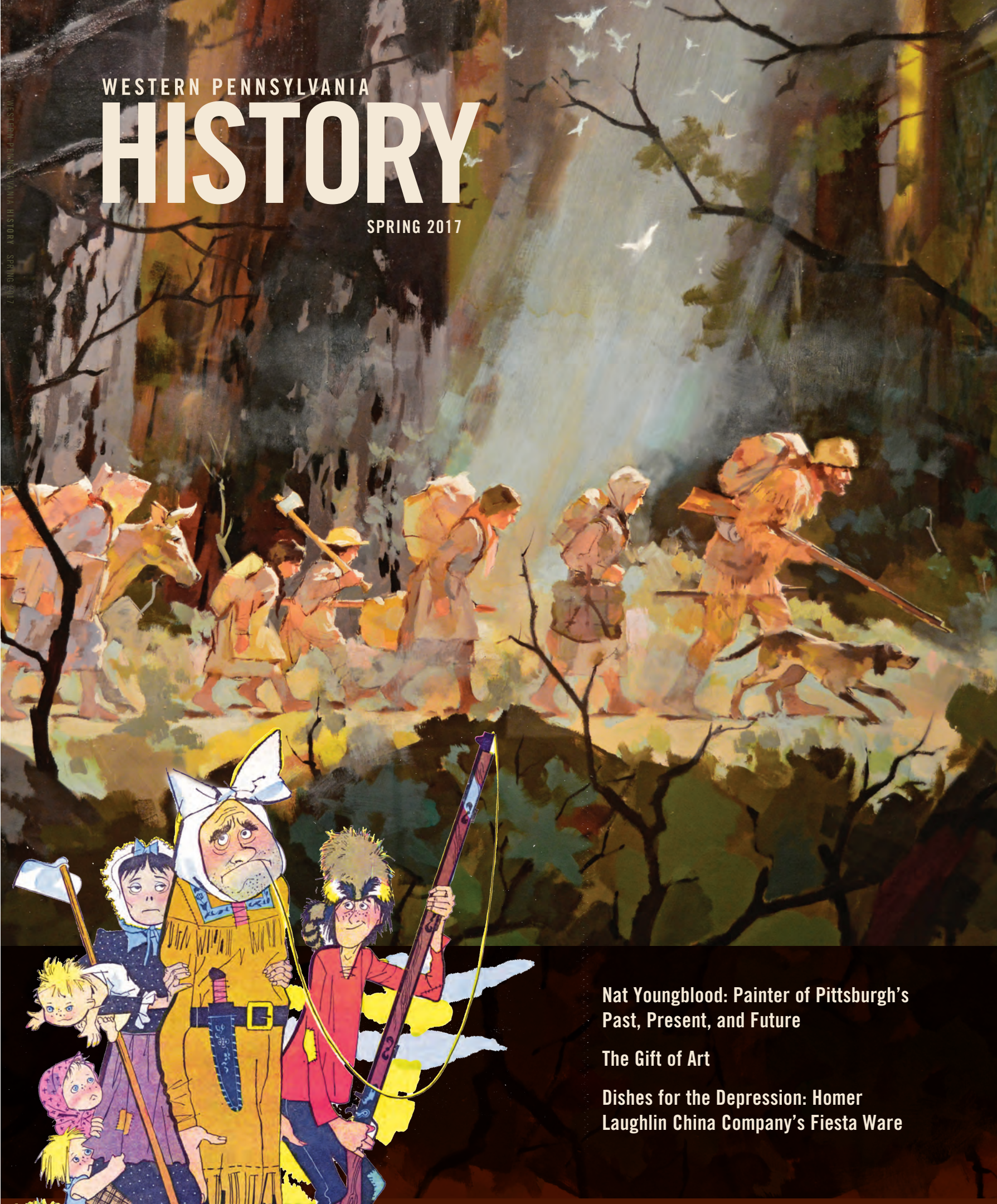


WESTERN PENNSYLVANIA

HISTORY

SPRING 2017



**Nat Youngblood: Painter of Pittsburgh's
Past, Present, and Future**

The Gift of Art

**Dishes for the Depression: Homer
Laughlin China Company's Fiesta Ware**

WESTERN PENNSYLVANIA HISTORY

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Smithsonian Institution
Affiliations Program



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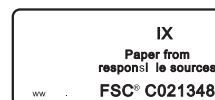
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INFORMATION



The artwork on the *Family Magazine* cover in *The Pittsburgh Press*, January 18, 1959, and *We'll Build Us A House*, 1974, oil on canvas, show the contrasting styles of beloved artist Nat Youngblood. Read more starting on page 38.

Dorothy Butko, and Friends of Art, photo by Liz Simpson.



EXHIBITS

We Can Do It! WWII traveling exhibition

Pennsylvania served as the Arsenal of Democracy during World War II providing not only soldiers for the war effort but workers, materials, and innovative manufactured goods and munitions that turned the tide of war. Key life figures and exhibition panels will travel to nearly 20 History Center Affiliates Program (HCAP) sites over the next three years to share this story with our affiliate sites, beginning on April 22, 2017 at the Beaver Area Heritage Museum. The exhibit then travels to the Butler County Historical Society (in partnership with the Historic Harmony Museum and Slippery Rock Heritage Association) on June 17.

See a life figure of Rosie the Riveter in the traveling World War II exhibition.

Photo by Rachellynn Shoen.



Spring 2017 — Ongoing Exhibits



Pedestrians stream down Fifth Avenue under Kaufmann's clock, late 1930s.
HHC Dietre L&A, gift of Kaufmann's Department Store, MSP 371.B2.F4.

#Pixburgh: A Photographic Experience

Visitors can transport themselves back in time to see what makes Pittsburgh unique through the History Center's extensive collection of photographs.

50 Years of Hockey in Pittsburgh

This photo display honors 50 years of Penguins hockey.

The Gift of Art: 100 Years of Art from the Pittsburgh Public Schools' Collection

Enjoy nearly 80 paintings from some of the most accomplished local artists over the past century.

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

At Fort Pitt Museum:

Powderhorns exhibition

Opens June 24, 2017.

At Meadowcroft Rockshelter and Historic Village:

Opens for the season on May 6, 2017.

PRESIDENT'S MESSAGE

by Andrew E. Masich
President & CEO




"I believe that this nation should commit itself to achieving the goal, before this decade is out, of landing a man on the moon and returning him safely to earth." – President John F. Kennedy, May 25, 1961.

With that historic quote, the United States entered the Space Race in earnest. Eight years later, on July 20, 1969, President Kennedy's vision became a reality when astronaut Neil Armstrong stepped off the Apollo Lunar Module and made "one giant leap for mankind" onto the moon's surface. The moon landing, watched by millions of Americans on their living room television sets, remains

a defining and triumphant moment in our nation's history.

Without question, President Kennedy's vision established the tone and direction that led to the space program's ultimate success. But as Americans (and especially Pittsburghers) know, it takes more than just vision for a dream to be realized. It takes hard work, ingenuity, and industry. It should come as no surprise that Pittsburgh companies and innovators played an important role in the Apollo 11 mission. NASA commissioned Pittsburgh-based North American Rockwell to build the Command Module *Columbia*, fitted out with Alcoa aluminum. ATI, MSA, and many others all rolled up their corporate sleeves and demonstrated Pittsburgh's "We Can Do It!" attitude. And the famous video footage of Armstrong on the lunar surface? Brought to American television sets using special cameras created by Pittsburgh's own Westinghouse Electric Company. For these reasons and more, it is fitting that the Smithsonian and the History Center recently announced plans to

partner and launch a stellar blockbuster of an exhibition. Next year, the 'Smithsonian's home in Pittsburgh' will be the only venue east of the Mississippi to host *Destination Moon: The Apollo 11 Mission*.

The *Destination Moon* national tour will only visit four museums—all Smithsonian Affiliates—during the next two years while the National Air and Space Museum completes extensive renovations leading up to the 50th anniversary of the Apollo 11 mission in 2019. Along with dozens of artifacts from the Apollo mission, the exhibit's centerpiece is the Command Module *Columbia*, the crew's living quarters during the mission and the only part of the Apollo 11 spacecraft to return intact to Earth. *Columbia* is an iconic piece of American history that will attract hundreds of thousands of visitors to the History Center, from our region and beyond. So will Pittsburgh's story of innovation and "can do" spirit. Let the countdown to liftoff commence ... until September 29, 2018. 

Andy Masich and Smithsonian Secretary David Skorton take a selfie in front of the Apollo 11 Command Module *Columbia*. It is the only portion of the historic spacecraft to complete the first mission to land a man on the moon and safely return to Earth.





FORT PITT

By Mike Burke, Exhibit Specialist,
Fort Pitt Museum

Our Favorite Things

In the late middle ages, when firearms began to supplant traditional weapons such as crossbows and pikes, the propellant (black powder) and projectile (the round lead or iron bullet) were carried separately and loaded down the muzzle of the gun prior to firing. Compared to drawing a bow, the process

was considerably more laborious, but while military musketeers soon came to rely on preloaded wooden—and later paper—charges to speed up the process, the loading procedure for most civilians remained largely unchanged for centuries.

The separate transportation of powder and ball required discrete containers for each. Round, lead balls were typically kept in a leather shot pouch slung over the shoulder or suspended from a waist belt, while the black powder required a more specialized vessel. Being highly explosive, prevention of ill-timed ignition was a top priority, as was keeping the powder—which tended to absorb atmospheric moisture, thereby rendering it useless—dry. Though a plethora of materials from leather to ivory performed reasonably well, to early modern folk, one material stood above the rest: horn.

Harvested from bovine animals such as cows, oxen, or buffalo following butchering, horn was cheap, plentiful, non-sparking, lightweight, tough, resistant to both heat and moisture, and thermoplastic in nature, meaning that it could be molded with the application of heat. While Europeans tended toward artfully molded horn flasks, their counterparts in the American colonies, perhaps with a nod toward simplicity, preferred horns in their natural state. As an added benefit, the gracefully curved shape of the unmodified horn fit perfectly against the sides of hunters, settlers, and Indians alike. Thus, the ubiquitous American powder horn was born.

While powder horns could be entirely undecorated, many were engraved with significant names, dates, rhymes, and other whimsical figures. These engraved horns provide



A few of the powder horns in the Fort Pitt Museum collection, including a black buffalo powder horn with vermillion-tinted engraving, and a honey colored horn with an early depiction of Pittsburgh, both made at Fort Pitt.

Fort Pitt Museum, Pennsylvania Historical and Museum Commission. All photos by the author.



Jacob de Gheyn, *Musketier*, Early 17th Century, Rijksmuseum, Netherlands. This engraving shows a typical European musketeer with wooden charges suspended from a shoulder belt. The small wood or horn flask on his hip held finely ground priming powder ignited by the long cord, or match, when the musket was fired.

a priceless record of the experiences and musings of common people, and in many cases, they represent the only surviving artifact associated with a given soldier, settler, or American Indian. Made by human hands and shaped by human events, they are eyewitnesses to history.

Our new exhibition, opening June 24, 2017, takes an in-depth look at these fascinating 18th-century objects. During our exploration, we will display some of the best examples from both public and private collections, with a special focus on horns made at Fort Pitt during the turbulent years between the French & Indian War and the American Revolution. We will examine the graphic influences absorbed by the average 18th-century person, and the science behind a horn's unique characteristics. We will even take you into the field to explore how 18th-century powder horns were made and engraved. It's a fascinating look at the history, technology, and the significance of some of our favorite objects, and we hope you will join us. ☀

Raw, unworked cattle horns. An interactive portion of the exhibition will show how 18th-century carvers made and engraved powder horns using only raw horns, a bit of wood, and a few basic hand tools.



UP FRONT



WESTERN PENNSYLVANIA SPORTS MUSEUM

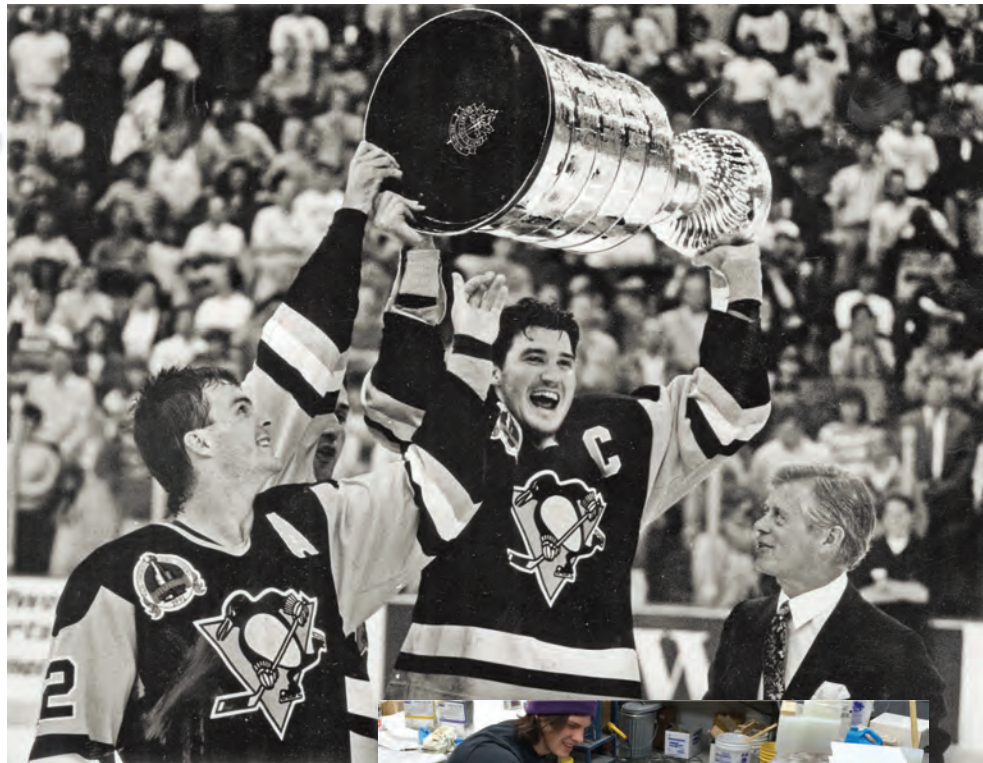
By Anne Madarasz, Director of the
Western Pennsylvania Sports Museum

The Making of Mario

The Western Pennsylvania Sports Museum recently debuted a new life figure of Mario Lemieux as the centerpiece of the exhibition, *50 Years of Hockey in Pittsburgh*. This figure of the six-foot-plus Mario on skates, hoisting the Stanley Cup overhead, proved to be one of the most challenging we have created to date.

Deciding what moment from Mario's storied career to interpret became the first step in the process. After considering several, including his first goal on the first shot of his first shift, staff agreed that we should capture Mario hoisting the Stanley Cup after the Penguins first championship win on May 25, 1991. A signature moment in the history of Pittsburgh hockey, the first Cup win also demonstrated the impact Lemieux has had on the sport of hockey. However, this choice meant that staff faced the additional challenge of creating a life-size Stanley Cup as part of the figure.

Staff began by getting approvals from Lemieux, the Penguins, and the Hockey Hall of Fame before starting the project research. After gathering photos of the post-game ceremony and celebration, we decided on the exact pose for the figure, determined the expression for Mario's face, researched his uniform and pads, and studied exactly how the Cup looked on that date. With each figure, we strive for accuracy in the overall look and



Mario Lemieux hoisting the 1991 Stanley Cup. This photo was one of many that helped inform the pose of the life figure.

HHIC Detre L&A.

LifeFormations staff work to create the replica 1991 Stanley Cup.

Photo by Exhibits.



the minute details of the person's features and clothing. After contracting the figure with LifeFormations (a company in Bowling Green, Ohio, that has created many of the History Center's figures), the sculpt began.

It took seven or eight rounds of staff reviewing photographs and suggesting modifications with the sculptor at LifeFormations who created a full 3D model of the head before the sculpt looked accurate. Lemieux's face proved difficult, as does any

figure of a living person. The man Mario is today looks different than the athlete he was at age 25. Athletes can prove particularly difficult to render as their face changes during the season—their weight fluctuates, injuries, especially a broken bone, change their looks, and the face is often contorted or changed by great effort, fatigue, or even equipment such as a mouth guard or helmet. After the fourth sculpt we shared images with the staff at the Penguins—their feedback proved helpful as

we moved forward. After completing the facial sculpt, LifeFormations artists painstakingly added individual strands of hair to the face and scalp to complete the head.

While this work progressed, staff began the almost six-month search for appropriate replica clothing. Mario's 6' 4" height, unusual for a hockey player at the time, made finding appropriate period uniform pieces challenging. Because Mario's jersey from the first Stanley Cup is displayed in the Sports Museum, staff knew the size and make and could verify that the patches and markings on the replica jersey were correct. The CCM Supra pants proved more difficult. In the end, they had to be pieced together from two pairs of pants and a hat. Staff bought pants, then LifeFormations took the piping on one pair and sewed it down the sides of the pair that fit the figure. The Penguins' logo came from the hat. Even what you can't see is accurate—staff at Perani's Hockey World advised on the padding and even suggested we add stitching to the fight strap that includes a small box with an X in it, to make it match Mario's. The skates were the most difficult, finding a size 11.5 or 11.75 pair of 1991-era Vakutack 652 skates took months of auction and eBay hunts by our staff and Penguins staff. Since we knew we had to drill through the skates to support the figure, they could not be authentic game-worn pieces.

At the same time, History Center staff worked with Phil Pritchard and the Keepers of the Cup at the Hockey Hall of Fame to begin crafting an authentic replica of the Stanley Cup. One of our curators visited the HOF to photograph and measure the Cup and confirm every name (with typos) that was engraved on the rings when Mario hoisted it overhead. Then LifeFormations began the detailed work to render the trophy in 3D and print it. Getting the sheen just right and making sure the engravings were in the correct spots necessitated some reworking. But it all came

together in the end.

This 50th anniversary season for the team provided the perfect opportunity to showcase the new figure. Make a trip to the History Center to get your picture with Mario—he will be featured in the fourth-floor Campbell Gallery through hockey season, before moving to the Sports Museum.

Partial assembly of the Lemieux life figure with replica clothing.
Photo by Exhibits.



The completed Mario Lemieux figure on display.
Photo by Nicole Lauletta.

UP FRONT



THOMAS & KATHERINE DETRE

LIBRARY & ARCHIVES TREASURES

By Matt Strauss, Chief Archivist,
Detre Library & Archives

Exploring the Pittsburgh Bureau of Building Inspection Photographs

At the close of World War II, Pittsburgh stood on the cusp of a series of expansive urban renewal projects that would remake the city's landscape over the coming decades. Known collectively as Renaissance I, these initiatives intended to spur economic growth following the war, dramatically transformed several neighborhoods and dislocated scores of residents in the process. The flurry of building activity included the construction of the Gateway Center, Point State Park, and the Civic Arena.

