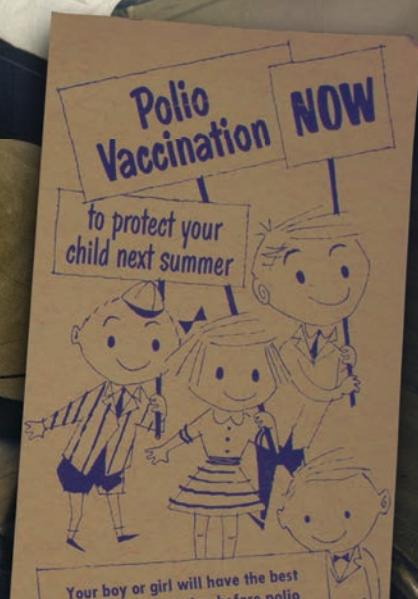


# WESTERN PENNSYLVANIA HISTORY

FALL 2016

Steps of Innovation  
Political Ephemera  
The Affliction of War  
Troubled with Desire





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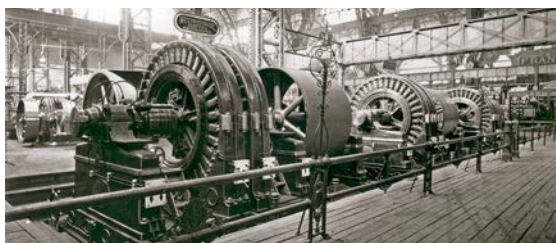
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THROUGH THE GENEROUS SUPPORT OF DESMONE ARCHITECTS.



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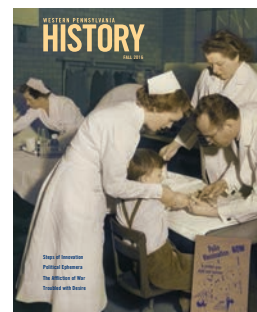
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Dr. Jonas Salk and Dr. Kay Bailey (right) give the Polio vaccine to a child as a part of a field trial at Arsenal Elementary School, February 1954. Inset: Brochure promoting Polio vaccination for children, 1956. Read about this discovery and many more innovations from Pittsburgh starting on page 20.

University of Pittsburgh and HHC Detre L&A.

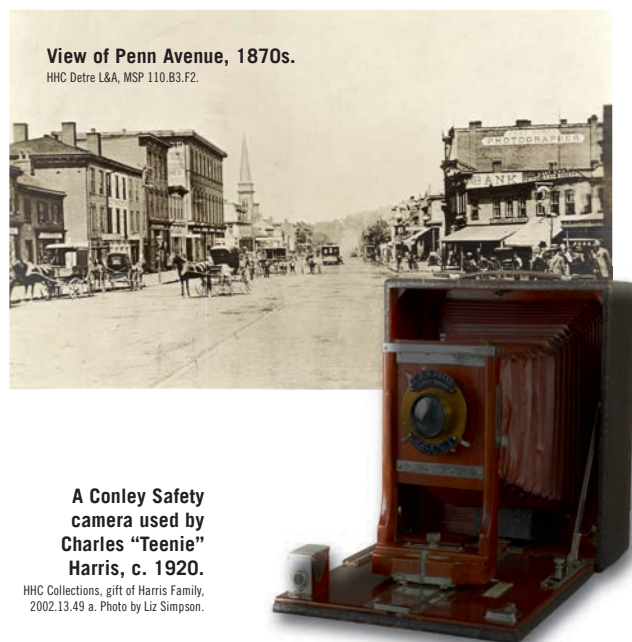


# EXHIBITS

## *#Pitxburgh: A Photographic Experience*

Opens December 17, 2016

Visitors will be transported back in time in this interactive exhibition using newly unearthed images from the History Center's vast collection of photographs. Explore the region's history starting with the advent of photography in the 1840s and discover how technologies have changed but motivations for taking and sharing images have remained the same. Compare subjects from different time periods, from dogs to disaster images, and explore Pittsburgh's cycles of change and renewal. Exhibit interactives will allow visitors to "time travel" by placing them in historic photos and encouraging them to sharpen their visual detective skills to determine the date of photos. *#Pitxburgh* is a compelling glimpse into Pittsburgh's past that shows how people illustrate their own lives in a format that is still widely embraced today.



## Fall 2016 — Ongoing Exhibits



A Reactable table will be a key feature of *Discovery Place*, encouraging visitors to test and explore sound generation and music in a new way.

Reactable Systems S.L.

### *Discovery Place*

*Discovery Place* infuses hands-on activities with historical content to inspire a new generation of innovators and allows visitors to leave the space with a better understanding of how ideas become real-world innovations.

### *Pittsburgh: A Tradition of Innovation*

#### *Visible Storage*

Sigo Falk Collections Center

#### *From Slavery to Freedom*

Explore 250 years of African American history in Pennsylvania

### *Western Pennsylvania Sports Museum*

#### *Heinz*

#### *Special Collections Gallery*

Treasures that celebrate our ethnicity, industry, innovation, and lifestyle.

### *Glass: Shattering Notions*

### *Rediscovering Lewis & Clark:*

A Journey with the Rooney Family

### *Prine Collection*

of Woodworking Planes

### *Wrought Metal Treasures*

from the Blum Collection

### *Clash of Empires:*

The British, French & Indian War, 1754-1763

### *Expressions: Photographs From the Pittsburgh Post-Gazette*

Features 75 photos from the past year, including the work of more than a dozen photographers

#### **At Fort Pitt Museum:**

### *Captured by Indians: Warfare & Assimilation on the 18th Century Frontier*

Closes October 2, 2016

#### **At Meadowcroft Rockshelter and Historic Village:**

Closes for the season October 30, 2016



# PRESIDENT'S MESSAGE

by Andrew E. Masich  
President & CEO



## Happy Birthday, Pittsburgh

Two hundred years ago, a great American city was born. Although Pittsburgh was given its name in 1758 (for which we celebrated the 250th anniversary in 2008), and was incorporated as a township in 1771, it was not until 1816 that Pittsburgh was officially chartered and became a city. On March 12 of that year, the Pennsylvania House and Senate passed a law to incorporate Pittsburgh, which at the time had about 5,000 residents. On July 9, 1816, residents elected the city's first mayor, Revolutionary War hero Ebenezer Denny.

Throughout 2016, more than 300 organizations have come together to help celebrate the city's 200th birthday. Led by Mayor William Peduto (our 60th mayor), who named me chairman of the Pittsburgh Bicentennial Commission, these organizations are sharing the good news about Pittsburgh's rich history and the bright prospects for the city's future.

With the launch of the History Center's *Pittsburgh: A Tradition of Innovation* exhibition, we are honoring hundreds of Pittsburghers who have helped to change the world over the past 200 years and beyond. From Queen Aliquippa to Rosie the Riveter, George Washington to George Westinghouse, the *Innovation* exhibit recognizes the incredible impact our region has had on peoples' lives. Starting with the first people taking shelter at Meadowcroft Rockshelter 16,000 years ago and moving forward to the

people who battled over this land, to those who built the region's reputation as a steel capital, and onward through advances in education, medicine, entertainment, energy, and technology, the exhibit shines a spotlight on this region's unique history and influence on people around the world.

Pittsburgh's story is still unfolding and we need your help to identify history-making innovations that are occurring right now. Curators are standing by, so please contact Emily Ruby at [elruby@heinzhistorycenter.org](mailto:elruby@heinzhistorycenter.org).

We hope you'll visit the new exhibit and learn more about Pittsburgh's Bicentennial at [www.pgh200.com](http://www.pgh200.com). Happy birthday, Pittsburgh. We have a lot to celebrate. 🌟

**Mayor Bill Peduto joins Andy Masich to cut the bicentennial birthday cake.**

Photo by Rachellynn Schoen.



# UP FRONT



## MEADOWCROFT

By David Scofield, Director, Meadowcroft  
Rockshelter and Historic Village



**One of the millions of periodical cicadas that visited Meadowcroft in June.**

Photos by David Scofield.

### What is That Noise?

It's not unusual for a car with out-of-state license plates to unload at Meadowcroft on a summer day with occupants stretching and trying to regain their land legs after a long ride. But this time was different. As these visitors spilled out of their car on an early June afternoon, they looked about with obvious curiosity. "What is that noise?" they asked. "Is it some local industry?" "No, those are insects. Cicadas," replied the admission desk staff.

Millions of periodical cicadas, as they are known, also have shown up for a Meadowcroft

visit, *en masse*, after a 17-year subterranean respite. According to the Penn State Department of Entomology, these large, native North American insects are "widely distributed over the eastern half of the United States and occur nowhere else in the world."<sup>1</sup> Among the six species of periodical cicadas, three have a 17-year cycle and three have a 13-year cycle. All of the periodical cicadas found in Pennsylvania are of the 17-year broods. The Meadowcroft cicadas belong to "Brood V," one of 30 different broods identified by entomologist C.L. Marlatt in 1898.<sup>2</sup> However, not all of these broods actually exist and a few are thought to be extinct.

Depending on where you live in Western Pennsylvania, you may not see your brood until 2017, 2018, 2019, or 2021.

The eastern woodland Indians were familiar with the cicada phenomenon, but there are no recorded observations until the arrival of Europeans in the 17th century. In his writings, Governor William Bradford of the Plymouth Colony recounted the appearance of periodical cicadas in 1633: "[In] the month of May, there had been a quantity of a great sort of fly, as large as wasps or bumble bees, which came out of holes in the ground, filling all the woods, and eating the verdure. They made such a constant yelling noise that the woods rang with them, till they were ready to deafen the hearers." Bradford also recalls the Indians told them that "sickness would follow." According to his narrative, during the heat of summer that year an "infectious fever" claimed the lives of at least 20 men, women, and children in the colony as well as many Indians in the surrounding area.<sup>3</sup>





**Dianne Anestis prepares traditional food during Meadowcroft's American Indian Heritage Weekend.**

As broad-spectrum foragers, the eastern woodland Indians made use of the abundant supply of nutritious food that came to them in the form of cicadas. John Bartram, the great 18th-century naturalist, confirms this with one of the few recorded observations of cicadas being eaten not only by the birds and animals, but by the Indians as well. In a letter dated April 26, 1737, Bartram writes: “[Cicadas] are rather a Benefit than Distress to us for they are food for most kind of Fowl, and many Beasts, and our Indians will pluck off their Wings and boil and eat them.”<sup>4</sup>

The fascinating subject of everyday life for the eastern woodland Indians is always a

topic for discussion at Meadowcroft. During the annual American Indian Heritage Weekend, demonstrations of food processing and cooking methods bring details about the Indian diet to life. This year's event will once again provide common woodland period foodstuffs for visitors to see, such as the “three sisters” (corn, beans, and squash) and paw paw. Also, cooking on the grill will be a varied fare including venison, crayfish, squirrel, snapping turtle, and perhaps some bear meat. But this year, cicadas will be featured for the last time until 2033! So be sure to join us at Meadowcroft on September 24 and 25 for the 2016 American Indian Heritage Weekend. ☀

<sup>1</sup> A cicada fact sheet may be found at <http://ento.psu.edu/extension/factsheets/periodical-cicada>.

<sup>2</sup> C.L. Marlatt, “The Periodical Cicada,” *U.S. Department of Agriculture Entomology Bulletin* no. 71 (1907).

<sup>3</sup> Harold Paget, *Of Plymouth Plantation, Bradford's History of the Plymouth Settlement 1608-1650, Original Manuscript Rendered into Modern English* (New York: 1909; reprint San Antonio, Tx: The Vision Forum, Inc., 1998), 252.

<sup>4</sup> Nancy Hoffmann and John C. Van Horne, eds., *America's Curious Botanist, A Tercentennial Reappraisal of John Bartram 1699-1777* (American Philosophical Society, 2004), 44. Thanks to Ed Robey, Doug Wood, and John Boback for assistance in locating this quote.



THOMAS & KATHERINE DETRE

## LIBRARY & ARCHIVES TREASURES

By Carly Lough, Archivist

### At the Shirtwaist Ball

Billed as “the Most Democratic Fete ever attempted in Pittsburgh,” the Equal Franchise Federation held its Suffrage Shirtwaist Ball 100 years ago on November 10, 1916. Though its centennial is likely to pass quietly amid the din of the receding campaign season, the fundraiser itself was widely attended and lived up to its tagline. The over 3,000 attendees who gathered in East Liberty’s Motor Square Garden to “be merry under the auspices of Suffrage” included students and businessmen, working class men and women, and the prominent socialites who formed the base of the federation.

The Equal Franchise Federation had formed only six years earlier as the Western Pennsylvania auxiliary of the Pennsylvania Woman Suffrage Association (PWSA). The Federation gained momentum quickly, absorbing much of the member base of its predecessor, the Allegheny Equal Rights Association, which had dissolved by 1909. In the ensuing years, the Federation confronted numerous local civic concerns and turned its attention to the war effort. In 1915, a referendum to enfranchise Pennsylvania women was blocked by voters, but carried in 33 of the state’s 67 counties. Heartened at the percentage, suffragists in the state redoubled their canvassing efforts. The PWSA set its 1916 annual budget at \$40,000 and allocated budgetary fundraising goals to each county

according to its population, wealth, and local suffrage support.<sup>1</sup>

In the months leading up to the Shirtwaist Ball, members packaged tobacco for soldiers, established “Bread and Butter Club” suffrage lectures, and initiated a campaign to investigate health conditions in the Hill District and similarly crowded areas.<sup>2</sup> Despite its busy fall schedule, the Federation formed 12 committees to secure the ball’s entertainment and hospitality arrangements, oversee safety and publicity, and craft the favors to be sold for additional revenue. The success of the ball was widely noted by the press, largely in local social columns. In its annual report, the PWSA made special note of the Shirtwaist Ball, revealing that the fundraiser netted over \$2,500.<sup>3</sup>

**Right:**  
Winifred Meek Morris  
served as general  
chairwoman of the  
Suffrage Shirtwaist Ball.

HHC Detre L&A, Winifred Meek Morris Papers  
and Photographs, MSS 1103.

**Below:**  
Delegate ribbon from  
the 1915 PWSA  
annual convention.

HHC Collections, gift of Anne Elise  
Morris. Photo by Liz Simpson.




Among the surviving records of this well-attended (but sparsely documented) moment in Pittsburgh suffrage history is a handful of clippings and a spirited promotional poster decked in suffragist yellow. These materials are preserved within the papers of the ball’s general chairwoman, Winifred Barron Meek Morris. In addition to providing some of the only images related to the ball, the clippings Morris saved give evidence of its extensive preparations and narrate the evening’s events. For 50 cents, guests danced to the music of a 22-piece orchestra and enjoyed refreshments in a cafeteria draped in yellow and white. Featured entertainment included a vaudeville show of performances of English Folk dancing, a Hungarian rhapsody, and a foxtrot, while yellow-capped suffragettes



sold boutonnieres, flags, and other favors from booths. The evening was headlined by a contest in which five judges awarded trophies for the most attractive shirtwaist gowns. The ball's more affluent guests reserved theater boxes from which they observed the festivities below.

The clippings, poster, and ephemera Morris saved from the Shirtwaist Ball are housed alongside further records of her civic life. Following her marriage in 1899, the Bellefonte native lived in Aspinwall and Pittsburgh, where she joined numerous social and charitable ventures. Morris was active in the Federation by 1915, when she served as a delegate to the annual convention of the Pennsylvania Woman Suffrage Association. In 1917, Morris chaired the Woman's Liberty Loan committee and helped to form a Woman Suffrage Red Cross Auxiliary the following year. Her compiled clippings, artifacts, and ephemera relate some of the peak events in the Federation's agenda between 1915 and 1920, and suggest its shift from the suffrage campaign to war work and back again.

The Winifred Meek Morris Papers and Photographs were donated to the Detre Library & Archives by Morris' grandson and granddaughter-in-law in 2015 after items from the collection were featured in a *Pittsburgh's Hidden Treasures* event at the Senator John Heinz History Center. Readers are encouraged to visit this and other collections documenting Western Pennsylvania suffrage history during Reading Room hours: 10 a.m. – 5 p.m., Wednesday through Saturday. 

<sup>1</sup> *Handbook of the National American Woman Suffrage Association and Proceedings of the Annual Convention Held at Atlantic City, New Jersey, September 4-10, 1916*, 195-196.

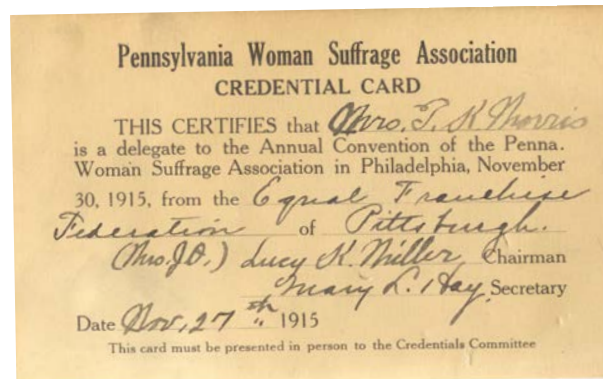
<sup>2</sup> *Ibid.*, 196.

<sup>3</sup> *Ibid.*



**Above:**  
Winifred Meek Morris' "Votes for Women" arm band.

HHC Collections, gift of Anne Elise Morris.  
Photo by Liz Simpson.

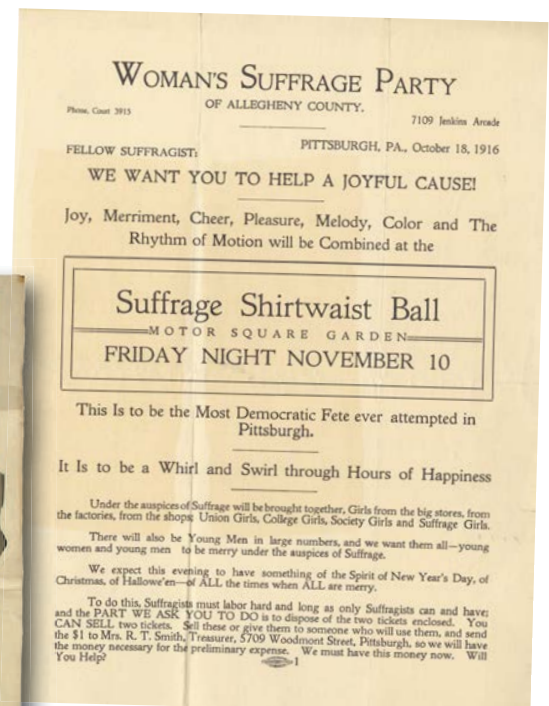


**Left:**  
Morris' delegate credentials card from the 1915 PWSA annual convention. Morris served as delegate at both the 1915 and 1917 state conventions.

HHC Detre L&A, Winifred Meek Morris Papers and Photographs, MSS 1103.

**"Her Hope, His Opportunity."**  
An advertisement poster for the ball created by Liberty Show Print.

HHC Detre L&A, Winifred Meek Morris Papers and Photographs, MSS 1103. Photo by Liz Simpson.



**Much of the ball's press coverage focused on its shirtwaist gown contest.**

HHC Detre L&A, Winifred Meek Morris Papers and Photographs, MSS 1103.

# UP FRONT



## ARCHITECTURE AROUND US

By Angelique Bamberg

### Scriba Mansion, Troy Hill

Hidden in a wooded glade on Troy Hill stands a nearly 150-year-old house that, if its walls could talk, would probably speak in German. The Scriba mansion and the secluded lane, dwindling to a footpath, that leads to it are both named after Victor Scriba, who published the first German newspaper west of the Alleghenies in the 19th century. He and his brother-in-law would reshape the hilltop, literally and linguistically.

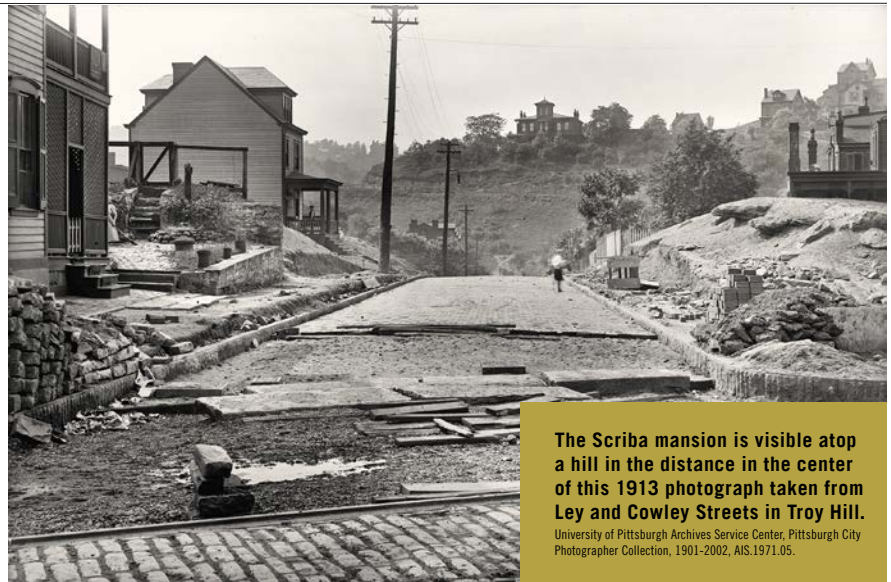
A century ago, Troy Hill was a community united by language, filled with immigrants from many German-speaking areas of Europe. Before that, the hilltop east of Allegheny City was covered in farms and orchards, but after

the Civil War, the real estate investments of Adam Reineman began to alter the landscape. Reineman, the wealthy president of the German Trust and Savings Bank of Pittsburgh, moved from Chambersburg to Lowrie Street in the 1870s and purchased a large amount of land. By subdividing and selling his property to German families over the next few decades, Reineman helped build a German community on Troy Hill. The construction of the 370-foot Troy Hill Incline in 1887 made the neighborhood even more accessible to recent

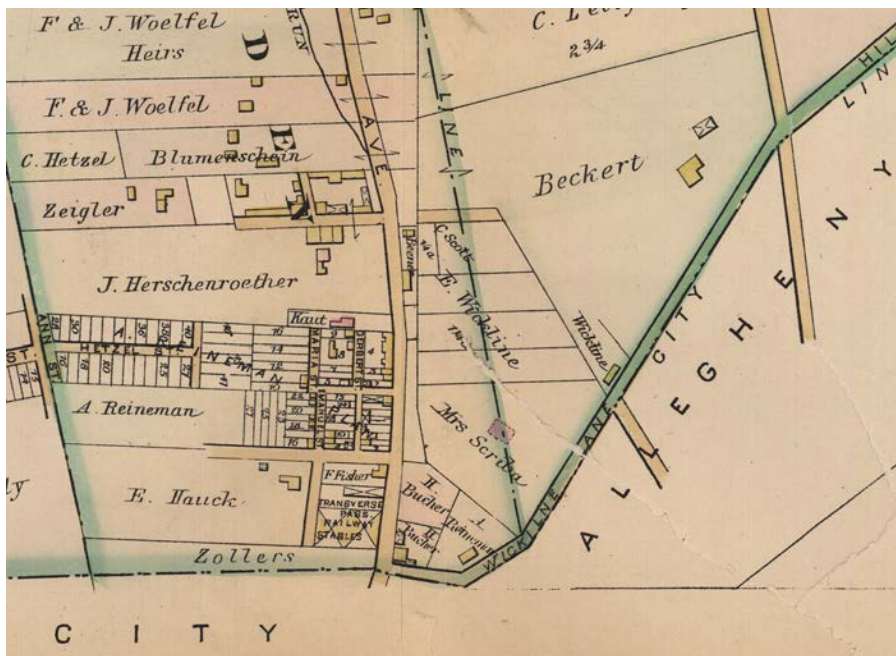
immigrants seeking to move uphill from the industrialized Allegheny flats.

