manuscripts will be returned if accompanied by a self-addressed envelope stamped with sufficient postage. Authors should provide a brief autobiographical note at the end of manuscripts.

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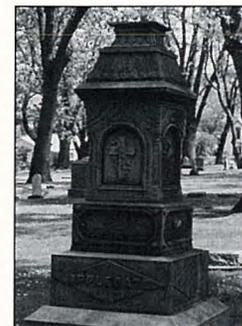
## ON THE COVER

Peafowl once had the run of The Willows,  
named for the tree near the springhouse.  
Vinca, inset, was considered an exotic  
when it was added to the Hanley landscape.



SOHS PHOTO DEPARTMENT

Feature: The Hanley Gardens



Sunday  
Driving:  
Cemetery  
Tours



Profiles in Preservation:  
Ashland's Railroad District



SOHS PHOTO DEPARTMENT  
INSET PHOTO BY MAGGIE JAMES

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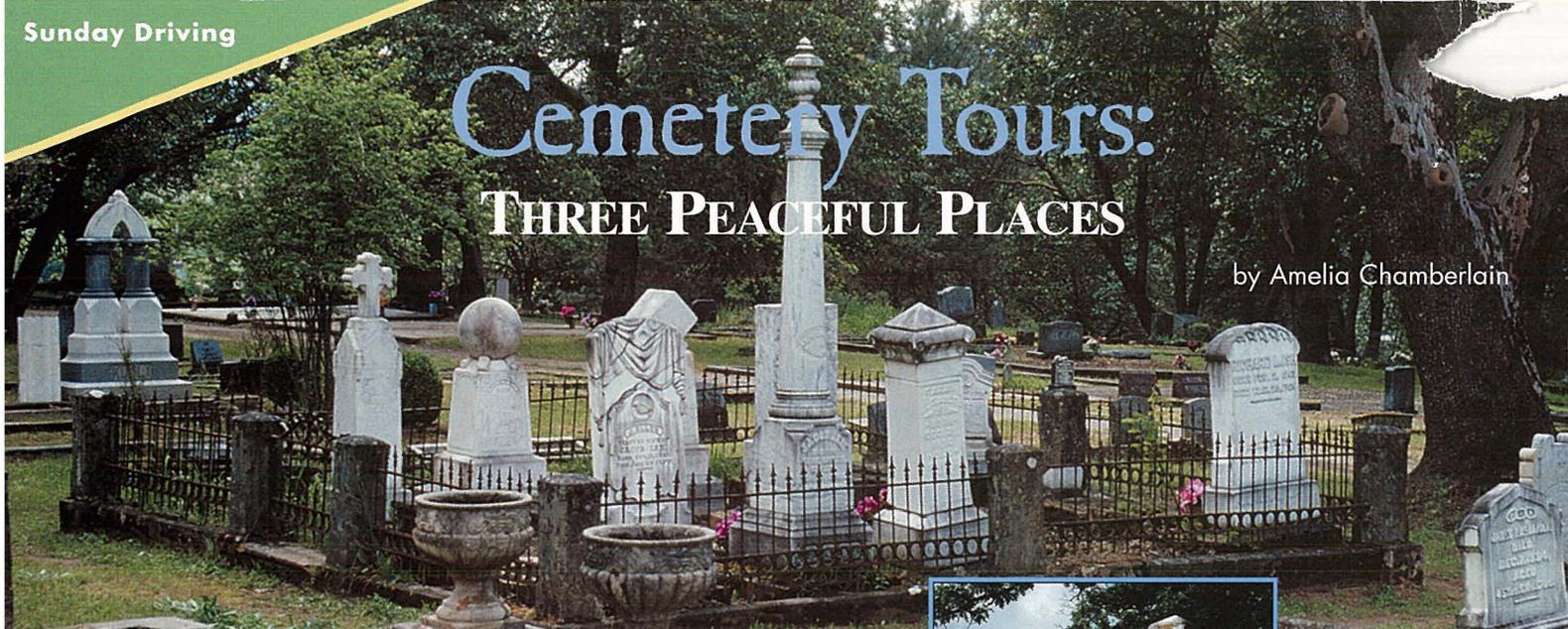
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SOUTHERN OREGON HISTORICAL

# Cemetery Tours: THREE PEACEFUL PLACES

by Amelia Chamberlain



Summer is a wonderful time to discover the Rogue Valley's rich pioneer heritage by exploring three of its many historic cemeteries.

To guide visitors, the Southern Oregon Historical Society has created three cemetery tour brochures. The brochures make use of images from the Society's historic photograph collection and information gathered from resources available in the Society's Research Library, including newspapers, death notices, census records, oral histories, and vertical files.

The three cemeteries featured are the Ashland Cemetery on East Main and Morton streets, the Medford I.O.O.F./Eastwood Cemetery off Siskiyou Boulevard, and the Jacksonville Cemetery at the end of E Street.

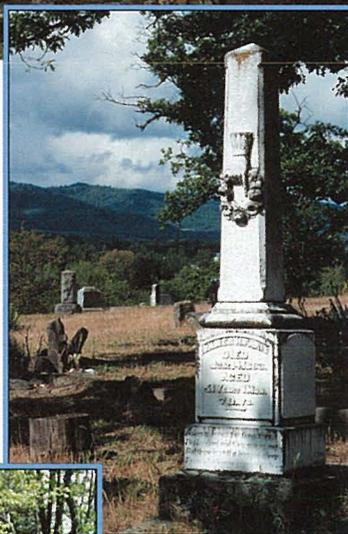
The Ashland Cemetery was established during the period of Ashland's earliest settlement and development, with the first burial in 1860. It is significant as the final resting place of Lindsay Applegate, prominent explorer and Ashland civic leader. The cemetery is known for its fine monuments, particularly the work of James Russell, owner of Ashland Marble Works, and his wife, Ann Hill Russell, who assisted him at carving and continued the work after his death.

Established in 1890, the Medford I.O.O.F./Eastwood Cemetery remains a unique part of Medford's history and continues to sell plots and crypts. It is a significant part of the earliest period of settlement and development of Medford – especially the years from 1890 to 1915.

*The Ish family plot holds many members of this pioneer family at the Jacksonville Cemetery.*

*The Eastwood Cemetery in Medford, right, gives a spectacular vista of the Rogue Valley.*

*The tombstones of many early settlers, including that of Lindsay Applegate's wife, Elizabeth, below, can be found in the Ashland Cemetery.*



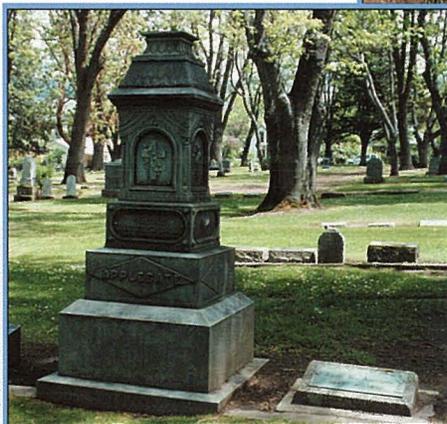
Valley residents and continues to serve Jacksonville today. The headstones of pioneer families from the 1850s, prominent merchants and less-known laborers, and victims of Indian attacks, foreign wars, epidemics, and mining and farming accidents all have stories to tell. Elaborate

marble and granite headstones decorate many of the family plots. Ornamental wrought iron fences, stone curbing, and engraved entry stones mark others.