The Pittsburgh Bureau of Building Inspection (BBI) Photographs provide a glimpse into the city as it existed on the eve of the Renaissance. Amounting to nearly 1,100 images, the photographs were taken by the inspectors during visits to houses and businesses across the city between 1939 and 1946. Many of the structures in the photographs had fallen into obvious disrepair and appear abandoned, but the collection was transferred by the BBI to the Detre Library & Archives without any accompanying contextual records, leaving some questions unanswered. What prompted the visit by the building inspectors? What violations were found? Were they ever resolved?

This lack of documentation is somewhat offset by the inclusion of two key pieces of



Inspector measuring a crack on a house at 2501 Wylie Ave. in the Hill District, August 16, 1940.

All images HHC Detre L&A, PSS 13, Pittsburgh Bureau of Building Inspection Photographs, 1939-1947



Parking lot near 40 Water Street, formerly located at the Point in downtown, September 8, 1941. Water Street disappeared from the map during the creation of Point State Park.



Woman standing in the doorway at 45 14th Street in the Strip District, September 24, 1943.

Detail of the Arcena Street photograph (below), with a view of the Armstrong Cork Factory.




information on the back of each print: a date and a location. Comparing these historical photographs to contemporary images of the same location reveals that many of these buildings no longer exist. In certain cases, particularly surrounding sites of future urban redevelopment projects, even entire streets have vanished.

These images do not only depict areas of Renaissance-era change—many other neighborhoods, including Garfield, Larimer, Hazelwood, Manchester, and Troy Hill, are among the over 45 city neighborhoods represented within the collection. Images of these neighborhoods, especially from this period, can be difficult to find in other collections in the Library & Archives, making the BBI Photographs a particularly useful resource.

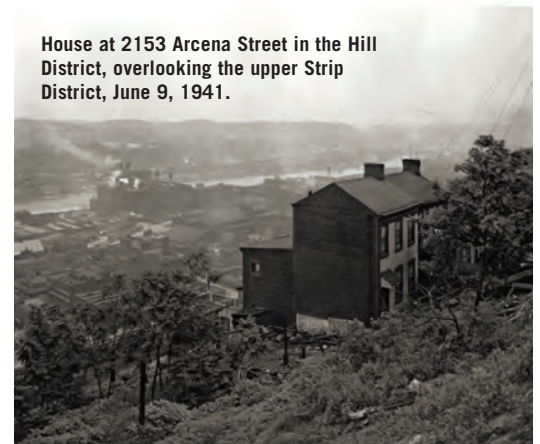
To encourage the use of the photographs by the widest possible audience, Library & Archives staff created high-quality digital scans of the photographs and have begun placing them online at the Historic Pittsburgh website. The website allows users to zoom in on the images, which reveals important details that are easy to overlook on the original print. For

example, an image of a house at 2153 Arcena Street in the Hill District, which overlooks the upper Strip District, contains a view of the Armstrong Cork Factory in the background. Magnifying the image offers clear views of an adjacent train yard, nearby businesses, and barges floating on the Allegheny River.

Along with buildings and landmarks, people can sometimes be seen in the images. The inspectors themselves appear in a handful of photographs, examining the building or the surrounding land. Occasionally the occupants are depicted, standing in doorways or gazing out the window, often looking backing at the photographer with a wary expression on their faces.

Stop by the Detre Library & Archives to view the entire collection of BBI photographs or visit the Historic Pittsburgh website at <http://historicpittsburgh.org/collection/pittsburgh-bureau-building-inspection-photographs> to see a portion of the digitized images. 

House at 2153 Arcena Street in the Hill District, overlooking the upper Strip District, June 9, 1941.



Men standing outside 40 Water Street, formerly located at the Point in downtown, September 8, 1941. Water Street disappeared from the map during the creation of Point State Park.



ARCHITECTURE AROUND US

By Angelique Bamberg

Public Housing: Democracy by Design

Who should provide affordable housing? Numerous generations have promoted different roles for the public and private sectors. At the turn of the 20th century, tenement reformers pushed the real estate and building industries to provide safe, sanitary accommodations for all. But Pittsburgh and its region continued to face a chronic shortage of worker housing. By the Great Depression, there was broad support for the government to build affordable apartments that the private sector would not. In 1937, Congress passed the Wagner-Steagall United States Housing Act, establishing and funding public housing.

Bedford Dwellings, Pittsburgh's first public housing project, under construction in the Hill District, c. 1940. The repetitive design of public housing's garden apartment buildings was an expression of egalitarianism and democracy as well as economy of budget.

HHC Detre L&A, Allegheny Conference on Community Development, 1892-1981, MSP 285.B29.F27.I3.



Western Pennsylvania was prepared. The Housing Authority of the City of Pittsburgh was already formed and poised to break ground on three public housing projects: Bedford Dwellings, Addison Terrace, and Allequippa Terrace, all in the Hill District. Over the next 12 years, the Pittsburgh and Allegheny County Housing Authorities together built at least 23 more public housing complexes. Many others, built by other local authorities around Western Pennsylvania, have yet to be inventoried.

It was a sign of the times that this early public housing was not meant for the poorest of the poor, but to help the “submerged middle class”—wage earners who, despite holding jobs, had trouble affording shelter during the Depression. At Allegheny Dwellings on Pittsburgh’s North Side, glazed terra cotta plaques depicted the types of occupations residents were expected to have: fire fighter, pipe fitter, carpenter, and seamstress, to name a few.

During World War II, public housing expanded to serve defense industry workers. These men and women flocked to industrialized regions such as Western Pennsylvania to claim new factory jobs, overwhelming the private housing market. The federal government opened its existing public housing complexes to war workers and their families in the early 1940s while building thousands more to meet demand. After the war, this “defense housing” reverted to income-based public housing or was sold.

The public housing complexes of the 1930s and '40s were idealistic in plan as



Social spaces fostered connection and community among residents of early public housing, such as at Pittsburgh's Terrace Village, shown here in the 1940s.

HHC Detre L&A, Allegheny Conference on Community Development, 1892-1981, MSP 285.B12.F15.I15.

UP FRONT

This terra cotta relief plaque of a pipe fitter at Allegheny Dwellings is one of many depicting the working-class occupations of public housing's first residents.

Photo by author.



A mother and her child pose in Mooncrest in 1946. Mooncrest was built in Moon Township in 1942 for defense workers employed at the nearby Neville Island shipyards.

Photo by Paul Duncan.




well as in purpose. They were designed to reinforce democratic ideals and to model the types of neighborhoods that might be built for working- and middle-class families after the war. Their egalitarian (some said Spartan and repetitive) architecture, consisting of low-rise, garden-apartment-style buildings, and shared outdoor amenities—such as courtyards, playgrounds, and drying yards for hanging laundry—were meant to foster social interaction and a culture of common identity among residents.

What public housing lacked in the articulation of individual buildings, it attempted to make up for in the design of the whole community. Street plans reflected

a 20th-century concern for the dangers of automobile traffic by establishing separate footpaths for pedestrians. Planners shunned the traditional street grid to experiment with different forms of traffic, from looping streets and cul-de-sacs to “superblocks” with no through streets at all. Many public housing projects also incorporated facilities such as social halls, primary schools, market or shop buildings, parks, and pools. Since most public housing was built on hilltops (where land was inexpensive), isolation made the provision of such resources crucial.

This early, optimistic era of public housing ended in 1949. Post-war legislation redirected federal housing policy toward

slum clearance, urban renewal, and high-rise apartment buildings for low-income families. Eventually, most early-era public housing projects were demolished, sold off (in the case of defense housing), or radically rebuilt. The story of public housing, intended to reinforce American narratives of democracy and opportunity, became instead one of socio-economic segregation and other unintended consequences. 

Angelique Bamberg is an instructor in the Department of the History of Art and Architecture at the University of Pittsburgh, and author of *Chatham Village: Pittsburgh's Garden City*.

UP FRONT



NEIGHBORHOOD STORIES

By Bette McDevitt

North Side Neighborhoods

I've lived in Deutschtown on the North Side for 16 years and I knew nothing about the many adjacent neighborhoods, except one. I

knew the territory around California Avenue and Brighton Road that I had staked out as a child on summer vacations with my grandmother. Now I know more than a dozen neighborhoods, from Perry Hilltop on down to the Allegheny River, and especially the ones in between, after taking two tours last summer. "Spotlight on the Heartland, Quality of Place on Pittsburgh's North Side," sponsored by the Allegheny City Society, focused on five of these communities.

The five locations make up the core of the North Side: Marshall-Shadeland/BrightWood, California-Kirkbride, Charles Street/Pleasant Valley, Perry Hilltop/Perry South, and Fineview. We chugged along in a well-worn school bus with an intrepid driver who never faltered on steep hills and audacious bends. Local historians John Canning, David McMunn, David Grinnell, and Ruth McCartan—who had scouted out the route beforehand—shared their knowledge and extensive research they



East Ohio Street with the Carnegie Library (center), Buhl Planetarium (left), and the old Post Office (far left with dome), 1960s.

HHC Detre L&A, gift of Al Mazukna, 1998.0030.

had done on each area. These five contiguous communities share many common features. In the 19th century, people who worked in the industries that developed along the banks of the Ohio and Allegheny Rivers needed places to live. Large farms and tracts of land were developed in these areas to provide housing, and business districts grew up around the housing.

John Canning pointed out that the electric trolley was integral to the development of these neighborhoods, allowing people to get to their jobs, even those across the river in Pittsburgh. He took as an example the trolley intersection at Brighton Road, California Avenue, and Charles Street. “This was an important intersection,” he said. “Along with the city steps, in this pre-automobile society, people could get to wherever they needed to be.” I can vouch for that; it was the precise location of my grandmother’s second and third floor apartment above a barber shop. The clang of the trolley rounding that was a pleasant wake up call.

Fineview streetcar at Magnet and North Streets. A set of city steps is also visible in the background.

Allegheny City Historic Gallery.



Children enjoying Allegheny Commons Park with the First Presbyterian Church in the background, 1970s.

Allegheny City Historic Gallery.




Housing and businesses along Rhine Street, 1925.
Allegheny City Historic Gallery.

UP FRONT

Just across the street was the business district that John told us sprang up at those intersections. There was an A&P that gave off the aroma of roasting coffee, a drug store that made sublime chocolate sodas, and a bakery, among a whole block of other shops. My grandmother and I hopped on the trolley in the mornings to go to the Market House, (later the site of Allegheny Center Mall, now Nova Place) and in the evenings hopped on the trolley again, heading for the closest church festival where she could play bingo and I could ride the Ferris wheel. Now there are vacant lots and the intersection looks like a deserted movie set.

This is an unfortunate feature that these communities share. After World War II, when industries closed or relocated, many people moved to the suburbs. The remaining housing deteriorated due to a lack of investment in urban communities and the inability of some long-time residents to afford the necessary repairs. But here is the good thing: we saw many stable neighborhoods, perched on hills with sweeping views of the city, an abundance of new and renovated housing developed through the efforts of citizen groups and government working together, and blooming vegetable and flower gardens in formerly vacant lots. The real story here is that we

gained an appreciation of North Side neighborhood history and became aware of the dauntless work of citizen groups throughout these communities to rebuild and restore these neighborhoods for present and future residents. 

Notes: The tours were sponsored by The Buhl Foundation, whose mission is to “create community legacies by leveraging its resources to encourage people and organizations to dream, to innovate and to take action,” and The Sprout Fund, a catalyst for community change.

The Allegheny City Society has put together a booklet with photos, *Spotlight on the Heartland*, based on the research done for the tours. It is available to purchase on the website of the Society: <http://alleghenycity.org>.

Three of the photos are from the extensive archives of the Allegheny City Historic Gallery, northsidehistory.org, where Bill Gandy knows every street of the North Side, even those no longer in existence.

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



Craft sale in Allegheny Center, 1970s. Redevelopment of the North Side in the 1960s included a large swath of demolition along East Ohio Street which was replaced by an open, sunken plaza. The Old Post Office and Buhl Planetarium remain in the background.

HHC Detre L&A, gift of Elenore Seidenberg, MSP 566.



Beaver Area Heritage Museum

The museum is housed in a renovated Pittsburgh & Lake Erie Railroad freight station that contains exhibits, a gift shop, and collections management space.

All photos courtesy of Beaver Area Heritage Museum.

- The Beaver Area Heritage Museum (BAHM) occupies the former Pittsburgh & Lake Erie Railroad freight station in Beaver, Pennsylvania. The museum opened in 1998 and shortly thereafter received the Best Local History Museum award from the American Association of State and Local History.
- The BAHM interprets the history of the Beaver Area through a permanent chronological exhibit, rotating exhibits of various local and regional topics, an 1802 reconstructed log house, and the historic Fort McIntosh Site—home of the First American Regiment, today's "Old Guard."
- The BAHM operates within the larger organization of the Beaver Area Heritage Foundation. The Foundation hosts local events such as Beaver's Garrison Day festivities held on the second Saturday in June annually, and the Memorial Day Parade and Celebration.
- With the recent renovation of the Beaver Station Cultural & Event Center, a preserved 19th-century passenger railroad station, comes the completion of Beaver's Heritage Campus. As part of the renovation of Beaver Station, the BAHM recently completed its new Collections Management and Research Area, which houses new equipment, technology, and storage units to preserve and process the Museum's roughly 34,000-piece collection.
- Approximately 120 guests visit the museum per month, including private tours, school groups, and state funded programs. Educational programs such as the Log House Crafters allow children to make various items like corn husk dolls and covered wagons to take home with them.
- Full of educational, hands-on objects, the reconstructed 1802 Log House recreates a typical Western Pennsylvania homestead. Found within the walls of a local home being demolished, the Log House was carefully dismantled and reassembled on the Heritage Campus in 2002, marking the bicentennial of Beaver.
- The BAHM is open for self-guided touring on weekends throughout the spring, summer, and fall—Saturday 10:00 a.m. to 4:00 p.m. and Sunday 1:00 p.m. to 4:00 p.m., or by appointment. The museum is also open to private group tours.
- The BAHM will host the Heinz History Center's new traveling exhibit, *We Can Do It! WWII*, from April 22, 2017 to June 11, 2017, along with additional exhibits, public programs, and receptions. This will be the first venue for this Affiliates exhibition.
- The museum's address is 1 River Rd., Beaver, Pa., 15009. For additional information, visit the BAHM's website at www.beaverheritage.org or call (724) 775-7174.

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 or (412) 454-6359.



The 1802 Log House demonstrates the lifestyle and living conditions faced by typical frontier families and acts as an education center for students and adults.



Fort McIntosh, built during the American Revolution in 1778, was the first fort built by the Continental Army north of the Ohio River. At one time, the fort had a garrison of 1,500 men.



CURATOR'S CORNER

By Emily Ruby, Curator

Packaging Purity

"We are packaging more than processed foods,
we are packaging a century-old reputation."

—H.J. Heinz II, Chairman of the Board, 1969

When H.J. Heinz chose to package his very first product in clear glass and use the label to advertise his pure produce, he set a precedent that the product package was just as important as the product. This commitment to quality packaging continued with Heinz personally designing and patenting many of the company's bottles, including the octagonal ketchup bottle of 1890 that, along with the Coke bottle, would eventually become one of the two most recognized product packages in the world.

In 1993, the History Center received the artifacts and archives of the Heinz Company. The collection's strength lies in its rich photographic history and extensive collection of food packaging. Dating from the late 1800s to around the 1930s, the collection includes hundreds of bottles, firkins, and crocks that show the history of how the company's packaging and products changed over time. To highlight this, a case in our current *Heinz* exhibition shows the evolution of 100 years

of packaging and products. Not only does the packaging tell the story of innovations in the field, it also documents when and why certain foods were produced. The abundance of exotic canned fruits in the 1890s are a result of Heinz's competition with home canners and exemplify their effort to provide something the typical housewife could not. The glass bottle of baked beans from the 1940s is tangible evidence of the tin shortage during WWII. Although the History Center's collection is large, there are many examples of Heinz product history that are missing from our collection.

The History Center is currently seeking specific artifacts that would fill gaps in the Heinz collection and help us tell a more complete and updated history of the company. Within the past few years some of these gaps in the collection have been filled. As the first



Heinz patent drawing for
the octagonal bottle, 1890.



Heinz Worcestershire bottle, 1968. This
polyethylene bottle was Heinz's first
foray into plastics.

HHC Collections, gift of Mark Matthews, 2016.7.2.

product to be packaged in plastic, the Heinz Worcestershire bottle marks a major turning point in packaging, not only for the Heinz Company, but for the future of all pre-packaged foods and beverages. The polyethylene bottle, designed by Henry Saenz, Heinz's manager of packaging design, debuted in 1968, nearly a century after the company's founding in 1869.

Use of the new non-breakable material quickly spread. The bottle also shows a change in the label, from the keystone shape used since the 1870s, to a square. By the late 1960s the Heinz Company, hard pressed by competition from other condiment companies, departed from some of its core branding in an effort

to diversify and gain more market share. Even though a 1950s article in the magazine *Modern Packaging* declared that Heinz would never give up the keystone label, just 20 years later the company was tweaking some of its tried and true branding, especially in the ketchup market.

The wide-mouthed ketchup jar, another recent donation, documents an attempt by Heinz in the 1960s to gain more of the ketchup market. A resounding failure, this product only lasted for a few years. The original ketchup bottle's narrow opening helped to keep the product from oxidizing and turning brown while the wide-mouthed bottle encouraged this unappetizing effect. Consumers would rather spend the time hitting the 57 to make the ketchup flow than enjoy the ease of a wide-mouthed jar that caused the ketchup to brown.

One piece of late-1960s packaging that the History Center is specifically seeking for the collection is the original Heinz individual ketchup foil packets. Now a staple of the fast food industry, they were a successful Heinz innovation at a time when the company desperately needed to regain the market lead in ketchup sales. Another top item on our wish

list is the self-heating can, made during World War II. The can was made in one of Heinz's London factories and had a central core that could be lit with a cigarette. The soup would then be warmed and could be consumed on site. As Heinz continues to innovate in packaging design, we continue to expand our collection. 🌟

¹ "H.J. Heinz: 100 Years of Packaging", *Packaging Design*, November/December 1969, 11.

² "Heinz 57 Varieties", *Modern Packaging*, February 1950, 91.

Wide-mouth ketchup jar, 1968.

HHC Collections, 2014.76.1.
Photo by Liz Simpson.



Heinz advertisement for individual ketchup packets, 1984.

HHC Detre L&A.



