

## Summer projects promote authenticity

Several summer renovations are sure to give Museum visitors a more authentic museum experience, says ARM Executive Director Kaley Sauer.

Greeting guests to the left of the main door is a nine-foot photo mural depicting nineteenth century workers waiting for the ferry beside the Willamette River at an Albany dock. Soon, a replica of a half-dock will be installed in front of this photo so people can stand on the "dock" and envision looking out over the river. This creates an immediacy and feeling of the distant past. Added to that atmosphere are pendant lights hung from the newly painted black ceiling. These guide the focus directly to the exhibits as well.

The hub of the Museum is now a communications center overseen by Clerk Peggy

Kowal. This new placement "allows me to greet the visitors directly instead of from the side. The new structure makes people gravitate to the left and helps with the flow," Peggy says.

The structure, which looks like a little house, depicts the Burggraf Building, built in 1910, under the direction of the well-known architect, Charles Burggraf. Located on Second Avenue west of Lyon Street, it housed the Pacific Telephone & Telegraph Company, so it is fitting that the communication theme is extended to its function in the Museum.

When the Burggraf Building was demolished in 1981, some wood, the doorway, a rail, floorboards, the sign and some original drawings were saved. Four posts that were on upper story windows are now incorporated

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**Museum member Cynthia Murphy recalls her "friend," Mary Monteith, as Karen Keys, Marilyn Kirsch, and Kathy Winningham (l-r), listen attentively at the July 25 cemetery tour.**

## Cemetery tour honors women and veterans

The annual Riverside Cemetery Tour, presented by ARM on July 25, honored five local women in celebration of the proclamation giving women the right to vote in Oregon. They included Eleanor Hackleman, Naomi Althouse Young, Margaret Monteith, Weltha Sox, and Elsabe Voss. The event continued to honor local Civil War veterans, including George W. Hughes, Abner S. Nanny, Christian Voss, and Justin Bray.



**Retiring board members Larry Bardell, Joe Simon and Mary Jacq Burck check out the half-door in the newly constructed Burggraf House display.**

## Four assume board duties

Four new board members were introduced at the Museum's September 15 annual meeting.

They are Kristen Schuttpelz, longtime GAPS history teacher (3-year term); Katy Hurley, a school administrator and daughter of Albany civic leader Vin Hurley (3-year term); Bill Maddy, the first ARM administrative coordinator (2-year term); and Shannon Willard, ARM treasurer (2-year term).

Stepping down are Board Chair Larry Bardell, Vice Chairman Joe Simon, Secretary Mary Jacq Burck, and Kim Sass. Continuing members of the board include Michael Kok, Mary Arnett, Gerald Breneman, Linda Ellsworth, David Fitchett, Mike Martin, Darrel Tedisch, and Judie Weissert.

Bardell reflected on his term and offered that there will continue to be challenges: How do we raise funds? How do we market ourselves? How do we establish and prioritize goals? How can we access the upper storage area more readily — not only to staff, but to the community? "Only 40 percent of what we have has been accessible. Megan has a big job ahead of her in cataloging and bringing items up to date."

In spite of a challenging year, Bardell said it was productive. "There's lots of excitement about where the new staff will lead us: Kaley, with the new emphasis in her position and making the Museum better known in the community; and Megan with her professional exhibit and collections training will bring a new degree of expertise to our goals."

# View from 2nd & Lyon: Volunteers



**Darrel Tedisch volunteers to paint the Burggraf House interior during the August renovation.**

**BY LARRY BARDELL**

BOARD CHAIRMAN

Everyone appreciates the value of volunteers in terms of the work that is required to operate a nonprofit organization such as the Albany Regional Museum. But, in addition to the value of the work performed, did you know it is possible to attach a dollar value to this appreciation?

I learned recently that there are agencies such as the Joseph Brown Foundation, the Corporation for National and Community Service, and our own State of Oregon that actually quantify the value of volunteer work. This is important information in terms of assessing how much money volunteers can save an organization. I wondered what I might find if I applied the current State of Oregon value of \$18.85 per hour of volunteer work performed. I was amazed.

One day in mid-August, seven volunteers spent a combined average of 52 hours doing painting, cleaning, and rearranging exhibits after the installation of our new entry area. By using the lat-

est Oregon State figures, our volunteers in one day of service provided over \$980 worth of labor. As another way of assessing this value, the Museum was closed for five days with five volunteers working each day for an average of seven hours a day. Using the same per hour figure of \$18.85, this means our volunteers provided about \$3,300 in service and savings to the Museum. Can you imagine what the cost might have been had we hired professional workers at a cost of \$30-\$35 per hour? I estimate it might have been \$5,000-\$6,000. Our volunteers did it for free!