Troy Hill's new residents spoke German, conducted business and worship in German, and participated in German singing, social, and cultural societies. They staged parades and festivals that recreated those from their hometowns in Hesse, Swabia, Alsace, Bavaria, Prussia, and Bohemia. Liedertafel Way, a street in Troy Hill, is named after the neighborhood's singing society, whose building still stands at the street's western end. Covered in siding, it is now a VFW hall.

Pittsburgh's German-speaking populace was so numerous during the 19th century that legal notices were required to be published in both English and German. News circulated in German via the newspaper *Freiheits Freund* ("Freedom's Friend"), the paper published by Victor Scriba, who was Reineman's brother-in-law. Scriba had edited the weekly paper in Chambersburg in the 1830s before purchasing it; in 1837, he moved the paper to Pittsburgh,



The Scriba mansion is visible atop a hill in the distance in the center of this 1913 photograph taken from Ley and Cowley Streets in Troy Hill. University of Pittsburgh Archives Service Center, Pittsburgh City Photographer Collection, 1901-2002, AIS.1971.05.



A Hopkins property atlas from 1886 shows the Allegheny City-Reserve Township line going through the Scriba property, labeled "Mrs. Scriba." Land owned by Adam Reineman, Scriba's brother-in-law, appears on this map as well. University of Pittsburgh, Archives Service Center, G.M. Hopkins Company Maps, 1872-1940.





and in 1847, he made it a daily. Scriba lived with his wife Caroline on Progress Street in East Allegheny, but 30 years later, constructed his gracious estate on Troy Hill in 1868, just before Reineman moved here.


The mansion's central tower, tall, narrow windows, and bracketed window hoods mark the architecture as Italianate, one of the most popular of Victorian styles. Inspired by Italian villas, notable for square towers and porches, Italianate architecture was popular just before and after the Civil War, fading with the depression of 1873. The style was applied to everything from simple row houses to elaborate mansions. Brick and wood clapboard were the most common building materials. Freestanding Italianate houses were characterized by low-pitched roofs with deep projecting eaves (often with brackets), elaborate cornices, and a central tower. Scriba Mansion (which oddly straddles the Allegheny

**Above:**  
The Scriba mansion, 2014, which overlooks (but can't be seen from) Pittview Avenue.

Photo by author.

**Right:**  
A later owner of the Scriba mansion, John Chernosky, on the house's porch in 1944.

Chernosky Family.

City-Reserve Township line) is a beautiful survivor, unrestored but with much of its detailing intact. 

**Angelique Bamberg** is an independent historic preservation consultant, instructor in the History of Art and Architecture program at the University of Pittsburgh, and author of the book *Chatham Village: Pittsburgh's Garden City*.







## NEIGHBORHOOD STORIES

By Bette McDevitt

### Geniuses and Acrobats

Most of us know of the national treasure in our midst, St. Nicholas Croatian Catholic Church in Millvale. We've heard of Maxo Vanka, the Croatian artist who created, in two intense sessions, 25 murals that cover the walls and ceiling of the church. "My Gift to America" as he called them. The murals encompass religion, life in the New and the Old Word, the dignity of labor, and the ravages of war. As a National Historic Landmark it has quite a story: a church built by immigrant families with artwork that draws worldwide respect and admiration.

The story has a sequel (it might be called a rescue effort) with people scampering all over the church to work on the murals. "Geniuses and acrobats," they have been called. In the 1990s, the congregation engaged workmen to repair a leaking roof and a conservator to do restoration work on the murals, as a result of water damage. Churchgoers assumed they

were safe for the future, and so they were, until Hurricanes Ivan and Frances roared through Millvale in 2004 and caused damage, which was not realized until 2006. Water had seeped in quietly, and partnered with dirt, pollution, and building materials to form salts on the surface of some of the murals, especially on *The Pieta* and *Mati* (Mother). The cost to repair the murals this time was beyond the means of the congregation, so the wider Pittsburgh community, realizing that the church housed a national treasure, joined in a fundraising

effort that allowed a team of conservators and lighting experts to get to work.

The first member of the conservators' team was Rikke Foulke, who holds impressive credentials in fine art conservation. Rikke contacted Patricia Buss, another highly skilled conservator, who had worked in Florence, Italy. The team grew, with the addition of Rhonda Wozniak, Cynthia Fiorini, and now a fifth person, Teresa Duff. "We could have used willing volunteers," said Rikke, "but this calls for highly skilled work, and these women all



Conservators  
Rikke Foulke  
and Teresa Duff  
examining *The  
Capitalist*  
Patricia Buss.



Before and after  
photos of a  
damaged area of  
the *Pieta* mural.

The Society to Preserve the Mill-  
vale Murals of Maxo Vanka.



bring different experience to the task.” Two other conservators, Anna Alba and Rachel Ward, will be joining the effort, and Rikke looks forward to working with them.

Rikke searched for something beyond the traditional methods of conservation used in this country. “The previous restoration, using the best known methods at the time, was not able to withstand the test of time, despite its conservation-quality properties.” Here’s where the varied experience of all the conservators came into play: Patricia Buss knew of a technique used in Italy and put Rikke in touch with Dr. Piero Baglioni, an Italian chemist interested in art restoration. Dr. Baglioni came to St. Nicholas and introduced the women to the Ferroni-Dini treatment, which converts sulfates into healthy plaster. Dr. Baglioni offered a further innovation, the use of barium and calcium in the form of nanoparticles (microscopic-sized particles) for the conversion process. The restoration at St. Nicholas is the first use of this technique in the United States.

Rikke gave an animated demonstration of the technique, using a very small section of a wall as a model for the damaged area of the mural. “First, we apply a piece of Japanese tissue to the surface, to keep things in place, then we brush the surface with alcohol, saturating the surface, then we brush



**Mary, Queen of Croats, 1937.** The large altar painting portrays Mary in traditional Croatian colors and with large, working hands. Above her is “Mary, Queen of Croats, Pray For Us.”

The Society to Preserve the Millvale Murals of Maxo Vanka.

# UP FRONT



Lead conservator Rikke Foulke working with Piero Baglioni, Director of CSGI (translation: Center for Colloid and Surface Science), University of Florence, Italy.  
Patricia Buss.




Conservators cleaning the surface of *Justice*.  
The Society to Preserve the Millvale Murals of Maxo Vanka.

the surface again with the nanoparticles [containing the chemicals] in a solution of alcohol, then more alcohol again. Now it goes into the wall,” she said, pressing on the surface, “and it is saturated, delivering the medicine! Then we apply a poultice of water, forcing the nanoparticles to remain in the wall and convert the salts into healthy plaster!” It takes a long time to dry, Rikke explains, and may need a second application. Each mural takes six to eight weeks to restore, the length of time in which Vanka painted the first set of murals.

After the salt damage is removed, the conservators clean the murals of dirt and pollution, and restore the original color. “We’re very familiar with Vanka’s palette by now,” said Rikke, “and we just dab on small amounts of the pigment in powder form, with a tiny soft sponge.” The women have restored 10 of Vanka’s murals, and the next murals, *The Battlefield Scenes*, below the choir loft, calls for a horizontal scaffolding. “That will be a challenge,” Rikke said with a smile. “We have our concerns. We will be working against gravity to administer our materials.”

Each mural will also be individually lit, a process in the works right now. Rob Long and his company Clear Story is doing the work, along with Buch Electric. Up until 2010, the docents carried flashlights while giving tours of the murals. Since then, they have employed a set of klieg lights, a step up from flashlights but cumbersome to maneuver. So far, *Justice*, *Injustice*, *Prudence*, and *Mati* have been lighted and four more will be completed by September. It was Long who called his employees “geniuses and acrobats.” You could also call these workers elves, slipping in and making magic. “When we have finished our work,” said Rikke, “no one should know that



we were here.” If Maxo Vanka knew, he would be pleased with these geniuses and acrobats—and the congregation—who have honored his work with this ongoing restoration. 

## Note:

St. Nicholas is an active church and is not open for mural tours except on Saturdays, 11:00 a.m.–2:00 p.m., and escorted visits. Weekend masses are at 6:00 p.m. on Saturday and noon on Sunday. Docent hours may be delayed or cancelled due to church activities. Please check Facebook and the church website for change or cancellation notices before arriving.

**Bette McDevitt** is a freelance writer and a long-time contributor to *Western Pennsylvania History*.

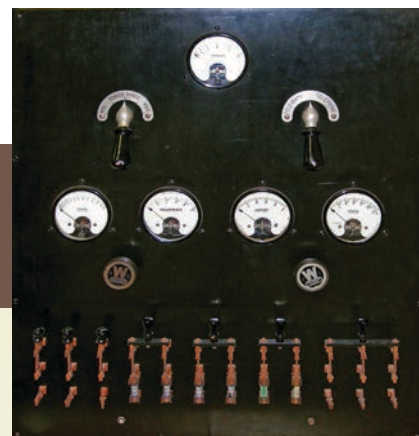


**The original colors of the murals begin to come back to life as a conservator works across the surface.**

The Society to Preserve the Millvale Murals of Maxo Vanka.



## Smithsonian Connection



**This replica transmitter retains some of the parts from the KDKA original.**

Smithsonian Institution, National Museum of American History, Bering Center, L2007.33.3.

## KDKA transmitter, c. 1921

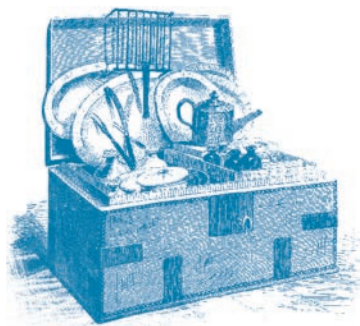
**By Emily Ruby, Curator**

In the early days of radio, people experimented with broadcasting by communicating via Morse code with a spark-gap transmitter. Amateur radio enthusiasts built homemade receivers to listen to these early radio wave communications. World War I put a temporary stop to this amateur communication, but war research also produced improved transmissions and by the end of the war, enhanced radio transmitters enabled audio to be broadcast via the radio.

When Frank Conrad, a Westinghouse engineer, set up shop in his Pittsburgh garage, he used the improved vacuum tube transmitter and began talking and playing phonographs over the air on his amateur station 8XK. It soon became apparent that he had tapped a new communication and entertainment market, and his transmissions became so popular that locals started to request songs. When

Conrad's bosses at Westinghouse heard of his hobby, they encouraged it as a way to sell more receivers and applied for the first commercial radio license. On October 27, 1920, they received the call letters KDKA.

The studio in Westinghouse's East Pittsburgh Works broadcast the presidential election results between Harding and Cox on November 2 of that year. A *Pittsburgh Post* reporter called in the results to the Westinghouse office and they were read over the air while music played between the updates. The broadcast, transmitted on this machine, is credited as the first commercial radio broadcast. Within a few short years, the radio business grew and radios became an essential feature in American homes. Conrad remained with Westinghouse for 37 years and held more than 200 patents when he retired.



## CURATOR'S CORNER

By Emily Ruby, Curator

### Double X Cough Drop Man

If you walked past the top hat and muff in the History Center's collection, you might not take a second glance. To the casual observer they might appear to be just another fashion relic of a bygone era. What you would not know upon first glance is that this particular hat and muff belonged to one of the more famous characters to inhabit the streets of Pittsburgh. For 40 years, Charles Orton, better known as "the Double X cough drop man," sold his Double X Old Reliable cough drops on various street corners in Pittsburgh wearing his signature fur coat and top hat. The wild stories of his past are hard to verify, but intriguing nonetheless.

What we do know is that Orton grew up in Allegheny City, born in the First Ward of what is now Pittsburgh's North Side on April 1, 1847. He claims that he ran away to enlist in the Civil War, but since he was too young, he became a drummer boy instead. After the war, his parents moved west, and Orton purportedly spent time with both the Pony Express (narrowly escaping being scalped after his mother warned him to not go on the next run because of a dream) and shooting buffalo in the company of Buffalo Bill.<sup>1</sup>



Orton selling his cough drops on the street in Pittsburgh.  
Ted Rimmel.

His family eventually returned to Pittsburgh and Orton worked in a South Side rolling mill. Not cut out for mill life, Orton took up with the circus when it came through town, working first as a stake driver and eventually a performer. Details of his life are hazy at this point, but he seems to drift back to Pittsburgh for months at a time before finding another adventure and moving on for some months or years. He joined a traveling acting troupe that his sister was also a member of and they allegedly

put on the first performance of *Uncle Tom's Cabin* that toured the United States. Moving on from acting, he spent another spell managing a tight rope act, eventually performing in it as well. Then there were years spent on the race tracks where he weighed the jockeys and sold score cards, among other responsibilities. Afterwards, he moved on to sell baseball score cards at Exposition Park on the North Side.

A semblance of permanence entered Orton's life upon his marriage to Margaret





Orton always wore his top hat and muff as well as a long fur coat of either bear skin or buffalo depending on the report. As a child Orton had desperately wanted a top hat, but his parents refused. When he was able to finally purchase one, it became his signature look.<sup>7</sup>

HHC Collections, gift of Ted Rimmel, 2013.46.3 a, 2013.46.1.

**"A Street-Scene in Pittsburg," *Leslie's Weekly* illustration, 1897.**

HHC Detre L&A, 2013.0096.

Dingleburg. The couple resided on Diamond Street, now known as Forbes Avenue. Newspaper reports inform us that the couple had several children, including a set of twins who were some of the smallest surviving babies known in 1890; they also lost a child, a son named Willie, who drowned in the Monongahela River at the age of 10 in 1897.<sup>2</sup> Orton returned to mill work after his marriage, but then tried his hand at the ferry business by taking people back and forth across the river. This venture turned into a full-blown skiff rental company for people interested in spending a day on the water. Around the late 1870s or early 1880s, Orton made a trip to Philadelphia and encountered a successful business selling cough drops. He was soon producing his own cough drops back in Pittsburgh and originally sold them from a storefront on Diamond Street.

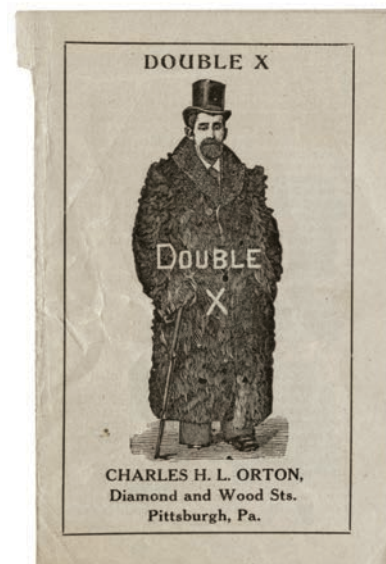
It is unclear when Orton moved his sales to the streets of Pittsburgh and took up his signature look that included a fur coat, top hat, and red box advertising his homemade remedy, but by the late 1880s he was a fixture on the city streets. Stories of "Double X" often



**A STREET-SCENE IN PITTSBURG**

THIS PICTURE REPRESENTS A GROUP CAUGHT BY OUR ARTIST ON THIS PENNSYLVANIA FIFTH AVENUE ONE SMOKY, FOGGY MORNING JUST BEFORE THE BELATED SPRING FORCED THE BIRDS TO BURST INTO THE NEW LIFE OF A NEW SEASON.

Copyright 1897, by Leslie's Weekly.



**Double X Charles Orton Advertising Card, c. 1900.** Orton handed out this card along with his cough drops. The drops were made and packaged in his home and sold five to a box, in a small red package. Apparently, they tasted more like candy than medicine.

HHC Detre L&A, 2015.0218.

**Charles Orton (right) with his daughter Katie (center) and family, c. 1910.**

Ted Rimmel.

claim he stood at the corner of Market and Diamond Streets, but it appears that he moved around over the years, even operating another storefront for a short time that was thought to be the smallest store in the United States.<sup>3</sup> There are several newspaper accounts ranging from the 1890s through the early 1900s that recount his frequent conflicts with the police who made him move his stand. At one point he set up shop in front of the Pennsylvania Railroad

office entrance, which it allowed due to the loss of his leg while in its employ in 1873.<sup>4</sup>

By the time of his death from appendicitis on June 3, 1923, at the age of 76, Orton was a local legend, not only for his signature cough drops and distinctive look, but as a local historian, storyteller, and political hopeful, running for both county coroner and sheriff in the 1890s under the Independent Party.<sup>5</sup> People who took the time to stop and talk

with him could learn about his fascinating life or the changing streets and buildings of Pittsburgh of which he was an expert. In 1897, artist Albert F. King, who painted local prominent individuals such as Carnegie and Heinz, also painted a portrait of Orton and hung it in the Carnegie Museum of Art for a time.<sup>6</sup> We can only hope that one day this lost treasure might surface and be added to our collection of this true Pittsburgh original. ☀





**C-47B Skytrain “Luck of the Irish” in the final stages of its WWII paint scheme.**

All photos Air Heritage, Inc.

- Air Heritage, Inc., is an active, non-profit aviation museum and aircraft restoration facility located about an hour's drive north of Pittsburgh at the Beaver County Airport.
- The organization was founded in 1983 as Air Heritage of Western Pennsylvania. In 1990, it partnered with local businessman and aircraft enthusiast David Tallichet. In return for restoring his aircraft, Mr. Tallichet constructed the current 14,400-square-foot hangar that comprises the organization's office spaces, library, museum, and restoration facilities. Currently, Air Heritage has over 200 volunteer members who serve in a number of administrative, educational, and technical roles.
- The museum maintains an impressive collection of airframes, artifacts, and paraphernalia related to civilian and military aviation. Among the aircraft maintained at the museum are the F-15A Eagle, F4C Phantom, C-47 Skytrain, Cessna 150, and T-34 Mentor. The flagship of the fleet is the C-123K Provider, nicknamed “Thunder Pig,” a military transport that the organization features proudly at air shows across the United States.
- Air Heritage Museum is open from 10:00 a.m.–5:00 p.m., Monday–Saturday, and open Sunday by appointment. It is closed on major holidays. Admission to the museum is free to the public, but donations are greatly appreciated. For additional information including rentals, how to become a member, volunteer opportunities, and group tours, please visit or contact the museum.
- Air Heritage, Inc., is located at the Beaver County Airport, 35 Piper St., Beaver Falls, Pa., 15010. Visit [www.airheritage.org](http://www.airheritage.org) for more information or contact the museum at (724) 843-2820 or [airheritage1@verizon.net](mailto:airheritage1@verizon.net).

## Air Heritage Museum



**The F-15A Eagle is an example of the U.S. Air Force's primary type of fighter jet.**



**A Fairchild C-123K Provider military transport aircraft outside of the Air Heritage Museum.**



The History Center Affiliates Program, HCAP, is a membership-based network that allows local and regional historical societies and museums access to museum professionals and best practice standards through the Senator John Heinz History Center.

To find out more about HCAP or to apply for membership for your organization, please contact Robert O. Stakeley, Educator, at [rostakeley@heinzhistorycenter.org](mailto:rostakeley@heinzhistorycenter.org) or (412) 454-6359.

<sup>1</sup> “Double X, Cough Drop Man, Familiar Sight to Thousands, Dies” *Pittsburgh Daily Post*, June 4, 1923; William M. Rimmel, “Adventure of ‘Cough Drop Man’s’ Life Told” *Pittsburgh Daily Post*, December 26, 1920 [this article was written by the donor’s father and Orton’s grandson. Rimmel wrote a book called *The Allegheny Story*, which is in the Detre Library & Archives.

<sup>2</sup> “The Smallest of Twins,” *The Daily Republican*, June 6, 1890 [according to a conversation on June 6, 2016 with the artifact donor and Orton’s great-grandson, the twins died in infancy]; “Willie Orton’s Body Found,” *The Pittsburgh Press*, August 19, 1897.

<sup>3</sup> “Adventure of ‘Cough Drop Man’s’ Life Told,” 40.

<sup>4</sup> “Cough Drops Only At Night,” *Pittsburgh Daily Post*, March 14, 1890; “Orton Must Move,” *The Pittsburgh Press*, October 12, 1903; “Double X Is Moved From Fifth Avenue After Many Years,” *Pittsburgh Daily Post*, May 9, 1906.

<sup>5</sup> “An Illegal Ballot,” *The Pittsburgh Press*, October 31, 1899, 11. Orton also claimed to be the originator of the flag lapel pin: he is said to have sent a box of them to President Wilson, who thanked him and wore the pin.

<sup>6</sup> “Painting a Character,” *Pittsburgh Daily Post*, February 14, 1897, 2.

<sup>7</sup> “Adventure of ‘Cough Drop Man’s’ Life Told,” 40.

<sup>8</sup> “Painting a Character,” 2.

# UP FRONT



## ITALIAN AMERICAN COLLECTION

By Melissa E. Marinaro, Director,  
Italian American Program

### The Music Man: Andrea Mazzotti

When we think of what Italian immigrant men did for work in Pittsburgh during the first half of the 20th century, we more than likely imagine miners, laborers, and mill workers toiling for long hours. We may also picture those with trades, such as cobblers and barbers, or those who ran small businesses or peddled goods. What was not as common, but certainly not out of the ordinary, were Italian men earning a living as professional artists and musicians.

Andrea Mazzotti was born in the town of Montecorvino Pugliano, near Salerno, in the

Italian region of Campania, and immigrated to Pittsburgh in 1912 at the age of 21. Trained as a professional musician in Italy, he specialized in playing the euphonium, also known as the tenor tuba; his first instrument was the violin, but he switched to brass instruments for fear that his fingers were too short to be a skillful violinist. He worked for various bands throughout the region, occasionally conducting his own band, and tutored aspiring students of music in violin and trumpet at Volkwein Brothers' Studio and out of his home in East Liberty.

Mazzotti was a dues-paying member of

the Pittsburgh Musical Society's Local 60 and, most notably, he was session musician for the Pittsburgh Symphony Orchestra under conductors Antonio Modarelli (another local Italian American) and Dr. Fritz Reiner.<sup>1</sup> Under Dr. Reiner, he played tenor tuba in *Don Quixote* at the Syria Mosque in 1941 with famed Russian American cellist Gregor Piatigorsky, the recording of which is now housed in the Italian American Collection in the History Center's Detre Library & Archives.<sup>2</sup> Besides working as a musician, Mazzotti also worked at Kaufmann's as a tailor upon his arrival to the United States and at Knights Life Insurance Company of America selling life insurance from 1943 until his death in 1948.

Mazzotti's daughter, Norina H. Daubner, donated a telling collection of artifacts and archives to the Italian American Collection related to her father's career. Since Mazzotti died unexpectedly when his only child was nine, much of what we know about his work as a musician is verified and enhanced by an investigation of his archives, which includes a variety of sheet music, correspondences, photographs, recordings, and a diary. The sampling of sheet music from the 1920s, '30s, and '40s is representative of Mazzotti's versatility as a musician and a music teacher; a



**Left:**  
Andrea Mazzotti's identification from the Order of the Sons of Italy, issued in 1936 for a voyage to Italy on the Italian ocean liner *Vulcania*. His profession is labeled as "musician."

HHC Detre L&A, Andrea Mazzotti Papers, MSS 1077, gift of Norina H. Daubner.

**Below:**  
Andrea Mazzotti (right) performs in Frank Cervone's Band at Kennywood's Golden Jubilee celebration, 1947.

HHC Detre L&A, Andrea Mazzotti Papers, MSS 1077, gift of Norina H. Daubner.





selection of polkas, waltzes, symphonies, Italian music, and American popular music was kept for decades after his death by his wife, Rose Rinaldi Mazzotti, an accomplished mandolin player. This assortment affirms his daughter's recollection that he was an avid collector of music and that live and recorded music was always playing in their East Liberty home.