Smithsonian Connection

Iron sheet of uncut gem tintypes, c. 1870

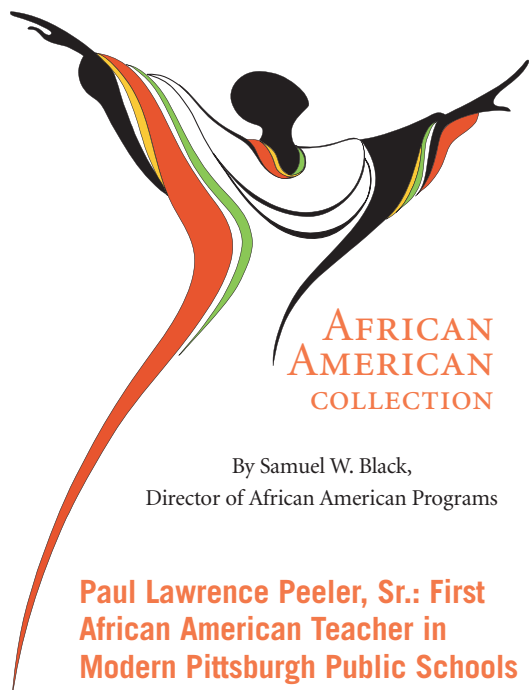
These uncut tintype portraits testify to the relentless search for ways to make more photographic images as cheaply and quickly as possible. Tintypes—images created by printing a direct positive on a thin sheet of coated metal—were an inexpensive option that became widely available around the time of the Civil War. In fact, the war increased the popularity of giving and receiving photos of friends and loved ones. By the 1870s, many different types of “multiplying cameras” could produce anywhere from 4 to 72 images.



Courtesy of Smithsonian's Museum of American History, L2016.8.3.

Photo by Nicole Lauletta.

UP FRONT



Pennsylvania abolished discrimination in education in 1881, but nonetheless, no teachers or administrators of African descent were hired in the Pittsburgh Public Schools for the next 52 years. Educator Ralph Proctor asserts that PPS did not hire a single teacher of African descent from 1881 until 1933, and then it took until 1937 for the first full-time teacher to be hired—Paul Lawrence Peeler, Sr.

Peeler was born in Shelby, North Carolina in 1908. His father, David, and mother, Zella, made Pittsburgh their home in the 1920s. His father was a contractor and served on the board of the Centre Avenue YMCA as well as a member of the Knights of Pythias fraternal brotherhood. David Peeler wanted an education for his children that he did not receive in Jim Crow segregated North Carolina. His son, Paul Lawrence Peeler, Sr., graduated from the Carnegie Institute of Technology in 1932 with a Bachelor of Arts in Music Education. Peeler was among the first African American graduates of the Carnegie Tech School of Music. He received an additional degree from the Carnegie Institute in 1933 when he earned a Bachelor of Arts in violin.



Paul Lawrence Peeler, Sr., (first row, second from right) and students at Carnegie Tech campus, c. 1928.

HHC Detre L&A, Paul Lawrence Peeler Papers and Photographs, 2016.0108.

Homer S. Brown, elected to the Pennsylvania House in 1934, went after the many laws that discriminated against African American workers and professionals. His investigation of the Pittsburgh Public School Board hiring practices was joined by the National Education Association that passed a resolution in 1937 against racial discrimination in teaching.¹ Brown looked at the PPS roster of 3,300 teachers and did not see one African American. In response to Homer S. Brown et

al, school solicitor N.R. Criss said “the Board informally considered turning over an entire school to Negro students taught by a Negro faculty in 1914, but that the Urban League objected and that the Board never formally faced the issue of hiring Negro teachers.”² Interestingly, the Urban League of Pittsburgh was founded in 1918, so Criss may have the wrong year, wrong organization, or gave misinformation in his statement. It had been a long held suspicion of the executive secretary



Paul Lawrence Peeler, Sr. (center) holding violin, c. 1920s.

HHC Detre L&A, Paul Lawrence Peeler Papers and Photographs, 2016.0108.

of the Urban League, R. Maurice Moss, that the PPS board practiced discrimination in the hiring of teachers.³ Brown's point was that the Board was comfortable in denying equal opportunity to African American teaching applicants and would restrict African American teachers from instructing white students.

With growing political pressure from legislators, unions, and the African American community, the PPS hired Peeler and a few other teachers for Hill District schools only. Racial attitudes dictated that African American teachers not provide instruction for white students, so the predominantly African American student population of Hill District schools became the recipients of the first black teachers in the district. Peeler taught part-time piano classes from 1934 to 1937 in the Watt, Conroy, and Larimer Evening Schools as well as other music classes from 1933 to 1937.

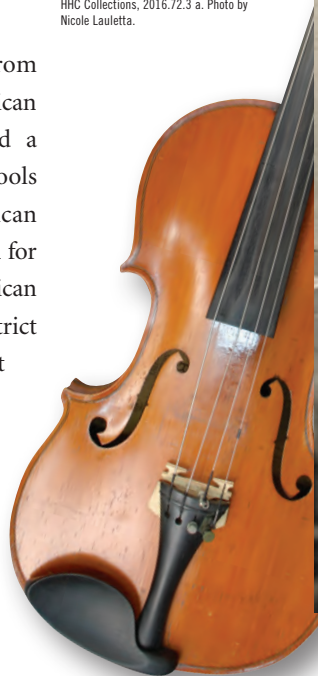
Superintendent Ben Graham, who had stonewalled any African American appointment, notified Peeler of his promotion on August 25, 1937. The letter from Graham indicated that Peeler would receive \$1,300 per year and be assigned to Watt Elementary School.⁴

During his long career as a teacher, Peeler organized and conducted the city's Folk Art Choir; organized and directed the Concert Orchestra of the Center Avenue YMCA; directed the Evening Schools Chorus and the Cathedral Choir of Wesley Center Church; was a solo violinist with the National Association of Negro Musicians (NANM); and a violinist with the Pittsburgh Symphony Orchestra. Peeler served on the committee on choirs of the NANM under the presidency of the National Negro Opera Company founder, Mary Cardwell Dawson.

After retirement in 1970, Peeler served as the coordinator for the "Centers for Musically Talented," a Federal Title III program of the Pittsburgh Board of Education. In addition to his teaching responsibilities, Mr. Peeler

Violin used by Paul Lawrence Peeler, Sr., as a music teacher in Pittsburgh's Public Schools.

HHC Collections, 2016.72.3 a. Photo by Nicole Lauletta.



Paul Lawrence Peeler, Sr., and Mary Lou Williams at the Night of Stars Extravaganza at the Syria Mosque, 1946.

HHC Detre L&A, Paul Lawrence Peeler Papers and Photographs, 2016.0108.

served as a critic-teacher for undergraduate and graduate student-teachers from Carnegie Mellon and Duquesne Universities, worked as a camp counselor for the Pittsburgh Department of Parks and Recreation, conducted community and church choirs, and provided organist-choirmaster and musician services for folk and square dances. Peeler died in 1992 at the age of 84 in Ellicott City, Maryland.

While researching and presenting a paper at the 20th Anniversary of CAUSE, the Center for AfroAmerican Urban Studies and the Economy at Carnegie Mellon University in February 2016, I learned more about Paul Lawrence Peeler, Sr. It was at this time that Kristen Peeler, the granddaughter of the educator, contacted me, which led to the family

donating Peeler's instruments, sheet music, photographs, pamphlets, letters, and ephemera to the museum and Detre Library & Archives in 2016. This treasure of material culture helps us better understand the discrimination in the Pittsburgh Public Schools as well as the professional skill, talent, and influence of Peeler. It would be interesting to think what music education would have been like in the PPS without Peeler's dedicated work. 🌟

¹ Trotter and Day, *Race and Renaissance: African Americans in Pittsburgh Since World War II* (Pittsburgh: University of Pittsburgh Press, 2010) p. 33.

² *Pittsburgh Post-Gazette*, 1936.

³ *The Bulletin Index*, May 13, 1937 p. 9, 24.

⁴ HHC Detre L&A, Peeler Papers, original letter signed, August 25, 1937.



Nat Youngblood:

Painter of Pittsburgh's Past, Present, and Future

By Jaclyn M. Sternick

In 1945, when Nat Youngblood left his pre-law studies in Indiana to pursue an art career, he dreamt of beautiful landscapes and cultures that would inspire his work. At art school in New Mexico, he experimented with abstraction despite his inclination towards realism, exercised his eye for color and shades of light, and hastened his techniques in figure drawing. Little did he know that in five years, he would be a full-time artist in Pittsburgh, a city whose beauty and people were often hidden under a blanket of soot and smog.

Nestled among mountains and rivers, the overworked city reeked of industry when Youngblood arrived in 1946. It was his new job, as a staff artist at *The Pittsburgh Press*, to sell the public on a vision for a cleaner and brighter future. During an era when the public relied on local newspapers for updates on current events, Youngblood's artwork greatly influenced public perception of the city, its development, and its history. Over the course of his career, which spanned more than three decades, his art appeared almost weekly in the Sunday paper and entered homes throughout the region.



Nat Youngblood (1916–2009).
Sandy Youngblood.

Opposite Page: Youngblood's 1952 cover art for the feature story "Steam Engines in the Raw," seen here as it appeared in *American Artist* magazine in 1958.
Fort Pitt Museum collection.



Press readers grew so familiar with the artist that they wrote letters to the paper, both complimenting and critiquing his artistic choices. His whereabouts and artwork often became the subject of human interest stories, and people collected magazine covers featuring his work. Working primarily in watercolors or pen and ink drawings, his art waxed on the region's history, romanticized the Western Pennsylvania landscape, and envisioned development projects of Pittsburgh's Renaissance. Through his role as a newspaper artist, Youngblood brought his vision of Pittsburgh's past, present, and future to the forefront of local public consciousness.

Idyllic in Indiana

Nat Howard Youngblood, Jr., was born December 28, 1916. His family's home overlooked the Ohio River in Newburg, Indiana, where they kept an orchard and gardens. Youngblood's boyhood curiosities, heightened by the rural area's natural beauty, often led him on outdoor adventures. At four years old, when he wandered through his neighbor's gated entry, a woman named Lockie Humphry welcomed him into her home. She shared her knowledge of art, Greek legends, and classical music with him, cultivating his interest in the arts at an early age. Later in life, he would liken Humphry's influence to that of a second mother.¹

The idyllic setting of his youth not only shaped his formative years but also influenced him and his artwork as an adult. The theme of childhood musings ran throughout his work, and a caption to one of his illustrations in 1960 identified his personal belief in "the power of the magic that is reserved exclusively for childhood."² As the president of the Pittsburgh Watercolor Society would say of Youngblood at the height of his career, "He paints like a man going through the woods singing. He has gained a man's head and kept a boy's heart."³

When Youngblood approached the end of high school, he regarded his future with uncertainty. Conceding to his father's wishes, he enrolled in the law track at Indiana

Opposite Page: *Freedom in the Forest* from *The American Pioneer*, 1976, oil on canvas. Youngblood had a pet pony as a child, which inspired this painting. He also used his three children as models for the painting.*

Dorothy Butko, and Fort Pitt Museum, Pennsylvania Historical and Museum Commission. © Pittsburgh Post-Gazette, 2016, all rights reserved. Reprinted with permission.

University, Bloomington. After an unfulfilling two years of pre-law coursework and working late nights cleaning rollers at the university press, he faced his indifference towards law and decided to redirect his studies. Influenced by a recent meeting with an Indianapolis artist, Youngblood was confident that he, too, could be an artist.⁴ This sentiment, combined with his interests in archaeology, indigenous cultures, and outdoor landscapes, led him to pursue an education at the University of New Mexico.⁵

Once in his art classes, he struggled to meet the demands of a class in abstract expressionism, a popular art movement at the time.⁶ Youngblood tried reworking his pieces to abstraction, but he still got a D in the class.⁷ Frustrated with the university's curriculum, Youngblood yearned for instruction in representational art. The art department acknowledged the student's potential by awarding him a scholarship to study in Taos at

the Harwood Foundation, a site the university had acquired a few years earlier in 1935.⁸

During his three-month sojourn in Taos, N.M., Youngblood found the artists he encountered—Barse Miller and Millard Sheets, in particular—to be a source of inspiration.⁹ While they recognized his talent, they also suggested that he continue his training. With no less determination to pursue a career in art, he moved to the American Academy of Art in Chicago, where he prevailed under the intense scrutiny of instructor William H. Mosby. After a rigorous semester of drawing and painting, Mosby told the persistent student, “You know, Youngblood, you’re coming out of the woods.”¹⁰

The diversity of his training proved crucial to his career as an artist. By the time Youngblood established a reputation in Pittsburgh, a reporter and art critic described his style as, “the rational midway point between

today’s two art extremes. These extremes are the cold technicians who have intellectualized art to sterility and the color mad abstractionists who have emotionalized painting to a formless fiasco. He has synthesized both form and color.”¹¹ The training that was shaping Youngblood’s artistic development came to an abrupt halt when he was drafted by the U.S. Army in March of 1942.

Despite his disappointment with leaving school to serve in World War II, the 25-year-old accepted the role of serving his country. He married Margaret Tatum before his division left for Europe in August of 1944.¹² During his service with the 17th Airborne Division, he was wounded in an accident and awarded a Purple Heart. He was also active in Operation Varsity, an invasion of Wessel, Germany, that was the largest airborne operation to date.

Whenever Youngblood had down time throughout his service, he recorded his

He struggled to meet the demands of a class in abstract expressionism, a popular art movement at the time.



Largest Airborne Force in History, 1945,
watercolor on paper.
Washington County Historical Society
and Sandy Youngblood.

The Pittsburgh Press

PITTSBURGH, PA., SUNDAY, MAY 26, 1946

Features

SECTION 3

What'll I do this Week?

by the
Man-About-Town

Editor's Note—This column is a weekly feature. It is not intended to be a complete digest of entertainment, but merely a listing of some of the outstanding events explained more fully in other sections of the paper.

Memorial Day, poignant to millions of Americans because of World War II, is Thursday. Services all over the country will be touched off today by the opening of Buddy Poppy Week, a way to help disabled veterans. On the historical side, the original "Pa Pitt," William Pitt of England, will celebrate his 187th birthday anniversary Tuesday.

SPORTS

Baseball—The Pirates meet four teams at home in a week, starting with the Chicago Cubs in a double-header today. Following in rapid succession are:

Cincinnati, single game Monday afternoon and second night game Tuesday.

St. Louis Memorial Day twin bill Thursday.

Philadelphia, single game Saturday afternoon.
Auto Racing—First post-war running of the Indianapolis Speedway Classic Thursday. It will be broadcast.

THEATER

"Front Page," newspaper melodrama, extended for another week at Pittsburgh Playhouse.

ART

Carnegie Institute: "The New Spirit," exhibition of work of Le Corbusier; exhibition of arts and crafts of high school students and 1946-48 exhibition of documentary paintings from collection of Standard Oil Co. Memorial Exhibition of paintings of William H. Singe Jr. closes today.

Arts and Crafts Center: Wail colors of Pennsylvania flowers by Dr. Andrew Avinoff and second annual exhibit of junior members of the Society of Sculptors, Saturday and Sundays.

Outline Galleries, line drawing of Saul Steinberg, nightly except Monday.

LECTURES

Maude A. Miner, "Pantomime and Dance," sponsored by the Civic Ball Association, Arts and Crafts Center, 8:30 p. m. today.

Kenneth Patchen, discussion of his poetry, Outlines at 9 p. m. today.

GENERAL INTEREST



Johnstown Hit By Flood Tragedy 57 Years Ago

Next Friday Anniversary of Catastrophe
Which Swept Community After Bursting of Dam

Next Friday will be the anniversary of the Johnstown Flood and The Press presents below the first prize story in the historical classification of Scholastic's National Writing Awards, written by Mary Ellen Berneski, 14-year-old Latrobe High School student. The Press, which sponsored the regional contest in the Awards, has edited and abridged the original story to some extent.

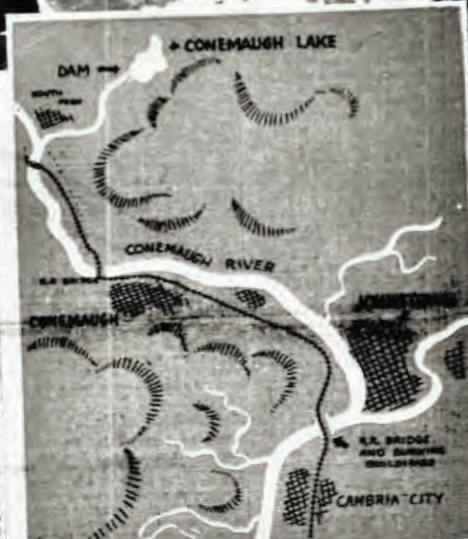
By MARY ELLEN BERNESKI

May 31, 1889, started out to be just another Friday to the people of Johnstown.

The children were restless because it was raining again and they couldn't go out to play. So they moped around their doorways or got under busy mothers' feet, only to be shooed off and told to "go and play."

It had been raining for nearly a week and the cellars of Johnstown were filled with water.

But this was by no means uncommon. He managed to persuade men and no one was disturbed, higher ground, but as he completed his route, his ears were filled with



Artist Nat Youngblood has pictured, above, his impression of the tragic flood and fire which raged in Johnstown 57 years ago next Friday. At left, a map of the flooded section.

over the town until it came to the railroad bridge. There the huge mass of debris was thrown against the bridge with such force that it formed an impenetrable dam. The flood, having no outlet, sprang back to Johnstown and created a gigantic, swirling whirlpool.

Finally the pounding waves made a hole through the debris and the flood in Johnstown began to steal silently away.

But another catastrophe hit the stricken city. Oil from wrecked cars on the bridge was ignited and eventually the whole enormous pile of debris and bodies was aflame. People who had been caught and pinned in the mass of wreckage were roasted alive! Their shrieks could be heard throughout the dreadful night.

Rows of Coffins

When the flood was finally over

Youngblood's illustration for *The Pittsburgh Press* feature story "Johnstown Hit By Flood Tragedy 57 Years Ago."

The Pittsburgh Press on Newspapers.com

experiences in sketches and watercolors.¹³ He sent them, along with handwritten letters, home to his mother. Unbeknownst to Youngblood, his war illustrations would bear significant weight in his future.¹⁴

Won't You Paint Our Renaissance?

After the war's end, Youngblood returned home to Margaret in Evansville, Indiana, where he worked for a short time as the art director of a commercial studio.¹⁵ He was eager to pursue a career in illustration so he and his mother prepared a portfolio of his wartime artwork and sent it to Scripps-Howard News Service in Pittsburgh. For a few months, the parcel got passed from one staff member to another, eventually making its way to the desk of Edward T. Leech, editor of *The Pittsburgh Press*.¹⁶ Impressed with Youngblood's work, Leech invited the artist to Pittsburgh.

Years later, Youngblood recounted his 1946 interview experience: "I arrived here on a horrible day in March. Everybody I passed on the street had sooty faces ... 'I'm not going to live here,' he thought. Then he got to Leech's office ... Leech began talking about how the city was going to be rebuilt and the air cleared ... and about how *The Press* needed an artist with vision to show people what the Renaissance would do for the city. 'I found myself saying yes when I wanted to say no.'"¹⁷ Thus, Youngblood embarked on his 35-year career with *The Pittsburgh Press*.

One of the first major pieces Youngblood created as a newspaper staff artist was a rendering of the tragic Johnstown Flood of 1889. To honor the 57th anniversary of the disaster, *The Press* published his illustration on the first page of section three on May 26, 1946.¹⁸ The scene, with a sweeping tide—carrying away victims, a bridge, and locomotives—captures the drama of the incident that cost more than 2,200 people their lives.