There is more value to volunteering than just the monetary savings to the organization. There are valuable benefits to be gained by the volunteer. Among these are learning new skills, feeling a part of the community, enjoying a sense of achievement, meeting new people, and expanding opportunities and experiences. There are studies that show that volunteering can im-

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## From the director's desk: Community

**BY KALEY SAUER**

ARM EXECUTIVE DIRECTOR

Current theory on the role of museums is that in order to maintain relevance and interest, they must establish themselves in the community and reflect the needs of their constituents.

But what is a community? Beyond the traditional sense of community — a group of people bound by religion or geography — there is the newly organized thought that “community” can be based on just about any linking element, such as politics, values, and ethnicity. The notion of “community” can open the definition up to previously unexplored or traditionally marginalized groups. These include, but are not limited to: people with physical or mental disabilities, children, high-risk teens, young adults/adolescents, minorities, Aboriginal or First Nations peoples, the elderly, rural communities, those less economically fortunate, families, and various other culturally bound groups.

At ARM, we recognize the requirement that museums need to be responsive to a number of social re-

sponsibilities that properly reflect the important work we do, and the “communities” that we live in. You, the members and donors to ARM, charge us with the care and preservation of your family histories, photographs, and objects. The stories you pass along to us, as well as the artifacts that you place in our care, respectfully communicate the histories of where we come from, help to illuminate the story of where we are now, and aid in building where we can go in our shared future.

We take great pride in helping to safeguard and educate this future, passing on knowledge through engaging and compelling tours, exhibits, and events, as well as by functioning as an easily accessible community resource for personal or professional research.

We aim to be a contact zone — a site of interesting histories and modern actions — by providing compelling experiences for the individual as well as an environment that fosters and supports community dialogue, exchange, and understanding of knowledge among all ages, gener-

ations, cultures and community groups. We do this by providing a community meeting space available for use and rent, and by highlighting and sharing the histories we house through events, exhibits, and collaborative projects. We are striving to provide a robust educational space where future generations can learn the fundamentals of their own culture.

Have you been by the Museum for a visit lately? If not, I invite you to come see the major changes we are making in our exhibit hall. A newly updated entryway, and a reorganization of some of your most well-loved displays, demonstrates our commitment to address the current theories and practices in museums. These updates are only a part of the first stage of our major plan to restructure and update our entire exhibit space. An expression of our dedication to keeping the museum you know, while evolving to fit our currently understood social function and responsibilities to you, our community, ensuring that we respect the past, while building toward the future.

# J. Quinn Thornton: Early mover and shaker

BY DAVID FITCHETT  
MUSEUM MEMBER

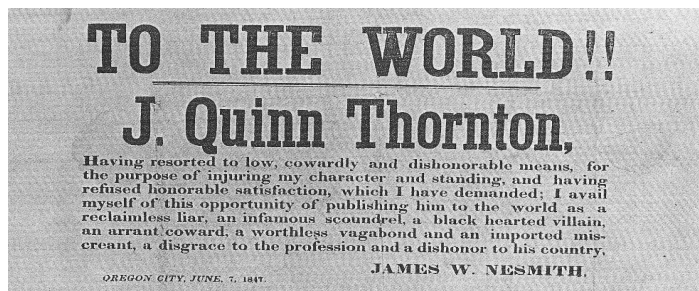
The story of Judge Jesse Quinn Thornton (1810-1888) spans Oregon history from the Applegate Trail to our statehood, and from Fairmount Lake to the present East Thornton Lake Natural Area.

Thornton was born in Mt. Pleasant, Virginia, which became part of West Virginia. It was on the Union side during the slavery strife of the



J. Quinn  
Thornton

Because of Missouri's pro-slavery sentiments, he moved to Quincy, Illinois, where he was acquainted with Steven Douglas and Thomas Hart Benton. In 1846, he and his wife left Quincy to go to Oregon, and



eventually were a part of the initial Applegate expedition.

On the Oregon Trail, Thornton and his wagon train captain got into an argument and he agreed to leave the train at Fort Hall, Idaho. There, he met a group led by Jesse Applegate (the Applegate Family had two children drown in the Columbia River traverse) who would provide a new southern route, which would be 200 miles shorter and safer. But the Southern Route proved extremely arduous, and not how it had been promoted. The trail had not been widened for wagons and oxen, there was inadequate food for people and livestock, there was frequent Indian hostility, and early record snows.

Upon reaching Oregon, Thornton started a series of newspaper letters between himself and David Goff, the wagon train leader, and also James Nesmith, son-in-law of David Goff and future Oregon senator. These became increasingly bitter, with Thornton being challenged to a duel that was refused, and Nesmith issuing a "To The World" broadside in the popular cities.