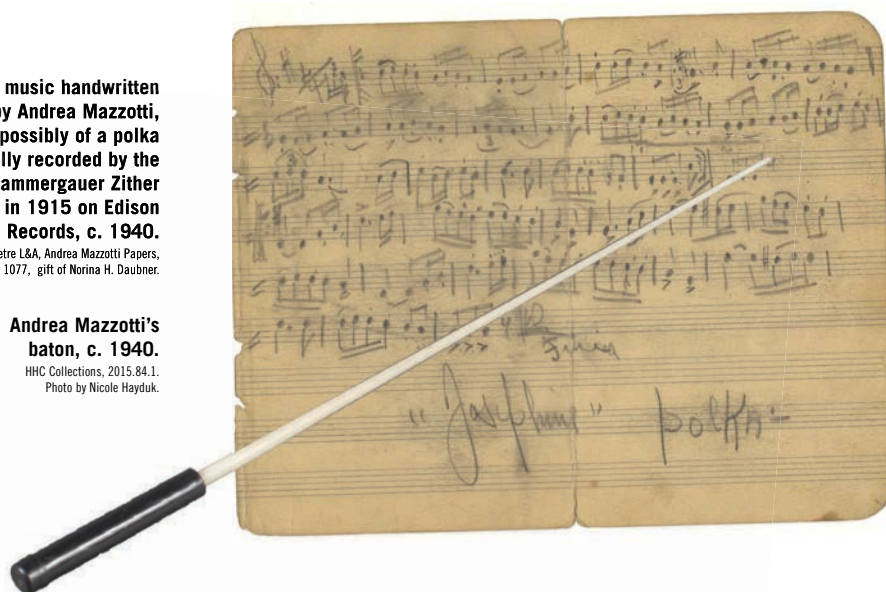
One of the noteworthy aspects of the Mazzotti archives is what the content reveals about Andrea Mazzotti's attitude toward his naturalized American citizenship. Unable to participate in the draft during World War II, Mazzotti actively contributed to the homefront effort through his musical talents in the Works Progress Administration War Bond Band led by Pierre de Bacher.<sup>3</sup> According to his agenda from 1942, he played in war bond rallies almost daily, sometimes twice a day. In a comparison between Mazzotti's planner and a schedule of war bond rallies published in the *Pittsburgh Post-Gazette* on June 13, 1942, one can see how the two calendars align. That week Mazzotti played at the rallies at the City-County Building on Monday, Old Post Office on Smithfield Street on Tuesday, 9th Street and Liberty Avenue on Wednesday, across from the YMCA on Wood Street on Thursday, at Penn Avenue and Stanwix Street on Friday, and in Kaufmann's parking lot on Saturday.<sup>4</sup> Mazzotti's dedication to the WPA War Bond Band came as no surprise to those who knew him; in his obituary published by the *Official Journal Pittsburgh Musical Society*, Mazzotti was remembered as "a loyal citizen to the end of his days. He took an active interest in politics and thought every voter should do the same."<sup>5</sup>

Sheet music handwritten  
by Andrea Mazzotti,  
possibly of a polka  
originally recorded by the  
Oberammergau Zither  
Trio in 1915 on Edison  
Records, c. 1940.

HHC Detre L&A, Andrea Mazzotti Papers,  
MSS 1077, gift of Norina H. Daubner.

Andrea Mazzotti's  
baton, c. 1940.

HHC Collections, 2015.84.1.  
Photo by Nicole Hayduk.



Above:  
Andrea Mazzotti conducting  
his band, c. 1940.

HHC Detre L&A, Andrea Mazzotti Papers, MSS 1077,  
gift of Norina H. Daubner.

Left:  
Piece of Pittsburgh Pirates  
sheet music that exemplifies  
the variety of music Andrea  
Mazzotti collected.

HHC Detre L&A, Andrea Mazzotti Papers, MSS 1077,  
gift of Norina H. Daubner.

<sup>1</sup> "In Memoriam," *Official Journal Pittsburgh Musical Society* (June 1948): 6. Mazzotti Collection, 2015.88, Detre L&A, Heinz History Center.

<sup>2</sup> *The Pittsburgh Symphony Society Season 1941-42*. Mazzotti Collection, 2015.88, Detre L&A, Heinz History Center.

<sup>3</sup> "Minute Men Hold Street Bond Rally," *The Pittsburgh Press*, June 5, 1942.

<sup>4</sup> "War Bond Rallies Listed for Week," *Pittsburgh Post-Gazette*, June 13, 1942.

<sup>5</sup> "In Memoriam," 6.



# Discovering

## the Steps of

# INNOVATION

spacing

25pts

coloring

By Mariruth Leftwich, Ph.D., Education Manager

Pittsburgh has a long history of generating ideas and innovation. This story is explored in the History Center's exhibition, *Pittsburgh: A Tradition of Innovation*, and the accompanying *Discovery Place* exhibition, infusing hands-on activities with historical content to inspire a new generation of innovators. The public generally views inventors and innovators as people unlike themselves, possessed of an individual genius to which they cannot aspire, but in reality, this process of innovation and creativity is one that practically everyone can engage in and make relevant in their own lives.<sup>1</sup> A core part of the exhibit explores the

innovation process, serving as a guide for understanding how innovations occurred in the past, while providing a scaffold for considering how innovation happens today. These steps include:

- 1) **observe and understand**
- 2) **generate new ideas**
- 3) **tinkering**
- 4) **creating prototypes**
- 5) **testing and modifying**
- 5) **refining and producing**
- 6) **final launch to new audiences**

These steps will be explored by looking at one part of the innovation process along with a hands-on activity, allowing visitors to leave the space with a better understanding of how ideas become real-world innovations. Innovation will be seen through the lens of science, art, music, architecture, engineering, and consumer products, highlighting the endeavors of multiple Pittsburgh innovators.



## Observe & Understand

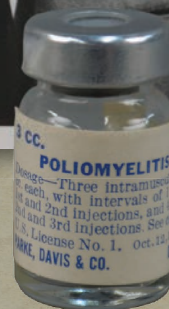
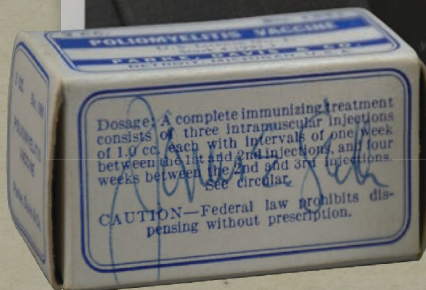
Inspiration comes from watching what happens around you. One of Pittsburgh's greatest contributions to medicine came from the work of Jonas Salk, whose story of observation begins with recognizing a new approach to developing a vaccine. When Jonas Salk arrived at the University of Pittsburgh's School of Medicine in 1947 he had already established a reputation as a pioneer in the development of killed virus vaccines due to his research work with influenza. He undertook a project to type the polio virus in order to create a vaccine that would protect against all strains of the disease. This research concluded that there were three types of the polio virus. Salk used this knowledge to work towards creating a killed vaccine for the viruses that he discovered.

## Generate New Ideas

Innovators see the world in new ways. They seek solutions to existing problems or develop something new that changes or impacts the world. This step in the innovation process includes the proliferation of multiple ideas in order to create new products or make existing products more useful. The story of aluminum illustrates the multiple ways in which new ideas must be generated around a product. In the first instance, a revolutionary manufacturing process made the metal abundantly available, which was followed by the phenomenon of a "solution in search of a problem," as the makers of aluminum needed to find profitable and worthwhile outlets for their new material. Aluminum's remarkable journey from a precious metal to a material of everyday use occurred in less than half a century. A French chemist found a way to produce small amounts of the metal in 1855 and aluminum then debuted at the Paris Exposition. Although the metal is abundant in the earth's surface, the main source of aluminum is bauxite, making it difficult to isolate. A cost effective way to make pure aluminum in large quantities had yet to

Dr. Jonas Salk.

HHC Detre L&A, Jewish Chronicle Records,  
MSS.906.B014.F061.10.



Polio vaccine vial  
and box autographed  
by Dr. Jonas Salk.

HHC Collections, 98.27.1 a.b. Photo  
by Liz Simpson.

Inspiration comes  
from watching what  
happens around you.



be found, and use for this “precious metal” aluminum remained jewelry and other luxury goods. When Charles Martin Hall, in Ohio, and Paul Héroult, in France, simultaneously discovered in 1886 how to produce pure aluminum at an affordable rate, they created a new problem: what do you do with an abundance of this new metal?

Charles Martin Hall made his way to Pittsburgh to find financial backing for his discovery. With the help of investors, he formed The Pittsburgh Reduction Company, which later became Alcoa. The company immediately had to find a market for the rapidly expanding supply of aluminum. The process to produce the metal, once started, is not stopped, so producers found they had a glut of metal with no market. Searching for a way to use this new metal demonstrates how one company

generated new ideas for their product.

Like many new materials, the first option is often substituting it into existing products, using a new material in an old way. This worked well for aluminum manufactured as cookware as it was lightweight and conducted heat well. Other ideas did not fare so well. For instance, the aluminum violin proved sturdier than wood but people preferred the traditional sound of a wooden instrument. The lightweight and metallic sheen of aluminum became the emblem of the post-WWI machine age and it came to symbolize the metal of the future. As new technologies emerged in the 20th century, aluminum’s lightweight, corrosion resistant, easily alloyed, conducts electricity, endlessly recyclable physical properties made it a vital material. Used in automobiles and aeronautics, it also

replaced glass and steel drink packaging with the advent of the recyclable pop-top can. The range of the company’s products demonstrates the strides in innovations Alcoa undertook to match a new material with new ideas.

## Tinker & Explore

The step perhaps most associated with the innovation process is tinkering, an experimental way of exploring new ideas. New ideas are tested through experimentation, play, and building upon previous ideas. Any idea can be “tinkered” with, including music. The story of Earl “Fatha” Hines, father of modern jazz piano, personifies a person exploring a new approach. Hines was born in Duquesne, Pa. in 1903 to a musically inclined family. At 15, he was hired by baritone singer Lois B. Deppe to play piano at the Leider House in Pittsburgh for \$15 a week, where he developed his groundbreaking technique.<sup>2</sup>

Earl “Fatha” Hines’ unique style of playing the piano stands out as innovative from other well-known pianists during his era since he broke the traditions of ragtime and stride piano players. In these earlier styles, the left hand plays a rhythm of single bass notes and chords



Pittsburgher Burton Morris pays homage to one of his influences, Andy Warhol, in his painting *Andy Warhol's Nightstand*. Like Warhol, Burton uses the language of pop to stylize his paintings; his work also straddles the worlds of commercial art and fine art.

HCC Collections, L2012.31.15.



Portrait of Earl “Fatha” Hines in New York, 1947.

LOC, LC-GLB13-0415\*





**Chapel of the Holy Spirit Project Architect Louis D. Astorino and Project Manager Jennifer Lucchino discuss the chapel's construction on site in Vatican City, c. 1996.**

HHC Detre L&A, Astorino Records, 2015.0154.

while the right hand plays syncopated melodies, emphasizing the notes played in the upbeat of the music. Instead, Hines developed what he called the “trumpet style,” playing octaves with his right hand and using his “tricky” left hand to break up rhythms.<sup>3</sup> This new way of playing allowed Hines to amplify his instrument like a trumpet and cut through the big band’s sound with his piano, a feat previously unmanaged by any other jazz pianist.

In the early 1920s, Earl “Fatha” Hines relocated to Chicago, Illinois, which at the time was a hotbed for jazz music. This is where he met trumpeter Louis Armstrong and formed a significant partnership; together the two recorded some of the most influential jazz records of all time, such as “West End Blues” in 1928. He ushered in many “firsts” during his prolific career. Hines and Deppe were the first African Americans to appear on the radio when they performed a duet on KDKA in 1921 and his big band was the first Negro ensemble to tour through the American South in 1931.<sup>4</sup> The legacy of Earl “Fatha” Hines is without question. He pioneered a musical style that challenged performers and listeners to think about rhythm and improvisation in new ways.

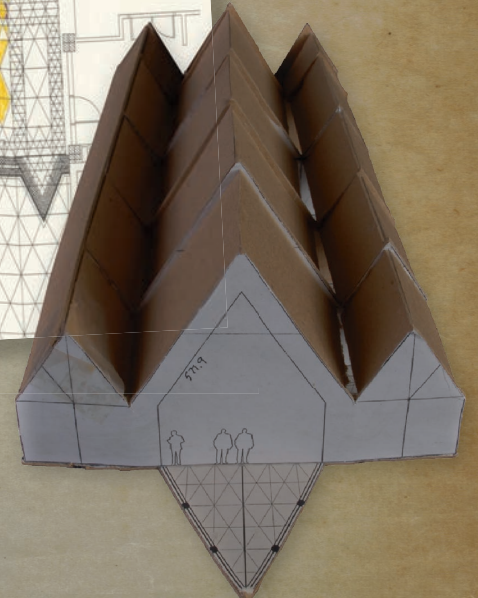


**New ideas are tested through experimentation, play, and building upon previous ideas.**



**A CAD floorplan sketch of the Chapel of the Holy Spirit illustrates how the Leonine Walls and the Domus Sanctae Marthae in Vatican City pose physical constraints for the building site, c. 1995.**

HHC Detre L&A, Astorino Records, 2015.0154.



**This is one of several cardboard prototypes of the Chapel of the Holy Spirit constructed during Astorino's early design phase, c. 1994.**

HHC Collections 2015.94, Photo by Liz Simpson.



He said, "I'm an explorer if I might use that expression. I'm looking for something all the time. And oft-times I get lost.... But it makes it much more interesting because then you do things that surprise yourself ... it makes you a little bit happy too because you say 'Oh, I didn't know I could do THAT!'"<sup>5</sup>

## Create & Build

Innovation is not limited to new enhancements to an existing product; innovation can also be exemplified by the ability to work within a series of constraints. Pittsburgh architect Louis D. Astorino was commissioned by the Vatican to design a small chapel in between the Domus Sanctae Marthae and the Leonine Wall, a 1st century structure separating Vatican City

from Rome. Astorino was the first and only American architect commissioned to design and construct a building in Vatican City. Measuring 3,300 square feet and costing over \$2 million dollars to build, the chapel is used by the 120 members of the College of Cardinals for prayer and contemplation during a Conclave for the election of a new Pope during Sede Vacante, also known as the Papal Interregnum, and is currently the site of Pope Francis's daily mass.

Besides constraints outlined by the Vatican, the site presented a unique set of challenges for Astorino as the space between the Leonine Wall and Domus Sanctae Marthae is triangular. Astorino and his team saw this geometric limitation as a sign to incorporate the triangle as a motif in the overall design of the chapel; not only did this fit the physical constraints of the project site, but the triangle is a symbolic representation of the trinity, a fundamental belief of the Catholic faith.<sup>6</sup>

## Test & Modify

A core step in the innovation process is the testing and modifying of a prototype, making the original idea or concept viable for an audience beyond the innovator. Food containers or packaging is designed to best store and deliver the contents inside – a concept to be illustrated through the Heinz Ketchup Dip and Squeeze container. Heinz has purposefully engineered their ketchup containers since at least 1890 when H.J. Heinz patented the original octagon bottle. Every element of that bottle had a purpose—from the round bottom that sits flat, to the body that holds the ketchup and provides a 360-degree window to the product, to the gently curved neck that delivers a smooth pour, to the narrow opening which protects the ketchup from air which will turn it brown. So too with the introduction of foil single serve squeeze packets in 1968 – designed for fast food outlets and restaurants to facilitate the delivery of ketchup on the go.



H.J. Heinz Keystone-brand Ketchup displayed its top-of-the-line status with an octagon-shaped bottle that sported a label with medals won in Paris in 1899.

HHC Collections, 93.240.0105.



A core step in the innovation process is the testing and modifying of a prototype

Left: Dip and Squeeze prototype.

HHC Collections, gift of Michael Okoroafor, 2014.74.75. Photo by Liz Simpson.

Right: Dip and Squeeze final product.

HHC Collections, gift of Michael Okoroafor, 2014.75.74. Photo by Liz Simpson.





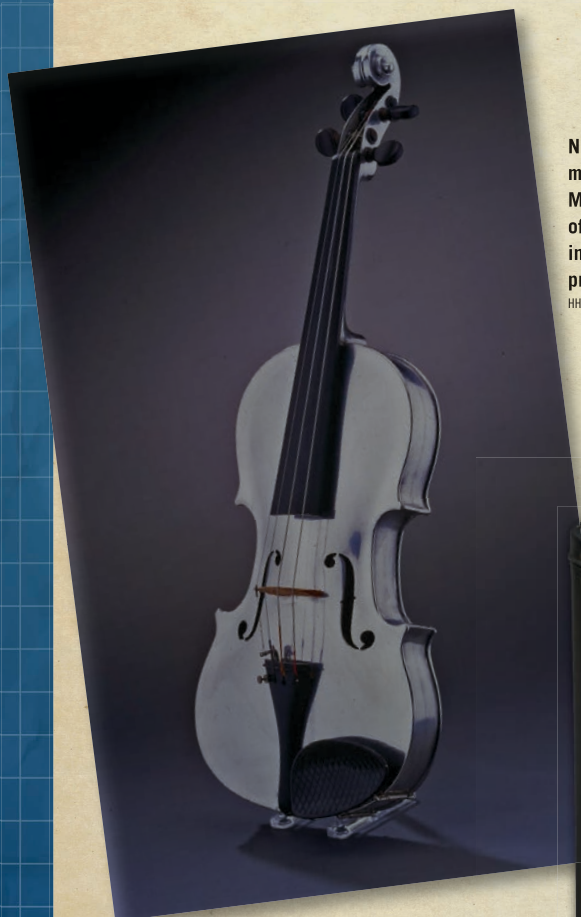
The use of aluminum for cookware and combs were both successful early ventures in Alcoa's attempts to find markets for the new metal. By 1902, more than 25,000 aluminum combs were produced every day.

HHC Collections, cookware gift of Eleanor Coleman, 2012.41.22 a-e, combs gift of Alcoa, 96.68.203.



This is one of six garments in the History Center's Alcoa collection created for the Alcoa Wrap Wild and Wonderful Fashion Match Game of 1969. The company partnered with up and coming designer Oscar de la Renta to promote their product and connect with different consumers. The winner received a custom designed aluminum garment and an international trip.

HHC Collections, gift of Alcoa, 96.68.35. Photo by Nicole Hayduk.



Not all of Alcoa's attempts to find new markets for aluminum met with success. Musicians preferred the traditional sound of a wood violin despite the company's insistence on the high quality sound their product produced.

HHC Collections, gift of Alcoa, 96.68.37 a.



This aluminum shaving kit, made circa 1880 by Tiffany & Company, demonstrates the early use of the metal for luxury goods.

HHC Collections, gift of Alcoa, 96.68.154





**Above:**  
Vehicle part with PPG Andaro HC coating, 2008. The coating has high clarity of color while also being highly fade-resistant.

HHC Collections, L2008.46.4.

**Right:**  
Advertisement for PPG Paints.

HHC Detre L&A, PPG Papers and Photographs, MSS.0667.B02.I01.

**"What's good for my reputation is great for your home."**

I've done a lot of painting in my time. You see, it's my job. But most people don't paint any more than they have to. That's O.K.

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Family Circle Great Ideas, Decorating Made Easy, February 9, 1981  
House & Garden, April, 1981  
Woman's Day Home Decorating Ideas, June 1981  
Woman's Day Decorating Guide, September, 1981  
McCall's Best Decorating and Home Care Ideas, September, 1981  
House Beautiful Home Decorating, September, 1981

In 2010, Heinz market testing and research resulted in the development of the Dip and Squeeze packet – a container that holds three times the ketchup of the individual packets, is not as messy on the go, and allows for individual dunking. Heinz Vice President for Global Packaging, Michael O. Okoroafor, even bought a used minivan to test these packets and discovered the original prototype difficult to open and use while eating in a car. Through testing and modifying, the form of the final container emerged.

## Refine & Produce

Innovation exists in many disciplines, from science and engineering to technology and art. An artist can make refinements to both their product and process, just as an inventor would make revisions based on what they learned during the testing phase before mass-producing


their product. Native Pittsburgher Andy Warhol is a prime example of this concept in the field of art. Born Andrew Warhola, the son of Carpatho-Russyn immigrants and graduate of Schenley High School, he earned his degree in Pictorial Design from Carnegie Tech (now Carnegie Mellon University) in 1949. Warhol's innovative approach to art-making is evident in both the subjects of his paintings and the techniques he used to execute them. He became one of the most notable artists in the school of Pop Art, an art movement that developed in the late-1950s as a reaction to consumer culture. Pop artists focused on representational imagery of common objects or themes from everyday life, blurring the line between fine art and popular culture.

Warhol's interest in consumerism inspired him to make art featuring mass-produced goods, including Campbell's soup

cans, Brillo boxes, and Coca-Cola bottles. Similar to the consumer products that were the subject of his art, Warhol approached his art-making like manufacturing. He used commercial printmaking techniques, an innovative approach in the world of fine art painting, and produced silk screened paintings at a rapid rate in his studio, aptly named "The Factory." Silk screening is a repetitive, mechanical process that allows for the mass production of an image, permitting anyone to produce nearly identical imagery. In the case of Warhol, his designs were executed by himself and a number of studio assistants, with variations applied by changing colors and the addition of hand-made brush strokes by the artist. The result was a stylized look that was easily identifiable as "a Warhol," even if Warhol was not the one pulling the screen.



## Launch/Use & Sell

Innovative products make an impact when they are widely used and adopted by their intended audience. Studies show that color can be 85 percent of the driving factor in why a consumer chooses a particular product, and Pittsburgh Plate Glass' innovative use of color theory and pigments helps ensure that products really speak to consumers. PPG generates color ideas based on cultural and demographic trends, all of which are useful when deciding on final design details when products are launched. Visitors to the Discovery Place exhibition will learn the basics of color theory, along with creative and innovative examples of its application. Activities will allow visitors to see the impact of color on a product, encourage them to select a product color based on the color characteristics, and join in predicting color trends for the future. 

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<sup>1</sup> "What's Next: Museums and Innovation," Lorraine McConaghy, in *Places of Invention*, Molella, A. and Karvellas, A., eds. (Washington, D.C.: Smithsonian Institution Scholarly Press, 2015).

<sup>2</sup> "Andy Warhol Biography: Pop Artist and Cultural Icon," *Warhol Foundation*, <http://warholfoundation.org/legacy/biography.html>.

<sup>3</sup> Andy Warhol. *The Philosophy of Andy Warhol: From A to B and Back Again* (New York: Harcourt Brace Jovanovich, 1975).

<sup>4</sup> "Earl Fatha Hines," *Pittsburgh Music History*, <https://sites.google.com/site/pittsburghmusichistory/pittsburgh-music-story/jazz/jazz---early-years/earl-fatha-hines>.

<sup>5</sup> *The Oxford Companion to Jazz*, ed. Bill Kirchner (New York: Oxford University Press, 2000).

<sup>6</sup> "Earl Fatha Hines," *Pittsburgh Music History*, <https://sites.google.com/site/pittsburghmusichistory/pittsburgh-music-story/jazz/jazz---early-years/earl-fatha-hines>.

<sup>7</sup> *Earl "Fatha" Hines*, 16mm documentary film, directed by Charlie Nairn (ATV Television: London, 1975), Television.

<sup>8</sup> "Architectural Design for the Chapel of the Holy Spirit," Astorino Records, 2015.0154, Detre L&A, Heinz History Center.