The monuments tell us a great deal about life and death in early Jacksonville: for example, that people were often buried near those they had associated with in life; that death resulted from causes once common, but now nearly unknown; and that a wide variety of occupations were needed to sustain the early community.

Cities nationwide are recognizing the valuable role that pioneer cemeteries play in urban settings. Not only do they provide open space and serve as buffers within the city, they are also outdoor museums.

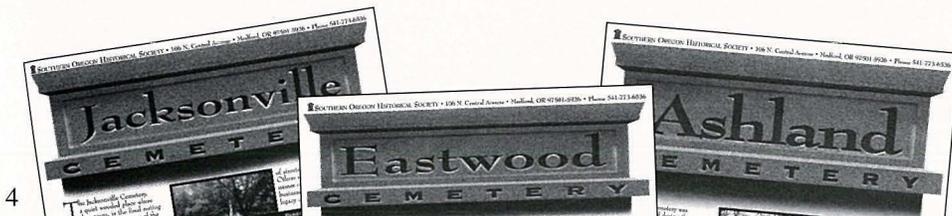
Through its educational programs and publications, the Society helps preserve and interpret the past for present and future generations. The cemetery brochures are available at the Society's Ashland, Jacksonville, and Medford sites. For more information please call 541-773-6536. ■



PHOTOS BY DANA HEDRICK-EARP

The Medford I.O.O.F./Eastwood Cemetery is one of several established by the Independent Order of Odd Fellows in Oregon. The stained glass window in the mausoleum is credited to the Povey Brothers of Portland, the largest and oldest ornamental stained glass works in the Northwest. This window was restored in 1990 with financial assistance from the Society.

The Jacksonville Cemetery is the final resting place of more than 4,000 Rogue



*Amelia Chamberlain is programs director for the Southern Oregon Historical Society.*

# Masters of Ceremony: TRADITIONAL ARTISTS AND LIFE'S PASSAGES

by Mary Ames Sheret

**A**s the mileposts of human culture, elaborate ceremonies and rituals have always marked life's major transitions, from birth, to coming of age, to marriage, and to death.

On exhibit in the History Center until October 24 is "Masters of Ceremony: Traditional Artists and Life's Passages." This traveling exhibit features the work of ten master artists representing eight ethnic groups, who are cultural tradition-bearers in their communities. Their voices and experiences illustrate how important it is to preserve the cultural memory and identity of our ethnic groups, our communities, and our families.



*Elda Ghelardi wore this dress and jewelry when she graduated from Medford High School in 1928. She was a member of the Girls League and the orchestra. The Class of '28 had "a reputation of being the peppiest in school."*

*Ross Sutherland wore this cap and gown when he graduated from Phoenix High School in 1973.*

In North America, the familiar rituals of high school graduation mark one of life's most important passages, the transition from adolescence to adulthood.

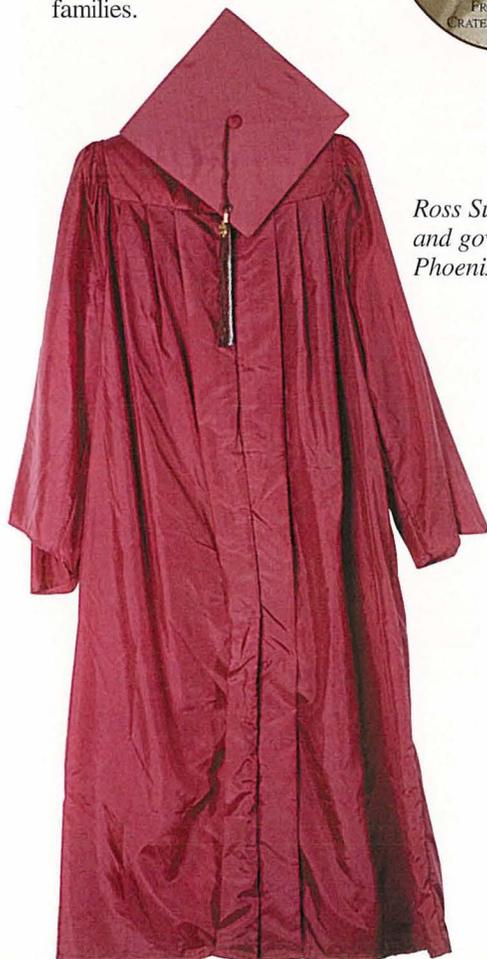
These clothes and pieces of jewelry from the Society's collections reflect the importance placed on the graduation ceremony by their wearers.

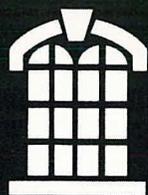
The traveling exhibit, is provided by the Oregon Historical Society's XZBTS TO GO program and is sponsored by Portland General Electric, Jeld-Wen Foundation, Jackson Foundation, and the Lamb Foundation. We invite you to explore this rich display of life's passages. 🏠

*Mary Frances "Fannie" Whitman graduated from Medford High School in 1908. Her mother, Sarah Norton Whitman, made her graduation dress (below right). Seventeen seniors gathered at the Medford Opera House for commencement exercises.*



*Mary Ames Sheret is curator of collections and exhibits for the Southern Oregon Historical Society.*





# News & Notes

## of the Southern Oregon Historical Society

July 1999

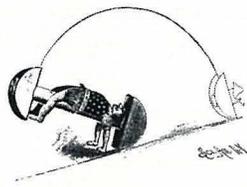
### Program Schedule

#### JULY CRAFT OF THE MONTH

##### Top, Buzz Saw or Tumbling Acrobat

Children's Museum  
Families; free

Create your own old-fashioned toy to keep you entertained all summer.



#### APPLEGATE TRAIL JOURNEY

July 5 through August 8  
Rogue Valley Mall, first level  
Families; free

Explore the adventure of the Applegate Trail as you travel an 18'x18' map highlighting various stops along the trail in Oregon. Interactive stations add another dimension to help participants discover some of the hardships and fun pioneers experienced as they traveled the trail.

#### A DRAGON'S TALE

Families are invited to explore history with *A Dragon's Tale: The Chinese Influence in Southern Oregon*. *A Dragon's Tale* will weave historical information about the Chinese with stories and crafts from Chinese culture. Become part of the dragon as we dance through your community!

**Wednesday, July 7**  
Jacksonville Museum  
(sponsored by Jacksonville Library),  
10:00 am  
Central Point Library,  
1:00 pm

**Thursday, July 8**  
Rogue River Library,  
10:00 am (followed by refreshments at the



Woodville Museum)  
Gold Hill Library, 1:00 pm (followed by activities at the Gold Hill Historical Society)

##### Friday, July 9

White City Library, 11:00 am  
Eagle Point Library, 1:00 pm

##### Wednesday, July 14

Applegate Historical Society, 10:30 am  
Ruch Library, 1:00 pm

##### Thursday, July 15

Shady Cove Library, 10:30 am  
Big Butte Historical Society, 1:00 pm

##### Friday, July 16

Prospect Library, 1:30 pm

##### Wednesday, July 21

Medford Library, 10:30 am  
Talent Library, 1:00 pm

##### Thursday, July 22

Phoenix Library, 11:00 am  
Ashland Library, 1:00 pm

### BOARD OF TRUSTEES MEETING

July 28, 5:30 pm

#### CONVERSATIONS WITH...

Saturday, July 10  
Ashland Branch  
1:00 pm, free

Celebrating 20 years as a gallery owner, Judy Howard exchanges her views on the development and changes in the arts community.