Thornton's first five years in Oregon were tumultuous: He was selected Supreme Judge of the Provisional Government, was the delegate to Washington, D.C., to establish Oregon as a territory, developed the territorial motto *Alis Volat Propius*, ("She Flies By Her Own Wings"), which became the state motto in 1987. He perhaps wrote the Oregon Territory Constitution; however, no critical source confirms this. He also authored a two-volume work of his travels to Oregon, helped found Tualatin Academy, which became Pacific University, and acquired land in North Albany from the 1850 Land Donation Act.

On the negative side were Thornton's widespread comments and actions based on his inflexible conscience. These produced major public disagreements with President Polk, Oregon Territorial Governor Lane, and James Nesmith, future senator from Oregon. This last dispute was bitter because it kept him on the outside of the "Salem Clique," which controlled the Democratic Party and early Oregon politics.

Thornton moved to his

640-acre farm in Benton County in 1851. It extended from the present-day Gibson Hill Fire Station east to Nebergall Loop Road, and south to the Willamette River. His home was on the hill just north of West Thornton Lake Drive, and because of its surroundings, he called it "Forest Grove." As organizers were developing Tuality Academy, they wanted to call the community Vernon, but Thornton suggested Forest Grove, and they agreed. The lake in front of his house, now called Thornton Lake, he called Fairmount Lake.

Jesse Quinn Thornton was the first lawyer in Albany and had his offices on the second floor above the Parish Stores on the northeast corner of First and Ferry. He was delegate and president pro tem of the Agriculture State Convention in 1860, and developed the first state fair in 1861. In addition to his law practice, Thornton was also a farmer. A short article in the 1853 Salem Spectator indicated that he was proud of his production of oats on his farm with a yield of 71-1/2 bushels per acre. In 1862-63 he served as a Representative from Benton County.

By 1870, Thornton had moved to Salem where he was on the board of trustees of Willamette University until his death. His financial holdings slipped; he had to sell off his library piece-meal, and died in poverty on February 5, 1888.

## Museum Directors:

Mary Arnett  
Gerald Brenneman  
Linda Ellsworth  
David Fitchett  
Katy Hurley  
Michael Kok  
Bill Maddy  
Mike Martin  
Kristen Schuttpelz  
Darrel Tedisch  
Judie Weissert  
Shannon-Leland Willard

## Liasons:

Rebecca Bond, Albany  
Visitors Association  
Linda Ellsworth, Linn  
Genealogical Soc.

## Staff:

Kaley Sauer,  
Executive Director  
Megan Lallier-Barron,  
Collections & Exhibits  
Coordinator  
Peggy Kowal,  
Clerk  
Kim Jackson,  
Editor  
Kay Burt,  
Publications Chair

## Museum finishing slate of summer projects

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as corner posts of the Museum replica.

While the interior contains equipment necessary to carry on the day-to-day Museum functions, one side of the front desk serves as the Museum Store while the back of the structure has built-ins that will be stocked with Museum publications, pamphlets and Albany-area promotional literature for visitors to take. These can be accessed as they stroll around the exhibits,

Kowal explained.

"While we weren't sure if some of the work would be done by the deadline, everything has come together well. We still need to place the mission statement on a wooden overhead valance extending from the river photo mural to just past the Burggraf Building, install the original Burggraf sign, and install graphics along the valance and to the front-center of the clerk's desk; but overall, it has been a positive and very accomplished summer," Kaley said.

# Rhys Miller classic features Metropolitans

ARM's Fifth Annual Rhys Miller Classic, organized again by Bill Maddy, highlighted Nash Metropolitans. The September 8 event coincided with Antiques in the Streets, and volunteers at the Museum's booth on Broadalbin, directed participants to come see the cars.

Guests could view the Metropolitans, Thunderbirds (and one errant '66 Chevy van) and vote, as well as tour the Museum, then partake of light refreshments in the Community Room.

There were fewer cars than usual. Gathering enough Metropolitans was a factor, but three lined up next to the building: A 1958 owned by Ted and Esther Hillary of Lebanon; a 1957 owned by Betty and Colin Hesketh of Vancouver, WA; and a 1958 yellow and white "Miss Daisy," owned by Glenn Anderson of Albany.

In addition to the Ford Thunderbird, Albany's Rhys Miller helped design the first Metropolitans, which debuted in 1954 — a two-door convert-

ible and a two-door hardtop. Both had 85-inch wheelbases and stretched to less than 150 inches end-to-end; however, they were tall enough for full-sized drivers.

Metropolitans were targeted to women and urban commuters. Both models were in the \$1,400 range, but did not catch on well with consumers of the time.

A black 1955 Thunderbird owned by Doug Mitchell of Albany was voted Best of Show.



