will understand that "Blvlle" is Blairsville, Pennsylvania. Since this was intended as a volume of "notables" it may seem picky to complain of the excessive use of the words "prominent" and "noted," but they really are overworked. One could also have hoped for a less clinical style; he commonly refers to individuals as "our subject." Overall, this volume shows the shortcomings of many pieces of work on local history. Therein lie both its charm and its irritation. It is no sterile piece produced by an academic historian. It is a labor of love, but a labor carried on in isolation and on a very limited budget. The use of a word processor, to say nothing of the assistance and understanding of an eagle-eyed editor, would have enabled Stephenson to simplify his work and to produce a volume much more usable and readable.

To the author's credit this is not a vanity volume intended to cultivate purchases through inclusion. What it resembles most is a biographical dictionary, albeit strangely arranged and assembled. It is local history served up in the traditional style. Stephenson disavows any interpretative scheme, and he makes no attempt to evaluate critically the historical significance of those he has included. He just presents the facts, and there are plenty of them. Nonetheless, the index of names in this volume reads like a Scotch-Irish hall of fame with an occasional Teuton inserted for good company (I did find two Chinese). Is this the real Indiana County? Are names of eastern and southern European origin deliberately excluded? Does this biographical volume represent a prosopography of Indiana County? The answer to all three questions is, probably not. All of which suggests that in this volume Stephenson has fully satisfied neither the vain, nor the genealogist, nor the professional historian. He has, however, probably satisfied a lot of fans of local history in Indiana County.

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*Titusville of Yesterday* was composed by a trio made up of producer Thomas O. Cartney, writer Richard Foy, and researcher Alice Morri-
son. They set a modest goal of providing "a sampling of fifty fine residences and commercial blocks" along with "a glimpse at the lives and careers of those who owned them." The Queen City was born as a result of "thousands of fortune seekers . . . who amassed great fortunes" and decided to make Titusville their permanent home. The authors also suggested the book's use as a "tour guide" (p. 2). In the main, they have succeeded in achieving their goal.

Only forty-seven of the structures described are standing at present, since two of the most impressive mansions (Seep and McKinney) have been demolished in the 1930s and the Parshall home has been levelled within the past year. These forty-seven buildings make up nearly half the "115 significant structures" that comprise the "Titusville Historic District" as designated by the National Register of Historic Places of the Department of the Interior (Titusville Herald, March 29, 1985).

If there is any generalization that can be applied to the fifty structures, it is the amazing diversity of styles and eclectic incorporation, with almost every building's style unique unto itself. Among the major styles exemplified are the Italianate, Second Empire, Renaissance Revival, Queen Anne, Victorian Gothic, Franco-Italian, Beaux Arts Classic, Colonial Revival, Georgian Colonial, along with an array of eclectic composites.

The diversity of historically notable residents and owners of the properties is equally impressive. The Ida Tarbell residence (p. 14) and the home of Civil War and oil history photographer John Mather (p. 12) are described. Homeowner Edward Octavius Emerson entered into gas production in 1881 with J. N. Pew, soon thereafter to become founder of Sun Oil Company (p. 40). Homeowner-remodeler William Barnsdall (p. 41) drilled the first well after Colonel Drake's strike, the first well deeper than sixty-nine feet, and, with William Abbott, the first oil refinery in 1860. Homebuilder Frederick Crocker (p. 42) produced the first "shot" well, exploding a charge of gunpowder to set off an oil gusher. Other colorful and historic figures are mentioned.

Yet, some shortcomings in format, composition, and makeup should be noted. The main deficiency in the work is its extreme brevity. The fifty structures are somewhat cramped in fifty-one pages of text. More than half the text is committed to photographs of designers, contractors, or owners and their respective structures, often in both their original and in their renovated, present conditions. This allocation leaves precious little space for the relevant descriptive and historic data.

This condition results in information gaps that confound the reader. For example, the Brownson house (p. 30) is one of the very few
described as "eclectic style house of Italianate and Colonial style elements." Most notations of the "eclectic style" give no information as to the major styles whose elements had been incorporated into the designs described. The Calvin Payne house built in 1896 (p. 15) is listed as having had "originally generated its own electricity." But no information as to type of generator, source of power, designer, or other data is presented, or even whether such clarifying matter had been pursued. The Dillingham house is listed, but virtually nothing is written about the structure itself. The text reads: "John Dillingham, the builder of this Italianate house, was one of the most colorful people to pass through Titusville . . ." (p. 43). The remainder of the written text makes no further mention of the house, although the building has been substantially remodeled since the time of the early photograph.

In way of layout, a table of contents at the beginning and an index of names and places at the end would be both advisable and beneficial. The first page does graphically present the locations of the structures by their designated numbers, from 1 through 50, in sequence on an easily readable street map, but the textual descriptions and popular references to the structures are made by their nominal designations, such as Tarbell house, McKinney Mansion, and so forth. An index at the end of the work would be helpful to readers and researchers.

Another point should be made relative to the interiors of the structures described. Whether due to the self-imposed brevity or to intentional exclusion, only a meager portion of the text is allotted to the description of the interiors that frequently match or surpass the exteriors in elegance and craftsmanship. Most of these buildings contain a rich array of mahogany, cherrywood, or other fine wood paneling; fireplaces and mantels intricately crafted of stone, metal, and marble; and hardwood floorings handcrafted of oak, chestnut, walnut, and other woods in their varied hues hardly affected by a century of wear.

A final recommendation would be in order. After the lengthy, laborious study and effort made by the authors, the inclusion of a concluding, summarizing chapter would be of historic and practical benefit. A generalized overview of the historic import of the structures, their present condition, and the prospects of — or need for — preservation would be a fitting conclusion to the team's efforts.

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