#### SUMMER SUNDAYS IN THE PARK

Series of family concerts exploring the musical heritage of the United States.

Sunday, July 11 and Sunday, July 18  
Butler Bandshell, Lithia Park, Ashland  
2:00 - 3:00 pm; free

**July 11** - Nancy Spencer and Bo Leyden performance features the homespun flavor of the Smoky Mountain region with musical saw, penny whistle and mandolin.

**July 18** - The Dave Marston family begins a new tradition with this ensemble presentation of "Let Freedom Sing," a look at American history through folk music.

#### DOCUMENTING YOUR LIFE PASSAGES

July 17; 1:00-4:00 pm  
History Center  
Fee: \$10 Society members; \$12 non-members

A Creative Memories class which supplements the *Masters of Ceremony* exhibit. Feel frustrated with the condition of your photos, or lack time or creativity to make keepsake photo albums?

This class is for you!

Participants should bring 8-10 photos of one event to create their first page in class with

materials provided by the instructor. Additional materials will be available for purchase. **Pre-register by July 14 by calling 773-6536.** For questions about the class, call instructor Imy Cully at 482-9609.



#### JACKSON COUNTY HISTORY MUSEUMS ASSOCIATION

#### LAKE CREEK HISTORICAL SOCIETY

#### Fourth Annual Art Show

1739 S. Fork Little Butte Creek Road,  
Lake Creek

July 31 and August 1  
10:00 am-4:00 pm

Call (541) 826-1513 for more information.

For more information about the Southern Oregon Historical Society, contact us at:

106 North Central Avenue · Medford, Oregon 97501 ■ Phone 541 · 773 · 6536 ■ Fax 541 · 776 · 7994 ■ Email info@sohs.org ■ Website www.sohs.org

## Exhibition Schedule

### THE HISTORY CENTER

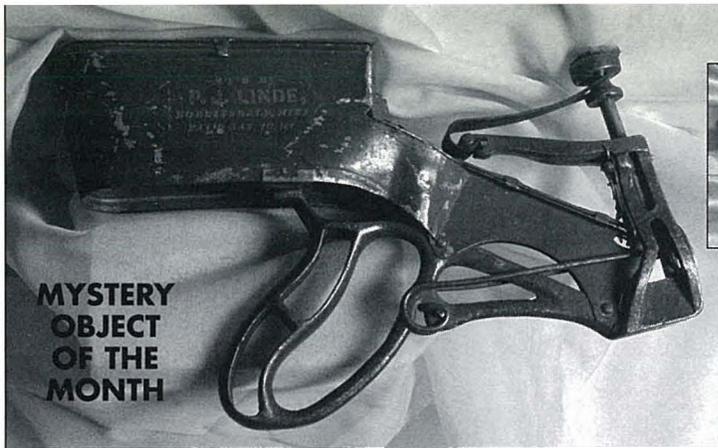
A small section of *A Time to Mourn: Death and Mourning in the Jewish Tradition* will be on the mezzanine, and accompanies the Masters of Ceremony exhibit.

The exhibit in the window of the History Center features Desert Storm memorabilia from the Camp White Historical Association. United States Army uniforms and equipment, as well as an Iraqi uniform and equipment, will be displayed with related documents.

### JACKSONVILLE

*A Time to Mourn: Death and Mourning in the Jewish Tradition* is a new exhibit on display in the Jacksonville Museum through 1999. Dioramas, photographs, voices, and text explore Jewish burial rituals, traditional family mourning practices, the history of the Hevra Kadisha. Members of the Hevra Kadish and the Temple Emek Shalom, Ashland, developed the exhibit.

Join demonstrators in the *Miner, Baker, Furniture Maker* exhibit at the Jacksonville Museum as they re-create everyday activities from 19th century life. Marvel at the "modern" kitchen gadgets that Victorian era housewives worked with from apple peelers to hand-cranked washer-wringers. See how wheat became flour at early Rogue Valley gristmills, or learn how milliners created stylish hats for fashion-minded ladies. Demonstrations are offered daily from 11:30 am to 4:30 pm throughout the summer. Specific topics will vary from day to day. Applegate Spinners will be demonstrating **July 26 and August 30 from 12:30-3:00 pm** in the exhibit.



**MYSTERY OBJECT OF THE MONTH**



June's  
Mystery Object  
Shoe last

This object is metal, painted blue with gold lettering: "MFD By P.J. Linde, Robbinsdale, Minn. Pat'd Jan. 26, [18] 92." It measures 7-1/4" H x 2-3/4" W x 11" L. Send your answer on a 3x5 card with your name, address and phone number to : News & Notes Mystery Object, SOHS, 106 N. Central Ave., Medford, OR 97501

June's Mystery Object was a shoe last, a cast iron form for making shoes. Congratulations to April's Mystery Object winner, Mrs. Joani Scarborough of Medford, who identified the Chinese balance scale.

Native American flintknapping techniques will be demonstrated by Tom Smith at the Jacksonville Museum on most Thursdays from 1:00-5:00 pm during July and August.

### ASHLAND BRANCH

*Wheel Crazy: the Bicycle Boom of the 1890s*, explores the local and national craze for the new sport of cycling. Learn through photographs, artifacts, and interpretive panels how bicycles captured the fancy of ten million Americans. The exhibit, which is on display to mid-October, will also feature information on present-day cycling in Southern Oregon.

### HISTORY STORE IN THE MALL

July 15, 16, 17 – mall hours  
**Super Sidewalk Sale**

The History Store has moved south – between KarmelKorn and General Nutrition Center. Stop in. Check out the new location and new merchandise.

### JACKSONVILLE HISTORY STORE & THIRD STREET ARTISANS' STUDIO

Third & California streets  
**New merchandise.**

Watch the Rogue Valley Handweavers' Guild demonstrate techniques of weaving and spinning on Fridays and Saturdays from 11:30 am-4:00 pm and the Hannah reproduction potters show how to "throw" pots on a pottery wheel. Also featured this month: **July 12, noon-4:00 pm**, Tom Smith demonstrates flintknapping

### NEW ADMISSION FEES

*But still the best deal in town...*

Beginning July 1, a minimal admission fee will be charged to all visitors, including Jackson County residents (free to Society Supporting Members) for the Jacksonville Museum, the Children's Museum or the C.C. Beekman House Living History Program.

- \$2.00 adults
- \$1.00 children 6-12 (5 and under free) and seniors 55 and older
- \$5.00 family rate

The History Center in Medford and the Society's Ashland Branch remain free for all visitors.