**Miss Daisy takes the Museum sign literally. (L. Bardell photo)**



**Ted Hillary of Lebanon, front, and Colin Hesketh of Vancouver, WA, say they enjoy the mileage of their Metropolitans, which average 30 to 35 mpg.**

## Sunday at the St. Francis: An Albany tale

*"Sunday at the St. Francis" is a chapter in Orr's second booklet, "Albany, Oregon River Town," featuring several commercial buildings as though they are talking to the reader. To be released in December in time for the annual Parlor Tour December 9, it is underwritten by the Albany Visitors Association. It will be available at the AVA and at the Museum, as will Orr's "The Victorians, an Albany Treasure."*

**BY BETTY ORR**  
MUSEUM MEMBER

Shall we just pretend for a bit? Let's say it is a Sunday afternoon in 1927. Times are great. We are expecting a big crowd for dinner — the regulars plus a few out of town drummers.

Oh, yes! And there will be little Miss Sly, sneaking out of room 401, making her way down to the dining room. She will slip over to the table where a, Mr. -"X"-, shall we say, is dining alone. All eyes turn to his table. Ha! Who do they think they are fooling! Certainly not my folks, who come here every Sunday. Certainly not the St. Francis staff. They have been advised to see and say nothing. But, enough of that! Let's turn on our electric record machine and listen to "Rhapsody in Blue": Then, maybe something by that new band, Guy Lombardo and his Royal Canadians.

I love our Sundays. Everyone in Albany, who is, well, anybody, if you catch my drift, comes here around 4:00 pm for dinner. The chef usually prepares several huge prime rib roasts, lots of mashed potatoes and gravy, plus dinner rolls and some jelled salads. The kids are always too excited to eat and run from table to table, teasing their friends. Their folks don't seem to care because it gives the gents a chance to catch up on the latest market news while their wives trade gossip. All except Miss Sly, of course, who just keeps her eyes on Mr. "X."



**The St. Francis Hotel lobby, southwest corner of First Avenue & Ferry Street, c. 1915. (Potts collection)**

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# Lallier-Barron joins staff

"Albany" is a part of Megan Lallier-Barron's past — and present. The New York State native lived in Albany, New York, for three years after graduation, and came to Oregon to attend graduate school two years ago. She applied for and was hired for the Collections Specialist opening this summer and has jumped right in, helping with renovation and exhibit relocation tasks.

"The renovations are great! It's nice to see everyone being so active," Megan said. "This organization has such an active board and are really involved and want the Museum to do well," she added.

Megan said an early short-term goal will be to catalog the Ferguson collection and to, hopefully, display some of the pieces. A larger long-term goal is to organize the overall Museum collection on the second floor so that someone



**Megan Lallier-Barron, left, and Nicole Jenkins help to reconfigure displays to make room for the Burggraf Building addition.**

looking for a particular object can easily find it. This will help with research and accessibility.

Megan graduated with an MS Arts Management degree at the U of O this year and received her BA in Archaeological Studies and Art History at the State University of New York at Potsdam in 2007.

# Nicole Jenkins named Museum Volunteer of Year

Nicole Jenkins, Museum intern and volunteer, was selected as "Volunteer of the Year." Her award was announced at the fall meeting on September 15.

Nicole has been a "jack of all trades," says Clerk Peggy Kowal. She logged 310-1/2 hours from June 2011 to August 31, 2012. She catalogued, helped with exhibits, worked at the front desk, and for two years, drew the map for the cemetery tour.

She also helped with school tours, did research, and assisted with tea and patron events.

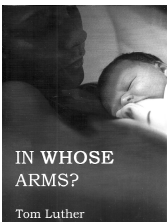
"During this two-year period, Nicole was diagnosed with a benign brain tumor, underwent two surgeries, and still continued to help at ARM," Kowal said.

Nicole will be completing her history degree at OSU this year.

## A day at the Museum...

### A DRAMATIC ACQUISITION

Baby Judith Gurney's theft from Albany General Hospital on August 3, 1943, displaced WWII news for more than a week. It moved a town and touched people from across the nation. "In Whose Arms?", by Tom Luther, is available at the Museum store for \$10. Luther married Gurney in 1963 and the book follows the people, the process, and the players in the famous case.



### GOOD OLD DAYS IV AVAILABLE

Mona Waibel's "Sweet Home's Good Old Days," can be purchased for \$25 at the Museum gift store. Nineteen dollars goes toward a Sweet Home High School scholarship. This 208-page edition is larger, with more photos than the previous three issues.

### MUSEUM TO DISPLAY GIRL SCOUT MEMORABILIA

OSU intern Jennifer Overholser has installed an exhibit on Girl Scouts and Girl Scouting in the Albany area. This centennial ties in well with our fall exhibits on Women's History. The dynamic display includes badges, uniforms, and other materials that illustrate the organization's rich history.