Over the next couple years, Youngblood's assignments for the newspaper included

illustrating a column, "Odd Fax on Pennsylvania," as well as producing a handful of the *Roto* and *Family Magazine* covers. Then, in May 1949, he made a lasting impression on *Press* readers when his *Mother's Day* painting appeared on the cover of the *Roto Magazine*.¹⁹ It inspired a wave of dialogue between *The Press* and its readers, as people wrote in to request additional copies of the sold-out paper.²⁰

The artist's endearing watercolor portrays a warm embrace between mother and son. The young boy, muddy from the outdoors, presents a bouquet of garden-picked flowers to his mother. Tracks of dirt mark the kitchen floor. His mother, kneeling next to a bucket, towel in hand, pauses from her work to hug her messy, but thoughtful, son.

Public reaction to the *Mother's Day* painting was so overwhelmingly positive that he recreated the image for another *Roto Magazine* cover nine years later. *The Press* even offered prints for \$1.²¹ In the coming years, the paper would sell 10 other prints of artwork by Youngblood.

For another of Youngblood's early assignments, he illustrated short stories by Fulton Oursler. The weekly column, "Modern Parables," appeared on the inside cover of the *Roto Magazine* for almost two years. Steeped in themes of evangelism and prayer, Oursler's narratives sometimes recounted—and no doubt embellished—the stories of actual people, such as FBI agent James Amos,²² and singer

A Mother's Day coupon from the *Sunday Roto Magazine*, 1958, for a Youngblood print.

The Pittsburgh Press on Newspapers.com

I arrived here on a horrible day in March ... 'I'm not going to live here,' he thought.



Second Guessing

You Can Get This Painting For Your Home



Nat Youngblood

ON Mother's Day in 1949 *Roto* published one of its most successful covers. It was a watercolor by Nat Youngblood, magazine art director of *The Pittsburgh Press*. All available copies of the newspaper were sold out, and requests for additional copies could not be filled as demands continued long after Mother's Day.

Because of its wide appeal, Mr. Youngblood has duplicated the 1949 painting for today's cover. Now you can obtain a reprint of this fine painting on heavy textured paper suitable for framing. The cost is \$1, including sales tax. (Use order coupon at the bottom of this page.) This is the first of a series of *Roto* cover reprints which will be made available from time to time. And like Mr. Youngblood's "Mother's Day" painting, all will be suitable for framing. So order the first one now.

Use This Coupon To Get Your Print For Framing

The Pittsburgh Press
Post Office Box 776,
Pittsburgh 30, Pa.

I enclose \$1 (including sales tax) for my copy of Nat Youngblood's Mother's Day Roto Cover, printed in full color on heavy textured paper suitable for framing.

Name _____

(Please Print Name And Address Plainly)

Address _____

City _____

Zone _____

State _____

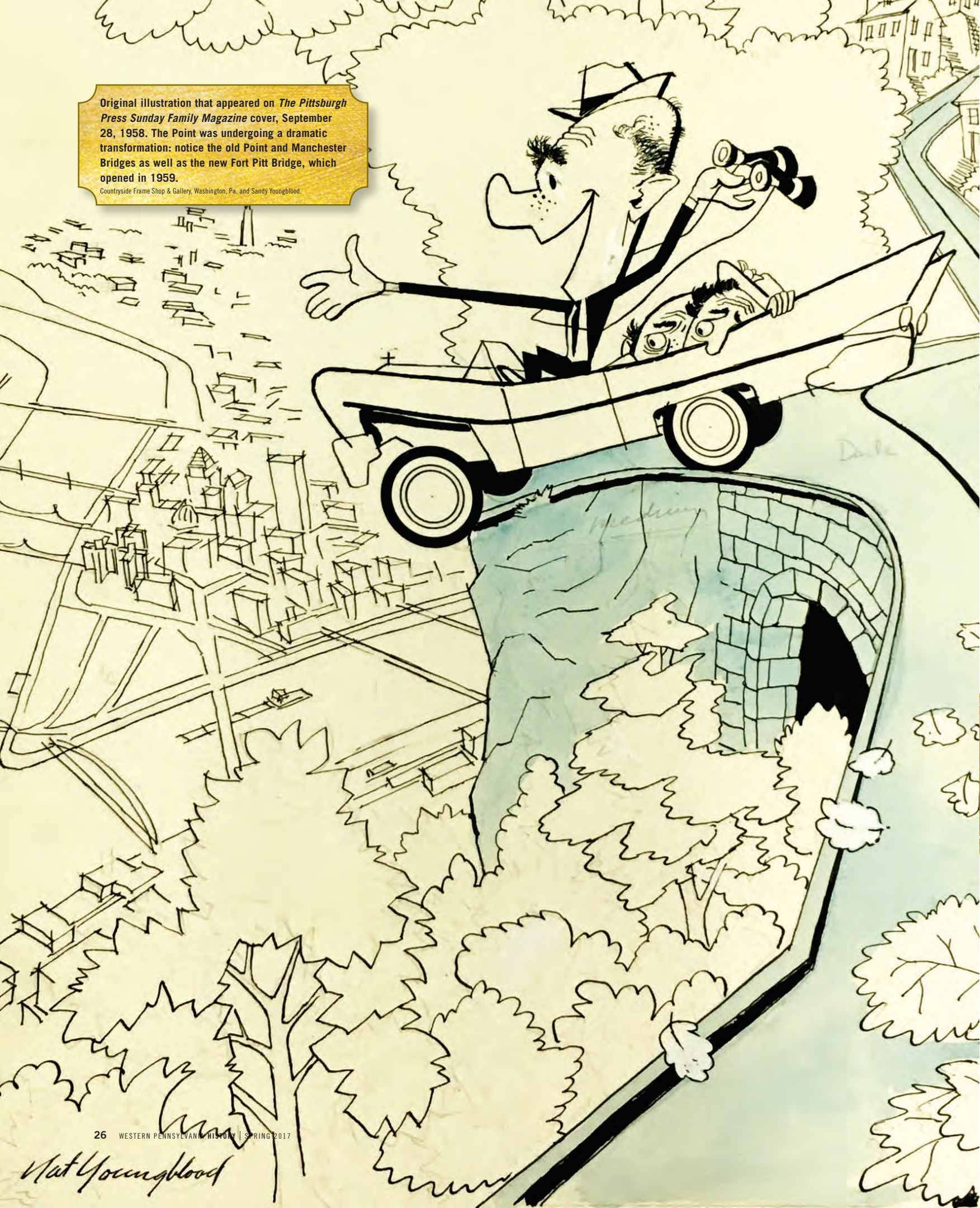


Edited by John Patterson

Art Direction, Nat Youngblood

Original illustration that appeared on *The Pittsburgh Press Sunday Family Magazine* cover, September 28, 1958. The Point was undergoing a dramatic transformation: notice the old Point and Manchester Bridges as well as the new Fort Pitt Bridge, which opened in 1959.

Countryside Frame Shop & Gallery, Washington, Pa. and Sandy Youngblood.



Sarah Flower Adams.²³ Many of the illustrations that Youngblood created for feature stories in the early 1950s depicted scenes of leisure, work, and industry. On-site research greatly informed his work and led him on excursions throughout the region.

For one such assignment in 1952, he visited the Baltimore and Ohio Railroad in Cumberland, Maryland, where he watched workers perform repairs on powerful steam locomotives. From that experience, he wrote and illustrated “Steam Engines in the Raw,” one of many stories he would cover on big industry.²⁴ Years later, the cover art from “Steam Engines in the Raw” would appear in *American Artist*²⁵ magazine. The article “Nat Youngblood: A Reporter-Illustrator in Watercolor,” was printed in the magazine’s November 1958 issue,

which also featured artist Andrew Wyeth and sculptor Betty Davenport Ford.²⁶

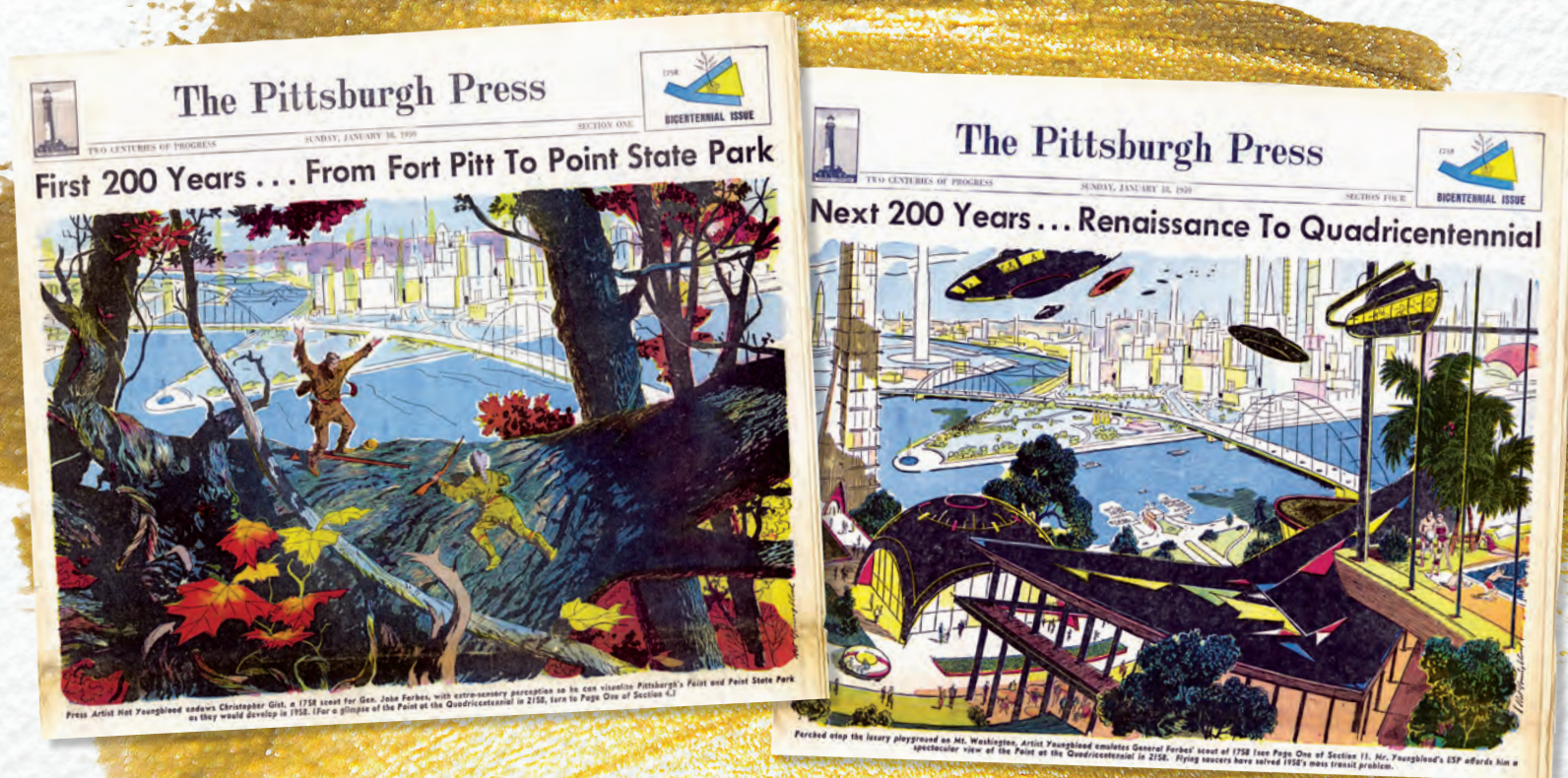
Envisioning the Point

In January 1953, the title Art Director appeared with Youngblood’s name on the inside cover of the *Family Magazine* for the first time.²⁷ Over the next six years, the artist devoted much of his work to visualizing the future of downtown Pittsburgh, most notably the Point. Plans dictated that the Point makeover would be completed by the city’s bicentennial celebration in May 1959.²⁸ The project involved a complete overhaul of Pittsburgh’s Golden Triangle, a site that, over the course of two centuries, had hosted a myriad of military, industrial, and residential structures.

To fulfill the challenge of painting Pittsburgh’s transformation before it

actually happened, Youngblood consulted with architects involved in the various development projects. After studying their plans, he employed watercolors to impress his own creative touch on the Point and its surroundings. On May 3, 1953, the *Roto* cover featured the caption “Nat Youngblood, With Paint Brush and Crystal Ball, Takes a Stroll Through Our Future Point Park.”²⁹ His watercolor rendering of the Point’s fountain—which existed only in architectural studies—planted the image of Pittsburgh’s future into the minds of *Press* readers.

Among other things, the artist envisioned how *The Press* building would look after its facelift,³⁰ how Gateway Center would rise beyond the green of Point State Park,³¹ how the Civic Arena’s roof would retract to expose the sky,³² and how Hilton Hotel patrons would



Youngblood's illustrations for the Bicentennial Issue of *The Pittsburgh Press* mused on the idea of past meets present, and even future.

Dorothy Butko.

Youngblood painted the image of
General Forbes as he may have
looked after arriving at
the Point in 1758.



*Forbes at Fort Duquesne from The
Forbes Expedition, 1968, oil on canvas.*
Fort Pitt Museum, Pennsylvania Historical and Museum Commission.

overlook the Point from old Barbeau Street.³³ On May 6, 1956, Youngblood, with an imaginative spirit, proposed and illustrated ideas for the future of Mount Washington. Amidst his watercolor renderings, he wittily placed an image of Quebec's historic Chateau Frontenac, perched over the Saint Lawrence River, to demonstrate "what can be done near hilly terrain."³⁴

As the Pittsburgh Renaissance progressed, so did Youngblood's local reputation. Dean Rice, fine arts committee member of the Pittsburgh Playhouse, said of the artist: "He has a sharp eye for expressive detail, and a good sense of pictorial values."³⁵ Reporter and art critic Sam Hood recognized that Youngblood had a gift, as demonstrated in his renderings of the developing city, to "artistically dream with his feet still on the ground."³⁶

In June 1957, the artist again demonstrated his "ability to 'dip into the future, far as human eye can see.'"³⁷ His illustration on the June 9 cover of *Roto Magazine* depicts what a section of Butcher's Run, on the North Side along the Allegheny River, would look like after the completion of a new highway plan. It was in this issue that—now for the first time in the *Roto Magazine*—the title of Art Director appeared alongside Youngblood's name, establishing his directorship of both Sunday magazine sections.³⁸

1959: Celebrating The (British) Birth of Pittsburgh

Pittsburgh's 1959 bicentennial commemorated the establishment of Fort Pitt at the forks of the Ohio River. British General John Forbes and his army had captured the site of old Fort Duquesne in November 1758, and in honor of the historic event, Youngblood painted the image of General Forbes as he may have looked after arriving at the Point. The painting appeared on the cover of the *Roto Magazine* on November 23, 1958.³⁹

Ailing and confined to a litter, Forbes raises his head from his quill and paper. With an expression of satisfaction, he takes a moment to observe his surroundings and meditate the namesake of the new British post. In a letter to British Secretary of State William Pitt, Forbes names the site Pittsburgh.⁴⁰

A decade later, in 1968, the artist would revisit the subject for an exhibit display at the new Fort Pitt Museum in Point State Park. Youngblood completed a series of five oil paintings, titled *The Forbes Expedition*, at the request of the museum's lead architect and exhibit designer, Charles Morse Stotz.⁴¹ The last in the five-part series, *Forbes at Fort Duquesne* bears a striking resemblance to its 1958 predecessor.

On January 18, 1959, *The Press* ushered in the bicentennial with a special issue of the Sunday paper. Youngblood's artwork appeared in full color on the front pages of an impressive four sections. His first-page illustration of the Bicentennial Issue mused on the idea of past meets present. The viewer, positioned on the great stage of Mount Washington, is tucked back in the dense Pennsylvania forest of 1759. Ahead, near the edge of the hillside, 18th-century trader Christopher Gist appears with his arms raised in excitement. Emerging behind him is the bright modern city of Pittsburgh, its golden bridges outstretched over rivers and high rise buildings reaching up to the sky.⁴²

On the front page of section four, Youngblood looked ahead to 2159. To depict Pittsburgh's quadricentennial, the artist again chose the vantage point of Mount Washington, but with commuters in flying saucers that would "have solved 1958's mass transit problem."⁴³

Another bicentennial-themed piece graced the rare wrap-around cover of the *Roto Magazine*. The painting, inspired by an excerpt from an early American journal, depicts a family traveling west through Pennsylvania wilderness.⁴⁴ Several more of his paintings—

including a forest scene with children on a horse and a winter scene of a father and son walking to church—illustrate the feature story "The Rugged Life of Pittsburgh Pioneers."⁴⁵ The paintings depict Youngblood's beliefs about frontier life in Western Pennsylvania: settlers faced daily struggles with fortitude, they relied on their faith and one another for support, and the wilderness was at times both their playground and their demise.

Years later, the artist was captivated by stories such as Conrad Richter's 1966 novel *The Awakening Land* and revisited the subject of frontier life in 18th-century America.⁴⁶ Not unlike the case of the previously described *Forbes* paintings, the two depictions of frontier settlers share similarities in style and composition. The artist's palette, however, greatly differs from one version to the other. He would complete the latter works in 1975 and 1976, just in time for the nation's bicentennial.

While Youngblood's art for the newspaper continued to depict scenes of Western Pennsylvania and developments across the city, he also became interested in portraiture. Over the next 20 years, the artist produced numerous portraits of public figures for the

Years later, the artist was captivated by stories such as Conrad Richter's 1966 novel *The Awakening Land* and revisited the subject of frontier life in 18th-century America.

The Pittsburgh Press
Sunday ROTO

*The Pittsburgh Press
Sunday Roto Magazine
cover, printed September
25, 1960.*

Maser Galleries, Pittsburgh, Pa.

Nat Youngbl

Sunday Roto Magazine. *The Press* referred to his portraits as “the series on outstanding community leaders.”⁴⁷ From religious and industrial leaders, to presidents and sports heroes, the subjects shared one thing in common: they were men with influence, in positions of power.

In 1960, for example, to honor the Pittsburgh Pirates’ successful season, Youngblood painted a portrait of team manager Danny Murtaugh. The painting appeared on the cover of the *Roto Magazine* on September 25, and the artist even presented the original painting to Murtaugh himself.⁴⁸ The Pirates went on to win the World Series at Forbes Field a few weeks later.⁴⁹

For a portrait assignment later that fall, Youngblood accompanied President-elect John F. Kennedy on a Thanksgiving Day flight from Washington, D.C. to Palm Beach, Florida.⁵⁰ In an unexpected twist, Kennedy received a phone call announcing that his wife, Jacqueline, had gone into early labor. Suddenly, the artist’s business assignment took on a life of its own, and he was with JFK the day that John F. Kennedy, Jr., was born.⁵¹ Youngblood’s portrait of the new president appeared on the *Roto* cover on January 8, 1961.