## Southern Oregon Historical Society sites

#### HISTORY CENTER

106 N. Central, Medford  
Mon - Fri, 9:00am to 5:00pm  
Sat, 1:00 to 5:00pm

#### RESEARCH LIBRARY

106 N. Central, Medford  
Tues - Sat, 1:00 to 5:00pm

#### JACKSONVILLE MUSEUM & CHILDREN'S MUSEUM

5th and C, Jacksonville  
Daily, 10:00am to 5:00pm

#### JACKSONVILLE HISTORY STORE & THIRD STREET ARTISAN STUDIOS

3rd and California, Jacksonville  
Wed - Sun, 10:00am to 5:00pm

#### U.S. HOTEL

3rd and California, Jacksonville  
Upstairs room available for rent.

#### BEEKMAN HOUSE

Laurelwood & California, Jacksonville  
Daily, 1:00 - 5:00pm

#### HANLEY FARM

Open by appointment.  
(541) 773-2675.

#### HISTORY STORE

Rogue Valley Mall, Medford  
Daily, Mall hours  
(541) 774-9129

#### ASHLAND BRANCH

208 Oak, Ashland  
Wed - Sat, 12:00 to 4:00pm  
(541) 488-4938

*"Bring home  
some pretty flowers  
in the spring . . ."*

SOUTHERN OREGON HISTORICAL SOCIETY #4775

*Lilacs planted by Martha Hanley more than a century ago still scent the air with the fragrance of their spring blossoms near the foot of the Hanley granary, below.*



# The Hanley Gardens

*A Woman's Space to Create*

By Nan Hannon and  
Donn L. Todt



PHOTO BY DANA HEDRICKS-EARP  
SOHS #9738



*In the 1850s, Martha Hanley, above, sowed the seeds of a rich gardening tradition at Hanley Farm that her daughter, Alice, nurtured into the twentieth century.*



SOHS #15572

In 1857, when Martha and Michael Hanley bought a farmstead near Jacksonville, Jackson County was still a remote outpost of Euroamerican civilization. Yet even from their first years at the farmstead, the Hanleys managed to acquire plants of exotic origin, a tradition the family continued for almost 130 years. Today Hanley Farm, under the stewardship of the Southern Oregon Historical Society, allows a public view of a dynamic landscape established in the pioneer era.

Michael Hanley followed the Gold Rush West, ran stock to provide beef for miners, and in 1854 met and married Martha Burnett. Three years later, Michael paid \$6,000 for more than 600 acres of rich farmland along Jackson Creek, which would become The Willows. From this base, Michael and his sons built an agricultural empire, consisting of large holdings of land and cattle in Jackson County and Eastern Oregon.<sup>1</sup>

When the Hanleys moved onto the land, it was nearly treeless, except for the band of riparian vegetation along Jackson Creek and scattered oaks on the knolls. Native Americans had maintained this open state by setting frequent fires, a land management technique that increased their acorn and seed harvests and created better deer forage.<sup>2</sup> One effect of thousands of years of indigenous land management was to give the Hanleys a blank slate for their plantings.

While Michael sowed fields of alfalfa and grain for fodder, Martha put in her

kitchen garden. But she also began to create an ornamental garden around her home, a space in which she, her daughter and her granddaughters could exercise control and creativity during times in which society strictly circumscribed women's activities.

The energy that Martha devoted to ornamental plantings is notable in view of her family responsibilities. She married Michael when she was twenty-two. In the first twelve years of her marriage, she gave birth to seven children, at intervals ranging from thirteen to thirty months. In 1866, illness claimed the lives of her oldest daughter and her two infant sons. Three years later she gave birth to another daughter. She bore her last child, Michael Jr. – her ninth – in 1871, a

*Soon after their home was built in 1875, Martha Hanley planted this wisteria on the east side of the front porch, which even today welcomes visitors to the historic home.*

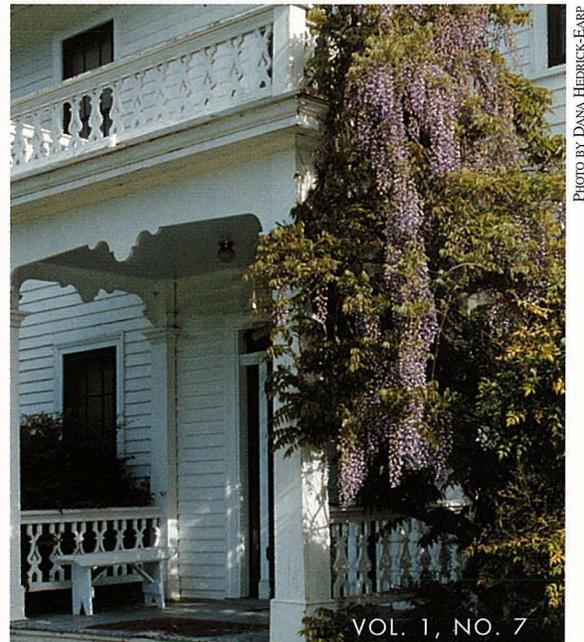


PHOTO BY DANA HEDRICKS-EARP



By the time Lawrence Gregory took a panoramic photo of the Hanley Farm around 1900, trees cast dense shade around the house.



Martha planted this trumpet vine in the 1870s to cover and partially screen the chicken house.

month shy of her thirty-ninth birthday. Martha also cared for her aging father from the time the Hanleys moved to the farm until his death in 1871.<sup>3</sup>

By 1860, the Hanleys had lived along Jackson Creek for three years, and perhaps believed that the property would be their permanent home. Around that year, Martha planted a willow and her father planted an oak on the farmstead. For pioneer families, the planting of a tree symbolized commitment and connection to the land, a promise to stay and watch the tree mature.<sup>4</sup>

Martha's friend, Pony Express rider Kit Kearney, brought the willow cutting to her stuck in a potato to keep it from drying out. Martha set the switch in the moist soil near the stone springhouse. Kearney obtained the willow from the Luelling Nursery in the Willamette Valley, the first commercial nursery in Oregon.<sup>5</sup>

Because they propagate easily, weeping willows have a long history of association with travelers. The beloved tree of China found its way to Western Europe sometime after 1700, probably via the Silk Road.<sup>6</sup> Botanists assumed the tree to be the willow in Psalm 137, which describes the Israelites' Babylonian exile. They christened it *Salix babylonica*, although the willow of the Psalm is actually *Populus euphratica*. Folklore held that the branches drooped because they were weighted down by the abandoned harps of the homesick Israelites. It was introduced to the United States in the late 1700s.<sup>7</sup> To Martha, the weeping willow perhaps carried some meaning of exile, of learning to make a home in a strange land.

The oak tree grew from an acorn that Martha's father, John Burnett, acquired at a pioneer reunion near Chico, California. The parent tree was a majestic California valley oak (*Quercus lobata*), so large and impressive that it was called the Hooker Oak to honor the famous English botanist and plant explorer Sir Joseph Hooker.<sup>8</sup> In Hanley family mythology, their valley oak stood as a living symbol of the Hanleys' connection to famous frontier figures.