### DO YOU HAVE MEMENTOS FROM YOUR TEEN YEARS?

How did you spend your time as a teenager? Adolescence and how adolescents spent their time over the last century is the topic of a new exhibit we will put together for display at this invitational at The Mill In Salem, on display from January-March 2013. We are looking for stories and artifacts that exemplify how teens spent their leisure time from the late 1800s to the present. Contact us if you would like to participate.

### MEMORIAL ROLL ADDS 4 TO LIST

Four individuals have been added to the Museum's memorial roll through financial gifts.

Dick Maier, scientific glassblower at the Bureau of Mines; Melvin Jenks, descendant of Oregon Trail pioneers with a distinguished career in the poultry business; Hilda Jones, Oregon State School of Business professor; and J.T. Peterson, LBCC business instructor, joined the list since the summer newsletter.

Special needs of the Museum are met with memorial gifts that honor a family member or friend. Names of those memorialized are listed in this newsletter, on the Museum's website ([www.warmuseum.com](http://www.warmuseum.com)), and are posted for a limited time at the Museum, 136 Lyon St. S.

A card of remembrance is also mailed to a designated recipient (spouse, next of kin, or friend) and a thank you card to the person or

persons making the donation.

### LOY NEEDS MATERIAL FOR ALBANY BOOK

Ed Loy is looking for primary source material such as photographs, letters and diaries to aid him in writing "The History of Albany." If you have materials you would like to loan, you can take them to the Museum during regular operating hours by January 2013. Materials will be scanned and returned, unless you would like to donate them to the Museum. Loy hopes to have the first installment to the printer by next June.

## CORRECTIONS

In the Summer 2012 AOT issue, Pat Thompson, and Nancy and George Rowlett, Jr., were left off the Patron List (p. 6); Judie Weissert's combined years at the Lebanon Express and the Democrat-Herald was 23 (p. 7); and Alice Ordeman is Martha Fisher Kropp's daughter (p. 9).

# Museum outreach



Family members and workers connected with Albany Iron Works attended Ted Cox's presentation on June 21 at the Museum. (l-r): Mike Seber (Keizer), who worked at the Foundry in 1958-59 when he was a senior at Albany Union (he married Robin Pattie); Robin Pattie Seber, daughter of owner Art Pattie; Jerry Reynolds (Albany), son of foundry employee Okey Reynolds; Ted W. Cox (Corvallis), nephew of Art and Clarence Pattie, worked most summers from 1959-66; Janet Pattie O'Day (Lebanon); daughter of Clarence; Neil P. Cox (Corvallis), brother of Ted and nephew of foundry owners.



David Fitchett serves up pizza courtesy of Tim Ciddici at the Albany Electric Railway centennial celebration at the Museum on June 28.



ARM Executive Director Kaley Sauer presents the "Best of Show" Rhys Miller Classic plaque to Scott Mitchell, whose brother, Doug Mitchell, owns the winning 1955 Thunderbird.

Evelyn Farley, Michael Derrah, and Gerald and Kathy Brenneman view the memorial garden markers at Camp Adair during the Patron Tour on August 4.



One of Maggie Stetter's 1913 calendar "give-away" plates rests by her headstone. Stetter owned the Cash Store.



Kathy Martin, great-great granddaughter of Eleanor Hackleman, brought a kerosene lamp from the Hackleman Grove site (now Ping's Gardens) and a scrapbook to share with cemetery tour participants.

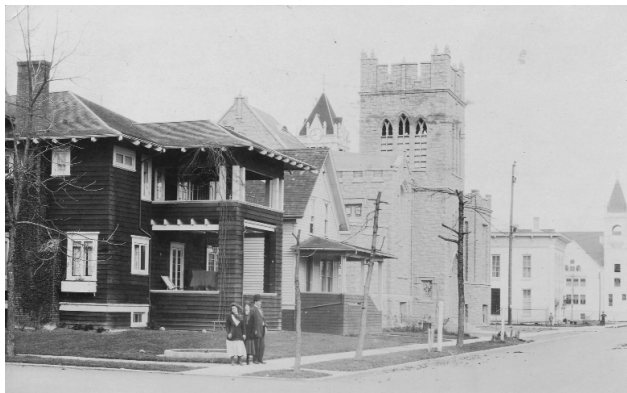
# Presbyterian Church dedicated Easter 1913

*The following is an excerpt from a booklet researched and written by Glenn Harrison and presented to his congregation in March to celebrate the centennial of the United Presbyterian Church Building.*

**BY GLENN HARRISON**  
MUSEUM MEMBER

In August 1866, the First Presbyterian Church of Albany was organized in the Congregational Church, now the parking lot for the First Christian Church, as an "Old School" Presbyterian church under the leadership of Rev. William J. Monteith, who came to Oregon in 1865. He was the brother of Presbyterians Thomas and Walter Monteith, who arrived in the area in 1847 and took their Albany claim in May 1848.