Where new life begins, others end. In just a few years’ time, Youngblood’s portraits would eerily chronicle the beginning of Lyndon B. Johnson’s presidency after the tragic end of JFK’s. His rendering of President Johnson appeared on the *Roto* cover on December 15, 1963.⁵² Meanwhile, in remembrance of Kennedy that month, the University Office of Mellon Bank in Oakland displayed the series of sketches and paintings that Youngblood had completed three years earlier.⁵³ In keeping with his assignments that year, the artist rounded out 1963, not with a portrait, but with a holiday scene, both cheerful and nostalgic, titled *Christmas in Pittsburgh, 1825*.

Remembering the Settlers

Much in the same way that Youngblood explored the city’s history for the bicentennial in 1959, he reflected on regional history at the approach of the nation’s bicentennial in 1976. At nearly 60 years old, the artist took a leave from *The Press* and focused on a series of paintings depicting frontier life in Western Pennsylvania. He intended for them to serve an educational purpose, possibly as a traveling exhibit to local schools.⁵⁴ When *The Press* offered to commission Youngblood’s work, he accepted, and in about a year, he completed ten oil paintings that measure over four by five feet each. They comprise a series called *The American Pioneer*.

Each painting in the series depicts an aspect of frontier life, and is paired with a particular human emotion or quality, such

as courage, strength, joy, peril, sorrow, and so on. Because the paintings strive to reach the audience through an exploration of the human experience, they have a timeless quality that resonates with the viewer. The series not only manifests Youngblood’s interpretation of frontier life, but also bridges the lives of those past with those of the present.

In the article “A Tribute to Pittsylvania Pioneers,” which appeared in the *Sunday Roto Magazine* on November 9, 1975, writer Rich Gigler quoted Youngblood on his inspiration for the series: “I’d like to give people some reason to pause and contemplate their heritage ... Research tells me our early settlers were a poor, sometimes desperate people, but they were free ... They went into the wilderness with hope for a future and sometimes went down in a valley with despair.”⁵⁵ Over the course of the next year, all ten artworks appeared in the *Roto Magazine*.



***Courage on the Trail* from *The American Pioneer*, 1975, oil on canvas.**

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The Pittsburgh Press Sunday Roto Magazine wrap-around cover, printed January 18, 1958.

Dorothy Butko.

One of the feature stories in 1976, again written by Gigler, placed the 18th-century frontier experience into the broader context of American and world history.⁵⁶ Gigler emphasized some of the various land disputes in North America during the 1750s and 1760s, as well as the fact that settlers who traveled as far west as Pittsburgh were indeed squatters. However hard they worked to travel a great distance over rugged terrain, they also defied treaties and exacerbated conflicts by raising homesteads on Indian land beyond the British crown's designated territory. As is the case with all history lessons, one must consider the broader historical context when viewing the bicentennial paintings. While the works reflect Youngblood's empathy for 18th-century frontier settlers, the series portrays just one side of an immensely complex and multifaceted history.

In July 1976, *The Press* donated *The American Pioneer* series to the Fort Pitt Museum.⁵⁷ Soon thereafter, the paintings were exhibited at the Pittsburgh Arts and Crafts Center (now Pittsburgh Center for the Arts), when he was awarded the title Artist of the Year.⁵⁸ To this day, the paintings reside at the Fort Pitt Museum, where school children marvel at the artist's imagery, adults admire his artistic skill, and those who recall Youngblood's work from the newspaper instantly recognize his distinct style.

Life After *The Press*: An Artist Is An Artist

On December 28, 1980—Youngblood's 64th birthday—a *Press* article announced the artist's retirement. By this time, he had produced cover art for well over 400 *Sunday Roto* and *Family Magazines*. One of his contemporaries, William C. Libby, said of the artist: "He has

done more to raise the level of public taste and acceptance of art than any other Pittsburgh artist."⁵⁹ Youngblood's last day with *The Press* was New Year's Eve, 1980. When asked what his future held, he replied, "After all these years, I think I'll just sit back and relax for about a month and figure what I want to do."⁶⁰

Soon after Youngblood's retirement, he and his second wife Sandy moved from the Gateway Towers downtown—where they were both tenants and had met through business acquaintances—to a home in West Middletown, Pa.⁶¹ For years, the couple split time between Pennsylvania and their other home in Corrales, N.M. He established studios in both locations, and Sandy served as his business manager. While the artist devoted a full day's work to his art, five or six days a week, Sandy coordinated all framing, sales, and shipping of the artwork.⁶²



Portion of the painting, *Sorrow*, from *The American Pioneer*, 1976, oil on canvas.

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Portion of the painting, *Joy*, from *The American Pioneer*, 1976, oil on canvas. This was Youngblood's favorite of *The American Pioneer* series paintings.*

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Because the paintings strive to reach the audience through an exploration of the human experience, they have a timeless quality that resonates with the viewer.



One in a four-part series by Youngblood, *Siege of Fort Pitt*, c. 1968, depicts the fort under siege in 1763, when Ottawa Chief Pontiac led the American Indian effort to capture British military posts in North America.

Fort Pitt Museum, Pennsylvania Historical and Museum Commission.





Study for *Shooting Wagons*, undated.

Photo by Mike Burke.

Without the constant pressure of newspaper deadlines, Youngblood was afforded more time to spend on a single piece, and he shifted from the swift mode of watercolors to the more laborious medium of oils. By this time, his work focused on three areas of specialty: Western Pennsylvania scenes, western landscapes, and American Indians—the Sioux in particular.⁶³ Aside from doing commissions, he also sold paintings to private collectors and exhibited in shows such as the annual invitational “Artists of America” in Denver.

In an interview in 1992, more than a decade after retirement, Youngblood was having the time of his life: “I have the best of everything. I have a good family, and my work is so interesting that I don’t need much else in the way of recreation.”⁶⁴ He painted until the last few years of his life and

passed away in his West Middletown home on December 18, 2009, at age 92.

Over the course of a prolific art career, Youngblood recounted regional history, meditated on the Western Pennsylvania landscape, and envisioned Pittsburgh’s future. While his love of the outdoors and culture was inspired from humble beginnings in rural Indiana, it remained evident in the work he produced throughout his life. In a distinguished, 35-year career with *The Pittsburgh Press*, he approached his work with a spirit of curiosity and creativity, not only striving to understand his subjects, but also tapping into his imagination and emotions. At times, he was a comic, poking fun at life’s wonders and blunders. More often, he was a romantic, nostalgically recreating visions of Pittsburgh’s past. Then still, he was a reporter, portraying

subjects of significant cultural weight. Most of all, he was an artist. For the second half of the 20th century, Nat Youngblood’s artwork not only influenced the public, but also enriched the region’s households, establishing a legacy in Western Pennsylvania illustration that endures to this day. ✪

Jaclyn Sternick is the Fort Pitt Museum Visitor Services and Events Coordinator. Given her academic background in art history and writing, she immediately took an interest in Nat Youngblood and his artwork when she began working at the museum in 2014. She is thrilled to contribute her research and writing to the Fort Pitt Museum’s upcoming exhibit, *Nat Youngblood’s Pittsburgh*, which opens April 28, 2017 and will be on display through the summer months. Jaclyn extends special thanks to Sandy Youngblood for her support of this project.



Above: *The Pittsburgh Press Sunday Roto Magazine* cover, December 22, 1963. The former "Mansion House" had stood at the northwest corner of Wood Street and Fifth Avenue in downtown Pittsburgh.

Maser Galleries, Pittsburgh, Pa. © *Pittsburgh Post-Gazette*, 2016, all rights reserved. Reprinted with permission.

Left: Original watercolor study that Youngblood presumably revisited for the 1963 *Christmas Roto* cover illustration.

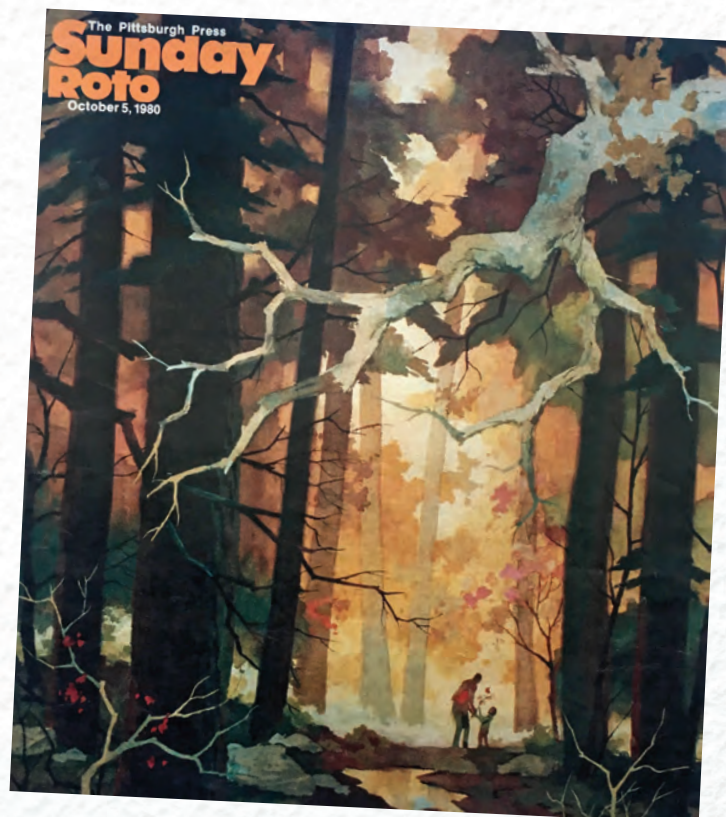
Countryside Frame Shop & Gallery, Washington, Pa. and Sandy Youngblood.

Opposite Page: *The Pittsburgh Press Sunday Roto Magazine* cover, printed October 5, 1980, was one of the last covers that Youngblood produced as Art Director of *The Pittsburgh Press*. The caption reads: "Jack Frost Isn't The Only One Who Paints Leaves In Penns Woods." Tree branches and foliage, which were often prominent in the artist's Western Pennsylvania scenes, dominate his rendering of Cook Forest.

Maser Galleries, Pittsburgh, Pa. © *Pittsburgh Post-Gazette*, 2016, all rights reserved. Reprinted with permission.

- ¹ Youngblood, Nat. Interview with David Miller. 27 April 2000.
- ² "The Cover." *Pittsburgh Press* 29 May 1960.
- ³ Butler, Ann. "City Honors 30 Years Of Youngblood's Art." *Pittsburgh Press* 17 Oct. 1976: 81.
- ⁴ Youngblood, Nat. Interview with David Miller. 27 April 2000.
- ⁵ Butler, Ann. "City Honors 30 Years Of Youngblood's Art." *Pittsburgh Press* 17 Oct. 1976: 81.
- ⁶ Definition of abstract expressionism: an artistic movement of the mid-20th century comprising diverse styles and techniques and emphasizing especially an artist's liberty to convey attitudes and emotions through nontraditional and usually nonrepresentational means. *Merriam-Webster.com*, acc. 30 Nov. 2016.
- ⁷ Youngblood, Nat. Interview with David Miller. 27 April 2000.
- ⁸ Today, the site is still a part of the University of New Mexico, and it is known as the Harwood Museum of Art. *Harwoodmuseum.org*, acc. 30 Nov. 2016.
- ⁹ Youngblood, Nat. Interview with David Miller. 27 April 2000.
- ¹⁰ *Ibid.*
- ¹¹ Hood, Sam. "Nat Youngblood's Art Show Pleases Eye And Warms Heart." *Pittsburgh Press* 12 Jan. 1958: 41. *Newspapers.com*.
- ¹² Edwards, Paul and Benjamin L. Costello, eds. *Nat Youngblood: Artist in Conflict, Selected Sketches and Watercolors from World War II* (Washington Co. Historical Soc., 1995).
- ¹³ *Ibid.*
- ¹⁴ In 1995, fifty years after Youngblood produced his wartime work, it was showcased in an exhibit at the Olin Fine Arts Center Gallery at Washington and Jefferson College. The college also presented him with an honorary Doctor of Fine Arts degree in 1999.
- ¹⁵ Nat and Margaret Youngblood would have three children together. They would later divorce, and he married Sandy Wilsman in 1980.
- ¹⁶ Bruner, Ronald. "A City For All Seasons." *Pittsburgh Press* 28 Oct. 1973: 240-242.
- ¹⁷ *Ibid.*
- ¹⁸ "Features." *Pittsburgh Press* 26 May 1946: 19.
- ¹⁹ "Mother's Day." *Pittsburgh Press* 8 May 1949: 89.
- ²⁰ "You Can Get This Painting For Your Home." *Pittsburgh Press* 11 May 1958: 152-153.
- ²¹ *Ibid.*
- ²² Oursler, Fulton. "A President's Friend." *Pittsburgh Press* 7 Jan. 1951: 70.
- ²³ Oursler, Fulton. "The Lost Chance." *Pittsburgh Press* 27 May 1951: 78.
- ²⁴ Youngblood, Nat. "Steam Engines in the Raw." *Pittsburgh Press* 21 Sept. 1952: 96-97.
- ²⁵ "The Cover." *Pittsburgh Press* 21 Sept. 1952: 73-74.
- ²⁶ Youngblood, Nat. "Nat Youngblood: A reporter-illustrator in watercolor." *American Artist* 22.9 (1958): 46+.
- ²⁷ *Pittsburgh Press* 4 Jan. 1953: 42.
- ²⁸ "Festival Time At The Point." *Pittsburgh Press* 22 Mar. 1959: 130-131.
- ²⁹ "The Cover." *Pittsburgh Press* 3 May 1953: 115-116.
- ³⁰ "A New Look, A New Address." *Pittsburgh Press* 14 Mar. 1954: 114-115.
- ³¹ "The Cover." *Pittsburgh Press* 13 Jan. 1957: 97-98.

- ³² "The Cover." *Pittsburgh Press* 10 Mar. 1957: 115-116.
- ³³ "The Pittsburgh Hilton." *Pittsburgh Press* 30 Jun. 1957: 110-111.
- ³⁴ Patterson, John. "Mount Washington." *Pittsburgh Press* 6 May 1956: 126-127.
- ³⁵ Hood, Sam. "Nat Youngblood's Art Show Pleases Eye And Warms Heart." *Pittsburgh Press* 12 Jan. 1958: 41.
- ³⁶ *Ibid.*
- ³⁷ "Park Martin's East Street Dream." *Pittsburgh Press* 9 Jun. 1957: 129-130.
- ³⁸ *Ibid.*
- ³⁹ "The Cover." *Pittsburgh Press* 23 Nov. 1958: 139-140. *Newspapers.com*. Web. 30 Nov. 2016.
- ⁴⁰ Stewart, Irene, ed. "To William Pitt." *Letters of General John Forbes: Relating to the Expedition Against Fort Duquesne in 1758*, Allegheny Co. Committee, 1927. 72-74. Print. In his letter to William Pitt on November 27, 1758, Forbes actually spelled the city's name "Pittsbrough."
- ⁴¹ Stuart, Roger. "The Many-Sided Mr. Stotz." *Pittsburgh Press* 23 Jun. 1968: 211. Youngblood also completed a watercolor portrait of Stotz for the 1968 article.
- ⁴² "First 200 Years... From Fort Pitt To Point State Park." *Pittsburgh Press* 18 Jan. 1959: 81.
- ⁴³ "Next 200 Years... Renaissance To Quadricentennial." *Pittsburgh Press* 18 Jan. 1959: 117.
- ⁴⁴ "The Cover." *Pittsburgh Press* 18 Jan. 1959: 177-178.
- ⁴⁵ "The Rugged Life Of Pittsburgh's Pioneers." *Pittsburgh Press* 18 Jan. 1959: 192-193.
- ⁴⁶ Youngblood, Nat. Interview with David Miller. 27 April 2000.
- ⁴⁷ "The Cover." *Pittsburgh Press* 12 Sept. 1965: 138.
- ⁴⁸ Kasun, Edward P. "Colorful Pirates Rate A Salute." *Pittsburgh Press* 23 Sept. 1960: 2.
- ⁴⁹ "The Cover." *Pittsburgh Press* 25 Sept. 1960: 121-122.
- ⁵⁰ "The Cover." *Pittsburgh Press* 8 Jan. 1961: 163-164.
- ⁵¹ Patterson, John. "A Small Kennedy Crisis." *Pittsburgh Press* 8 Jan. 1961: 180-181.
- ⁵² "The Cover." *Pittsburgh Press* 15 Dec. 1963: 103-104.
- ⁵³ "Press Art Director Displays Series Of Kennedy Sketches." *Pittsburgh Press* 8 Dec. 1963: 34.
- ⁵⁴ Youngblood, Nat. Interview with David Miller. 27 April 2000. Youngblood appealed to the Richard King Mellon Foundation to fund the traveling exhibit project. When the artist made his proposal to the school board, however, an African American member called attention to the absence of African American figures in the paintings. The Mellon Foundation declined funding of the project. Although Youngblood intended to portray regional heritage through his artwork, the series is not comprehensive and does not



represent the range of ethnic groups present in 18th-century Western Pennsylvania.

- ⁵⁵ Gigler, Rich. "A Tribute To Pittsylvania Pioneers." *Pittsburgh Press* 9 Nov. 1975: 290-292.
- ⁵⁶ Gigler, Rich. "We Stood It Very Well And Worked Hard." *Pittsburgh Press* 9 May 1976: 224-227.
- ⁵⁷ Gigler, Rich. "Youngblood, Paintings Honored." *Pittsburgh Press* 24 July 1976.
- ⁵⁸ Butler, Ann. "City Honors 30 Years Of Youngblood's Art." *Pittsburgh Press* 17 Oct. 1976: 81.
- ⁵⁹ Butler, Ann. "City Honors 30 Years Of Youngblood's Art." *Pittsburgh Press* 17 Oct. 1976: 81.
- ⁶⁰ Place, John. "Artist Nat Youngblood Retiring." *Pittsburgh Press* 28 Dec. 1980: 6.
- ⁶¹ Youngblood first encountered—and fell in love with—West Middletown while on assignment for The Press 10 years earlier. His illustrations of the town appeared in the *Sunday Roto Magazine* on July 6, 1967.
- ⁶² Youngblood, Sandy. Interview with the author. 21 Nov. 2016.
- ⁶³ *Ibid.*
- ⁶⁴ Sharpe, Jerry. "Nat Youngblood paints way back to area he loves." *Pittsburgh Press* 25 Feb. 1992: 2.
- ⁶⁵ *Ibid.*

* Subjects and inspiration for *The American Pioneer* series are detailed in "Press Donates 10 Youngblood Paintings." *Pittsburgh Press* 30 Jun. 1976.



Louine, by Malcolm Stephen Parcell, oil on canvas, acquired 1918. This painting won first prize in the Associated Artists Annual exhibit in 1918. Porter hoped that prize money and the purchase of art by the Friends group would encourage and sustain a community of artists in the region.

All art photos courtesy of The Friends of Art.

The Gift of Art

By Anne Madarasz

The History Center's new exhibition, *The Gift of Art: 100 Years of Art From the Pittsburgh Public Schools' Collection*, features nearly 80 paintings representing the work of predominantly local artists that were given to the Pittsburgh Public Schools to adorn its buildings and inspire its students.