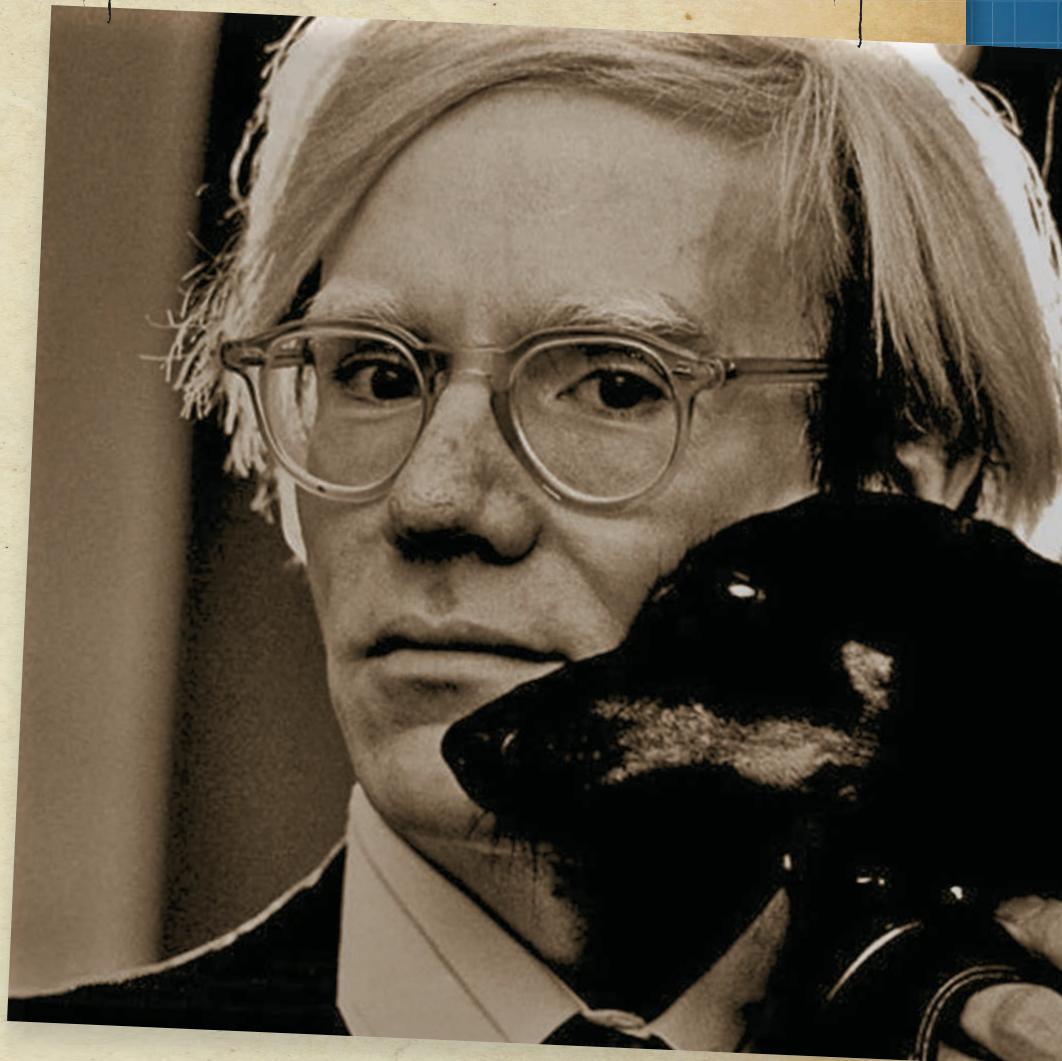
<sup>9</sup> Prout, H. *A Life of George Westinghouse* (New York: American Society of Mechanical Engineers, 1921), p. 90.

<sup>10</sup> Westinghouse Electric Corporation, *George Westinghouse: His Life and Achievements*, 1946.

<sup>11</sup> Prout, H. *A Life of George Westinghouse* (New York: American Society of Mechanical Engineers, 1921), p. 136.



Innovative products make an impact when they are widely used and adopted by their intended audience.



Andy Warhol.

Photo by Jack Mitchell.





# POLITICAL EPHEMERA



By Carrie Hadley, Cataloger

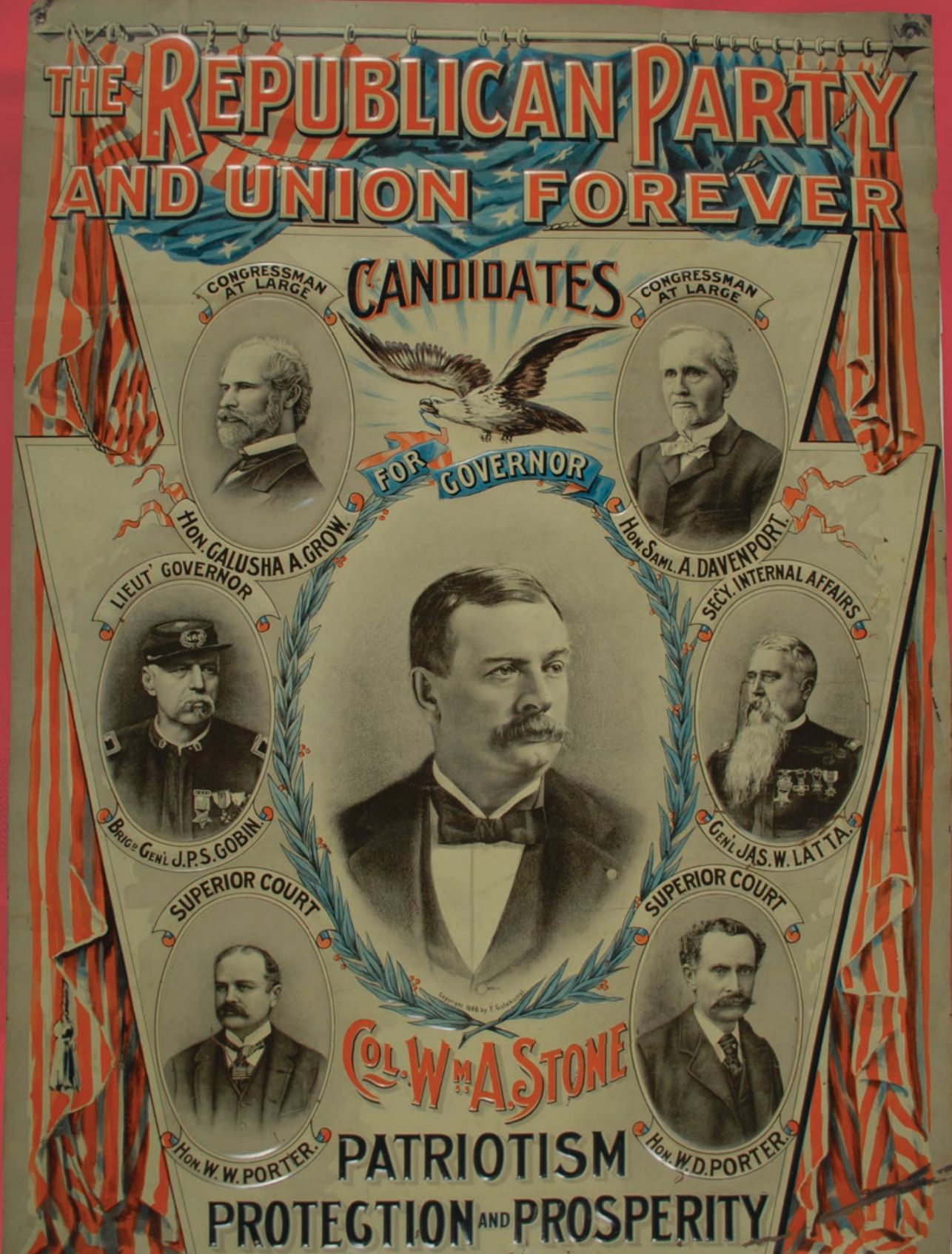
The Elaine B. and Carl Krasik Pennsylvania and Presidential Political Memorabilia Collection contains thousands of pieces of political ephemera—buttons, pins, tokens, ribbons, hats, badges, paperweights—that are not only visually striking but offer clues about political elections and campaigns of the past. The material dates back to the late 18th century and numbers more than 4,000 items; roughly 1,130 of the three-dimensional artifacts have been cataloged so far and nearly 600 paper pieces have been processed and are housed in the Detre Library & Archives.

The importance of this vast collection is clear. Pennsylvania-based politics are the most common theme, from gubernatorial and senatorial to state Supreme Court and general assembly campaigns. From Presidential campaigns come souvenirs of William Henry Harrison, James K. Polk, Abraham Lincoln, William McKinley, Theodore Roosevelt, Woodrow Wilson, Franklin D. Roosevelt, and Dwight D. Eisenhower. These pieces often show connections between state and national politics; a campaign item for a Pennsylvania Governor may feature an image

or quote from a Presidential figure to draw on his popularity, or vice versa. Multiple parties in almost every election are represented throughout, broadening one's perspective on the political issues of these time periods; even the unsuccessful candidates' pieces offer fascinating insight into the elections and what may or may not have appealed to voters. It is worth studying elections of the past to gain historical perspective for our current and future elections.

Like all ephemera, these pieces were never intended to last long after their use. Items were manufactured for a specific event, rally, or election, and once the event was over—depending on the winner, of course—items were usually thrown out or tossed in a drawer, never to be thought of again by their owners. This collection shows that these artifacts have the ability, long after their production date, to reveal hidden histories and enrich our understanding of politics in Pennsylvania. The following are just a few of the incredible stories and interesting finds held in the Krasik Collection.





This is a tin poster for Governor William A. Stone's successful 1898 campaign decorated with paint. It is large, roughly 27 inches tall and 19 inches wide. Striking in appearance, it is also interesting to note that the candidates' Civil War service, over for 33 years by the time of this election, still plays a visible role in the campaign.

HHC Collections, gift of Elaine B. and Carl Krasik, 2015.22.889



## 2

These disposable paper cups are the perfect example of ephemera. Most likely used at a rally or picnic for Gifford Pinchot during his 1922 gubernatorial campaign, these two that survived were probably not actually used to hold water and were purposefully saved. Pinchot, a well-known conservationist, had a lively political career: he served as Chief of Forestry under President Theodore Roosevelt, was a supporter of the Progressive movement, and served as Governor from 1923-1926, and again from 1931-1935.<sup>1</sup>

HHC Collections, gift of Elaine B. and Carl Krasik, 2015.22.1065 and 2015.22.1066.



## 4

This badge is from the Presidential Congressional Election of 1920, the first election that women throughout the country were able to vote in thanks to the passage of the 19th Amendment, passed by Congress in May of 1919, and finally ratified by three-fourths of the states over a year later on August 19, 1920. The face of the button features images of President Warren G. Harding, Vice President Calvin Coolidge, and State Senator Boies Penrose, all of whom would win the election.

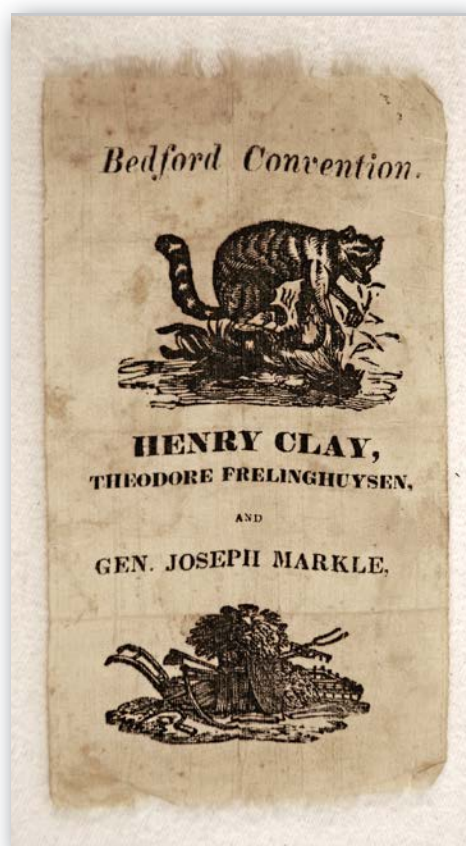
HHC Collections, gift of Elaine B. and Carl Krasik, 2015.22.720.



## 3

Is the 2016 presidential campaign the most polarizing campaign Americans have seen? This ribbon from the Presidential campaign of 1844, depicting a raccoon (then the symbol of the Whig Party) violently attacking a rooster (a symbol of the Democratic Party), suggests that political campaigning has been contentious for a long time.

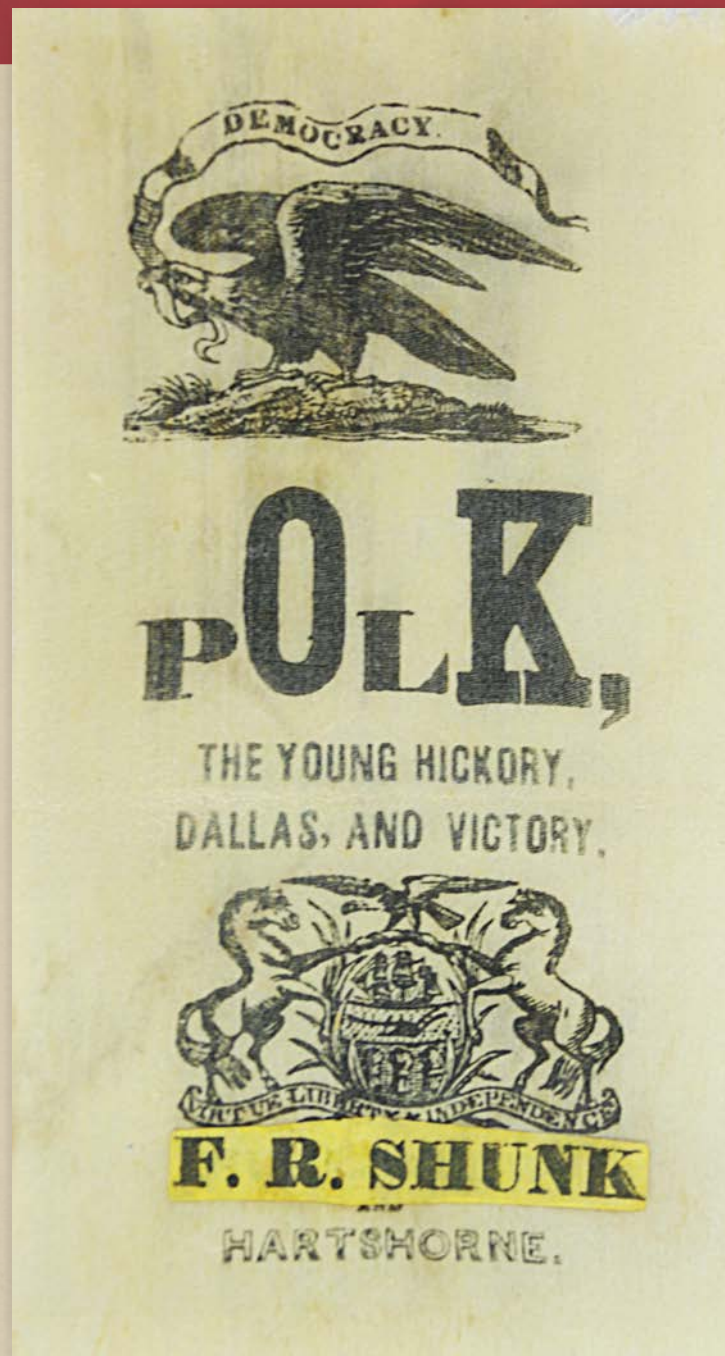
HHC Collections, gift of Elaine B. and Carl Krasik, 2015.22.27.







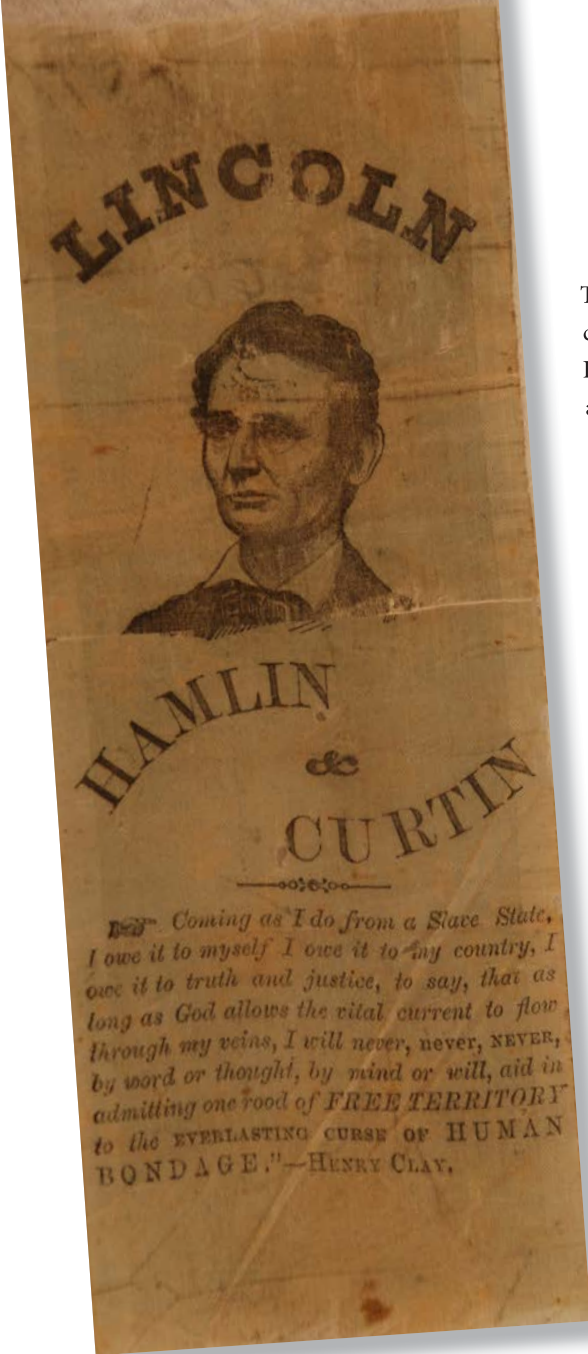
This political ribbon dates to 1844, when James K. Polk and Francis R. Shunk were the Democratic Party's nominees for U.S. President and Governor of Pennsylvania, respectively. There are multiple reasons this ribbon is interesting. First, the bright yellow fabric that "F.R. Shunk" is printed on appears to have been added later. Only a few months before the election, the original Democratic gubernatorial nominee, Henry A.P. Muhlenberg, died suddenly. Shunk was selected to replace Muhlenberg, and ended up winning the election. The enlarged "O" and "K" in "Polk" is not just a design element—it is a clever political statement. The term "O.K.," a phrase common to us today, is thought to have been first printed in the late 1830s in a Boston newspaper—essentially, it was a New England inside joke. The newspaper printed various abbreviations meant to be humorous twists on spelling (in this case, "all correct" = "oll korrekt" = O.K.) "O.K." was a joke that stuck, and was quickly picked up and used in campaigns of the 1840 presidential election. Presidential Incumbent Martin Van Buren's nickname, "Old Kinderhook", was the perfect opportunity to incorporate this popular new phrase. Van Buren's opponents, not to be left out, also found a way to use the term by making fun of Van Buren's predecessor and mentor, Andrew Jackson, and his lack of formal education and rumored "creative" spelling patterns. Around this time, a false rumor spread that Jackson was so bad at spelling, that he signed many formal, presidential documents with "O.K." to indicate his approval. The term quickly was added to America's slang vocabulary.<sup>2</sup> It's difficult to say with certainty what the designer of this ribbon was hoping to achieve; it could have been relishing Polk's ties to Andrew



Jackson ("Old Hickory" to Polk's "Young Hickory", demonstrated by the ribbon); as a way to put a competitive spin on Martin Van Buren's claim to the abbreviation as he ran against Polk in Van Buren's second bid as the Democratic nominee in 1844; or, perhaps more simply, as a way to jump on the trendy bandwagon. Either way, this term is an entertaining political genesis story.

HHC Collections, gift of Elaine B. and Carl Krasik, 2015.22.12.





6

This political ribbon is from the 1860 campaign for Abraham Lincoln for President, Hannibal Hamlin for Vice President, and Andrew G. Curtin for Governor of Pennsylvania. There is a long quote from Henry Clay printed at the bottom that reads “Coming as I do from a Slave State, I owe it to myself I owe it to my country, I owe it to truth and justice, to say, that as long as God allows the vital current to flow through my veins, I will never, never NEVER, by word or thought, by mind or will, aid in admitting one rood of FREE TERRITORY to the EVERLASTING CURSE OF HUMAN BONDAGE.” --HENRY CLAY.” Abraham Lincoln was a great admirer of Senator Henry Clay (1777-1852), known as “The Great Compromiser” for his handling of various contentious political issues, including the nullification crisis of 1828 and the Great Compromise of 1850. Lincoln ran on the platform of limiting the expansion of slavery into U.S. territories, which is clearly outlined in Clay’s quote. Clay was a major figure of the Whig Party, to which Lincoln belonged before its dissolution in the mid-1850s, and it is interesting to see Lincoln tying his platform to Clay’s legacy.<sup>3</sup> It is also interesting, considering that if one were to wear this ribbon, the quote would be difficult to read by a passerby!

HHC Collections, gift of Elaine B. and Carl Krasik, 2015.22.29.

7

In September of 1862, the Union Army was not doing well in the American Civil War. After a demoralizing summer, including a recent loss in the Second Battle of Bull Run, anxiety over the Union’s situation was high. As a result, Pennsylvania Governor Curtin decided to quietly organize a meeting in Altoona, Pa., of other Union governors to reaffirm their loyalty to the Union cause and to President Abraham Lincoln’s policies. This meeting, called the Loyal War Governor’s Conference, served multiple purposes; it strengthened the Union’s commitment to the war during a contentious time, and gave Lincoln the support he needed just days after announcing the Emancipation Proclamation, a controversial policy at the time. The Governors even advised Lincoln to remove General George B. McClellan from command of the Union Army, and asked him to call for more soldiers.<sup>4</sup> In 1912, a Semi-Centennial commemoration of this meeting was held in Altoona, Pa., and this interesting badge—complete with a moveable miniature cannon—was most likely worn during the three days of festivities.<sup>5</sup> There are many different pieces from this commemorative event within the Krasik Collection.

HHC Collections, gift of Elaine B. and Carl Krasik, 2015.22.1072.







8

This elaborate political badge probably belonged to a member of the Morton Colored Republican Club, a political club chartered in 1896 for African American men from eastern Pennsylvania. This badge offers a perspective on political difficulties and barriers that African Americans experienced twenty-six years after receiving the right to vote, and the subsequent ways in which they carved their own political paths. Interestingly, the reverse side appears to have been meant to be worn to a funeral or memorial service of a member of the political club, indicating the close-knit nature of the club. One would also note that the two hands shaking on the badge appear to be white.

HHC Collections, gift of Elaine B. and Carl Krasik, 2015.22.557.

9

This cigar box likely dates back to the late 1800s- early 1900s. Andrew G. Curtin was the Governor of Pennsylvania during the Civil War, and was an important figure in supporting the Union and Abraham Lincoln. His success and popularity during this tumultuous time is clear by his portrayal on this cigar box picturing him later in life.<sup>6</sup>

HHC Collections, gift of Elaine B. and Carl Krasik, 2015.22.1071.





# 10

This poster is printed on thick paper or cardboard and has a small cardboard stand at the bottom, meant to prop up this figure of Governor William A. Stone. Not only is it unique that it survived the campaign of 1898, but the message “Compliments of the Philadelphia Inquirer” printed on it show how newspapers were unabashedly partisan and clearly favored one political party or candidate over another.

HHC Collections, gift of Elaine B. and Carl Krasik, 2015.22.350.