Rev. Monteith became the first minister at the church, which was later known as Westminster. (Old School Presbyterians followed Presbyterian Church traditions while "New School" Presbyterians cooperated with Congregational churches)....Two lots on the southwest corner of Fifth Avenue



**This postcard sent to Miss May Hulton, Silverton, April 25, 1913, shows the UP Church recently constructed. (Museum Archive)**

and Broadalbin Street were purchased in 1876 for \$900 in gold for a Presbyterian church and the manse. The congregation usually met in the college or the Congregational Church, as the country's poor economic conditions slowed church construction. In the summer of 1882, a two-room, wooden church was built.

A total of \$4,197 was raised for the construction, and chairs were purchased for \$1 each.... In 1890 the manse was constructed and at a cost of \$20, electric lights were added to the church building... From 1868 to 1875, Rev. Edward Ratchford Geary was the second

minister....Geary Street in Albany is named for him.

Outgrowing the building, the church was moved to the southwest corner of the courthouse lot while the present stone building was constructed.

The church manse, that had been built just south of the church on Broadalbin Street, was moved two blocks south. The Oregon Electric Railroad line down Fifth Avenue allowed the stone to be unloaded on site.

The first Sunday church service was held in this building on November 17, 1912, in the church basement and continued to be used until the sanctuary was completed in early 1913. Dedication of this \$75,000 stone building was held on Easter Sunday, March 23, 1913.

The old wooden building was torn down and some of the lumber was used in the construction of the homes in Albany. The church bell was donated to Burkhart School. The school was later torn down and replaced by Burkhart Park. The bell is believed to now be at the Albany Regional Museum.

## MUSEUM MEMBERSHIP FORM

To renew or begin your annual membership, indicate the type and fill in the form below.

- ☐ Friends of the Museum     \$15  
☐ Business     \$50  
☐ Patrons     \$115  
☐ Business Patrons     \$150  
☐ History Circle     \$250  
☐ I want to learn more about the

Chautauqua Circle and Brenneman Society.

Amount enclosed \$ \_\_\_\_\_

### MEMBERSHIP INFORMATION

Name(s) \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Zip \_\_\_\_\_ Phone \_\_\_\_\_

E-mail \_\_\_\_\_

The Museum is a nonprofit  
501 C-3 corporation.

**Albany Regional Museum**

136 Lyon St. S., Albany, OR 97321

(541-967-7122) [www.armuseum.com](http://www.armuseum.com)

## A Sunday at the St. Francis

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I guess you know I was designed in 1912 by Charles Burggraf, the well-known architect. I was first owned by Grant Prittle. I have forgotten my other owners, I fear. If you want to look around, I don't mind. You can still admire my fine woodwork and the great view of the river, things that don't change. Each of my guest rooms had a white porcelain wash basin; some were low for the children. I wish you could have seen my luxurious carpets and elegant wall coverings. But, alas, they are now long gone.

Ah, but there was a time, ladies and gentlemen. Indeed, there was a time!

## E & E Calendar

Check out the Events and Exhibits pages on our website for more information:

### October

Exhibit & Event – October 22, time TBA; Celebrating the Birth of Oregon's Mother of Suffrage: Abigail Scott Duniway

### November

Exhibit & Event – November 30, time TBA; 100th Anniversary Celebration. Honoring the proclamation that signed into law, Women's Right to Vote in Oregon. Highlighting prominent suffragettes, and local outstanding women throughout Albany's History.

### December

Event – December 9; Parlour Tour

### January

Exhibit – 2013 Invitational; Jan 18-March 9; Adolescence: Cruising and Leisure Throughout History, on display at the Willamette Heritage Center at The Mill in Salem.

**Our mission statement:** "To preserve, exhibit, and encourage knowledge of the history and culture of the Albany, Oregon, area."

From left to right:

**Grass Roots Books & Music Store at 227 SW 2nd in Corvallis has colorfully painted the Albany Iron Works façade.**

**Grass Roots iron base shows it was cast in 1890. Why is "Albany" obscured by paint?**

**Albany Iron Works cast the manhole covers for city streets for many years. This example is housed at the Museum display.**

**A 1918 view of the Albany Iron Works with employees beside a load of iron products. (Robert Potts collection)**



# Albany Iron Works was a vital area

BY ADDIE MAGUIRE  
MUSEUM VOLUNTEER

The heat from the cupola furnace made the foundry at least one hundred degrees Fahrenheit, but this didn't stop the workers at the Albany Iron Works to pause in the labor, creating iron machine parts, locomotive workings, and storefronts. Not much has changed over thousands of years of metal working, other than the added use of the cupola furnace. The Albany Iron Works was a major industry in Albany's history, leaving behind such legacies as the supports and façade for the Samuel Young Building in 1887, now housing the Albany Regional Museum.