In 1916 a group of community leaders and artists came together and formed the "One Hundred Friends of Pittsburgh Art." Founded by John L. Porter, the President of Union Storage Company, the group sought to both encourage the work of local artists and the appreciation of art by school children.¹ Each member of the group agreed to donate \$10 a year to be used for the sole purpose of buying art at the Associated Artists annual show and donating it to the Pittsburgh Public Schools (PPS). The Friends of Art celebrated their 100th anniversary in 2016, marking a century in this unique partnership with the PPS.



Entrance to *The Gift of Art: 100 Years of Art From the Pittsburgh Public Schools' Collection*.

Photo by Nicole Lauletta.

John Porter played an integral role in the genesis of this effort. He conceived the idea and became a driving force in establishing the committee that raised money and purchased art. With one foot in the business world and the other in the growing art community in Pittsburgh, Porter proved to be suited for the task. Born in Meadville in 1868, Porter graduated from Allegheny College and took a job with the National Transit Company in Oil City. After meeting and marrying Augusta Fuher, he worked in London briefly, then joined his father-in-law managing Union Storage Company. Porter's club memberships — The

The group sought to both encourage the work of local artists and the appreciation of art by school children.

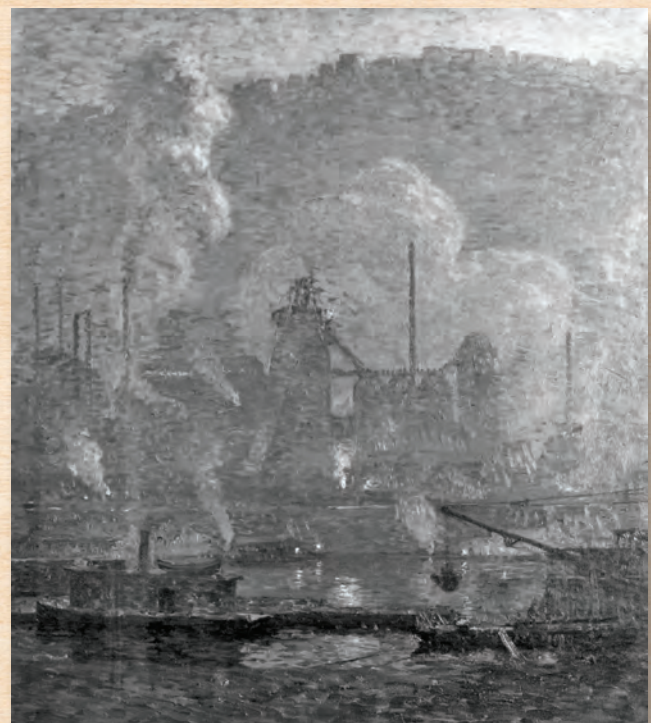


John L. Porter, c. 1937.
Pittsburgh Post-Gazette, August 13, 1937, 14.

Duquesne Club, Oakmont and Fox Chapel Country Clubs, and the Sons of the American Revolution — attest to his status and indicate where he may have befriended the other businessmen who served as leaders of the Friends of Art.²

Porter's personal interest in art also drove this effort. A member of the Fine Arts Committee at the Carnegie Museum, he spent 16 years as the chairman of the Board of Trustees of the Carnegie Institute of Technology. In addition, he served as the Vice President of the Beaux Arts Salon, a Pittsburgh group founded in 1915, "to promote the fine and applied arts ... and exhibitions where the best examples of artist's work can be sold for the benefit of the artists."³ Porter collected art as well, lending a Childe Hassam painting, *Isle of Shoals*, to a gallery exhibition in 1929 and is noted as a donor to the Carnegie Museum's Patron's Art Fund.⁴ Support for the arts and artists became central to Porter's life and a motivation behind the founding of the Friends of Art Committee.

Those who joined Porter shared his vision and his involvement in the economic and cultural life of the city. W.C. Fownes, an industrialist who built Oakmont Country Club with his father, Charles D. Armstrong, of the Armstrong Cork Company, and James Hailman



The Mill - Evening, by George Sotter, oil on canvas, acquired 1916. This is one of the first paintings purchased by the Friends for the Pittsburgh Public Schools, though its location is now unknown. The motivation for its inclusion may have been to illustrate how artists found beauty in the gritty mills and factories located along Pittsburgh's rivers.

All art photos courtesy of The Friends of Art.



The Princess and the Unicorn, by Norwood Hodge MacGilvary, oil on canvas, acquired 1923. An artist and teacher at Carnegie Tech, MacGilvary painted in two different styles during his lifetime. Realism predominated, but here he explores the magical world of fantasy in a painting that has captivated students for years.

Hailman and Thomas Hartley, highly placed members of the Citizens Committee for city planning, are all listed in leadership positions of the group. In addition, John Beatty, an artist and the first director of the Carnegie Museum of Art, and Mary Thaw Thompson, a supporter of the arts and culture, rounded out the One Hundred Friends of Art executive committee. Moving in the same business and social circles, this group likely shared a belief in the power of

art and arts education to signify the status of their city as a place of culture, and to battle the social problems caused by rapid urbanization and industrialization.

The establishment of the One Hundred Friends of Art in 1916 mirrored similar efforts in cities across the country. This “Progressive arts outreach” linked art patrons with urban public schools to provide an aesthetic of the beautiful that contrasted with the environment

in which many city children lived.⁵ The hope was that arts education would encourage an appreciation of art as well as “contribute with other influences to aid us in recovering from our unrest of extravagance, excitements, sexual abandon in dress, bad manners, disrespect, and irreverence.”⁶ Just as members of the Progressive Movement built settlement houses to provide services to newly arrived immigrants in the late 19th and early 20th centuries, so too

did art educators and art lovers begin to use the arts to effect positive community development. As Porter said, “Imagine if you can the effect of this movement upon our community.... Can squalor exist in the surroundings of children brought into daily contact with beauty?”⁷

Chicago had a Public School Art Society as early as 1894 that welcomed visiting teachers, many women who belonged to amateur art clubs, to share reproductions of art, provide decorative murals for hallways, and instruct school students in the arts. Other major cities followed suit with public school arts education programs springing up in California, New York City, Massachusetts, and even in smaller cities such as Tacoma, Washington, where 175 framed photographs of old master paintings were provided to schools by the Aloha Club.⁸

***Pittsburgh Landscape*, by Olive Nuhfur, oil, acquired 1936.** This painting captures a classic Pittsburgh landscape with homes clinging to the hillside and the smoke from a steel factory rising in the background. Likely an image of Hazelwood, the scene would have been familiar to city school students.



Each effort took its own form, but most featured a partnership between a citizen group and the public schools and a vision that exposure to art could positively impact young lives.

Pittsburgh’s effort is unique in that it has lasted for more than 100 years. Born when the city reigned as the eighth largest in the nation, this initiative joined other social service programs for youth, such as the playground movement, spearheaded by citizens. The city’s population had doubled in size between 1890 and 1910, with more than 26 percent of residents being foreign-born. Public schools became a place to reach and teach these new Americans.



***Southside Church*, by Robert Schmertz, watercolor, acquired 1934.** At least three paintings of churches were added to the collection in the 1930s. They pictured an important neighborhood institution for families struggling to survive during the Great Depression.

In the first year of the partnership, the 100 Friends purchased two paintings, a portrait, *Vera*, and a piece by George Sotter, *The Mill – Evening* that features an industrial scene. Within a decade the group had raised almost \$10,000 and purchased 49 paintings for display in the city’s schools. Paintings remain the primary objects in the collection.

Until 1935, when the Associated Artists added crafts as a category, the group’s annual exhibits featured mostly oil and watercolor works. Acrylics began to appear in the 1950s when that paint became available commercially and the PPS collection received its first gift of sculpture, *Family Tree*, in 1962. As the work of regional artists has evolved, so too has the collection. In the past 25 years, photography, fiber art, mixed media, and even video installations have been added.

The Friends of Art collection captures the evolution of art and culture in the region. Most of the major art movements of the past century are represented, demonstrating the connection



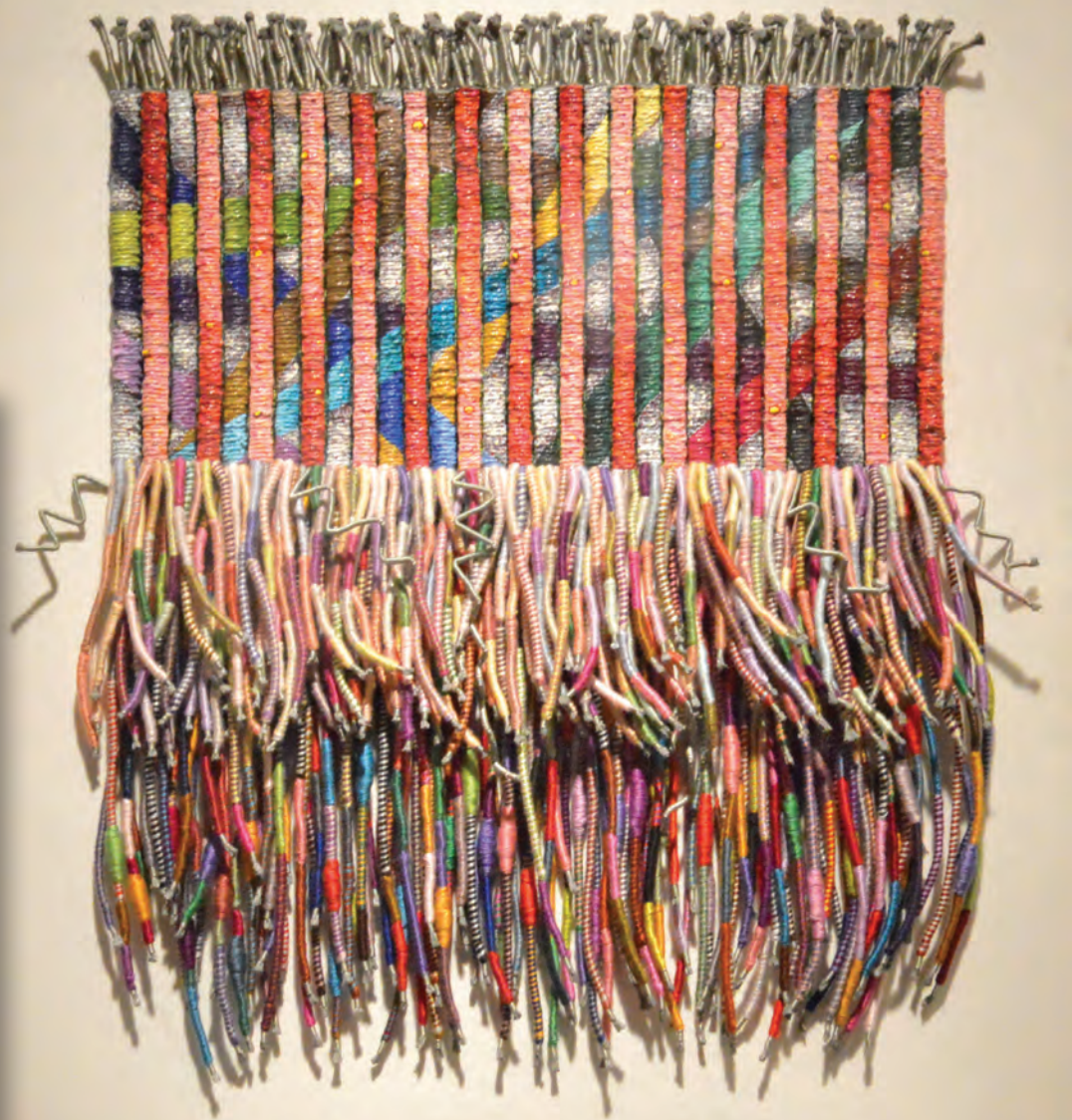
Gibsonia Woodland, by Will J. Hyett, oil on canvas, acquired 1917. Most of the early pieces acquired for the collection are either portraits or landscape paintings. This bucolic setting, foreign to many city residents, demonstrated the beauty of nature.

of artists in this region to the larger world of art. But the collection also stands as a record of the subject matter that inspired the Associated Artists and, not surprisingly, some of that is regional in nature. The landscape that defines this region is a theme that artists in the collection have returned to time and again. So too are the people that have settled here. The collection serves as both an educational tool and as an illustration of the type of art being created locally over the past century.

“Imagine if you can the effect of this movement upon our community.... Can squalor exist in the surroundings of children brought into daily contact with beauty?”



Mosaic #1, by Russell Twigg, oil on Masonite, acquired 1951. The collection ventures beyond realism, teaching about the stylistic changes occurring in the larger world of art. It teaches students to understand as well as appreciate many different forms of art.



Breakup, by Amy Lipshie, painted and woven fiber, acquired 1991. As artists embraced new materials, the collection came to reflect that change—including pieces of mixed media and fiber art.

Photo by Liz Simpson.

The Gift of Art commemorates a vision conceived a century ago to beautify the lives of Pittsburgh school children, but also to use art as a tool of social and cultural change. Shared with tens of thousands of school children over the last century, it is now shared with the public in a museum for the first time. The collection offers a compelling perspective on the work of regional artists and the subjects that have inspired them. It also opens a door to the past and the use of art to educate, to uplift, and to acculturate the city's youth.

The Gift of Art: 100 Years of Art From the Pittsburgh Public Schools' Collection is now open on the fifth floor Barenfeld Gallery and closes on June 11, 2017.

Anne Madarasz is the Director of the Curatorial Division, Chief Historian, and Director of the Western Pennsylvania Sports Museum.

¹ John L. Porter obituary, *Pittsburgh Post-Gazette*, August 13, 1937, 14.

² Ibid.

³ *American Art Annual*, Volume 14, 1918, 257, and Porter obituary, *Pittsburgh Post-Gazette*, August 13, 1937, 14.

⁴ Helene Barbara Weinberg and Elizabeth G. Barker, *Childe Hassam, American Impressionist* (Metropolitan Museum of Art, 2004), 401.

⁵ Karen J. Blair, *The Torchbearers: Women and Their Amateur Arts Associations in America* (Indiana University Press, Bloomington, 1994), 86.

⁶ John L. Porter, "An Art Collection," *Pittsburgh School Bulletin*, May 1926.

⁷ John L. Porter, *Art and Archaeology*, 1922 quoted in Mary Brignano, *The Associated Artists of Pittsburgh 1910-1985: The First Seventy-Five Years* (Pittsburgh, 1985), 20.

⁸ Blair, 86-88.




Laughing Man with Green Hat, by Robert Villamagna, deconstructed metal cans, acquired 2008. The artist says “The message of my work is: to have fun, be creative, laugh, and reflect on the past occasionally.” Students connect with playful pieces such as this one.



*Dishes for the Depression:
Homer Laughlin China Company's*

Fiesta **WARE**

By Kelly Anderson Gregg



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In the early 1940s, my grandmother Marcia Howard loved visiting Vi Turk for dinner.

Vi and her husband had recently moved to Sharon, Pennsylvania, where he was employed as a Westinghouse engineer. Marcia's parents befriended the Turk family, and Marcia would often be found at their home around mealtime. Not only was Vi a good cook, she also had special dishes for her little guest's use. My grandmother still vividly recalls the excitement of choosing her very own dinner plate from a colorful array known in the 1930s and '40s as Fiesta dinnerware.

.....



A COLORFUL PAST

Beyond American-made, Fiesta® Dinnerware is an American Icon. Representing the American spirit of independent thinking, Fiesta® broke the rules of dinnerware when it arrived in 1936—a colorful contrarian amongst a sea of floral whiteware.

With a palette of cheerful hues, and a mix-and-match philosophy, Fiesta® captivated the American public, bringing joy to tabletops across the nation. Since that time, the iconic dinnerware has become ingrained in the American culture, bolstered by vivid memories of

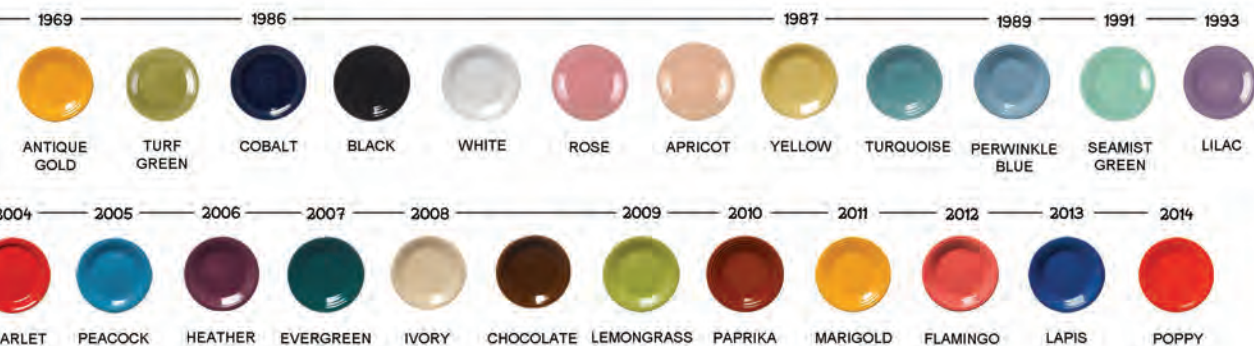
Her affection for the rainbow of choices typified why so many Americans found Fiesta ware so appealing. No longer was the modern American housewife tied to one formal and flowery dinner pattern at a casual family meal. To be sure, Victorian styles and names such as Wedgewood continued to compete for their share of the crockery market. Their dominance, however, was challenged starting at the 1936 Pittsburgh Glass and Ceramics Show when the

Homer Laughlin China Company introduced its new line of colorful dishes.

Priced to sell and catering to individuality, the Fiesta line drew in customers—almost exclusively women in its early decades—with an Art Deco aesthetic and modern feel, tempered by soft lines and bright hues. The look quickly became an American classic. By the time my grandmother passed her dishes down to me in 2009, the line was beloved by

both collectors and those who just like the quality and variety.² The appeal is simple: Fiesta's colorful glazes and streamlined design reflected the American spirit during the era of depression and war, perfectly mixing a love of tradition with a deeply rooted optimism for the future, and, above all, placing value on the individual.

Fiesta ware originated more than 10 years before it was officially launched, in design



FIESTA® FACTS

family gatherings dotted with Fiesta® dishes. Today, thoughtful hosts and hostesses around the United States are continuing this legacy, serving their homespun culinary creations on the always-festive, endlessly-adaptable Fiesta® Dinnerware.

- MADE IN AMERICA
- LEAD FREE
- OVEN PROOF
- MICROWAVE SAFE
- DISHWASHER SAFE
- FIVE YEAR CHIP RESISTANT



Fiesta ware was packaged to grab attention by featuring the dishes' bright, bold colors.