# 11

There is something inherently fitting about a shot glass featuring the image of a powerful and controversial political boss. Matthew Stanley Quay (1833-1904) was born in Dillsburg, Pa., and eventually moved to Beaver, Pa., where his large, white brick home still stands. Quay served in the Pennsylvania State Representatives, as a U.S. Senator, and as the Chair of the Republican National Committee. He was the driving force behind the Pennsylvania Republican political machine, and was once apparently dubbed “kingmaker” by President Benjamin Harrison.<sup>7</sup>

HHC Collections, gift of Elaine B. and Carl Krasik, 2015.22.1036.



# 12

These buttons campaigning for Governor Edwin S. Stuart during the 1906 gubernatorial campaign feature Theodore Roosevelt in the background. The buttons demonstrate Stuart’s attempt to capitalize on Roosevelt’s popularity, all presented in bright and unique colors.

HHC Collections, gift of Elaine B. and Carl Krasik, 2015.22.728, .733, .737, .724.







Speaking of Theodore Roosevelt, he lends an interesting story line to this piece, a badge commemorating the dedication of the Pennsylvania State Capitol building in 1906. The story behind our stunning Capitol building is surprisingly scandalous. After the original building, known as the “Hills Capitol”, burned in 1897, and plans to complete a preliminary attempt at a replacement capitol, the “Cobb Capitol” building, were abandoned, plans for a third Capitol building were put in place in 1901. From the beginning, scandals mounted. A design competition that ultimately chose

the architect, Joseph Huston, was met with protests of favoritism.<sup>8</sup> Eventually, the \$4.5 million budget for construction and furnishing of the building was exceeded \$9 million.<sup>9</sup> The architect Huston and other state officials would even serve jail time for their roles. When the Capitol building was dedicated in October of 1906, President Roosevelt, pictured on this commemorative badge, was present at the ceremony.

**HHC Collections, gift of Elaine B. and Carl Krasik, 2015.22.410.**



To gaze at these pieces enriches our understanding of how politics and campaigns have evolved over time, offer a snapshot of a time period and its political issues and values, and present new perspectives on elections we thought we knew. They also add an interesting human connection to political history—these items were distributed, purchased, worn, and kept as mementos or expressions of personal belief, used in the same way that we may put a bumper sticker on our car or buy a T-shirt supporting our chosen candidate today. These artifacts also remind us to think about what the political ephemera of today will inform people in the future of our current elections. As the collection continues to be cataloged, there will certainly be more of these valuable lessons and interesting stories uncovered. Be sure

to visit the Heinz History Center’s *Visible Storage* exhibit to see a selection of the Krasik Collection in person.

<sup>1</sup> “Governor Gifford Pinchot” <http://www.phmc.state.pa.us/portal/communities/governors/1876-1951/gifford-pinchot.html>

<sup>2</sup> <http://www.history.com/news/the-birth-of-ok-175-years-ago>

<sup>3</sup> Daniel Walker Howe, “Why Abraham Lincoln Was a Whig” *Journal of The Abraham Lincoln Association* (Winter 1995) pp 27-38, <http://quod.lib.umich.edu/j/jala/2629860.0016.105/-why-abraham-lincoln-was-a-whig?rgn=main;view=fulltext>

<sup>4</sup> “Copy of Loyal War Governor’s Conference Address to the President of the United States, September 24, 1862,” Missouri History Museum (2009), at <http://collections.mohistory.org/resource/173478.html>.

<sup>5</sup> A link to a copy of the “Souvenir booklet” handed out at the semi-centennial celebration can be found at [www.usgwarchives.net/pa/blair/wargovspix.htm](http://www.usgwarchives.net/pa/blair/wargovspix.htm).

<sup>6</sup> Andrew Curtin’s biography: <http://www.phmc.state.pa.us/portal/communities/governors/1790-1876/andrew-curtin.html>

<sup>7</sup> “Matthew Quay and the 1888 Presidential Election” *United States Senate*. [http://www.senate.gov/artandhistory/history/minute/Quay\\_1888PresidentialElection.htm](http://www.senate.gov/artandhistory/history/minute/Quay_1888PresidentialElection.htm)

<sup>8</sup> Wilson, Ruthann and Jason L., *Literature In Stone: The 100 Year History of Pennsylvania’s State Capitol*. Pennsylvania Capitol Preservation Committee (2006), <http://www.pacapitol.com/Resources/PDF/History/Art-Architecture/05-Chapter-3.pdf>

<sup>9</sup> Pennsylvania General Assembly, “The Capitol”, <http://www.pacapitol.com/main.html>



# THE AFFLICTION OF WAR

AVIATOR WILLIAM A. HOVELER, JR., IN WWI

By Niles James Laughner





**“SWALLOW HARD,  
WILLIAM A. HOEVELER,  
AND PLUG ON. THE  
WAR IS NOT BEING  
FOUGHT FOR YOU!” –  
HOEVELER WRITING  
TO FAMILY WHILE  
TRYING TO REASSURE  
HIMSELF, 1918**



Sergeant William Hoeveler in training,  
Miami, Florida, 1917.

The country was raucous with Victory Parades—a cacophony of sirens, horns, bells, cheering, screaming, tears, and John Philip Sousa’s best music blaring from the local band. All was not well, however, in the America of 1918. Victory had been achieved in Europe, and the United States military had proved itself to the world, but the silent costs of the Great War were only beginning to be tabulated. Post-Traumatic Stress Disorder (PTSD) was not available as a diagnosis for the shocking set of symptoms displayed by so many men coming home from foreign combat, yet it was a real growing problem.

Like a latent viral infection, the disease carried by many U.S. troops did not manifest itself for months or years. Lieutenant William

Hoeveler, a Pittsburgh native and WWI pilot in the fledgling field of aviation, carried the effects of countless horrors he experienced throughout his military service for almost 20 years until they claimed him. As a pilot with the French 66th Escadrille, he was credited with shooting down at least one German plane. As a veteran seeking a new path during peacetime, he was far less successful. Hoeveler’s tale is like many others: a regular man changed by combat, the minutia of history that comes and goes like the tide, almost unnoticed—yet it rings with the humanity and value with which each soldier’s life is imbued.

William Hoeveler’s family was an American success story. When his ancestors emigrated from Europe in the early 1800s, the

rapidly industrializing United States allowed them to reach amazing heights. William Sr. owned a large moving and storage company in Pittsburgh and served on the Pittsburgh City Council before his death in 1914. The Hoeveler family lived in Oakland, at that time one of the wealthiest parts of Pittsburgh. Bill’s sister was sent to France with the YMCA under the direct supervision of Mrs. Theodore Roosevelt, Jr. His brother served as an important member of the American Protective League. All three children were well educated with writing skills beyond many of their peers.

So it is perhaps surprising that Bill’s first mention in the newspapers was a 1910 *Pittsburgh Press* police blotter entry: at age 16, he ran a horse and cart off the road while



driving a car at night, without a license, without lights, and on the wrong side of Grant Boulevard. He was arrested and the horse had to be shot by the police due to injuries. No further mention of this crime appears anywhere in the press. He may have been helped by his father's position on City Council. This irresponsibility, lack of fear, and perhaps somewhat overdeveloped sense of adventure could be disastrous at home, but it served him well during his World War I service.

William Augustus Hoeveler, Jr., and his close friend Joe Trees, Jr., enlisted together before World War I as flying sergeants in the Aviation Section, Army Signal Corps (replaced in 1918 by the U.S. Air Service, forerunner to the Air Force). Hoeveler became an airman in a truly exciting, yet terrifying time in aviation history. The airplane was a relatively new piece of equipment and there was no prior protocol for using it as a fighter or bomber in concert with a larger military strategy. While advances in technology and innovative tactics hinted at the airplane's power as a tool of war (to be

fully realized during World War II), there was much about World War I airpower that was primitive. A pilot flew without a parachute, and was issued a revolver in the event that his plane caught fire while he plummeted to his death. It was not a field for the faint of heart.

At a Florida training facility, Hoeveler and Trees lived together and flew together. In no time, the wonder of flying completely captured Bill Hoeveler. His instructor, Roger Jannus, was a highly experienced flyer, and gave Hoeveler his first real taste of open cockpit flight. Bill wrote home to his mother,

We poke into a white cloud and the cold dampness rushes by our faces and feels for all the world like a Scottish mist, but the planes are fast and we come out the other side not knowing where we are, because a cloud is just like tunnel in the air ... just the two of us, alone, out of sight of land, water, people, riding on air and looking down at clouds, their feathery tops all glistening in the bright sunlight, and clear blue vapor above us.

~ March 10, 1917

**A PILOT FLEW  
WITHOUT A  
PARACHUTE, AND  
WAS ISSUED A  
REVOLVER IN THE  
EVENT THAT HIS  
PLANE CAUGHT  
FIRE WHILE HE  
PLUMMETED TO HIS  
DEATH.**

Bill Hoeveler's flight instructor, aviation pioneer Roger Jannus, was the brother of celebrated pilot Tony Jannus. Both brothers were dead before the war's end.





One month later, America went to war. Events that began with the sinking of the *Lusitania* and ended with the Zimmerman Telegram culminated in America's declaration of war on Germany, Austria-Hungary, and the Ottoman Empire. By the fall of 1917, Hoeveler and the first American troops were in Europe, only partially trained for combat. More work was accomplished in the United Kingdom and France, where combat veterans abounded as instructors. Hoeveler spent time in England before seeing battle, and wrote of the experience to his family:

Had a wonderful time in England, bought some new clothes and leggings and was treated like a prince. We being the first American aviators, we were IT ... they couldn't do enough. The Major in charge gave us a six cylinder car and a lovely girl driver, and letters to the nearest flying field to London ... there was a General of the RFC there, we palled around with the high brows, had lunch at the C.O.'s table and went on a beautiful flight in real planes, so much better than the ones I had been flying...

We went up, up to great heights far above the clouds, so that the earth was gone, and nothing but limitless miles of billowing clouds, some white, fleecy, tempting ... others black and threatening towered high above even our height. But we climbed till we had conquered all and looked down on this seething mass of all colors. The sun and the clear, clear blue were all that we had above.

~ October 30, 1917

When Bill Hoeveler reached France, he was immediately assigned to office work at the headquarters in Paris, much to his dismay. His assignment at the Aviation Section, Signal Corps Reserve was "pen pushing" as he called it, and his title included "L of C," or "Lines of Communication." In April 1918, Lieutenant Hoeveler (now 24 years old) was sent to train on French bombers at his own request. He had already completed Chasse school (training on fighter planes), but after being sidelined with his desk job, Hoeveler considered any option that would get him into combat. He was able to

## Pittsburgh Society Youth Offers Army His Services as Aviator

Joseph G. Trees, Son of Oil Operator, Graduate of Wright School, Telegraphs to War Secretary—Has Own Hydroaeroplane—William Thaw May Come Back From France.

"I hereby tender you my services as an aviator equipped with my own high-powered hydro-aeroplane for either border patrol or scout work in the interior of Mexico."

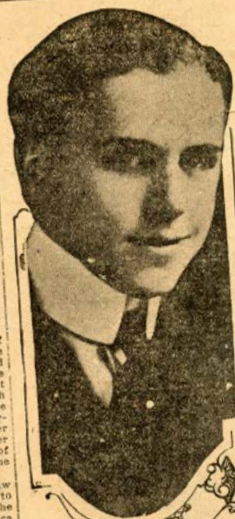
The foregoing message was sent to Secretary of War Newton D. Baker yesterday, by Joseph Graham Trees, Pittsburgh society youth, who last April was graduated from the Wright winter aviation school at Augusta, Ga., as "one of America's best qualified aviators," as his certificate reads. Trees is a son of Joseph C. Trees, oil producer and operator. The young man is now on his father's ranch at Pecos, Tex., where he went about three weeks ago.

This is the second time young Trees has offered his services to the Government. When he left the Wright school in April, he went to Hammondsport, N. Y., and purchased from the Curtiss factory there a \$7,000 hydro-aeroplane, with an air speed of 65 miles an hour and a water speed of 60 miles. He then volunteered his services as an aviator to Uncle Sam. In reply the secretary of war thanked young Trees, and told him that he might call upon him "in the event of trouble."

Trees and William A. Hoeveler, son of the late Councilman W. A. Hoeveler, were the late companions, and both had entertained from early childhood the desire to have military careers. Young Hoeveler cast aside his social pleasures in Pittsburgh several months ago and went to the French front to drive one of the American Red Cross ambulances. Shortly after that, Trees went to the Wright winter school and took up the study of aviation, with a view of enlisting in the United States aviation corps.

Many inquiries were made of the Thaw family in this city yesterday as to whether William Thaw would accept the invitation of the Aero Club of America to quit the Franco-American flying corps and return to this country for service in the event of war with Mexico. Benjamin Thaw, the boy's father, is now in New York. William Thaw is now in a French hospital recovering from wounds suffered in an aerial encounter with a German plane several weeks ago.

Pittsburgh friends of Thaw believe he will return if his physical condition permits. It is not believed that the French government will try to detain him. In



Joseph G. Trees

fact, Alan R. Hawley, president of the Aero Club of America, an admirer of the Pittsburgh aviator, who cabled him, expects that Thaw will come back to this country as soon as possible if war with Mexico materializes.

Joe Trees, Jr., enlisted with Hoeveler and was one of his best friends. His untimely death during a training accident profoundly impacted Hoeveler and his outlook on the war.



Sergeant Hoeveler about to crank the engine, Miami, Florida, 1917.



# HOEVELER INCHED CLOSER AND CLOSER TO THE TRUE NATURE OF WAR. IN MAY 1918, WORD BEGAN TO CIRCULATE ABOUT AMERICAN PILOTS BEING LOANED TO THE FRENCH AIR FORCE.



keep flying just enough to maintain his rating despite his office assignments. Bombers were something new, even to the infant aviation field, and presaged what would come to full bloom 25 years later.

The planes are more than 6 times larger than the little chassers, and very different to fly. We carry an observer who fights the enemy from the back, and drops the bombs, while we do the flying and fighting from the front. It was very strange to handle a huge thing like that up in the air. It feels like a big ocean liner, with power and speed.

Of course it is very interesting and quite scientific and the bombing itself remarkably accurate. But still, chasse has a wonderfully glorious attraction about it: however, I think I will go on and finish this branch, go over the lines in it for about six months and then go back to the chasse and finish up the damn war that way. ~ April 17, 1918

Hoeveler inched closer and closer to the true nature of war. In May 1918, word began

to circulate about American pilots being loaned to the French Air Force. In a note home, Bill Hoeveler notified his mother of his assignment to the French Air Force: the 66th Bombardment Squadron or “Escadrille.” But with his moment of triumph came great personal loss. Hoeveler’s friend and fellow enlistee Joe Trees had left his base in England for a routine flight and somewhere en route his life ended in mangled airplane wreckage. His death was instantaneous and left Hoeveler devastated. Undoubtedly, it changed him.

I never had anything hit me quite so hard. He was one of the best friends I had. Then to be killed while in training, that is the worst part. At the front, you are going for a cause, and if some Hun knocks you down, it is just bad luck for you, but behind the lines, and Joe being one of the best fliers I knew, it is very hard to take.... I guess this life we lead is all written out for us, and we just ride along while someone else turns the pages. ~ June 10, 1918

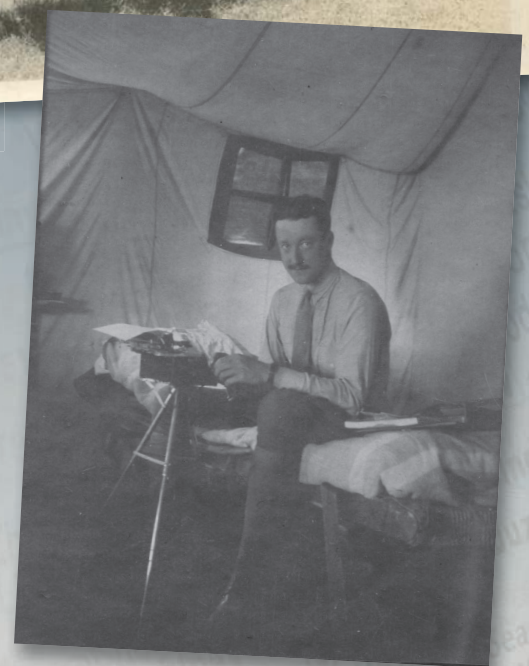
Bill helped handle the return of Joe Trees’ possessions to his family. The excitement and perhaps naiveté of Florida was a long-gone memory.

Hoeveler soon experienced the battle himself, his dream (and his escape from office work) finally realized:

Yesterday we went way into the lines at a low altitude, and caught Hell. But, as luck would have it my observer and I brought down our first Boche. It has not been reported as official yet, and to be official must be reported by the infantry or artillery observation men.

We had a very tight time of it, as we were shelled and also were fought with by the old Squadron of von Richthofen, who by the way CAN fight.<sup>1</sup> Our Chef d’Escadrille was leading, I on his left and a young American by name Barber on his right. We fought with our front guns all the way to our objective, turned, bombed and started for home. Just after the turn, a shell hit poor Barber, knocked off his right wing and he went





to his death in Hunland. The von Richthofen outfit then took us on with full force, and we fought the good fight. One got on my tail and started firing, put five bullet holes in my left wing, I zoomed to the right, but when he turned towards us my observer shot him down.

When the Huns show that they appreciate your work enough to send the best fighters they have up to stop you, it shows that you are doing something very worthwhile. And when you knock one of these best men down, it is most satisfying. ~ August 12, 1918

Though he was now credited with an official aerial victory, Hoeveler's list of wounded and killed buddies continued to grow rapidly. In his letters home, Bill regaled his family with exciting stories of the "grit and coolness" of his fellow American aviators as they battled German pilots. But with the humor and the thrilling narrative was a human cost: real comrades shot down, real friends wounded and dealing with the horrors of

**Top:** Strangely, no uniforms were ever issued to the Florida Pilot trainees until their arrival in Texas several months later.

**Middle:** Left to right, Roger Jannus, "Ishe" Thurlow, Joe Trees, "Perc" Dodge, and Bill Hoeveler relaxing at the "Oasis," their rented Miami home.

**Right:** Bill Hoeveler typed almost all his letters, both in the American Field Service and U.S. Air Service. He is shown here at his typewriter, mounted on a tripod.



field hospitals, even if Bill did not detail those realities. Sometimes his news is delivered in a gruff manner, informing family that a friend “got his” and was killed in a crash. Perhaps the humor and the brashness helped Hoeveler to put a good face on for his loved ones, masking his actual emotional struggles.

By early autumn 1918, with the growth of the U.S. Army in France, many units and men on loan to foreign forces were called back. Hoeveler was eased into this transition by his next task, flying in support of his country while in the service of another. In mid-September 1918, the army utilized the services of many French squadrons in its first “all-American” offensive against the St. Mihiel salient. This bulge in the lines, occupied for most of the war by the Germans, was chosen as a target and was seen as achievable given the numbers of U.S. troops available. Still, the services of the French were requested, and the

66th Bombardment Escadrille flew missions in support of the attack. By this time, Bill Hoeveler was one of the few aviators still on detached service.

As the squadron’s record improved, and the competence of its officers was noticed, many of them were promoted to higher duties, moved to other units in need of improvement, or farmed out as replacements. Most of the men he served with were gone, and the ambivalence Hoeveler felt was palpable in his first letter after the St. Mihiel attack.

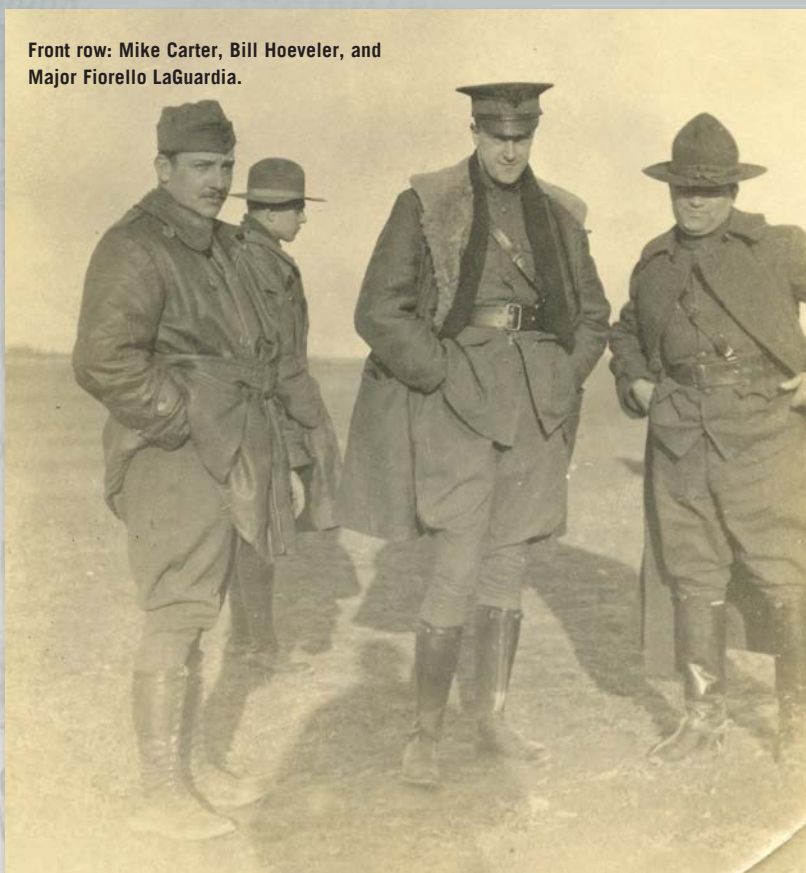
I am afraid it is all over, as I heard yesterday that the orders were in recalling me to the American Army, and I am very sad about it. But then all the good Frenchmen are going away, all my friends.... So I will go back to the Americans with the feeling it is for the best. Then there will be lots of new untried pilots there. As I told you in my last letter nearly all my friends ...

have been killed or have left the work. These are sad days, but the war is going wonderfully for us, and better days will soon come along; so I say, “swallow hard, William A. Hoeveler, and plug on. The war is not being fought for you!” ~ September 27, 1918

As Hoeveler wrote that letter, Germany was in a corner, unable to win in the face of improving British and French tactics and an unlimited supply of American servicemen. The leaders of all the armies knew it was over, and even knew exactly what time it would end. But it still had its final day, taking lives and futures with it while it could. In the face of victory, Hoeveler reflected on loss when he sat down to type out a note to his sister Genevieve. His letter holds faint traces of bitterness under the bravado.

Your most welcome letters have been coming along very regularly. Just yesterday I got one telling me all the news and

Front row: Mike Carter, Bill Hoeveler, and Major Fiorello LaGuardia.



**HE HAD SEEN THE  
CONFLICT FROM  
ALMOST EVERY  
ANGLE—THE FIRST  
WAR TO INVOLVE  
MOST OF THE GLOBE,  
AND THE FIRST TO BE  
FOUGHT ABOVE IT IN  
THE AIR.**



giving me your “Better than Bensons” views on this “after death problem,” which by the way bothers me very little. My latest ideas on the subject are “get as much in this life as you can, because now you are dealing with realities and can see where you are going.”...

The point of someday meeting all your friends after death is fine, but suppose you had a lot of friends you hurt—one or two of them you had hurt so badly that you had ruined their lives, and still you were well liked by others. It might be a bit embarrassing to have them all together! But I guess if you are making this “as you like it” Heaven, you would pass an embargo on disturbing elements, and make them orderlies to the nice well-liked saints. They could shine your halos and keep your harp well-oiled and put rubber heels on your sandals. ~ November 10, 1918

At 11:00 a.m. on November 11, 1918, the Great War for Civilization and Humanity came to a pre-arranged close. Fighting staggered on in North Russia and Siberia and a few other far-flung locations, but for almost everyone else, the war had ended:

The great show is over and I am still alive and full of health. The holiday spirit is very strong over here just now, and all the towns in France are celebrating full swing.... I went down yesterday afternoon and it was a brawl. All the refugees were marching through the streets with flags of their home towns, the wounded were having another parade ... and everyone was having a Hell of a time. I don't know what is going to be done with us all over here now, as the incentive is gone and there is nothing for we civilians to do. What do you think? Today, two poor chaps crashed and were burned to death, isn't that hard luck, to be killed the day after the war is called off? ~ November 13, 1918

Hoeveler had spent most of the previous three years away from home. He had seen the conflict from almost every angle—the first war to involve most of the globe, and the first to be fought above it in the air. What now? The end of the war was not simple and clean.