In the mid-1800s, Albany was a booming western town. Buildings were raised quickly, and foundries were a crucial part in this process. According to Bernadette Niederer, author of *Cast-Iron Storefronts of Oregon*, "Cast Iron was an ideal building material for the western boomtowns...with cast iron components, grand structures could be erected rapidly, at fairly low cost, and with a bare minimum of required skills." The Albany Foundry was opened by Alpheus Cherry in 1865. He later leased the business to a relative, Copaway C. Cherry. Cherry then joined with Charles R. Parks to create Cherry and Parks Albany Iron Works. Subsequent owners included James G. Cherry, N.A. Cherry, John Hanshaw, and Alton Coates. The foundry became known as the Albany Iron Works in 1889 when James C. Cherry sold the business.

In 1945, two brothers, Art and Clarence Pattie, approached Coates about buying the foundry. Both had been working at the Bend Iron Works since 1930 and 1935, respectively, and Clarence had become a master pat-

tern maker in Portland. Ted W. Cox, nephew of the Pattie Brothers, owner of the Old World Deli in Corvallis and local author, began working at the Albany Iron Works at the age of eleven. "It was really a family run business," Cox says. "It was mainly the two brothers (running the business) and then for the duration of the time, was Okey Reynolds and another was Les McConnell, who was an important

mold maker from 1951-52." It was these men, during the most modern age of the foundry, who poured, shaped, and created cast iron.

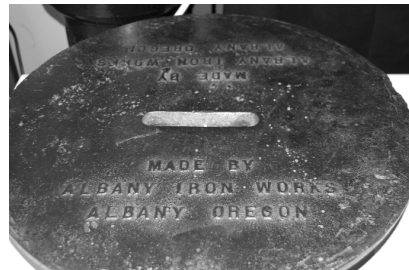
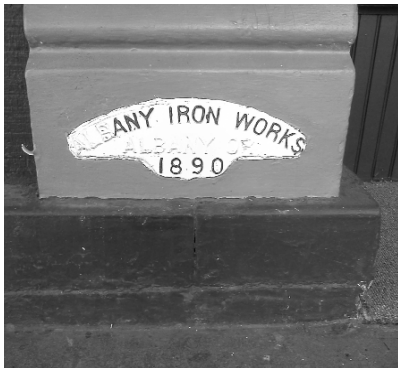
A foundry is where mostly scrap metal is melted and poured to create new objects. Cox recalls fond memories of working with his uncles. "I got my work ethic there because it was a no-nonsense place to work," Ted says proudly. "It was fascinating as a kid to



## The Museum connection

One hundred years ago, the Samuel E. Young Building was moved from what was once Chinatown to its current location without breaking a window. Ingeniously using a capstan, horses, and pulley system, the building was rolled down First Avenue. Its resting place is now the current location of the Albany Regional Museum. The cast iron support columns and exterior decorations were made by the Albany Iron Works during its boom time in 1887. While cast iron is excellent when applied under direct pressure, it is brittle and cracks easily with torque. For this reason, cast iron is more often seen in building supports and decorative storefronts.

Samuel E. Young owned three stores in Albany, one being housed in this building. It was first used as a dry goods store in 1887. According to Niederer, "The sophistication of the Young Building's iron speaks volumes for the ease with which a firm (Albany Iron Works) that had experience in casting, could produce architectural iron, especially when provided with a preexisting pattern." This building is the only Albany cast iron building with a known architect, Warren H. Williams. It is decorated with Williams' signature mark, a classical head of Minerva. It is known to be made by the Albany Iron Works by the mark "G.J. Cherry" on the front pilaster.



## business for more than 106 years

see these original shapes being made from molten iron.” The cupola furnace, an essential part of this process, is a furnace which uses a blast of air to maintain and create the high heat necessary to melt iron. Scrap iron and pig iron would be melted in the cupola furnace with coke fuel, which burns at high heat with low ash. Working in a foundry was risky, and many things could go wrong: Experience and careful precision were important parts of the job. Ted tells a story about when Okey Reynolds was nearly pulled into the cupola furnace because his glove caught on a piece of metal he was pushing inside. If it wasn't for hitting his head on the top of the furnace door, he would have met his death. The heat was intense, Cox said, and the sound could be nearly deafening, and sparks from the molten iron would fly.