Homer Laughlin Company Collection.

principles traced to the fundamentals of Art Moderne, a movement that debuted at a Parisian exhibition in 1925. The movement's basic tenets lay in its emphasis on modernity.³ Its adherents declared themselves bored with the constant revivals that took fine and decorative arts, as well as architecture and graphics, on an eternal stroll down memory lane. They longed for something fresh and different, and called for design characteristics

Above: *The History of Hues* brochure, 2014.

Homer Laughlin Company Collection.



The Homer Laughlin plant in Newell, West Virginia, c. 1920.

Homer Laughlin Company Collection.

An early 20th-century postcard depicts Homer Laughlin Company employees loading a kiln in the Newell plant.

East Liverpool Historical Society.



1881 Loading Kiln, Homer Laughlin China Co., Newell, W. Va.

that would embrace the whirlwind of the 1920s, breaking away from the “chaos” of the past.⁴

To do so, the style (which didn’t come by its name Art Deco until 1966) employed aerodynamic lines and recently developed materials such as plastic and chrome to appeal to contemporary sensibilities. Germany’s Bauhaus school of art was especially adept at creating designs with this modern feel. The Bauhaus take on French Art Moderne relied on the material and the form of the object to serve as its decoration, allowing nothing ostentatious to take away from its utilitarian

function.⁵ American Deco echoed the Bauhaus school’s theory, favoring simple streamline over the sometimes more flowery look of Art Moderne. Nothing was too large or small for a Deco touch, from skyscrapers and ocean liners to clothing and graphic design. Even hair brushes and tape dispensers were re-imagined in Deco style.⁶

While Europe gleamed in the hard, shiny atmosphere of chrome and plastic, Americans often looked for a softer approach to Art Deco. Some followers, including famed architect Frank Lloyd Wright, feared that the movement in its original form might go a step

too far in its love of the future, thereby losing its soul and appeal to the public.⁷ The crockery industry could not afford to lose its market in the American housewife and general public in the late 1920s, as it was already suffering in sales due to its lack of innovative designs and competition from foreign manufacturers.⁸ It was a challenge for dinnerware designers to create something sufficiently modern for the public, yet not too avant-garde.

A precedent existed within the Deco movement to hearken back to the ancient past, combining “the pharaoh’s world and the world of Buck Rogers.”⁹ This notion allowed many U.S. designers to look to Native American art as a source of inspiration. Pueblo potters and other Southwestern native tribes who practiced the craft often used geometric patterns in their decorative motifs, and those crisp lines adapted well to Art Deco. Also a good fit were bright color schemes, popular on the West Coast and having Native American connotations as well as links to other “quaint” pottery found in Mexico, Ireland, Italy, and Hungary.¹⁰ By looking to such traditions, American designers softened the look of Art Deco for their unique audience: middle-class American housewives.

It was in this context and in keeping with these design principles that the Homer Laughlin China Company developed its line of Fiesta ware dishes. The company was by no means a stranger to the ceramics business. Homer Laughlin and his brother Shakespeare

THE ROHM & HAAS REPORTER

VOLUME XII NUMBER 6

NOVEMBER-DECEMBER 1954



Fiesta's changing color palette can be seen in this *Rohm & Haas Reporter* cover from 1954. Rohm & Haas was a chemicals company that invented Plexiglas and other specialty materials.
Homer Laughlin Company Collection.

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American designers
softened the look of
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audience: middle-class
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Homer Laughlin

Homer Laughlin, 1915.

A History of California and an Extended History of Los Angeles and Environs, vol. 3, 503.

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Between 1840 and
1930, East Liverpool
potteries produced 50
percent of all ceramics
in the United States.

established their firm in 1871, at a site known as “America’s Crockery City”—East Liverpool, Ohio, only 40 miles down the Ohio River from Pittsburgh.¹¹ An abundance of clay and easy access to transportation via the Ohio made the area just over the Pennsylvania border into a leading source of ceramics. East Liverpool’s first pottery was established in 1839, using local clay to create yellowware ceramics; within a few decades, access to finer quality clay used in whiteware manufacturing allowed the city to maintain its dominance as American consumers craved more sophisticated dishes.¹² Between 1840 and 1930, East Liverpool potteries produced 50 percent of all ceramics in the United States.¹³

Homer Laughlin was at the forefront of the industry, and eventually expanded its site over the river into Newell, West Virginia, along with many other businesses as they outgrew Ohio’s confines. Including potteries in southwestern Pennsylvania, the tri-state area was a vibrant home for America’s ceramics

industry. However, the events of October 1929 ground most of the country’s industry and economy to a halt. With the onset of the Great Depression, potteries were forced to adapt their products and prices to a new American lifestyle if they wanted to weather the storm.¹⁴

The key to the Homer Laughlin China Company’s survival was Frederick Hurten Rhead. In 1927, two years before the crash and nine years before Fiesta’s launch, the Homer Laughlin Company hired Rhead as its new art director.¹⁵ English by birth, Rhead grew up with a background in Staffordshire pottery before moving to the United States to work for the American Encaustic Tiling Company as a research director.¹⁶ The Homer Laughlin Company recognized his talent and quickly snatched him up, part of an effort to broaden its products’ public appeal.¹⁷ Rhead believed that American society was not as cut and dry as some market researchers thought it to be, and recognized demographics (such as the working class) that had not yet been targeted

by Homer Laughlin’s advertising campaigns and products.¹⁸ He went to work to not only reorient the company’s priorities and appeal, but to understand what each demographic actually wanted to see in their store of choice, whether it be a humble Woolworth retailer or an upscale Macy’s.

Rhead focused on the Art Deco style as a base for his design. The aesthetic movement first found popularity with its emphasis on the possibilities of a bright future for the world after many long years at war. When the United States was rocked by the Great Depression, some designers saw Art Deco as a way to recapture that hope, and unify the country under its aerodynamic forms in order to overcome the disorder surrounding it.¹⁹ Research into Americans’ buying habits demonstrated that women made approximately 80 percent of household purchases at that time, and that they wanted the most up-to-date items, from energy-saving appliances to trendy kitchen accessories.²⁰ Rather than attempt to



Customers c. 1970 browse the open shelves at Homer Laughlin Company.
Homer Laughlin Company Collection.

force those same women into goods they would not be totally satisfied with, Rhead embraced their desires and tastes. He went to work to create an innovative dish that embodied all that was good about Art Deco design.

Knowing that pure Art Deco was often considered too futuristic by his clientele, Rhead infused his design with a happy splash of color, which appealed to traditional American tastes and the country's desire for optimism in troubled times.²¹ Rhead and Homer Laughlin sales managers believed that this was the key to capturing the average shopper's eye. Applying his background in market research, the designer decided on a range of five colors for his dishes: red, blue, green, yellow, and old ivory.²² A new brochure declared, "Color! That's the trend today.... Emphasis is withdrawn from the drab, uninteresting monotonies ... and placed heavily upon brightness, gayety ... color!"²³ With these few words, Homer Laughlin China Company made clear its break from the black and silver shades of European Art Deco and offered its customers something thoroughly American.



Frederick Hurten Rhead, with pencil, introduces a new line of pottery at the William Penn Hotel, date unknown.

West Virginia Encyclopedia, from Goldenseal magazine (Spring 1985).

One of the most compelling components of Fiesta dishes was the price. Even before the Great Depression, American consumers were cutting dinnerware out of their yearly budgets. While families spent 13 percent of their income on china and dishes from 1898 to 1916, that figure had dropped to 6.8 percent for the period between 1922 and 1929.²⁴ With the crash, those figures were even more precarious. Many potteries looked for ways to cut cost and whittle down the retail price of their wares. The 16-piece starter set was introduced to the American consumer, allowing her to purchase a small, inexpensive set and then add to it as she pleased from the company's open stock or from retailers like Kauffmann's or a five-and-dime store.²⁵ While it was a break from the traditional 100-piece china set of the Victorian era, it was far more practical for the average American housewife, who generally had less space for kitchen storage, few or no servants to care for the dishes, and, of course, a limited budget.²⁶

One look at Fiesta's product brochure and the American homemaker could be sure that she could choose the pieces she most desired at reasonable prices. By August 1941, an ashtray could be had for 15 cents, a set of salt shakers was priced at 35 cents, and the most expensive item in the catalog (a 12-inch salad bowl) was \$2.75.²⁷ Items in the red glaze collection, created using precious uranium, were more expensive than Fiesta's other colors.²⁸ If one did wish to purchase a large set, 72 pieces of Fiesta ware could be had for only \$32.00.²⁹ An even more budget-friendly line, Harlequin, was developed by Rhead exclusively for Woolworth's late in 1936.³⁰ Harlequin mimicked Fiesta's design, but used different colors (mauve blue, yellow, spruce green, and maroon) and more importantly, was priced lower. When it was finally offered in stores in 1938, it was sold without a trademark, but its

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Fiesta dinnerware's real strength lay in its domination of competitors by addressing the individuality of the consumer and placing value on that uniqueness.

popularity brought eight more colors and kept the line going through 1964. The line, in four colors, was even reissued from 1979 to 1982.

Fiesta dinnerware's real strength lay in its domination of competitors by addressing the individuality of the consumer and placing value on that uniqueness. By encouraging the mixing and matching of Fiesta glazes, Rhead put choice in housewives' hands. After all, he said, "The layman likes to mix his colors."³¹ Rather than relying on white bone china with colored decals, or sets of colored casual dishes in the same tone, women could choose a cooler palette by buying only the blues and greens, or perhaps they would favor warmer hues by exclusively purchasing reds, yellows,



This ivory plate, from Fiesta's 80th anniversary, was featured in the West Virginia Cultural Center's *Fiesta* exhibit to celebrate the occasion.
West Virginia Division of Culture and History.

and ivories. They could even collect every single color if they so desired—the decision was theirs to make.

Fiesta's brochure drove this point home, describing its colors as "all brilliant, all cheerful, all endowed with a pleasant feeling of good fellowship, informality and gracious living.... It gives the hostess an opportunity to create her own table effects by combining, according to her tastes or the occasion, any colors in any way she desires."³² The emphasis on the uniqueness of the individual and the importance of the homemaker's participation in setting her table is what truly set Fiesta apart from its contemporaries.

Rhead's vision for a colorful, affordable, and modern design was realized in making each piece a simple creation. The dinner plate's base is extremely short and its rim rises at a very shallow angle, creating the effect that it lays nearly flat on the table. The only decorative motif (besides the many glazes Rhead developed) is two bands of thin, concentric circles incised into the plate. The

A set of Fiesta ware, including the dishes pictured, was handed down from Vi Turk to Marcia Howard Garrett. She in turn gave them to the author, who continues to use them daily. All of the glazes represented was part of the original Fiesta line, with the exception of the pink creamer and sugar bowl set—that color debuted in the 1950s.

Kelly Anderson Gregg Collection. Photo by Liz Simpson.



Homer Laughlin Company's red-orange glaze was one of the most popular choices from the original line. The vivid color was achieved using uranium, a practice that was halted during World War II and eventually discontinued.

Kelly Anderson Gregg Collection. Photo by Liz Simpson.





Eighty years of Fiesta colors are on display in the West Virginia Cultural Center's *Fiesta* exhibit in Charleston.

West Virginia Division of Culture and History.

plate's color is flat, except where the circular lines created an impression in the ceramic, allowing the glaze to pool and darken. The bottom of the plate is similarly simple: six concentric circles delineate the middle of the plate (within the base) while two of the same circles line the rim. These Art Deco lines are repeated in every piece of Fiesta ware, from salt shakers to butter dishes, and everything in between. Each piece is also marked on the bottom with the word "Fiesta" in Homer Laughlin's special Art Deco font, as well as the company's signature.

These were the pieces that went on display at the Pittsburgh Glass and Ceramics Show on Thursday, January 9, 1936 — a

modern line of dishes that took Art Deco's love for the future and blended it with popular affection for tradition. Industry insiders were buzzing about the upcoming exhibition of the latest dishware just days before the event, with the *Pittsburgh Post-Gazette* noting that over 400 buyers had turned up at the William Penn Hotel for the exhibition, and that the show itself was the largest since before the stock market crash.³³ Early reports spoke of a "general feel of optimism" that pervaded all five floors of displays, and emphasized the "kaleidoscope of color" that could be seen.³⁴ "Bright-hued pottery, of both modern and provincial motif, was reported to be in especial demand," the newspaper wrote.³⁵

It is no stretch to imagine that Fiesta was perfectly suited to meet those demands. There was a good deal of variety at the Glass

and Ceramics Show; however some of the lines were too bizarre for the buyers, who found themselves shocked at certain styles.³⁶ Not too hot and not too cold, Fiesta sparked immediate interest with its bold colors and trendy shapes.³⁷ It became the primary draw of the show, with attendees declaring that it "captured the mood for Depression Era America."³⁸ By the second day of the week-long exhibit, orders were said to be the best since the crash.³⁹ This was a huge boon for the local economy, as 80 percent of the potteries represented were within a 150-mile radius of Pittsburgh.⁴⁰ Fiesta was picked up by several large retailers, including Woolworth's, which reached the less affluent audience that Rhead had originally targeted.⁴¹ Rhead's efforts were a success. His wares became hugely popular with a variety of individuals, including newlywed



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Rhead's vision for
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Vi Turk and her fellow middle-class American housewives.

Fiesta sales peaked at more than 10 million dishes in 1948.⁴² Along the way, Fiesta inspired other companies to develop similar lines.⁴³ In 1939, the Steubenville (Ohio) Pottery Company launched its own Deco dishware, American Modern, designed by Russel Wright. American Modern met with success, though it did not achieve Fiesta's popularity and in fact earned Rhead's scorn.⁴⁴ Homer Laughlin kept up the appeal of its own line by introducing new colors, allowing the dishes to evolve alongside popular taste, from the bright Deco originals to pastels for the 1950s and then earth tones in the 1960s.⁴⁵ Specifically, its famous (or perhaps infamous) red glaze went through several iterations. The bold orange-red of the original line was created as many

other glazes were at the time, by using uranium oxide to achieve Fiesta's most popular color.⁴⁶ During World War II, the U.S. government put a halt to this technique and disallowed civilian use of uranium due to its need for the war effort; like many other potteries, Homer Laughlin's stock was confiscated and it discontinued its red glaze.⁴⁷ In 1959, Homer Laughlin switched to depleted uranium for its red dishes, then stopped all use of uranium oxides in 1972.⁴⁸

Homer Laughlin Company pursued other dish designs, some of which were in stark contrast to Fiesta's styling, and some of which coordinated perfectly with the flagship line. Eggshell Georgian (1937) was a more formal, all-white line that seemed to have little in common with Fiesta's modern look. Harlequin (1936) and Riviera (1938) gave

consumers the option of discount Deco dishes that resembled Fiesta in style and color but were cheaper and used new shapes and incised patterns to differentiate themselves from the original. Still other lines coordinated with Fiesta's glazes, such as Mexicana (1938) and Hacienda (1941). These two sets used decals as their decorative motif, the colors of which complemented Fiesta's glazes. Their subject matter (harkening to the popular Pueblo Deco look that celebrated the Southwestern United States and its Native heritage) likewise meshed



PRICE LIST
(Per Piece)

Aug. 1, 1941

WARE	Turquoise Green Blue Yellow Old Ivory		Red	WARE	Turquoise Green Blue Yellow Old Ivory		Red
Sh Trays.....	\$.15		\$.20	Fruit			
Bowls—11½ inch.....	1.35	1.80		Small, 4¼ inch.....	.15	.20	
—10 inch.....	.85	1.20		Large, 5½ inch.....	.20	.25	
—9 inch.....	.60	.85		Fruit Bowls—11¼			
—8 inch.....	.50	.70		inch.....	1.65	2.30	
—7 inch.....	.45	.60		Ice Pitchers—2 Qtls.....	1.65	2.40	
—6 inch.....	.30	.45		Jugs—2 Pts.....	.90	1.20	
—5 inch.....	.25	.40		Marmalade Jars,			
Vases.....	.50	.70		Covd.....	.75	1.00	
Tea Holders, Bulb	.50	.60		Mustards, Covd.....	.50	.70	
pod.....	.75	1.00		Nappies—9½ inch.....	.60	.95	
ss—3 Pts.....	1.75	2.25		—8½ inch.....	.50	.65	
bles, Covd.....	1.60	2.25		Pepper Shakers.....	.35	.50	
Plates—15 inch.....	1.20	1.75		Plates—10 inch.....	.45	.60	
—13 inch.....	.90	1.35		—9 inch.....	.40	.55	
Cups, A.D.....	.25	.30		—7 inch.....	.30	.45	
Saucers, A.D.....	.15	.20		—6 inch.....	.20	.35	
ots, A.D.....	1.20	1.65		Platter—12 inch.....	.80	1.10	
ots, Reg.....	1.50	2.00		Relish Trays,			
ment Plates.....	.70	1.00		Complete.....	1.80	2.65	
—12 inch.....	1.80	2.65		Salad Bowls, Fld.—			
Sweets.....	.70	1.00		12 inch.....	2.75	3.30	
.....	.50	.65		Salt Shakers.....	.35	.50	
Cups.....	.55	.70		Sauce Boats.....	.80	1.10	
—8 inch.....	.35	.45		Sugars, Covd.....	.85	1.10	
inch.....	.40	.50		Tea Cups.....	.30	.35	
lug.....	1.35	1.70		Tea Saucers.....	.15	.20	
.....	.35	.45		Tea Pots, Large,			
.....	.90	1.20		8 Cup.....	1.50	2.00	
.....	1.50	2.00		Tea Pots, Medium,			
.....	2.00	2.50		6 Cup.....	1.35	1.90	
				Tom and Jerry			
				Mugs.....	.35	.45	
				Tumblers—10 Oz.....	.35	.45	
				Utility Trays.....	.50	.65	

well with Fiesta's foundation in West Coast pottery styling.⁴⁹ All these options allowed the American housewife to individualize her dish set, mix and match with similar lines, or coordinate monochromatic Fiesta dishes with statement pieces like Mexicana.

As the American economy fell into another slump in the 1970s and domestic potteries felt pressure from cheaper international competitors, Fiesta sales fell and Homer Laughlin shut down production in 1973. Almost immediately, a second-hand market for Fiesta ware popped up, responding to the huge demand from collectors anxious to continue purchasing their beloved dishes. It did not take Homer Laughlin long to realize the nostalgia that Fiesta ware evoked. In 1986, on the 50th anniversary of its debut, the company relaunched the line, introducing new colors and using new clay that allowed for the dishes' use on an industrial scale.⁵⁰

Today, Fiesta is Homer Laughlin's most popular line, and the company itself is the nation's largest crockery producer.⁵¹ It employs around 1,000 men and women in its Newell, West Virginia, factory, where thousands of Fiesta enthusiasts flock each year to tour and purchase from the company's open shelves.⁵² Each dish is a piece of Americana, adored by hip collectors and those who just need to replace a broken salt shaker. A love for the Fiesta line is often passed down from one




Fiesta Brochure and price list.
Kelly Anderson Gregg Collection.

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Through its design, color, prices, and emphasis on the individual, Fiesta ware earns its place as one of the most symbolic lines of American dishware.

generation to the next, or, as in my case, the actual dishes themselves make their way from the home of one housewife to another.