Squadron banner of the 66th Escadrille de Bombardement.



Hoeveler's comrade pilots in the 66th French Bombardment Squadron.



Lt. Hoeveler, 2nd from left, with his observer (right) just before leaving on the mission that netted his first German victory, August 1918.



## Death Threat Is Charged In Hoeveler Divorce Trial



Mrs. Mary A. Hoeveler.

"I won't shoot you now I'll warn you before I do."

This was the charge of Mrs. Mary A. Hoeveler, daughter of John S. Robb, Jr., attorney, seeking a divorce from her husband, William A. Hoeveler, Jr., of the Schenley apartments.

Mrs. Hoeveler testified before Judge John A. Evans that her husband had threatened her with a revolver while intoxicated and on other occasions had menaced her.

### Separated Last June.

Her husband did not contest the suit. Mrs. Hoeveler seeks a legal separation from Hoeveler, son of the late W. A. Hoeveler, former city councilman.

The couple were married June 20, 1924. They had made their home at Fifth ave. and Emerson sts., until

they separated in June, 1929. Since then Mrs. Hoeveler has been living in Washington ave., Carnegie. Her husband has been making his home with his mother at the Schenley apartments.

Mrs. Hoeveler testified her husband was intoxicated most of the time they were married.

She told of entering a darkened room in their home, and when she lighted a candle, found Hoeveler pointing a gun at her.

On other occasions, it was testified, he called her vile names.

She was driving home late at night, Mrs. Hoeveler said, when her husband grabbed the steering wheel of the machine and attempted to run it into a telegraph pole. She said she wrested the wheel from him, averting an accident.

The martial spirit that was imparted to the men and women of the war had a life of its own and did not always want to die.

That great question, "What if?" lingered with many soldiers for the rest of their lives.

Some men were delighted to be done with it but others may have felt that their greatest chance for glory was stolen from them:

The war closed up about two months too soon for William A Hoeveler as I had been made a Flight Commander (in the 497th Aero Squadron) and was training my flight to take to the front.... I could have seen about how my own ideas of training worked out. But they closed up the front and my job went out with it. C'est l'Armistice! ~ December 3, 1918

In late December, Bill's duty station was closed forever. He helped ferry the aircraft to Romorantin, having at least one near accident on the way. On a visit to Paris, to see the Peace Commission at work, he met five of his friends who had been reported dead, but had actually been prisoners of the Germans instead. Bill also picked up Joe Trees' aviation coat, which his family had given to their son's best friend as a gift, having safely stored it in Paris to await its claimant. With no more flying to be done, a heavy aviator's coat like this may have seemed useless to some, but Bill wrote to his family that he was thrilled to have it on the cold boat ride home. One can imagine Lieutenant William Hoeveler, Jr.,

on deck, sailing towards America, wearing that coat, wishing its previous owner was there instead, feeling in its heavy warmth the absence of so many who would never go home to their loved ones.

When the numbers were tallied, at least 8 million men were dead and 20 million wounded (7 million of whom came home

with permanent disabilities). Of those that returned, one historian wrote, "They put on civilian clothes again and looked to their mothers and wives very much like the young men who had gone to business in the peaceful days before August 1914. But they had not come back the same men. Something had altered in them."<sup>2</sup>

Bill Hoeveler's post-war life was like many of his generation. Growing up in the midst of a war left a large hole to fill in the participant's psyche. In a 1919 passport application, Hoeveler listed his occupation as "Oil Business," working as a representative for the Benedum-Trees Oil Company, but this career did not last. In 1924, Hoeveler met and married Mary Amelia Robb, a local socialite. Mary Robb was the daughter of Emmaline Mary (Foster) Robb and John Scott Robb, a wealthy family in Carnegie. Mary and Bill, having turned 30, were married on the veranda at his in-laws' home on Washington Avenue on June 14, 1924, with Bill's brother James as best man.<sup>3</sup>

Little information exists about the Hoevelers' life together after their wedding day other than living on Fifth Avenue in Shadyside. One known fact is that in February 1929, the Hoevelers took a 14-day cruise to exotic cities in the West Indies on the S.S. *Araguaya*.<sup>4</sup> Trips to glamorous locations became popular for those wanting to escape the harsh winter weather in Pittsburgh, but for the Hoevelers, it may have been a trip taken to revive their relationship.

After five years of marriage, an announcement of the Hoevelers' divorce appeared in the *Pittsburgh Press* on November 16, 1929, citing June 1928 as the time of their separation. In the divorce announcement, Mary testified that Hoeveler was intoxicated for most of the time that they were married. The last straw for her occurred when she returned home one evening to find Hoeveler waiting for her in a darkened room with a revolver pointed at her, warning

Clipping from the *Pittsburgh Press* detailing the Hoeveler's divorce.



that, "I won't shoot you now, I'll warn you before I do."<sup>5</sup> Hoeverel's unstable behavior and alcoholism were listed as causes of the breakup. Afterwards, he went to live with his mother, having no job or means of supporting himself. Feelings of depression and emotional numbness are hallmarks of PTSD, and one wonders if this was, in fact, the demon he was truly struggling with, using alcohol to alleviate his pain.

Perhaps for Hoeverel, his friend's death, missed opportunities during the war, the transition into civilian life, and the termination of his marriage was too much to handle. William Augustus Hoeverel, Jr., died in the early hours of June 23, 1937. Within 15 hours he was laid to rest in his family's mausoleum in Homewood Cemetery, an exclusive residence for the socially significant dead of America's most thriving industrial city. According to his

death certificate, Hoeverel died of atrophic cirrhosis of the liver, believed to have begun in 1930, one year after his divorce from Mary. While flying, he made sure he was on the wagon but without that motivation and responsibility it seems Hoeverel self-medicated his troubles at home with alcohol.

Hoeverel seems to have lived up to his ideal, expressed to his sister in the waning days of the war, to "get as much in this life as you can." He did his best to accomplish this feat, though there is little doubt that the horror and exhilaration of combat, grief, loss, frustration, sheer boredom, and self-medication filled the remainder of his life. He was never free from the burden of his early experiences, and carried them with him to his grave. ☼

**Niles J. Laughner** is a freelance writer living in Pittsburgh who specializes in the intersection of military and social history. Much of his source material is unpublished, discovered during the course of his 28-year career as a military antiques dealer and appraiser.

<sup>1</sup> More famously known as the Red Baron, Manfred von Richthofen was killed on April 21, 1918, several months before this letter was written. By August, his "outfit" *Jagdgeschwader I* (commonly known as the "Flying Circus") was commanded by Herman Goering, destined to be Hitler's deputy fuhrer and Luftwaffe chief during World War II.

<sup>2</sup> Eric J. Leed, *No Man's Land: Combat and Identity in World War I* (Cambridge: Cambridge University Press, 1979), 187. Quoted in Michael J. Lyons, *World War I: A Short History*, second edition (Upper Saddle River, N.J.: Prentice Hall, 1994), 299.

<sup>3</sup> Robb-Hoeverel wedding announcement, Items of Interest, *The Pittsburgh Gazette Times*, June 15, 1924, 15.

<sup>4</sup> "Pittsburghers Travel" *Pittsburgh Post-Gazette*, February 20, 1929, 13.

<sup>5</sup> "Death Threat Is Charged in Hoeverel Divorce Trial" *Pittsburgh Press*, November 16, 1929, 5.



## When His Work Is Done

And the war is over; when you are celebrating his glorious achievements in bringing about a just peace; when your heart thrills with the full realization of what a just peace means,

## Don't Forget Him!

For him, now that the strain of fighting is gone, there are many weary months of waiting---waiting to get home. Then is when it is absolutely essential that his mind be occupied. Entertainment is vital. He must be kept cheerful if the corrosion of nerve-racking waiting is not to eat into his spirit and his very vitals.

He must have places to go and things to do. And, surely you, in the full possession of the comforts of civilization made possible by the peace he

has helped to bring about, surely you will not slight him what little of the real home comforts it is possible to bring to him.

Keep him smiling till we can get him home. Give and give freely to the good work of these seven organizations.

It is your one chance to repay a fraction of the debt you owe the boys who have made the world a safe place for you to live in.

## UNITED WAR WORK CAMPAIGN



United War Work Campaign ad, November 11, 1918.

**HOEVEREL SEEMS  
TO HAVE LIVED  
UP TO HIS IDEAL,  
EXPRESSED TO  
HIS SISTER IN THE  
WANING DAYS OF  
THE WAR, TO  
"GET AS MUCH  
IN THIS LIFE AS  
YOU CAN."**



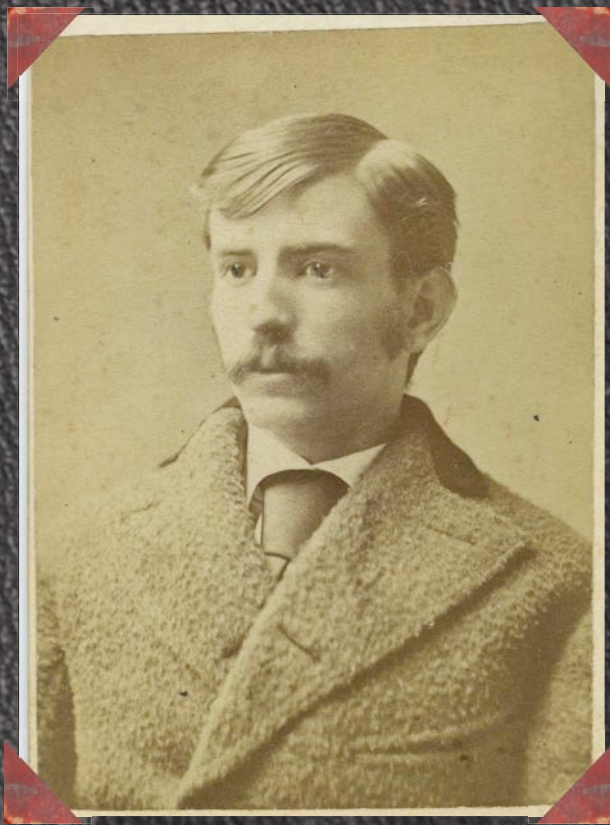
# *“Troubled WITH Desire”*

## IN 19TH-CENTURY PITTSBURGH

THE JOURNALS OF WILSON HOWELL CARPENTER

---

By Tim Ziaukas







*Having been long troubled with a desire to write a journal, I today make the first attempt.*

*And in looking over these pages years hence, I know I will feel an almost uncontrollable impulse to commit them to the flames. But I implore my future self by all the ties you hold most dear and all the memories of the past, to withhold your iconoclastic hand ... 26 Years [of age].*

Opposite Page: Wilson H. Carpenter formal photograph taken in the 1870s at W. H. Whitehouse studios on Pittsburgh's Fifth Ave.

HHC Detre L&A, 2016. 0026.

Volume one of Carpenter's journal, a 16 ¼" x 7" one-inch-thick Pennsylvania Railroad account book with a label on the cover that reads "PRIVATE."

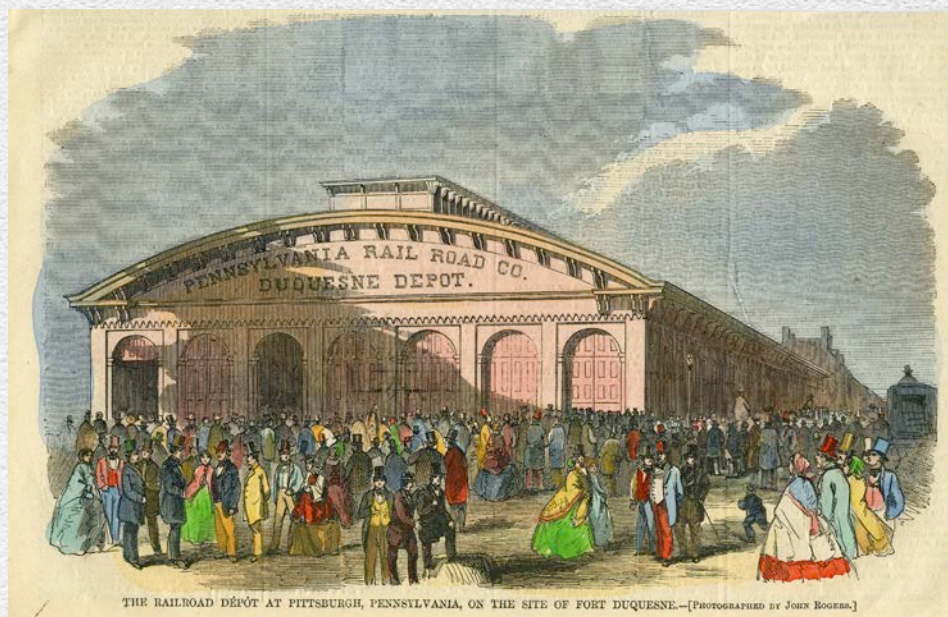
HHC Detre L&A, Carpenter Family Papers, MSS 120. Photo by Liz Simpson.



From the end of the Civil War to the beginning of the Jazz Age, Pittsburgher Wilson Howell Carpenter—"Wilse" to his friends—kept a journal, a document in three volumes that contains more than 200,000 words, now preserved in the Thomas & Katherine Detre Library & Archives at the Heinz History Center.<sup>1</sup> Within those journals he articulated the desires of his heart, among them, to be a writer of fiction (he wrote a novel and several short stories, which were never published and are presumably lost), to be a husband (he never found a wife), and to have what his near-contemporary Walt Whitman would have called a same-sex comrade (he seems to have found one of those).

Such desires could be seen as typical for a man of the 19th century, when society placed high value on hard work, family, and friendship. But part of what makes Carpenter's journals extraordinary is the detailed descriptions of his romantic feelings that he recorded throughout his life, which make up the majority of the early entries. His descriptions of these desires and attractions, especially to other men, may confuse some contemporary readers, but they offer a window into the complex interpersonal relationships of Gilded Age America.

*Carpenter's journals  
are a window into  
a different world,  
especially in those  
most personal  
selections of the  
journals in which  
he describes his  
private thoughts.*



Carpenter worked at the Duquesne Depot from 1864 to 1871.

HHC Detre L&A, SPC.B001.F056.

Carpenter's monologues take us from a young man embarking on his social and entrepreneurial career and culminate in the reflections of an older man as he addresses his younger self. The stage is Pittsburgh during its post-Civil War industrialization, a time seemingly ruled by the robber baron and the millworker. Here, a middle class man—a portion of the population often lost in the historical retelling of this tumultuous time—plays the starring role. The journals of Wilson Carpenter restore the voice to an under-represented portion of the population, and his writings give us a unique view of private life during the decades when Pittsburgh became Pittsburgh.

As the Civil War ended, Wilson H. Carpenter took his first job as a cashier at the Pennsylvania Railroad's Duquesne Depot, a position that provided him with economic stability, a place in society, and (perhaps most importantly) access to blank receipt books from the railroad. It was in these receipt books that Carpenter began his journaling. Each entry is handwritten in the precise penmanship of a full-time clerk. Carpenter began writing his journal on January 22, 1867, by entering,

Having been long troubled with a desire to write a journal, I today make the first attempt. And in looking over these pages years hence, I know I will feel an almost uncontrollable impulse to commit them to the flames. But I implore my future self by all the ties you hold most dear and all the memories of the past, to withhold your iconoclastic hand ... 20 Years [of age].

His entries are often nervous, full of skepticism and apprehension in their tone. Born on November 7, 1846, in Allegheny City, Carpenter was the youngest of nine children, and it is possible that his childhood was not a happy one, perhaps contributing to the palpable loneliness of his writing. His father, James Jackson Carpenter, worked as a bookbinder, grocer, and bank teller, and died when Carpenter was just six years old. The family, under the care of his widowed mother, Elizabeth (McKee) Carpenter, lived in poverty.<sup>2</sup> Carpenter writes on January 13, 1877, that he had "never been kissed, even by my mother."

A major theme appears early in the journals of Wilson Carpenter: friendship. Perhaps unsurprisingly for the youngest





This partial tintype is affixed inside the front cover of the first volume of Carpenter's journal. While no photos of Ed Waring are a part of Carpenter's archival collection, this is possibly the journal's primary subject.

HHC Detre L&A, Carpenter Family Papers, MSS 120. Photo by Liz Simpson.

child in a large family who lacked parental affection, Carpenter details his desire for a true friend, often using the language of romantic friendships, a diction more distant from us than its chronology would suggest. In her groundbreaking article, Caroll Smith-Rosenberg first fully articulated the concept of 19th-century romantic friendships. She describes them as “[a]n intriguing and [now an] almost alien form of human relationship, [which] flourished in different social structure and amidst different sexual norms.... Intimate friendships between men and men and women and women existed in a larger world of social relations and social values.”<sup>23</sup> Axel Nissen summarizes historical theory on male romantic friendships by describing them as “noninstitutionalized, socially sanctioned, (often) temporally limited and premarital, (ostensibly) platonic, nonexclusive yet

primary emotional relationships, (usually) between young, coeval, coequal white men of the middle and upper classes... [experienced without] “being considered effeminate, unnatural, or perverse.”<sup>24</sup> Passionate love between men could be expressed verbally, physically, and emotionally because men could unconsciously touch, live, and sleep together without our current Freudian baggage. Thus, the importance of using the romantic friendship lens through which to read Carpenter’s journals cannot be overstated.

Carpenter lived and wrote in a time when he was afforded a pre-gay, indeed, pre-hetero/homosexual worldview.<sup>25</sup> Author George Chauncey points out that “heterosexuality was an invention of the late 19th century. The [idea of the] ‘heterosexual’ and ‘homosexual’ emerged in tandem at the turn of the [last] century as powerful new ways to conceptualize

human sexual practices.”<sup>26</sup> In short, Chauncey claims, “the hetero-homosexual binarism ... hegemonic in [20th-century] American culture, is a stunningly recent creation.”<sup>27</sup> Carpenter’s writings also evoke a pre-Freudian social world of interpersonal communication, where the “[b]oundaries between romantic friendships and erotic love were muddy.”<sup>28</sup> These intense and sometimes erotic relationships, between men in particular, were generally perceived as a part of youth, a rehearsal for marriage, when such youthful activities presumably stopped.

Contemporary readers, perhaps blinded by a more defined and rigid (and socially constructed) hetero/homosexual dualistic viewpoint, have asked questions and leveled charges at historic figures like Daniel Webster, Alexander Hamilton, even Abraham Lincoln, among others, whose 19th-century



prose to male friends sounds like intimate, even sexual communications to modern-day ears, but simply may be the anachronistic diction of romantic friendships.<sup>9</sup> Overall, Carpenter's journals are a window into a different world, especially in those most personal selections of the journals in which he describes his private thoughts. Clearly, Carpenter's phrasing about how he felt toward men in general and one man in particular may make more sense when read through the conventions of romantic friendship.

Never sexually explicit, Carpenter's journals were written during the waning of those conventions, just as a new broadening of

personal relationships was emerging, especially in the industrializing, urban world.<sup>10</sup> Early in his writing, for example, Carpenter introduces us to Ed Waring, the man who would be his greatest love, best friend for some time, and briefly his business partner. The two met at dancing school, which Carpenter attended (he also took instruction in elocution, piano, and singing). Such schools offered lessons to men and women separately: men danced with men and women with women. Carpenter's recollections of the lessons, and of Waring, are evocative. He wrote of their first meeting in his June 24, 1867, entry:

How I dreaded going to dancing school

that first night. How often I wished Third Street would never come. But wishing was of no avail. Third Street did come and putting on what assurance I had, I marched in. As soon as I had regained my composure, I took a glance at the scholars and was very much disappointed to see such a rough looking set there. There were, however, two or three rather nice looking fellows among them and as nobody knew anybody's name, I had to have recourse to nicknames...

When I had attended about three weeks, I was much surprised to see Joe Eton stepping in, and I guess he was as much astonished to see me. Beckoning him to me, I told him not to dare tell that I went there, for although our folks were not opposed to dancing, they thought it extravagant to go to dancing school. He also bound me by a like promise. He brought with him two fellows whom he introduced as Mess's Waring and Taylor. I took Waring as a partner right away and each succeeding night increased my respect for him until it grew almost into a passion. And so the first quarter passed away....

Carpenter's language, strange to our post-Freudian ears, conforms to the intimacies permitted in the florid diction of romantic friendships. Consider the following journal entries. Not long after meeting Waring, Carpenter planned to,

pour out my whole heart when I write, but I thought actions speak louder than words. I would let him know my love by my actions ... (How funny anybody reading this would think my passion for Ed.) I wonder if I ever will love any woman as I love him.... (August 12, 1867)

Oh Ed, How I love you! ... I wish with all my heart that I did not love him so, that some portion of it could be transferred to a person of the opposite sex who, I could govern in her affection

68 PITTSBURGH ADVERTISEMENTS.

**HOSTETTER & SMITH,**  
SOLE MANUFACTURERS AND PROPRIETORS

OF  
**DR. J. HOSTETTER'S**  
**STOMACH**  
**BITTERS**  
**No. 267 Penn Street.**

Orders from any part of the United States promptly attended to.

One wine glass full of these BITTERS, taken three times each day, before meals, will be a sure cure for

**DYSPEPSIA;**  
Will remove all flatulency or heaviness from the stomach, keep you free from  
**CONSTIPATION, ASSIST DIGESTION,**  
GIVE A GOOD APPETITE,  
Impart a healthy tone to the whole system, and is a certain preventive of  
**FEVER AND AGUE.**

Carpenter also worked as a clerk and cashier for Hostetter & Smith selling, a stimulant and corrective tonic with a high alcohol content.

HHC Detre L&A.



A bottle of Hostetter's, c. 1856. Contemporary ads boasted that the tonic "will save unacclimated individuals from epidemic fever, dysentery, diarrhea, liver attacks, fever and ague, and other complaints."

Arabia Steamboat Museum, L2014.1.610. Photo by Liz Simpson.



*Carpenter's musings on women consistently reveal a desire for closeness with a woman like his peers, but an awareness that he would not be able to fully love them as a husband would.*



Carpenter (far right, hat in hand) with friends in an undated photograph. From left to right is: Wilson McWhinney, Sarah (Dolly) Young Aiken, Wilson H. Carpenter, Hattie Young Aiken, Ada Beareas, and Emma McWhinney.

HHC Detre L&A, Wilson Family Papers and Photographs, MSS 105.B03.103.

and love and be loved. I do not believe I shall ever love a woman as I have loved a man. At twenty-two, there are not many men who have not fallen in love at least once or twice, but I am free from anything more than a fleeting fancy for any of the female sex. And I have loved four of my male friends passionately. (February 12, 1868)

The idea that a man could never feel for a woman the closeness he shared with a friend of the same sex is common in romantic-friendship thought but could also suggest same-sex attraction as well. Carpenter's musings on women consistently reveal a desire for closeness with a woman like his peers, but an awareness that he would not be able to fully love them as a husband would.

There is none among the female sex that I feel the least affection for. To me there is no "bright particular one." For some reason I have sincere liking, but there is not one that I can respect or esteem. When I see the foolishness and frivolity of the sex, it sets me to wondering where

my wife is to come from. (July 18, 1868)

In early 1868, letters were exchanged between Carpenter and Waring after the holidays and Carpenter, while not reproducing his letter to Waring, did copy his response in an entry dated January 8. Waring wrote:

Wilse,

I have written you or have partially written four letters and have destroyed them, this will be my last attempt, and I shall send this whether it pleases me or not. I think you would rather have something from me than nothing at all...