The 1870s were prosperous for the Hanleys. In 1875, Martha and Michael felt sufficiently settled to build an impressive southern Colonial house, which remains a landmark on Hanley Road.<sup>9</sup> The plantings of the 1870s anchored the new house to the land and softened the functional lines of outbuildings. Martha planted a wisteria to grow up the porch columns, and a trumpet vine to cover the chicken house. Outside the sitting room windows and near the original granary, she placed lilacs.<sup>10</sup> Even during the homestead's early years, the diversity of plantings, including named varieties of roses, far surpassed that typical for the times, adding seasonal color to the agricultural landscape.

Correspondence between Martha Hanley and her daughter Alice offers an opportunity to hear these women's own words about their world, in which farm and garden plants figured prominently. In 1883, Alice visited Santa Rosa, California. In July, Martha wrote her: "... we are harvesting all most done cutting and stacking ... we have ripe peaches ... have put up some blackberries ... if I had my Tomatoes put up and Pear Preserves all the fruit is done but drying apples."<sup>11</sup>

Martha closed a later letter thus: "I will have to stop as I have to go do the garden now."<sup>12</sup>

During the 1880s, mental illness rendered Michael increasingly subject to



Chaenomeles



Vitus 'Chardonnay'

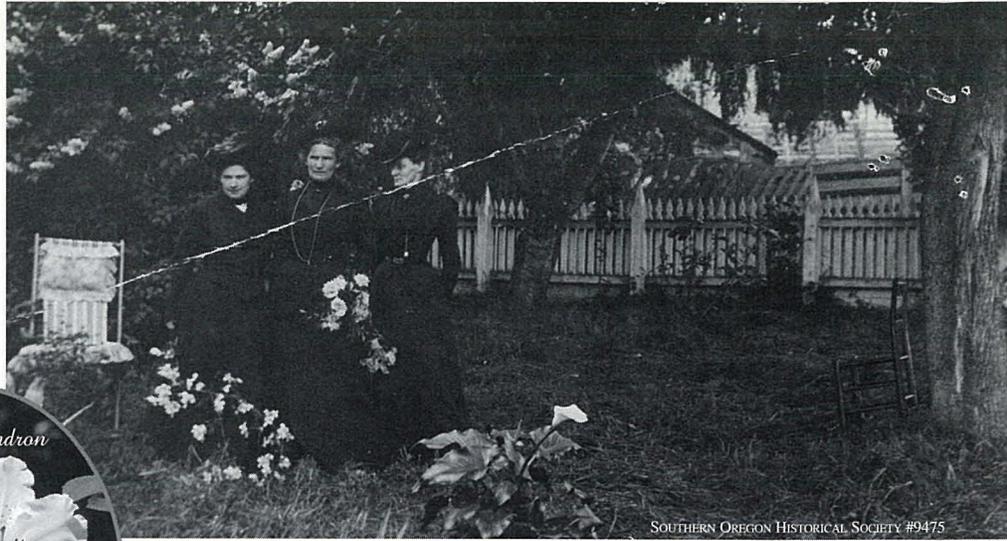


Magnolia



Malus

Alice Hanley, center, with Fanny Love and Mary Love Hanley, around 1890.



SOUTHERN OREGON HISTORICAL SOCIETY #9475

spells of panic, delusion and rage. Martha, terminally ill herself, began a long stay in San Jose. Alice, at twenty-six, took on responsibility for her mentally ill father and her fourteen-year-old brother, Mike, and the management of the farmstead.

From California, Martha wrote Alice about her garden. "How is the flowers and be sure and have someone to reset the new strawberries patch and have some manure put on this fall."<sup>13</sup>

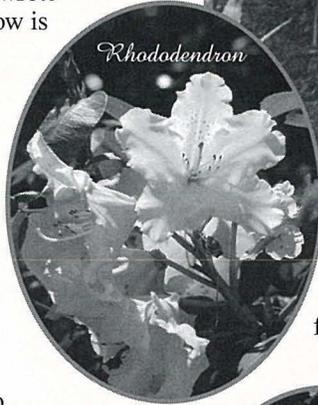
At the end of December 1885, she wrote: "You must wrap all your Flowers that you have out doors ...how did the roses you got last spring do and did you save them hyacinths Mrs. F gave us do see to them if you have not."<sup>14</sup>

Alice responded: "You ask about the flowers. Look fine. The yellow pink [probably *Dianthus knappii*] is handsome. ...You must try and bring home some pretty flowers in the spring."<sup>15</sup>

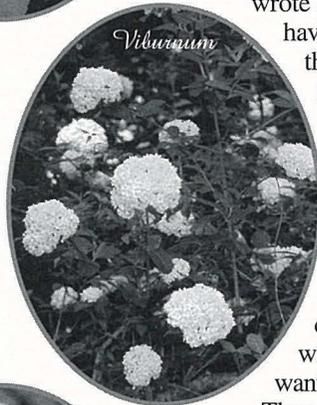
Alice wrote wishfully about Martha's recovery and return. Nevertheless, she recognized the gravity of her illness and repeatedly discouraged her from returning home to the stress of dealing with Michael's illness. Her letters to Martha don't quite succeed in painting a positive picture of a household coping with insanity. "We are getting along just splendid. Father has only went after us twice since you have been gone and then not bad. He seems so lonesome ...he does not want me to hardly leave his sight for fear he might get very sick."<sup>16</sup>

A series of strokes in mid-December 1885 left Michael more incapacitated and added to Alice's nursing duties. She was seldom able to leave the property and had little spending money. Michael insisted she go to bed early and dictated her daily routine.<sup>17</sup>

A week shy of her twenty-ninth birthday, in 1886, Alice, perhaps particularly conscious of the sacrifice of her youth and her own ambitions to family needs, wrote Martha: "I have entirely given up my painting I can't leave home at all and father will not let me paint at home says it make him nervous [sic] will try and do some thing at it when



Rhododendron



Viburnum



Cymbidium

you get home for I feel so sorry I had to stop."<sup>18</sup>

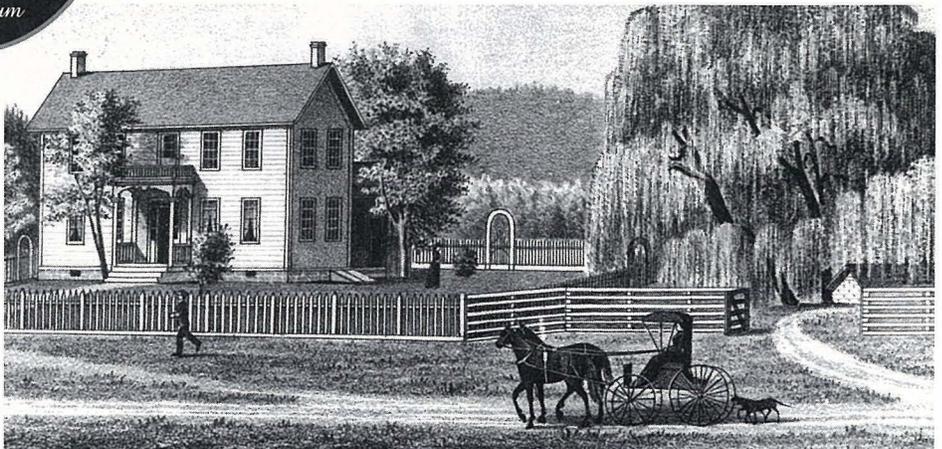
With her life so constrained, Alice threw her energy into care for the farmstead plantings. On Valentine's Day 1886, she wrote Martha: "I have been pruning the peach trees for the last two days. Uncle [?] is going to send me some ever green blackberries he says a couple of vines will be all we want."<sup>19</sup>

Three days later she wrote: "I am busy pruning the apple trees now. I am going to try and trim the whole orchard with Nicks help ... will set out a few more fruit trees this spring. Col Maury gives me all the Black Berry roots I want will set out a big patch. I will set out more strawberries."<sup>20</sup>

The correspondence between Martha and Alice makes clear the mother-daughter collaboration in the making of the Hanley landscape in the 1880s. Martha's letters give advice for protecting, fertilizing and propagating plants, undoubtedly a continuation of knowledge passed on to Alice in her girlhood. Alice's letters show her horticultural proficiency and active management and expansion of plantings.