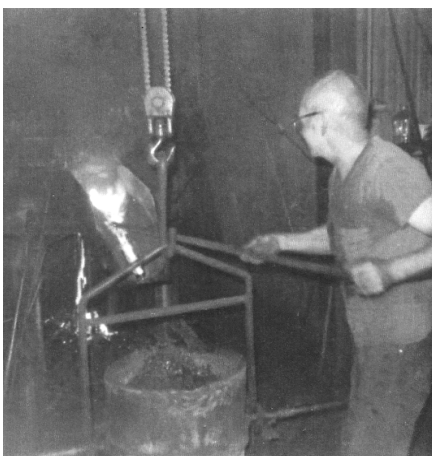
The Albany Iron Works had three main shops: pattern making, machine shop, and foundry. Using intricate math, patterns could be made to fit specific machinery if a model was not available. Clarence Pattie was a master pattern maker, and preferred to

make most of them in the basement of his own home. The machine shop, according to Cox, was where castings could be finished using a metal lathe, because cast iron is a 'machineable metal.' Finally, the foundry was where the brothers worked with molten iron in extreme heat and with practiced precision. “Every day wasn't a pour day. You had to prepare the sand, make the molds, and get all the scrap and pig iron ready. They would usually pour twice a week. If they were working really hard, they'd pour three times a week.” Once the iron was poured, it would cool, and then excess iron would be knocked off, leaving the object needed.

Depending on the era, the foundry produced anything from manhole covers to storefronts. Upon first opening, it mainly produced cast iron for buildings, railroads, and farming and logging equipment. By the turn of the century, sewer rings and lids became a major part of their orders. In 1887, the Sam Young Building's façade, supports, and intricate ironwork were all created by the Albany Iron Works. According to

Niederer, there are six buildings in Albany with cast-iron storefronts, and there are eight buildings in Oregon with storefronts created by the Albany Iron Works. She also states: “Almost 22 percent of Oregon's remaining cast iron storefronts were created by Albany manufacturers....”

The foundry was originally located at 131 Montgomery Street. From there it moved to 914 Pacific Highway in 1961. The Albany Iron Works closed in 1971 due to expensive upgrades required by the DEQ, and the Pattie Brothers were nearing retirement age. The Salem Iron Works bought all the machinery and patterns to negate any future competitors in Albany. It was the end of an era in Albany: The foundry had been a family-run business built by hard working people. Luckily, Albany residents can be reminded of this remarkable business every time they drive over a manhole cover or notice an intricate storefront façade, and hopefully remember the strong hands and the heat of the furnace which created them.



**Far left, Art Pattie opens the tap hole on the furnace to fill the ladle with molten iron. (Ted Cox. 1965)**

**At left, Ted Cox gives one of two Albany Iron Works presentations at ARM. Both played to packed houses.**





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## Volunteering can be healthy

Continued from Page 2

prove health and relieve depression and anxiety.

Given such supportive data on the benefits of volunteer work, I would like to encourage even more of our members and donors to consider spending time at the Museum helping Peggy Kowal, our clerk receptionist; Megan Lallier-Barron, our new Exhibit/Collections Specialist; and Kaley Sauer, our Executive Director.

I will soon be leaving the position of Board Chair in order to devote more time to family activities and changes related to retirement plans. But I will continue to be involved in volunteer activities at the Museum for as long as time and retirement plans permit. I invite our readers and members to join me and the other volunteers. We have a great deal of fun together, in addition to all the benefits listed above. See you at the Museum.

## Looking Back: Drifting the canal?

**BY JACK GILLESPIE**  
MUSEUM MEMBER

The year was the summer of 1944. I would start ninth grade at Central School come the Fall. World War II was going strong, and the Allies were on the offensive against the Axis and the Japanese armed forces.

My father had bought fifteen acres on the southwest end of Marion Street. He built a small house and a barn and was milking twelve or thirteen cows and doing some livestock buying on the side.

The west end of the property was along the canal, running from upper Lebanon to the Willamette River in Albany.

My two friends from the neighborhood and I had some big plans for that canal — we would build a raft and sail down the canal into town. (What we would do with the float if we got there was never discussed).

My father had a pile of various-sized pieces of lumber behind the barn. We went over there and went to work, and it didn't take long before

we had a raft put together.

There is no way to describe our finished raft, but we were quite proud of it. It would hold only one person, so a debate was on to whom would take the first "voyage" down the canal. There were no volunteers for the voyage. It was decided by my two friends that I, being the lightest in weight, would get the honor. I said "OK" with despair and attempted to get onto the raft. It sank down as I got on. We stopped to think out this problem, but when we looked up, coming down the path was the "Canal Man." We took off, leaving our project in the water, half sunk. We got to the house and looked around the corner, and there was the "Canal Man" walking toward the house. We had nothing to do but give ourselves up and probably go to jail.

Unexpectedly, he was nice to us and gave us a lecture on "fooling around" the canal rapids, which were very swift and someone could drown. He then left to finish his inspections. Three boys took long sighs.