Wilse, well, I, of course, was surprised, for I did not expect that you entertained anything more than a real friendship for me. I would have to be very conceited indeed not to be surprised in finding I had excited a feeling, a love, which I always supposed never existed between two persons of the same sex, unless they were brothers or some natural relation to one another.

Wilse, I cannot write you and be can-

did and say that I love you as you say you love me, but you must know that you have in me a real friend. I have the deepest friendship for you. You are the only friend I have. I exclude my dear [Dora Hileman, his fiancée] for she is more than a friend to me. I would exclude her exactly as you write. I, like you, never had a real friend until I met you....

Dear Wilse, I can't accept your invaluable New Year's gift. It is more than should be given to me. It must be kept for one who sometime will be able to give her whole heart in return for yours. Wilse, that gift was never meant for me. I am not worthy of it. Are you surprised that I write this way? ...

When read destroy and oblige.

"Ipse Dixit"<sup>11</sup>

Fare thee well, Oh Minnehaha!<sup>12</sup>

Waring's letter is arresting. He is clearly concerned with Carpenter's feelings and is trying not to abandon his friend. What, though, was the "invaluable" gift he could not accept, something that should



*Carpenter wrote lengthy journal entries over a period of months and even years reexamining the friendship with Waring, who remained a social friend and later was his business partner, despite Carpenter's seeming resentment of Waring's fiancée and eventual wife, Dora.*

be given to a woman ("her") who will love him in return? It seems that Carpenter's feelings for Waring were deeper than (or different from) Waring's for Carpenter, that, perhaps, Carpenter was in love while Waring considered theirs a romantic friendship. Without Carpenter's letter to which this is a response, that is impossible to tell for sure.

If, however, Carpenter and Waring's relationship were a male romantic friendship and not a clandestine love affair, the relationship would have substantially changed upon the marriage of one or both of the participants.<sup>13</sup> That seems to have been the case, at least for Waring, after his marriage in 1875. Carpenter was a groomsman in the wedding party, and Waring seems to have cooled his connection with Carpenter afterward, conforming to the conventions of male romantic friendships. Carpenter, on the other hand, while always feeling some resentment about the break with Waring, began then to develop friendships with other men, yet never to the extent, or it seems the intensity, of his interest in or affection for Waring.

Carpenter wrote lengthy journal entries over a period of months and even years reexamining the friendship with Waring, who remained a social friend and later was his business partner, despite Carpenter's seeming resentment of Waring's fiancée and eventual wife, Dora. Carpenter complained of not having enough solitary time with his best friend now that he was married.

Perhaps Carpenter's feelings changed too. On May 5, 1868, for example, still stinging four months after Waring's letter, Carpenter invoked the tradition of the Biblical David and Jonathan, whose love was "passing the love of women."<sup>14</sup>

Do I care as much for Ed now as I did? I think not ... I can only compare our friendship [now] to that of David and Jonathan. It always seemed to me that Jonathan cared a great deal more for David than David did for Jonathan; and though when the latter died, David

mourned for him sincerely, yet it was not with the mourning that Jonathan would have mourned had David died.

Three months later, he still wrestled with his feelings:

I confided in Ed the secret of my attachment. He does not like it, and I am not surprised. Neither do I like it, but regret it on every account. I must go with her more [he may be referring to Mollie Algers, a woman who he was thinking of asking to a dance] and either cure myself of my fancy or else become deeper interested. (August 6, 1868)

Carpenter periodically mused about his relationship with Waring. On November 24, 1873, he wrote, "Yesterday, November 23, was the seventh anniversary of the day on which I first met Ed, — our wedding day, we call it." Again, the diction of 19th-century friendships suggests an intimacy that can be as misleading as it is illuminating. Talk of weddings, husbands, and wives in the context of romantic friendships is within its norms. Carpenter's "wedding day" comment implies a consummation that could be physical, emotional, intellectual, or any combination thereof.

But on February 24, 1877, almost 10 years after he first met Waring, Carpenter wrote:

I have never had a *passion* for girls but have had a sort of "notion" or admiration, by spells, for almost every attractive girl I ever knew ... The grand passion of my life, that for Ed Waring, is plentifully delineated in these pages. I hope I may never have another. It lasted for eight years, till he married, after which I lost interest in him.

In addition to his intimate thoughts, Carpenter recorded some of the events that formed the background of his life and set the stage for another important theme in Gilded Age society: success in business. Of the Financial Panic of 1873, Carpenter wrote, "The outlook is gloomy. Two months ago we had a financial panic that came upon the country like a thunder gust, and it was prophesied would be fleeting in its effects, but confidence is a plant of slow growth."



*In addition to his intimate thoughts, Carpenter recorded some of the events that formed the background of his life and set the stage for another important theme in Gilded Age society: success in business.*

(November, 1873). Also affecting Pittsburgh businessmen was the Great Railroad Strike of 1877: "On Saturday night just as I left the office for my usual train, excited individuals rushing pale and breathless down the street proclaimed that the soldiers had just fired on the crowd, killing scores." (July 7, 1877). His work was impacted by the Johnstown Flood of 1889 as well: "Every contractor left the city and took his men up to help clean away the rubbish. The whole country was thrilled with horror, and three million dollars subscribed. Business here was almost suspended." (January 5, 1890).

In 1871, Carpenter left the railroad depot and took a job at Hostetter & Smith, makers of stomach bitters (a tonic of alcohol and sugar), and was making \$1,350 a year. "I like it better than railroading," he wrote on January 15, 1872. With Waring as his business partner, Carpenter made a bold move in



**Top: Carpenter on his beloved horse, Kitty.**

HHC Detre L&A, Wilson Family Papers and Photographs, MSS 105.B03.102.



**Bottom: Snapshot of the Acropolis likely taken by Wilson Carpenter on one of his many trips abroad.**

HHC Detre L&A, Wilson Family Papers and Photographs, MSS 105.B03.1010.



1872, when, with some borrowed money, he bought shares in the steam pump shop of Winter & Epping, forming the firm of Epping, Carpenter and Company, later called Epping-Carpenter Pipe Company. On his 26th birthday, November 7, 1872, he wrote,

This birthday finds me in business for myself. I am afraid that I do not deserve my good fortune, and I fear some catastrophe awaits me.... I have to carry a heavy load of debt which I cannot possibly discharge inside of five years, but I will trust in God and I know He will help me, miserable and undeserving as I am.

Carpenter was born at the right time for such vaulting entrepreneurial spirit. After the Civil War, Pittsburgh became a cauldron of industrial might and development,

*As a new member of the vibrant, professional middle class, Carpenter began attending gatherings with rigid social mores and etiquette that were called sociables.*

offering opportunity, wealth, and social advancement to (mostly) men with the brains and/or the brawn to participate. Historian Francis Couvares reports: "While industrial employment in Allegheny County doubled in the 1860s—as it did in coal and glass—it nearly tripled in iron and steel. While capital investment nearly tripled and value of product more than tripled in Allegheny County in these years, they rose in iron and steel by a staggering 330 percent and 532 percent, respectively."<sup>15</sup> Despite the admissions of fear and insecurity in his journals, Carpenter, using those very private pages to exorcize his demons and as a springboard to his public advancement, began his ascent in Pittsburgh and into a professional middle class.



Carpenter on what appears to be a riverboat. He often mixed business and vacation travel from the 1870s on.

HHC Detre L&A, Wilson Family Papers and Photographs, MSS 105.B03.1006.



A bigger professional move came five years later on February 2, 1877:

J.D. Thompson has renewed his proposition of a year ago to consolidate our concern. It would be a good move for many reasons, if we could only work satisfactorily together. He says he will give Epping and me full control. We have agreed so far as naming appraisers to value each establishment as a preliminary move. I would not be so independent, but could easily sacrifice that if I saw a prospect of making money.

Carpenter, now 31, made the move and consolidated with Thompson. His timing was perfect. By 1880, iron and steel workers in Allegheny County were producing one-sixth of the national output.

Historian Couvares writes:

If to the total of rolling mills, blast furnaces, and assorted nut, bolt and pipe firms is added the host of smaller machine shop and foundries and the associated metal-working and hardware firms, the significance of iron and steel to the life of [the] city and region becomes even more apparent.<sup>16</sup>

Wilson Howell Carpenter was a Pittsburgh steel-pipe baron. As a new member of the vibrant, professional middle class, Carpenter began attending gatherings with rigid social mores and etiquette that were called sociables. He recorded many of these social happenings and in November 1873, he wrote,

For several years, parties called “sociables” have been in vogue.... A young man was generally notified what par-

ticular lady he was expected to escort, then if he wished not to appear mean, he would have to hire a carriage at five dollars, a pair of kid gloves at two dollars and twenty-five cents, and then contribute from three to five dollars towards defraying the expenses of the music or supper, for often the lady merely gave the use of the house for the party, and then scarcely be allowed to invite any of her own friends.

Carpenter thrived at his business and achieved the financial security that allowed him to have leisure time and travel extensively in the United States and Europe. His moderate financial success also afforded him the luxury to pursue varied interests and hobbies like card games (especially whist and euchre), activities like archery and tennis, and entertainments

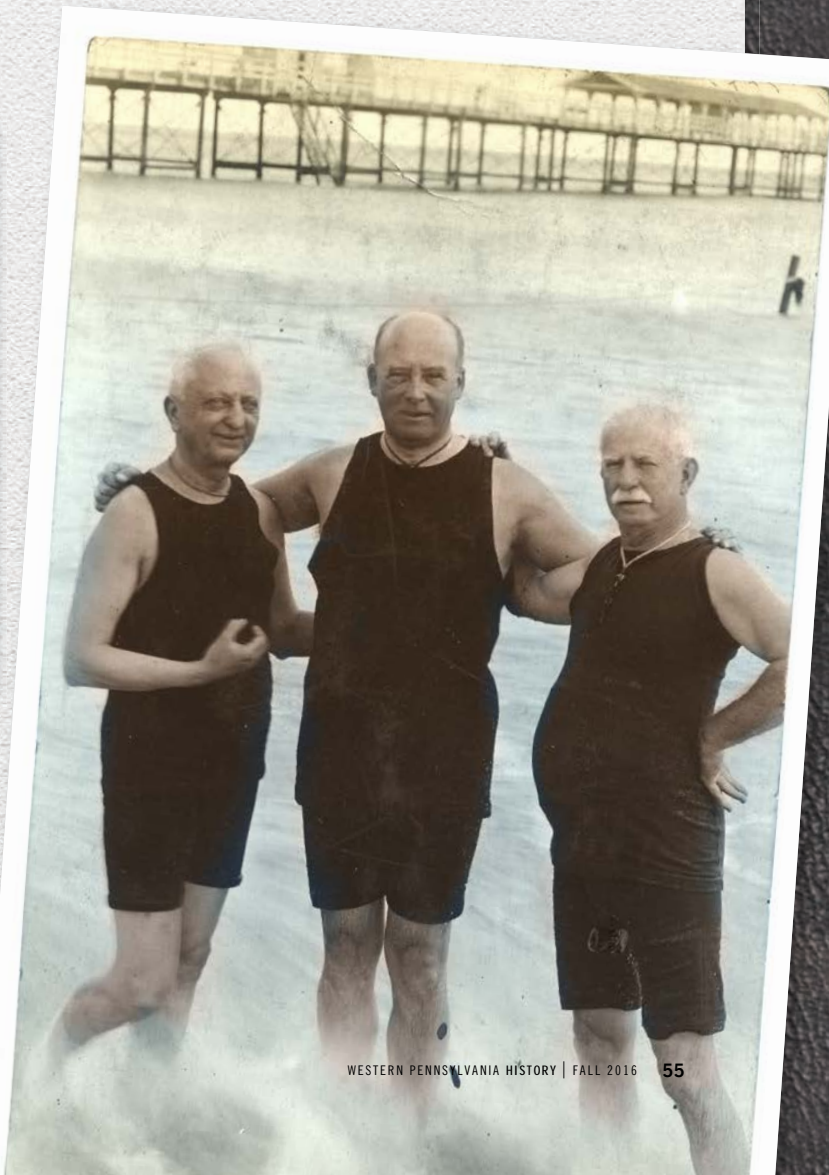


**Top: Carpenter (center) with an unidentified man and his nephew, Andrew Carnegie Wilson (right).**

HHC Detre L&A, Wilson Family Papers and Photographs, MSS 105.B03.1009.

**Right: Carpenter (right) at the shore with two unidentified men at the beach.**

HHC Detre L&A, Wilson Family Papers and Photographs, MSS 105.B03.101.







Carpenter spent much of his time in Pittsburgh with his sister Caroline A. Wilson and her family.

HHC Detre L&A, Wilson Family Papers and Photographs, MSS 105.B03.1005.

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*As a bachelor, Carpenter did not conform to the Victorian ideal of the married family man, and the thread of family and stability is present in his journals.*

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such as concerts, operas, plays, and lectures that appeared in Pittsburgh theaters and concert halls. The one-time railroad clerk had become a successful manufacturer and a middle class Pittsburgh gentleman.

As a bachelor, Carpenter did not conform to the Victorian ideal of the married family man, and the thread of family and stability is present in his journals. During the last quarter of the 19th century, Carpenter moved out of his family house in Allegheny City to spend much of his life residing in boarding houses, including those in Emsworth (1874), Bellevue (1875), and Edgewood (1877), among other places. He often took up residence at boarding houses in downtown Pittsburgh, some with up to two or three boarders in a room, many who snored, much to Carpenter's annoyance. Even in cities smaller than New York, men with same-sex attraction often preferred to live in boarding houses in the late 19th century to not only facilitate their double life but to experience a socially acceptable way to live with other men.<sup>17</sup> Ellen K. Rothman, a cultural historian who wrote a book on courtships in America and has had access to Carpenter's journals, contextualizes his nomadic impulses and his lack of a conventional relationship:

Wilson Carpenter's intense need to fall in love with a woman must have been a large part of his desire to resolve his sexual identity in a socially acceptable way, but it also reflects the common pattern of a young man's pushing himself to fall in love. If he failed, then, perhaps he would not fall in love and would be forever excluded from the most sought-after circle of middle-class life: the home.<sup>18</sup>

In 1885, as Carpenter neared the age of 50, his nomadic domestic situation stabilized somewhat with some help from his family. Two years after her husband, James R. Wilson, died, Carpenter's sister Caroline built a Queen Anne-style house on Lilac Street (now St. James Street) in Shadyside, then a suburb of Pittsburgh. Carpenter spent much of his time there with his sister and her family. Caroline



expanded the house in 1905, and the home became more of an extended family dwelling. The house, now restored, still stands.

In the summer of 1892, while the Battle for Homestead raged seven miles up the Monongahela River from his boarding house in downtown Pittsburgh, the conflict pitting steel workers against Carnegie's management team, Carpenter was finally negotiating to buy his own property and his own home. Somewhat surprisingly, he never mentioned the history-making event in his journals, despite the fact that his sister had been married to one of Carnegie's managers and her son (Carpenter's nephew) was named Andrew Carnegie Wilson after the steel magnate. The Homestead omission is understandable, perhaps, as the battle was not a happy story for this family with close ties to Carnegie. Carpenter was,

after all, busily packing to move to the first home he ever owned, the Rebecca Cottage in Logans Ferry, 20 miles east of Pittsburgh. He eventually sold that cottage and purchased a 40-acre farm in Monaca, Pa., a place with a railroad connection to Pittsburgh. He lived there, and stayed at his sister's home when he was in town.

Carpenter's second volume essentially ends his journals, as the third volume contains mostly lists of ephemera and jottings. Contemplating his remaining years at the end of volume two, he seems resolute. Yet there is a wistfulness to his entries as, perhaps, he prematurely faces the autumn of his days:

Today, February 3, 1895, the thermo was at zero. The river gorged but cleared again.... I feel more cheerful than for three years and hope for a prosperous life

and peaceful old age.... Gottfried and Louise (his manservant and housekeeper) are with me and suit me very well. I have my old cow Marigold and her 18 month heifer calf Ruby. I have a crop of white Leghorn fowls and one of mixed breeds. The Leghorns came out one egg ahead last year but raised no chickens. I got six eggs today. My dog Sam still "dogs" my footsteps. He is getting old and fat.

A decade after beginning to write his journal, Carpenter reopened the first page and wrote an addendum to that initial entry, one that could be read as his own coda for his entire opus:

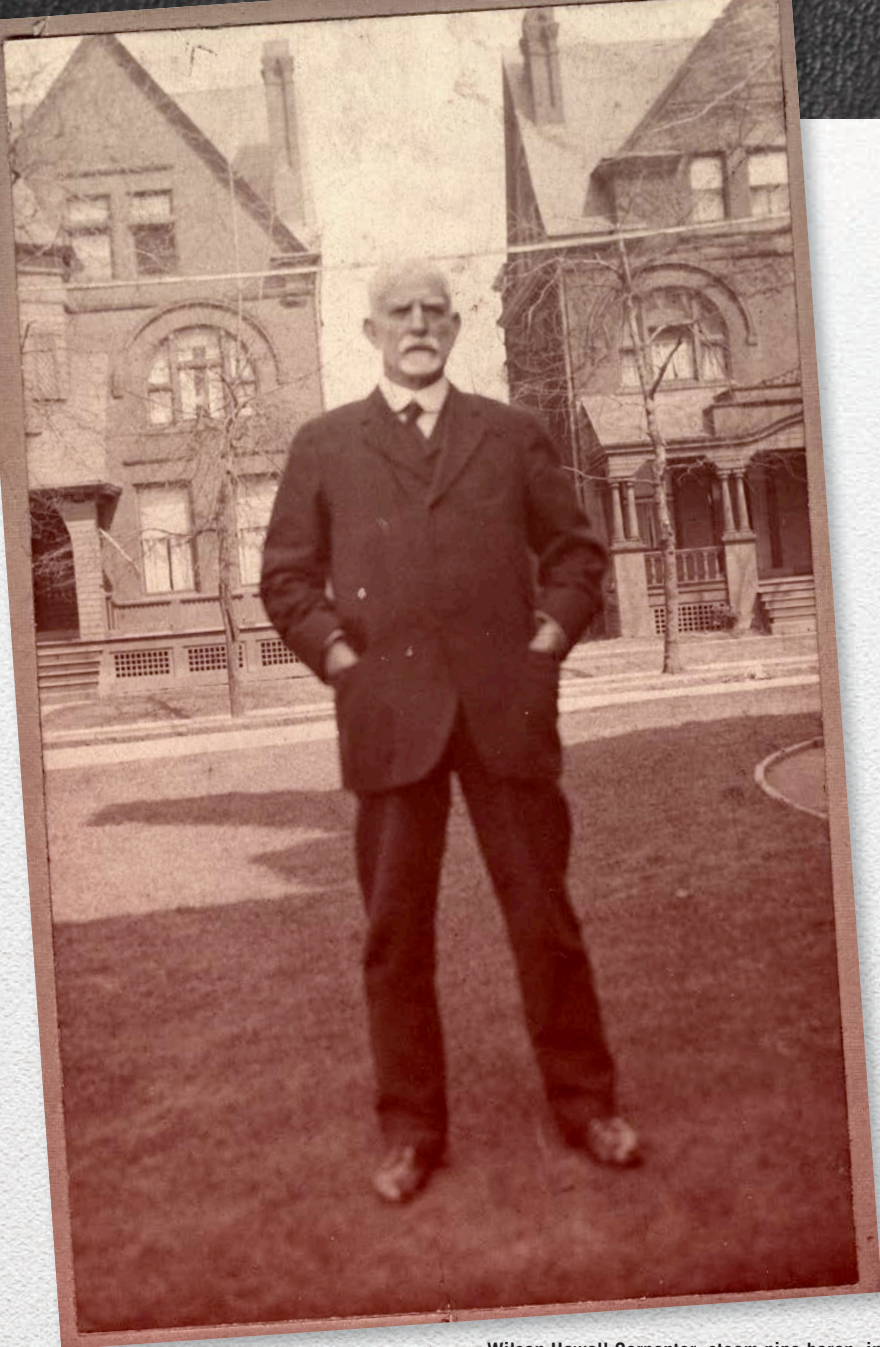
[Ten] years of my life are enclosed in these pages, and I cannot destroy it. I have a feeling that they may be of interest and of use in the future. Such as they are, they have been faithfully recorded.



**Carpenter's sister Caroline's house in Shadyside was located at 716 St. James St.**

HHC Detre L&A, Wilson Family Papers and Photographs, MSS 105.B03.1011.





**Wilson Howell Carpenter, steam pipe baron, in maturity in an unidentified location.**

HHC Detre L&A, Wilson Family Papers and Photographs, MSS 105.B03.J012.

Of course, no one enters his sins down in black and white to stare him in the face; this is chiefly a record of my heart and mind in their social relations. I am younger and happier now than I was when I began this book. I commenced an era in my life. Did I finish one?

On November 10, 1919, at his late sister's home in Shadyside, Carpenter died of kidney disease.<sup>19</sup> Funeral services were held at the residence two days later and he was laid to rest at Homewood Cemetery in the Carpenter

family plot.<sup>20</sup> The sale of his farm and remaining goods—a walnut bedroom suite for \$50, a roll-top desk for \$10, a piano organ for \$25, among other items—was held in Monaca shortly after his interment. A flyer promoting the sale along with his journals and photographs at the History Center are all that remains of his estate.

Nearly a century after his death, Wilson Carpenter the Pittsburgher, the journalist, the entrepreneur, has finally come out of the shadows if not the closet. Works like his have not

always been preserved, much less elevated into history books or onto the pages of newspapers, magazines, or journals. That is changing. The preservation of his journals, then by his heirs and now the History Center, is remarkable according to Paul Robinson, Richard W. Lyman Emeritus Professor of Humanities at Stanford University, a member of the American Academy of Arts and Sciences, and an expert in journals and diaries. He explains that voices of unrepresented classes are rare and now vigorously sought after for inclusion in the history of America.<sup>21</sup> He adds that while there are many documents concerning the extremes of Gilded Age life—the immigrants and the workers, the robber barons and the ruling class—there are far fewer documents of this kind, a portrait of the newly emerging middle or professional class, that have survived intact, since people of Carpenter's time and class rarely kept so extensive a record for so long a period.

Along with its rendering of his social and personal life, desires of the heart, and some historic moments, Carpenter's journals also articulate his ardent desire to be acknowledged as a writer, something he never experienced in his lifetime. He may achieve something of a literary afterlife, as his journals find an audience to contextualize the struggles and introspection he shared about relationships in Gilded Age Pittsburgh during the period in which Pittsburgh became Pittsburgh (and Wilse became Wilse). More than a century ago, Carpenter wrote that his efforts might, after all, someday, be "of interest and of use." On that matter, he needn't be troubled any longer. ☀

For Kerry Stoner (1954-1993)

**Tim Ziaukas** is a professor of public relations at the University of Pittsburgh at Bradford and a Pittsburgh native. His last piece for *Western Pennsylvania History* was "Carrying the Flame: Zippo Lighters during the Depression, into World War II and onto the Beach at Normandy," in the spring 2015 special World War II issue.



*He may achieve something of a literary afterlife, as his journals find an audience to contextualize the struggles and introspection he shared about relationships in Cilded Age Pittsburgh during the period in which Pittsburgh became Pittsburgh (and Wilse became Wilse).*

Acknowledgments: For their help, advice and encouragement, I'd like to thank Michael Boucai, Laurie Devine, Jeff Guterman, Christopher McCarrick, Kevin J. Patrick, James Salvo, Susan Turell, but especially Tony Silvestre. I received invaluable assistance from Carpenter's descendants, Alison Freeman, his great niece and James Robb Wilson II, his great nephew. Also, I'd like to acknowledge the efforts by the staff of the Heinz History Center, especially John Paul Deley, Director, and Matthew Strauss, Chief Archivist, of the Thomas & Katherine Detre Library & Archives and to Assistant Editor Liz Simpson for her advice and direction.