Particular plants sometimes assigned to the "Martha years" or the "Alice years" by landscape historians actually belong to a period of shared mother-daughter responsibility for the landscape. Martha indicates that the roses planted in the spring of 1885 were secured by Alice. Similarly, the Roman hyacinths (*Hyacinthus orientalis albulus*), supposed to have been set out by Alice, were jointly acquired prior to Martha's sojourn in San Jose. The black walnut trees, believed by Martha's granddaughter, Mary, to have been planted by Martha in 1885,<sup>21</sup> may also have been a collaborative planting, since 1885 was the year Martha went to San Jose, and Alice continued to plant walnut trees on the property.

Michael died in 1889, unaware that Martha had preceded him in death in 1887. Alice inherited 111 acres of the homestead, including the house and the



SOHS #6922

The weeping willow planted by Martha Hanley dominates this lithograph of the Hanley Farm, drawn about 1883.

core area of The Willows farm, which she had already managed for at least eight years.<sup>22</sup>

Perhaps because of her managerial role, historians have tended to downplay Alice's contributions of ornamentals to the Hanley Farm. Certainly, as a self-supporting woman, Alice maintained a strong focus on ranch products, garden vegetables and fruit and nut trees, which put food on the table. Alice planted the fig in front of the new barn she had constructed around 1910, carefully siting the shrub on the south side of the structure to provide it warmth and sunlight. The massive shrub still produces two crops of figs a year. In the 1920s, Alice also put in English walnut trees along the curving drive that approaches the house. She planted two black walnuts at the entrance to the farm. She was perhaps inspired by the American Tree Association's national campaign to plant nut trees along roads and highways.<sup>23</sup>

But Alice, like her mother, also appears to have been interested in ornamental plants. Alice's request to Martha to "bring home some pretty flowers in the spring" indicates the value she placed on the beautiful as well as the useful. A photograph (top left) of Alice and two cousins taken near the springhouse about 1890 shows a garden



SOHS #9739

*The Hanley sisters, Claire, Mary and Martha, shown here circa 1918.*

cultivated for pleasure. The women, holding sprays of roses, stand in front of a blooming lilac, in the shade of a bigleaf maple, surrounded by potted plants, including calla lilies and yuccas. Roses climb up the fence and branches of Martha's weeping willow sweep gracefully through one corner of the picture. The photo, featuring potted ornamentals, also evidences the Hanleys' plant-trading friendship with the Peter Britt family. The Britt property was noted for an exotic collection of plants, including callas and yuccas. The giant sequoia (*Sequoiadendron giganteum*) that Alice planted on the west side of the house may have been planted out of admiration for the strapping specimen on the Britt property, which Peter Britt planted in 1862.<sup>24</sup>

In 1906, Alice became the guardian of her orphaned six-year-old niece, Claire. Alice passed on to her niece the love and lore of growing things. Claire became a more sophisticated gardener than her aunt, with a wider circle of gardening contacts. By the late 1920s, Claire was active in the Medford Garden Club. She later became a mainstay of the Jacksonville Garden Club and the Jackson County Home Extension Service. She served as an officer in the Oregon Federation of Garden Clubs, and held the presidency from 1954-56.

Claire made her mark on the Hanley landscape as the original landscape began to mature. She may have influenced Alice to have concrete ponds and a fountain added to the area near the springhouse, along with a curved concrete curb for a flowerbed.<sup>25</sup>

By the mid-1930s, foundation plantings, including boxwood, surrounded the house. Lilacs screened the windows of the sitting room. Wisteria billowed like a thundercloud up the east column of the front porch and over the second floor balcony. The Hooker oak overtopped and shaded the southwest side of the house. Mature trees cast their shadows over the area between the back porch and the springhouse. The open landscape into which Alice was born in 1859 had become a tree-sheltered enclosure where



*A clematis drapes its blossoms over the doors to the service shed.*

*The springhouse, recently restored, has long served as a focal point of the Hanley Farm, where the willow Martha Hanley planted in the cool, moist soil gave the property its nineteenth century name.*



PHOTO BY MAGGIE JAMES

ferns and violets flourished in deep shade by the time of her death in 1940. Close upon Alice's death, the great weeping willow, planted eighty years earlier by Martha, uprooted. Though recumbent, its roots still lived and drew moisture from the spring. New shoots have since sprung up from the base of the tree.

After Alice's death, Claire invited her sisters Mary and Martha to live with her at The Willows. The variety of plantings increased dramatically during the next

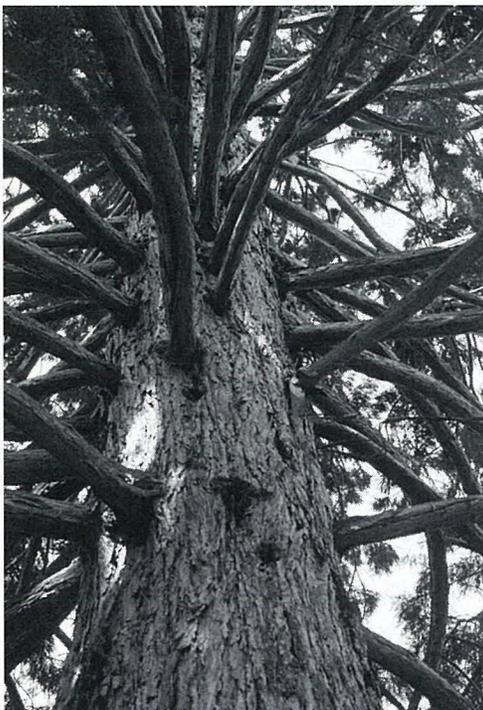


PHOTO BY MAGGIE JAMES

*Alice Hanley planted this giant sequoia to the west of the house, possibly as a seedling obtained from the Peter Britt family.*

*Alice planted a white fig between the main doors of the 1910 barn.*



SOHS PHOTO DEPARTMENT



Mimulus



Iris



Tulipa

three decades, as all three sisters made additions to the landscape. Through their gardening friends and through family visits to nurseries and botanical gardens in the United States, Canada and Central America, the sisters continuously acquired plants. In 1945, Mary relocated a greenhouse to the farmstead for her orchids. Martha had a lath house constructed to shelter her tuberous begonias.<sup>26</sup> Fitting these new plants into an already full landscape became a challenge.