<sup>1</sup> HHC Detre L&A, Carpenter Family Papers, 1827-1919, MSS 0120. Summaries of Carpenter's experiences, unless otherwise indicated, are from his journals. In this article, the spelling, capitalization, and punctuation of his entries have been brought up to modern practices. Some abbreviations and contractions have been expanded. A few cases where errors have been clearly made ("than" to "then," "it's" to "its," etc.) have been corrected. Carpenter's text has also been broken up into more paragraphs than he used. Parenthetical insertions are Carpenter's; editorial inserts are indicated with [brackets]. Ellipses indicate jumps made by Carpenter. A complete transcription of the original journals, including translations of the German entries, is now underway.

<sup>2</sup> The children of James Jackson and Elizabeth McKee Carpenter are: Mary Emma (1827-1905), Sarah Hannah (Beares, 1829-1896), Casper Augustus (the first, 1831-1834), Harriette (sic) Eliza (Young, 1834-1881), Casper Augustus (the second, 1836-1892), Caroline Amelia (Wilson 1839-1917), Albert Riddle (1842-1881), Edward James (killed in the Civil War, 1844-1862) and Wilson Howell Carpenter (1846-1919).

<sup>3</sup> Carroll Smith-Rosenberg, "The Female World of Love and Ritual: Relations Between Women in Nineteenth Century America," *Signs*, 1, University of Chicago Press, 1975, 2-3.

<sup>4</sup> Axel Nissen, *The Romantic Friendship Reader: Love Stories Between Men in Victorian America* (York, Pa.: Northeastern University Press, 2003), 4.

<sup>5</sup> Brett Genny Beemyn, "The Americas: From Colonial Times to the 20th Century," *Gay Life and Culture: A World History*. Robert Aldrich (ed.), New York: Universe, 2006), 144-165; George Chauncey, *Gay New York: Gender, Urban Culture, and the Making of the Gay Male World, 1890-1940*, (New York: Basic Books, 1994), 100; Caleb Crain, *American Sympathy: Men, Friendship, and Literature in the New Nation* (New Haven: Yale University Press, 2001).

<sup>6</sup> Chauncey, 100.

<sup>7</sup> Ibid., 13.

<sup>8</sup> Neil Miller, *Out of the Past: Gay and Lesbian History from 1869 to the Present*, (New York: Vintage, 1995) 4.

<sup>9</sup> "But Were They Gay?: The Mystery of Same-Sex Love in the 19th Century," *The Atlantic*, Sept. 7, 2012, <http://www.theatlantic.com/national/archive/2012/09/but-were-they-gay-the-mystery-of-same-sex-love-in-the-19th-century/262117/> (accessed August 5, 2013).

<sup>10</sup> Chauncey, especially chapters four and five, "The Forging of Queer Identities and the Emergence of Homosexuality in Middle-Class Culture" and "Urban Culture and the Policing of the 'City of Bachelors,'" 99-151.

<sup>11</sup> *Ipse Dixit* is a legal Latin term, literally meaning "He himself said it," suggesting that the authority of the statement or argument lies wholly with the speaker.

<sup>12</sup> "Minnehaha" (Carpenter's pet or pen name?) is the Native American female lover of Hiawatha in Wordsworth's 1855 epic, *The Song of Hiawatha*.

<sup>13</sup> Miller, 5.

<sup>14</sup> Tom Horner, *Jonathan and David: Homosexuality in Biblical Times* (Philadelphia: Westminster Press, 1978); Rotundo, 83.

<sup>15</sup> Francis G. Couvares, *The Remaking of Pittsburgh: Class and Culture in an Industrial City, 1877-1919* (Albany: State University of New York Press, 1984) 10. See especially chapter two, "The Craftsmen's Empire," 9-30.

<sup>16</sup> Ibid., 10.

<sup>17</sup> Chauncey, 131-149.

<sup>18</sup> Ellen K. Rothman, *Hands and Hearts: A History of Courtship in America* (Cambridge: Harvard University Press, 1987) 106-107.

<sup>19</sup> *Pennsylvania, Death Certificates, 1906-1963*, certificate 106079. Provo, UT, USA: Ancestry.com.

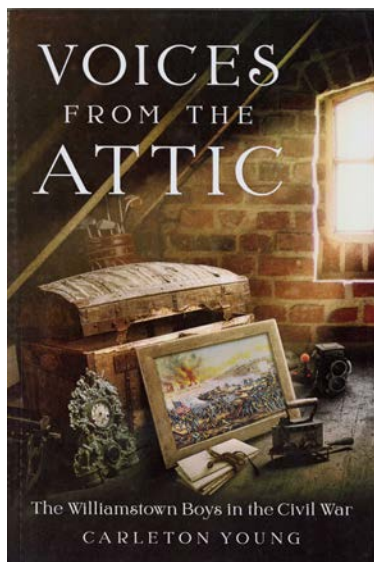
<sup>20</sup> *Pittsburgh Press*, November 11, 1919, 33; also see Wilson H. Carpenter's will, September 15, 1919, Monaca, Pa. Witnesses Herman Fox and Samuel Booth (Carpenter Family Papers, 1827-1919, The Senator John Heinz History Center, The Thomas and Katherine Detre Library & Archives). His will bequeathed his personal property (which included his journals in three volumes) "to the children of my sister Caroline A. Wilson." Thus, the journals then went to Caroline's sons, James Robb Wilson (1914-1978) and Kirke Carpenter Wilson (1917-1973), who retained the materials through much of the 20th century. During World War II, Carpenter's nephews typed up the journals into a 372-page, bound single-volume tome. Robb's wife Gertrude (nee Cunningham) said it took about a year to complete the typing (interview with the author, June 16, 1987). After Kirke died, Mona (nee Horst) began working for the Western Pennsylvania Historical Society (the forerunner the Senator John Heinz History Center). She donated the single-volume version to the Society in 1976, and then she oversaw brief sections of the journals into two publications, a 2,500-word selection published in *Western Pennsylvania History Magazine* in 1977 in an article marking the centenary of the 1877 railroad strike and riots edited by Mahrer—the material from the journals is on pages 307-312 (see note 3) and also excerpts amounting to about 250 words in Rothman's 1984 book on courtships in America, 106-107, 172 (see note 17). These previously published excerpts represent less than one percent of Carpenter's journals. After Rothman worked on the journals, Helen contacted Kerry Stoner, president of the Pittsburgh AIDS Task Force, in 1987 to see if he would be interested in working with the material. Stoner passed the opportunity on to colleagues Tony Silvestre and the author. Finally, in 1999, Helen donated the three original journals and a number of Carpenter family photographs to the History Center. She died in 2003, Gertrude the following year. That collection is the basis for this article.

<sup>21</sup> Paul Robinson, interview with the author, July 18, 2013.



# BOOK REVIEWS

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## ***Voices From the Attic: The Williamstown Boys in the Civil War***

By Carleton Young  
Self-Published, 2015  
374 pp.  
Paperback, \$19.95

Reviewed by Aaron O'Data,  
University of Pittsburgh Coordinator of Biographic Research  
and Stewardship and Duquesne University Public History  
program alumnus


When was the last time you cleaned your attic? The process can be as surprising as it is daunting. Questions may arise about where certain items came from, or alternatively where certain items went. A surprising find and a quest for answers is at the heart of a new book,

*Voices From the Attic*, by local educator and author Carleton Young.

In 2002, Young was helping to clean out the attic of his recently passed father. He found a box containing numerous letters from the Civil War era mostly written by two Union soldiers, brothers Henry and Francis Martin, to their family back home in Williamstown, Vermont. Young, along with family and friends, began seeking answers as to how these letters from an obscure Vermont family ended up in his father's attic in Pittsburgh. They also spent a number of years painstakingly transcribing the letters, culminating in the publication of *Voices From the Attic*. Part anthology, part history, and part genealogy, the book combines interesting selections of transcribed letters, historical context and images, as well as the story of how Young and company discovered their connection to the Martin family. The book is structured with an introduction presenting this story, many chapters which contain excerpts from the letters as well as historical context, and a light-handed narrative to tie it together, followed by a conclusion which explores their genealogical quest.

Young notes that he decided to publish yet another book related to the Civil War, a topic extensively reviewed and published, because these letters offer a unique view of the war. Unlike other soldiers who may have skipped over tough details when writing home to families, the brothers did not shy away from describing the horror of battles, their hardships in camp, and what they saw

as they marched through the South. Henry, in particular, painted vivid images of what battles were like in his messages home, even to the point of being told that at least one of the family's neighbors was questioning his patriotism for being too negative. Indeed, the letters demonstrate clearly that 19th century warfare, like that of any time, was trying physically, mentally, and emotionally.

Overall, the book offers a deeply interesting look into two detailed experiences of the war which explore the battles as well as life in between, when men were left to worry, heal, gossip, and attempt to make the best of a difficult situation. More than merely satisfying an interest in the war, Young uncovers one of the major threads of the American narrative—the movement of people and things—and demonstrates our surprising connections to each other both past and present. Those seeking further contextualizing information about the topics covered may wish to explore scholarship by Aaron Sheehan-Dean, Chandra Manning, and Steven Ramold in conjunction with this work. If a second edition of the book is ever published, it could benefit from an illustrated family tree for those interested in visualized information as well as a glossary in the beginning and footnotes or endnotes throughout for reference. Otherwise, *Voices From the Attic* offers readers greater insight into the war from the ground-level, and may lead them to wonder what voices await them in the nooks and crannies of their own attics. 





# BOOKS IN THE 'BURGH

## **Brewology, Mark Brewer**

Thursday, October 13, 2016

7:00 p.m.—8:30 p.m.

History Center Detre Library & Archives  
Reading Room

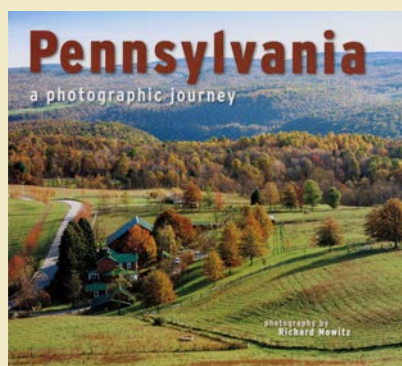
Join the History Center and the award-winning cartoonist Mark Brewer, for a beer tasting and a behind-the-scenes look at Brewer's new graphic novel, *Brewology, An Illustrated Dictionary for Beer Lovers*.

## **Strangers in a New Land, J.M. Adovasio**

Thursday, October 27, 2016

7:00 p.m.—8:30 p.m.

Join Meadowcroft Rockshelter and Historic Village at the History Center for a reading, discussion, and book signing with Dr. J.M. Adovasio and David Pedler, authors of the newly released book, *Strangers in a New Land*.



## **NFL Brawler, Ralph Cindrich**

Thursday November 10, 2016

7:00 p.m.—8:30 p.m.

History Center Detre Library & Archives  
Reading Room

Join the Western Pennsylvania Sports Museum at the History Center for a reading, discussion, and book signing with prominent sports agent Ralph Cindrich, author of *NFL Brawler: A Player-Turned-Agent's Forty Years in the Bloody Trenches of the National Football League*.

## **The Color of Sundays, Andrew Conte**

Thursday, December 8, 2016

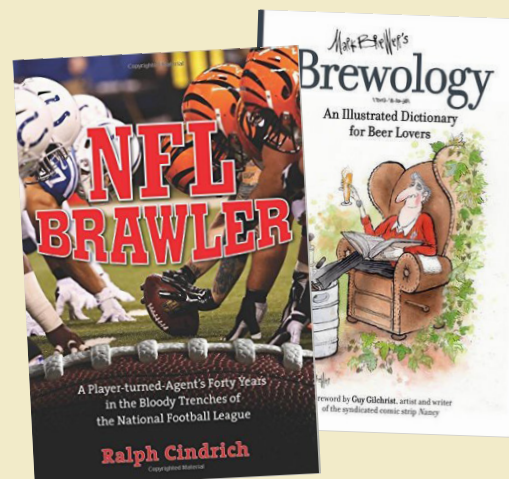
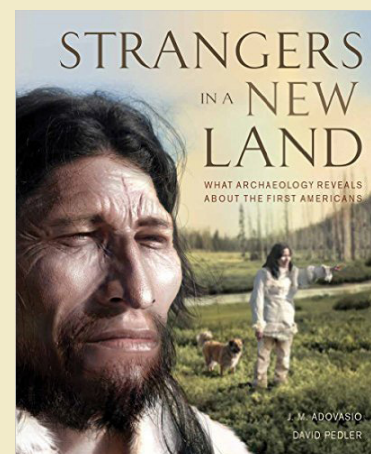
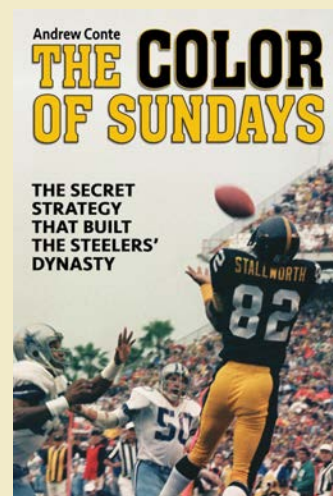
7:00 p.m.—8:30 p.m.

History Center Detre Library & Archives  
Reading Room

Join the African American Program at the History Center and the Western Pennsylvania Sports Museum for a reading, discussion, and book signing with Andrew Conte, author of *The Color of Sundays: The Secret Strategy That Built the Steelers' Dynasty*. The discussion will be led by former KDKA-TV reporter Mary Robb Jackson.

**All events are free and open to the public but do not include admission to the rest of the museum.**

**For more information, please contact Caroline Fitzgerald at [ccfitzgerald@heinzhistorycenter.org](mailto:ccfitzgerald@heinzhistorycenter.org) or 412-454-6373.**



Look for more reviews at  
[www.heinzhistorycenter.org/blog/category/online-book-reviews](http://www.heinzhistorycenter.org/blog/category/online-book-reviews)



# LEGACIES

By Elizabeth A. McMullen,  
Senior Development Associate



**Frank and Eileen Chiprich.**  
Courtesy of Frank and Eileen Chiprich.

## Frank and Eileen (Scrip) Chiprich

The Senator John Heinz History Center loves to see our members enjoying all our museums have to offer, from exciting new exhibitions to innovative programs. Active members and frequent participants of the *Hop into History* program, Frank and Eileen Chiprich are a great example of how families are learning and playing together here at the History Center.

Frank and Eileen were born and have lived their entire lives in Western Pennsylvania. Their interests center in the arts (including music, theater, and dance), travel, history, reading, dancing, gardening, sports, and their grandchildren. The Chiprichs

joined the History Center to take advantage of the ongoing and special exhibitions at our museums, the *Western Pennsylvania History* magazine, and the newsletter. They also enjoy the perk of being a Smithsonian member as they travel. Frank and Eileen shared that they visit the History Center at least once for each new exhibition—sometimes returning several times, as they did with *Toys of the '50s, '60s and '70s*—and regularly explore the permanent exhibitions. They also bring their granddaughter to participate in the monthly *Hop into History* program.

### How did you learn about the Hop into History Program?

Our daughter brought our attention to Hop into History as we babysit on Wednesdays. The monthly program is well structured and appropriately themed with hands-on activities for the 45-minute session. Our granddaughter looks forward to attending (as do we!) and sharing time with Lynda, Mariruth, and Nate.

### What do you enjoy most about the History Center?

The Mister Rogers display is always a favorite of ours with or without our grandchildren, no matter how many times we visit. Trips to Meadowcroft Rockshelter and Historic Village and Members Day have been utilized and are looked forward to. Visits to the Fort Pitt Museum and participation in the flag folding ceremony at Fort Pitt and the History Center have also been memorable experiences for us and our grandchildren.



# LEGACIES



Frank and Eileen participate in the Hop Into History program inside the *Pittsburgh: A Tradition of Innovation* exhibit.  
HHC Education Division.

## Do you remember your first visit to the History Center?

Our first visit to the Heinz History Center was years ago, shortly after opening in the Strip District, with our children. We are Byzantine Catholic and recall fondly when our family (parents, siblings, and our children) attended an exhibit in 1999 of the Byzantine Catholic Archdiocese marking their 75th anniversary. It included an altar of the first bishop of Pittsburgh, icons, vestments, and liturgical items.

## How do you stay connected with the History Center?

The History Center newsletter, mailed quarterly, keeps us “up to date” on events, presentations, and news. The calendar of events is a handy reference for upcoming events and happenings. The e-newsletter is used as well for an easy go to reference guide. We are anxiously awaiting the next edition!



Museum visitors, including Eileen and Frank at right, lend a hand at the Veteran's Day flag folding ceremony.

Photo by Rachel Lynn Schoen.

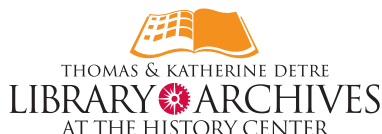
Like many other visitors to the History Center, Frank and Eileen enjoy learning, playing, and making memories with friends and family, especially their children and grandchildren. They are also drawn back time and again by the unique experiences offered: “The atmosphere of the History Center is most appealing to us, making it our favorite Pittsburgh museum.”

For more information on becoming a member or to give the gift of membership to someone you know, contact Shirley Gaudette, Membership Manager, at 412-454-6436 or [sagaudette@heinzhistorycenter.org](mailto:sagaudette@heinzhistorycenter.org).



# INFORMATION

## 4 Museums. 2 Magazines. 2 Memberships:



An affiliate of the Smithsonian Institution, the 275,000-square-foot Senator John Heinz History Center is the largest history museum in Pennsylvania. The six floors include the Western Pennsylvania Sports Museum, covering a wide range of interests and events, and the Detre Library & Archives, containing 700,000 photographs, 40,000 books, and many more maps, records, and archival collections.

### 1212 SMALLMAN STREET in the Strip District

Parking lots and meters nearby.

[www.heinzhistorycenter.org](http://www.heinzhistorycenter.org)

(412) 454-6000

### HOURS

Museum and Shop: 10 a.m. to 5 p.m., daily.

Library & Archives: 10 a.m. to 5 p.m.,  
Wednesday through Saturday.

Closed on New Year's Day, Easter, Thanksgiving,  
and Christmas.

### ADMISSION

Members Free

Adults \$16.00; Students \$6.50 with a school ID;

Seniors (62+) \$14.00; Ages 6-17 \$6.50; Retired  
and Active Duty Military \$6.50; Age 5 and under Free.

Admission includes the History Center, the Western Pennsylvania Sports Museum, and the Library & Archives. *Admission to only the Library & Archives is free for all visitors.*

### PARKING:

History Center members showing a valid membership card can park for a \$4 flat rate across the street from the museum at 12th and Smallman, subject to availability. Parking is also available at 13th and Smallman, 15th and Smallman, the Convention Center Garage, and the Grant Street Transportation Center Garages.

### FACILITY

Members enjoy a 15% discount at the Museum Shop.

Wheelchair accessible. Café on site.

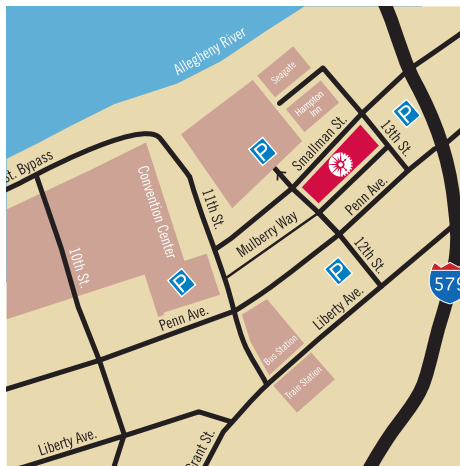
Discovery Place and Kidsburgh for children.

### GROUP SALES

Discounted rates for group admission, advance booking required. Call (412) 454-6304.

### FACILITY RENTAL

The History Center's distinctive setting, with superb dining provided by Common Plea Catering, is the perfect place to host your next banquet, party, reception, or seminar. Call (412) 454-6435 for information and reservations.



### AVELLA, WASHINGTON COUNTY, PA

[www.heinzhistorycenter.org/meadowcroft.aspx](http://www.heinzhistorycenter.org/meadowcroft.aspx)

(724) 587-3412

Take a step back in time less than an hour west of Pittsburgh near West Virginia. Meadowcroft contains a 16th-century Indian Village, a 19th-century rural village, and the 16,000-year-old Rockshelter, the oldest site of human habitation in North America, and now a National Historic Landmark.



### HOURS

Memorial Day through Labor Day

Wednesday through Saturday: 12 to 5 p.m.

Sunday: 1 to 5 p.m.

May, Sept, Oct.

Saturday: 12 to 5 p.m.

Sunday: 1 to 5 p.m.

### ADMISSION

Admission includes Rockshelter, Village, and Museum

History Center Members Free

Adult \$14.00; Seniors (62+) \$13.00;

Ages 6-17 \$6.00; Students \$6.00 with a school ID; Retired and Active Duty Military \$6.00; Age 5 and under Free.



# GET BOTH A HISTORY CENTER AND A SMITHSONIAN MEMBERSHIP FOR 1 Low Price.



101 COMMONWEALTH PLACE PITTSBURGH, PA  
<http://www.heinzhistorycenter.org/secondary.aspx?id=296>  
 (412) 281-9285

Located in Point State Park, this two-floor, 12,000-square-foot museum in a reconstructed bastion tells the story of Western Pennsylvania's pivotal role during the French & Indian War and the American Revolution, and as the birthplace of Pittsburgh.



## HOURS

Hours 10 a.m. to 5 p.m., daily.  
 Closed New Year's Day, Easter, Thanksgiving, and Christmas.

## ADMISSION

History Center Members Free  
 Adults \$7.00; Seniors (62+) \$6.00;  
 Students \$3.50 with a school ID;  
 Ages 6–17 \$3.50;  
 Age 5 and under Free.

## PARKING

A variety of parking is available including:  
 Boulos Parking Lot  
 601 Commonwealth Place  
 \$13 all day, \$5 after 2 p.m., \$7 on weekends.

## Join the History Center and you also join the Smithsonian for free!

The Heinz History Center is a proud affiliate of the Smithsonian Institution. A one-year membership to the Senator John Heinz History Center includes free unlimited admission to the History Center, Sports Museum, Meadowcroft Rockshelter and Historic Village, and Fort Pitt Museum as well as our quarterly Western Pennsylvania History magazine, invitations to members-only events, and more. You'll also receive a subscription to Smithsonian magazine, discounts in select Smithsonian shops and dining facilities, and other benefits. Join or renew today!

Contact Shirley Gaudette at:  
 (412) 454-6436

Or visit us at:  
[www.heinzhistorycenter.org](http://www.heinzhistorycenter.org)

Questions:  
[membership@heinzhistorycenter.org](mailto:membership@heinzhistorycenter.org)

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Smithsonian Affiliations  
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Pequot football team and mascot, October 7, 1905.

Frederick Theodore Wagner was a Pittsburgh photographer who often captured his relatives, children, neighbors, and friends. Born to August and Elizabeth Wagner, emigrants from Germany, Wagner worked for the railroads and became a photographer in the early 1900s. Here, Wagner photographed the Pequot football team of the North Side along with their canine mascot.

Football was particularly dangerous and violent. In 1905 alone, at least 18 people died and more than 150 were injured playing the sport. On October 9, 1905, President Theodore Roosevelt met with college officials in an attempt to curb unsportsmanlike conduct in football and set in motion many reforms to make the game safer. By 1906, however, the Pequot team had disbanded.

*#Pixburgh* opens December 17, 2016.