Increased shading and crowding of flower beds forced the Hanley sisters to relocate many older plants that couldn't tolerate the changed conditions. They created a new rose garden area, which incorporated the heirloom roses planted by Martha in the 1850s, roses planted by Alice, and their own additions. They filled the shaded areas with ferns, hellebores, azaleas and early bulbs such as snowdrops, which leaf out and die back before deciduous trees put out their spring leaves and steal the light. They probably continued to divide and replant Alice's Roman hyacinths. Shade-loving periwinkle (*Vinca major*), perhaps obtained from the Britts,<sup>27</sup> was planted as ground cover for the deeply shaded area around the springhouse.

Among the Society's collection of Hanley papers is a list in Claire's handwriting of plants – including Latin botanical names – purchased from the W.B. Clarke and Co. Nursery.<sup>28</sup> This list indicates Claire's horticultural sophistication and hints at her landscaping strategies. Even today, many of the species and varieties listed are not readily available. Most of the plants are shade tolerant; Claire chose shrubs and small trees that could adapt to the heavy coniferous and deciduous overstory, which had been expanding over the grounds for more than a hundred years. Most of the plants are appropriate for a naturalistic, woodland planting, a style well-suited to the increasingly shaded property. The choice of plants on the list also makes it clear that Claire, like Peter Britt before her, was willing to experiment with plants that are marginally hardy in this area.

Included on this list are species and varieties of the genus *Magnolia*. The majority are deciduous Asian magnolias and exemplify the great variety of East Asian species and newly hybridized varieties becoming available not only to botanical gardens but to discerning gardeners. With her connections, Claire could choose trees and shrubs for The Willows from an almost unlimited palette of plants. And like her grandmother, Martha, she selected choice specimens.

The rarest tree from this period is the dawn redwood (*Metasequoia glyptostroboides*) just west of the current driveway. Claire planted it sometime after 1948, when this tree was brought into cultivation. Until 1941, when living trees were discovered in southwestern

Today trees surround the 1875 Hanley home.

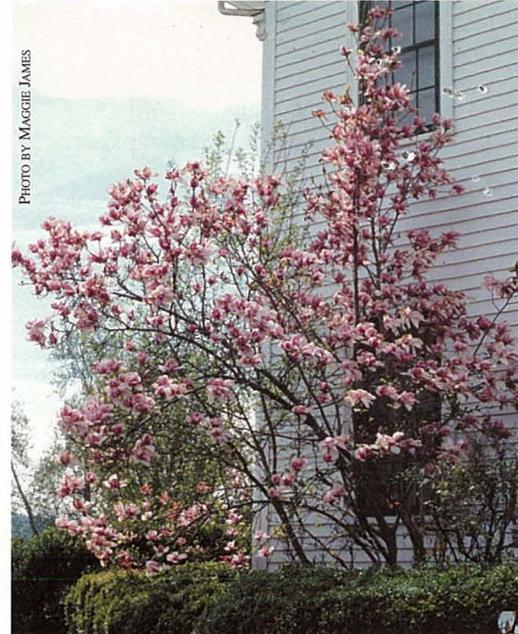


PHOTO BY MAGGIE JAMIES

This pink saucer magnolia is one of several species on the property planted by Claire Hanley.

China, dawn redwood was only known from the fossil record and botanists believed it to be extinct. In 1947, Harvard's Arnold Arboretum mounted an expedition to China to obtain seeds, which were then widely distributed to colleges, universities and arboreta.<sup>29</sup> Southern Oregon College of Education received seeds that were grown and distributed as small trees. One grows on the Southern Oregon University campus, a couple grow in the university neighborhood and one stands in Lithia Park. The specimen on the Hanley property is of approximately the same size as these original distributions, so it is possible that Claire, as a noted plantswoman, received an original tree as well. It is also possible that she obtained one from her nursery friends, since the trees were propagated readily from cuttings made from the original seed-grown specimens. Conscious of the historical significance of their property, the Hanley sisters wanted to share their heritage with future generations. Claire assured the continuation of the tradition of agricultural and ornamental experimentation by selling eighty acres of the farm for use as Oregon State University's Southern Oregon Experiment Station. Part of the tract, used for display of ornamentals, became the Claire Hanley Arboretum. Established in 1961, it gave

PHOTO BY MAGGIE JAMIES



PHOTO BY DANA HEIDRICK-EARP

“residents of Southern Oregon an opportunity to observe a variety of plant materials under local conditions.”<sup>30</sup>

When Mary Hanley died in 1986, the Society took over complete management of The Willows, according to the Hanley sisters’ wishes. Today, the Society continues to refine its management plan for what is now called the Hanley Farm. The greatest challenges include landscaping decisions. A farmhouse and its outbuildings may be maintained to represent particular historic periods, but a landscape continues to evolve.

SOHS PHOTO DEPARTMENT



Mary Hanley never lost her love of plants, and enjoyed puttering in her greenhouse amid her orchids and other exotics. At right, in this 1984 photograph, Mary holds a spectacular Magnolia ‘grandiflora’ blossom.



SOHS PHOTO DEPARTMENT

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12. Letter from Martha Hanley to Alice Hanley, by context mid-October 1883, Southern Oregon Historical Society.
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14. Letter from Martha Hanley to Alice Hanley, 29 December 1885, Southern Oregon Historical Society.
15. Letter from Alice Hanley to Martha Hanley, 1 November 1885, Southern Oregon Historical Society.
16. Letter from Alice Hanley to Martha Hanley, postmarked 28 September 1885, Southern Oregon Historical Society.
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19. Letter from Alice Hanley to Martha Hanley, 14 February 1886, Southern Oregon Historical Society.
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26. Staehli, op. cit. Section I, p. 20.
27. Heckert and Hanley, op. cit. p. 4.
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29. E.D. Merrill, “Metasequoia: Another ‘Living Fossil,’” in *Arnoldia*, Vol. 51(4), 1991. p. 12-16.
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Spring brings a blizzard of magnolia blossoms to the northwest side of the Hanley home.

These purple and white Roman hyacinths, among the earliest bulb plantings at the farm, add welcome color after winter’s endless months of gray.



SOHS PHOTO DEPARTMENT

A recent undertaking at Hanley Farm was replacement of the Hanley Hooker Oak, which toppled shortly after Mary’s death, with another California valley oak. Planted in the spring of 1995, the young oak has grown quickly. It promises to continue the legacy of cherished plantings at the Hanley Farm into the next millennium. 🌱

Anthropologist Nan Hannon and ethnobotanist Donn Todt garden in Ashland.



Fritillaria



Trillium

# Ashland's Railroad District

## — PRESERVING THE PAST

By Louise A. Watson

**N**ever underestimate the power of the grassroots movement. After all, grassroots activity has changed maps and society's attitudes. But in Ashland, a group of neighbors had a simpler goal – preserve some homes from the wrecker's ball and maintain the historic character of their neighborhood. They were successful: Ashland's Railroad Addition Historic District was formally listed May 6, 1999, to the National Register of Historic Places.

But it didn't happen overnight. The 117-acre district itself sprang up more than 100 years ago, when the Southern Pacific Railroad subdivided the area and sold land to its workers. The District is bounded by Ashland Creek on the west, Eighth Street on the east, the railroad tracks on the north, and East Main Street and Lithia Way on the south. According to Bill Emerson, district resident and neighborhood leader, "it was called the Railroad District Addition and that is how the name came about."<sup>1</sup>

The railroad was a significant part of Ashland's daily life for more than thirty-five years. History was made when the Golden Spike connecting Southern Pacific's San Francisco-Portland line was driven in Ashland on December 17, 1887, completing tracks around the United States. But Southern Pacific adopted a newer, more economic route in 1927, bypassing Ashland and causing the district to nearly die out.<sup>2</sup> Railroad workers and their families moved away. As a result, the district's



*President Roosevelt's 1903 visit to the Rogue Valley drew a large crowd to the Railroad District, then in its heyday.*

graceful homes of craftsman, Queen Anne, Gothic, and Italianate architecture entered a long period of neglect that lasted four decades.

By the 1970s, Ashland's Historic Preservation Committee had been formed along with the city's Historic Commission, still an official municipal department. Four "historic interest" areas were identified: the downtown commercial district, the Siskiyou-Hargadine district, the Skidmore Academy district, and the Railroad District Addition.<sup>3</sup> The city mounted vintage-style signs identifying these areas above green-and-white city street signs. The Railroad District, with all of its charm, was being reborn.

On September 13, 1979, fifty people met to form the Ashland Railroad District Neighborhood Association.<sup>4</sup> The drive to obtain National Register status had begun. Definite boundaries for the district had to be mapped out and finalized. At first Emerson, a Historic Commission member, did it alone. Later, historian George Kramer was hired for the job. Ashland historian Kay Atwood drew up an inventory of all district historic structures, both commercial and residential. Emerson set up a "phone tree" to notify all district neighbors of issues concerning the area.

One of those issues surfaced in the mid-1980s when neighbors united to protest the planned installation of a microwave telephone tower at Sixth and East Main streets. It took more than a year, but the district's historic designation convinced telephone company officials to place the tower elsewhere.

But the neighbors weren't done. According to resident Zelpha Hutton, when the neighborhood organization found out thirteen Southern Pacific-owned lots

were for sale, they envisioned a park. Citizens worked many long hours lobbying the city to purchase and develop the land for this purpose. They were rewarded in 1992 when the land between Sixth and A streets,

near the Golden Spike commemorative marker, became Railroad Park.<sup>5</sup>

National Register designation allows district residents to qualify for fifteen-year tax "freezes" on a property's assessed valuation, if they apply. Historic district status also means architectural harmony will be retained in the neighborhood, says Mark Knox, Ashland associate planner. "There is value there for the property owners, which will then turn into value for the community because of their history," he said.<sup>6</sup> ☐

*Thanks to Railroad District neighbors, the city purchased surplus lots from Southern Pacific in 1992 to build Railroad Park, near the Golden Spike commemorative marker.*



CONTEMPORARY PHOTOS BY MAGGIE JAMES

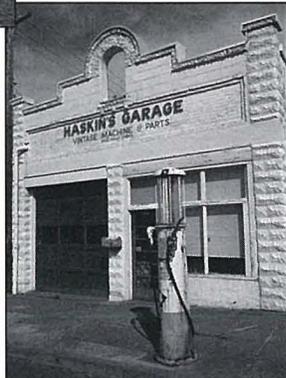
*Louise A. Watson is a Medford freelance writer and editor and a volunteer for the Society.*

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2. City of Ashland Comprehensive Plan, adopted 2 November 1982, pp. I-3 and I-10.
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*The Ashland Depot, above, was moved across A Street and restored in the early 1990s. Haskins Garage, at right, was constructed in 1908 as the fire engine house for the the city's Hose Company No. 2. It also contained a jail cell for holding drunks.*





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 Karma Denton, *Medford*  
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 Wes Hartley, *Ashland*  
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### PIONEER/PATRON

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 Valley of the Rogue Bank, *Medford*  
 Yergen & Meyer, LLP, *Medford*

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# Jane Mason McCully:

## PIONEER OF EARLY JACKSONVILLE

by Karine Gabrielle

One hundred years ago, on June 22, 1899, Jane Mason McCully slipped away from this life after being a wife, mother, wagon train pioneer, teacher in her own private school, and entrepreneur during the mining era of the Rogue Valley. Jane immigrated to New York from Scotland in 1831 with her parents. She had been baptized in the same old kirk the poet Robert Burns attended, a fitting beginning for a woman who enjoyed composing songs and verses.<sup>1</sup> In Iowa, in 1848, Jane married John Wilmer McCully, a young medical doctor. They joined a westward-bound wagon train in 1851.

The McCullys spent their first Oregon winter in Salem, where Jane taught school. Excited by the discovery of gold near Jacksonville, the McCullys drove their team of horses south. Although the area was teeming with miners, few at first were interested in visiting John McCully's medical office. Medications were packed in from Yreka, resulting in long delays. Jane McCully, unable to find work teaching as there were no students yet in Jacksonville, began baking. Her pies, cakes and bread sold for a dollar apiece and the miners gobbled up everything she made.<sup>2</sup>

John McCully's medical practice grew. Their first child, James Cluggage McCully, arrived in 1853. John McCully began investing in local businesses, and in his own McCully Hall at 175 S. Oregon Street, which housed a hardware store downstairs and an auditorium upstairs. In 1857, Mary Bell McCully was born. Another daughter, Isadora, was born in 1859. John McCully began construction of the McCully House in 1861, a grand affair in the classical revival style.<sup>3</sup>



Jane McCully

*Dating to 1861, the McCully House remains a prominent part of downtown Jacksonville.*



*McCully Hall once housed a hardware store and auditorium. It is now known as the Odd Fellows Hall.*

Mortgaged to the hilt, the McCullys found it difficult to satisfy their debts. Perhaps the dogged creditors were the reason John McCully abandoned his family, never to visit Jacksonville again. Jane McCully, through the sale of various assets and careful management of others, such as an interest in the Eldorado Saloon, managed to keep the family home. She opened her doors to Amos Rogers and his wife to start a boarding house in the downstairs portion of her home, providing delicious meals to Jacksonville's rough-hewn citizens. She helped with the baking until she started a private school – Mrs. McCully's Female Seminary, later open to boys, too – in the autumn of 1862. Jane

McCully taught basic education, art and piano to the children of Jacksonville's pioneers.

As a member of the Southern Oregon Pioneer Association, Jane McCully composed this verse:

*"The old Pioneers are all Slipping away  
To join that big throng on that joyful day.  
Our days are all numbered, our tasks are all done.  
We're all waiting to cross over, One by One.  
The heavenly gates are standing ajar,  
to welcome the Old Pioneers from afar."*

Today much has changed in this former mining camp. But Jane McCully's tradition of providing lodging and sumptuous, sought-after meals is continued by the present owners of the McCully House Inn. 🏠

*Karine Gabrielle is an Ashland businesswoman and freelance writer.*

## ENDNOTES:

1. "Jane Mason McCully," *The Table Rock Sentinel*, March 1983, p. 4.
2. *Ibid.*, p. 6.
3. Marion Dean Ross and Christopher Owens, "McCully House," manuscript for *Historic American Buildings Survey*, 1975.



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