Fiesta ware could not have been as successful as it was without its basic appeal to the American spirit in a time of crisis. Frederick Hurten Rhead captured the country's strong hope for the future in his streamlined plates and circular decorative lines. His use of color further imbued Fiesta plates with a sense of optimism and excitement. By using industrial processes and efficient labor practices, the Homer Laughlin China Company was able to price this unique crockery at an affordable rate, allowing American housewives from a number of socio-economic classes to purchase the dishes they actually wanted to see in their homes.

More importantly, Fiesta appealed to the modern homemaker's need to be appreciated for her unique tastes and desires. She was not forced into buying overly formal or outrageously priced dishes, the colors of which she had no opportunity to select. Instead, she could choose for herself the dishes she would use on a daily basis. Fiesta is a product of its time, yet also speaks to the broader ideals of American individualism. Through its design, color, prices, and emphasis on the individual, Fiesta ware earns its place as one of the most symbolic lines of American dishware. 

Kelly Anderson Gregg is a historian, researcher, and former Assistant Editor of *Western Pennsylvania History*. She resides in Grove City, Pa., with her family, and enjoys researching decorative arts and home craft history.

¹ While this particular crockery line is known to modern audiences as Fiesta ware, the original name was simply "Fiesta."

² As Marcia Howard Garrett's granddaughter, I was told the story of Vi Turk's Fiesta dinnerware when my grandmother gave the dishes to me in the summer of 2009. Marcia inherited Vi's Fiesta ware when her old friend passed away in the early 1990s. The set includes 19 plates, three coffee cups, five saucers, one bowl, several salt and pepper shakers, a celery dish, and a sugar and creamer set, all of which are in excellent condition. My grandmother continues to cherish fond memories of the time spent with Vi and her beautiful dishes, and my family and I treasure our Fiesta ware, which we still use daily.

³ Richard Striner, "Art Deco: Polemics and Synthesis," *Winterthur Portfolio* 25, no. 1 (Spring 1990): 21.

⁴ *Ibid.*, 22.

⁵ Elaine Levin, *The History of American Ceramics: 1607 to the Present* (New York: Harry N. Abrams, 1988), 167.

⁶ "Art Deco in America," Victoria and Albert Museum, www.vam.ac.uk/content/articles/a/art-deco-in-america/ (accessed 18 August 2016).

⁷ Striner, 27. The United States, too, was far less scarred (both physically and psychologically) by the Great War, which had ravaged Europe the previous decade. Perhaps this played into the U.S.'s gentler look.

⁸ Levin, 167.

⁹ Striner, 23.

¹⁰ Regina Lee Blaszczyk, *Imagining Consumers: Design and Innovation from Wedgwood to Corning* (Baltimore: Johns Hopkins University Press, 2000), 157.

¹¹ Wayne Curtis, "China Town," *American Heritage*, www.americanheritage.com/articles/magazine/ah/2004/2/2004_2_66.shtml (accessed 9 November 2010). Shakespeare left the firm at a later date, leaving only Homer to run it until his own retirement.

¹² "Museum of Ceramics Timeline," www.themuseumofceramics.org (accessed 25 June 2015).

¹³ "Museum of Ceramics History," www.themuseumofceramics.org/about.html (accessed 25 June 2015). For an extensive list of the potteries in the area, see www.themuseumofceramics.org/pottery.html.

¹⁴ Blaszczyk, 128-129.

¹⁵ *Ibid.*, 131.

¹⁶ *Ibid.*, 132.

¹⁷ Levin, 170.

¹⁸ *Ibid.*

¹⁹ Striner, 30.

²⁰ Blaszczyk, 130-131.

²¹ *Ibid.*, 157.

²² Levin, 170. Turquoise was added only two years later.

²³ Fiesta, Product pamphlet, Homer Laughlin China Company (1941).

²⁴ Blaszczyk, 136.

²⁵ "Modern Solutions," *Art Institute of Chicago Museum Studies* 27, no. 2. From *Shaping the Modern: American Decorative Arts at The Art Institute of Chicago* (2001), 62.

²⁶ Blaszczyk, 146.

²⁷ Fiesta product pamphlet. In 2010, those same items would cost \$2.36, \$5.51, and \$43.27, respectively.

²⁸ *Ibid.*

²⁹ Curtis, "China Town." In 2010, the 72-piece set would cost approximately \$500. Compare this to modern china, which can cost between \$50 and \$200 per five-piece place setting, depending on the quality of the dishware, along with the additional purchase of serving dishes and other accessories.

³⁰ "Homer Laughlin China Company, 1877-Present," Carnegie Public Library, www.carnegie.lib.oh.us/homer (accessed 18 August 2016).

³¹ *Ibid.*

³² Fiesta product pamphlet.

³³ *Pittsburgh Post-Gazette*, 11 January 1936, 4.

³⁴ *Ibid.*

³⁵ *Ibid.*

³⁶ Blaszczyk, 160.

³⁷ *Ibid.*, 158.

³⁸ *Ibid.*, 127.

³⁹ *Pittsburgh Post-Gazette*, 13 January 1936, 5.

⁴⁰ *Ibid.*

⁴¹ Levin, 170.

⁴² "Homer Laughlin China Company, 1877-Present."

⁴³ Blaszczyk, 157.

⁴⁴ *Ibid.*, 165-166.

⁴⁵ "History of Fiesta," Homer Laughlin Company, <https://www.fiestafactorydirect.com/t-aboutfiesta.aspx> (accessed 18 August 2016).

⁴⁶ "Fiesta Ware," Oak Ridge Associated Universities, www.orau.org/ptp/collection/consumer%20products/fiesta.htm (accessed 18 August 2016).

⁴⁷ *Ibid.*

⁴⁸ "Radiation in Ceramic Glazes," Homer Laughlin Company, www.fiestafactorydirect.com/t-GMA.aspx (accessed 18 August 2016).

⁴⁹ For a partial timeline of Homer Laughlin's dish line debuts, see www.carnegie.lib.oh.us/homer.

⁵⁰ "History of Fiesta."

⁵¹ "Homer Laughlin China Company, 1877-Present."

⁵² Linda Wertheimer, "W.Va. Pottery Company Keeps Popular Fiesta Line Thriving," *NPR: Morning Edition*, www.npr.org/2014/10/16/354370783/w-va-pottery-company-keeps-popular-fieta-line-alive-and-thriving (accessed 18 August 2016).

BOOK REVIEWS



Beyond Rust: Metropolitan Pittsburgh and the Fate of Industrial America

By Allen Dietrich-Ward

University of Pennsylvania Press, 2015

347 pp., 17 b&w photos, illustrations, maps

Hardcover, \$39.95

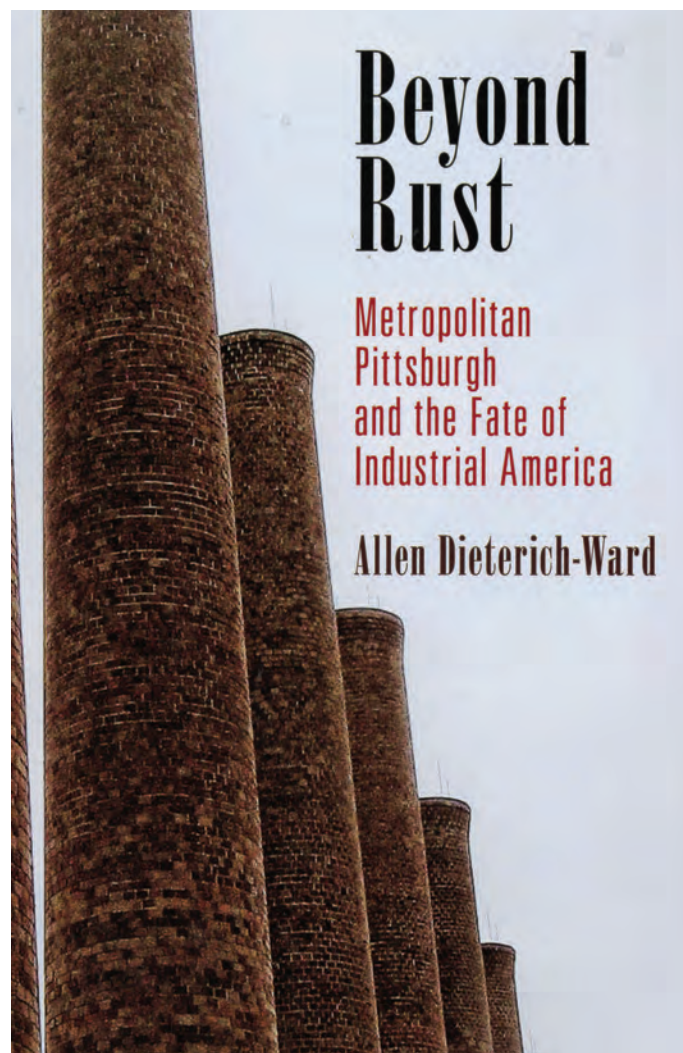
Reviewed by Dr. Richard P. Mulcahy, Professor of History and Political Science, University of Pittsburgh-Titusville


Pittsburgh has become *the* model of a successful transition from an industrial past to a post-industrial present and future. Once the Steel City, it is now a seat of technological and biomedical know-how and innovation. This new identity was given formal recognition on the world stage when the Obama administration selected it as the host site for the 2009 G-20 summit. How Pittsburgh accomplished this transition is the subject of Allen Dietrich-Ward's new book *Beyond Rust*.

In relating this story, Ward takes a regional approach, looking at Pittsburgh in the context of the "Steel Valley" that runs through West Virginia, Pennsylvania, and Ohio, comparing Pittsburgh with other valley communities, including Steubenville, Wheeling, and Weirton. While he begins with the valley's industrial rise, he spends most of his time covering the region's post-industrial fall, looking at Pittsburgh's experience and that of the communities mentioned above. Ward's judgement is that Pittsburgh made the transition successfully, whereas the rest

of the valley fell short. The basis of this success was a private/public partnership created to make change, anchored with an alliance between the Allegheny Conference, originally headed by Pittsburgh financier Richard King Mellon, and the city's Democratic mayor, David L. Lawrence. Both men, and their respective associates, overcame tribal prejudices and worked together to serve the public good. Out of this partnership came the original Pittsburgh Renaissance. While this partnership changed over the years, the arrangement endured and enabled Pittsburgh to transform itself. Sadly, other valley communities were not able to follow Pittsburgh's example due primarily to a lack of resources and the political will to change.

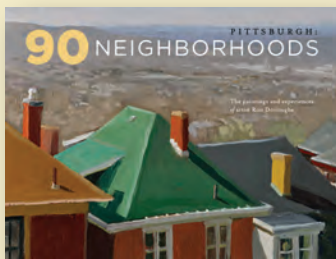
Ward is to be commended for his efforts. He sifts through an immense collection of information and presents a coherent and compelling narrative that does not lose sight of the forest for the trees. What also becomes clear in this narrative is just how jarring and painful the process of transformation was for Pittsburgh in particular, and for the steel valley in general. This resulted not only in job losses, but depopulation. Pennsylvania lost more than 190,000 manufacturing jobs during the 1970s alone, as well as 440,000 residents.



On the down side, there are places where Ward's analysis becomes overly subtle, with the reader losing the thread of the book's argument. In addition, Ward's narrative, while asserting that some industry is still present in the valley, creates the impression that the transformative process is finished. However, that process appears to be ongoing, with the rust belt becoming rustier, and its people feeling abandoned. Regardless, *Beyond Rust* is an outstanding piece of scholarship and writing, and will be a standard text on the Pittsburgh Renaissance and the steel valley for years to come. 



BOOKS IN THE 'BURGH



90 Pittsburgh Neighborhoods, Ron Donoughe

Wednesday, April 26 at 7 p.m.

Detre Library & Archives Reading Room at the Heinz History Center

Join the History Center for a reading, discussion, and book signing with artist Ron Donoughe. The idea behind the *90 Pittsburgh Neighborhoods* art series was to visit each Pittsburgh neighborhood in alphabetical order and paint them in “plein air” (on location). The project, which lasted 12 months, was meant



to capture the seasonal changes throughout the city. Using a city map to determine the neighborhoods’ locations, Ron Donoughe also wanted the project to act as a visual time capsule by keeping a journal and blog of the people and experiences as each painting was completed.

www.heinzhistorycenter.org/events/books-in-the-burgh-ron-donoughe

Stories of Ethnic Identity & Military Service, Dr. Elaine Berkowitz and Valerie DeFazio Vacula

Wednesday, May 24 at 7 p.m.

Detre Library & Archives Reading Room at the Heinz History Center

Join the Italian American Program and the Rauh Jewish History Program at the History Center for a discussion about the relationship between military service and American ethnic identity. The program will include talks from Dr. Elaine Berkowitz, author of *Live Life...Love Country*, and Valerie DeFazio Vacula, author of *The Italian Campaign: The Forgotten War*. In *Live Life...Love Country*, Dr. Berkowitz chronicles her experiences from a nearly 40-year career in the U.S. Army, including four tours of duty in Kosovo and Iraq. In *The Italian Campaign: The Forgotten War*, Ms. Vacula tells the story of her Italian American father’s experience fighting in Italy



during WWII, which includes his participation in the Battle of Monte Cassino and meeting his Italian relatives for the first time. Both stories share unique and heroic experiences from two different wars—experiences shaped in unexpected and meaningful ways by the protagonists’ Italian-American and Jewish-American identities.

www.heinzhistorycenter.org/events/books-in-the-burgh-vacula-and-berkowitz

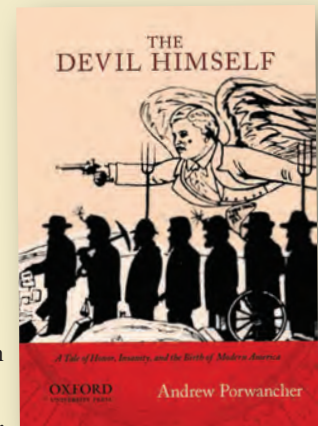
The Devil Himself, Andrew Porwancher

Wednesday, June 14 at 7 p.m.

Detre Library & Archives Reading Room at the Heinz History Center

Join the History Center for a reading, discussion, and book signing with Andrew Porwancher. His book, *The Devil Himself*, tells the blood-soaked story of two Pennsylvania politicians who faced off in a duel in 1882 after one confessed to seducing the other’s daughter. One man was slain while the other was indicted for murder. The entire nation fixed its attention on Western Pennsylvania to see which sacred value would triumph in court: the code of honor or the rule of law.

www.heinzhistorycenter.org/events/books-in-the-burgh-andrew-porwancher



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 or 412-454-6373.

Look for more reviews at
www.heinzhistorycenter.org/blog/category/online-book-reviews

LEGACIES

By Elizabeth A. McMullen



History Center members Tom and Anne Medsger.
Courtesy of Tom and Anne Medsger.

Anne & Tom Medsger

History Center staff loves connecting with visitors, especially those who are active participants in our programs and events, and support the History Center through membership.

Anne and Tom Medsger, members since 2010, participate in events such as Pittsburgh's Hidden Treasures, Members' Day at Meadowcroft Rockshelter and Historic Village, and more. They are proud to say that they "have visited the History Center with our family for years and it is a favorite place to bring visitors from out of town."

Anne and Tom are long-time residents of southwestern Pennsylvania. Tom moved from New Jersey with his family as a child when his father took a job with U. S. Steel (National Tube Division) in 1945. A Lancaster County native, Anne has called Pittsburgh her home for the last 48 years—moving here a few years after

the couple was married in 1962. Through their interest in local history and genealogy, Anne and Tom discovered that they both have roots in the region (including Somerset, Bedford, and Fulton counties) dating back to the mid-1700s.

Tom enjoys coin collecting, bird watching, and playing golf. Anne is a photographer,

gardener, and knitter. Together they enjoy theater, antiquing, genealogy, and of course, spending time with their sons, Philip and Eric, and their families—all of whom now live in Pittsburgh. Like many Pittsburghers, the family loves following Pittsburgh sports—especially hockey. Philip and Eric played hockey in high school and college, and now coach their teenage sons who play amateur hockey at the RMU Center on Neville Island. Given the family's interest in hockey, Anne said, "for all of us to see the Stanley Cup at the History Center [in 2010] was a special treat for everyone."

Tom's interest in sports does not end with hockey. In 2014, his baseball signed by Babe Ruth was featured in an episode of *Pittsburgh's Hidden Treasures*. Tom also loved the opportunity to attend the *Books in the 'Burgh* event last year with Jim O'Brien, author of *Golden Arms: Six Hall of Fame Quarterbacks from Western Pennsylvania*.

Anne and Tom have also found a special connection at Meadowcroft Rockshelter and Historic Village in Avella, Pa. They first visited Meadowcroft five years ago during Members' Day and loved it. Anne especially enjoyed sharing the schoolhouse with her grandchildren as it was the same as her early school experience—no electricity or running water. This past fall, Anne and Tom once again

Tom Medsger's Babe Ruth-signed baseball is assessed at the 2014 *Pittsburgh's Hidden Treasures* annual event held at the History Center.

HHC Communications.



LEGACIES

attended Members' Day with the whole family, finding the activities and lectures in celebration of Archaeology Day particularly intriguing and relevant.


Tom's grandfather, Oliver Perry Medsger, a well-known botanist and author of several nature books, was born in Jacobs Creek, Westmoreland County. He served as a scientific consultant to the Carnegie Museum of Natural History's Botany Department in the 1920s and 1930s. In 1944, he sent Tom a letter and cigar box full of Native American artifacts (arrowheads, a spear head, pieces of pottery, and even what he believed was a skimming knife) which he had personally collected at the Indian burial mounds "south of Pittsburgh." Tom's grandfather wrote in his letter "if these pieces could talk they could tell you some interesting stories of adventure." At Meadowcroft Rockshelter, Tom and Anne can learn more information about the items Tom's grandfather shared with him and hear some of the stories that continue to be uncovered about the people who traveled through the region thousands of years ago.

The History Center hopes to continue to have active members like Anne and Tom share their story and tell us how they make connections to our region's history in their own lives. As Anne said, "there are a huge number of activities and opportunities at the History Center ... we have only scratched the surface."

The History Center values its members, who play an essential role in the success of the History Center's mission. Our members, supporters, and friends make it possible for the History Center to preserve the rich history of Western Pennsylvania and to present award-winning exhibitions and public programs that engage visitors of all ages. For as little as \$57 a year, members can enjoy:

- Unlimited access to the History Center, the Western Pennsylvania Sports Museum, Fort Pitt Museum, and Meadowcroft Rockshelter and Historic Village
- Invitations to member-only events
- Subscription to *Western Pennsylvania History* magazine
- Subscription to *Making History* quarterly newsletter
- 15% discount on all purchases in the Museum Shop
- Discounts on tours, lectures, classes, Detre

Library & Archives services, and even parking

History Center members also receive a membership to the Smithsonian Institution, including a subscription to *Smithsonian Magazine*. 

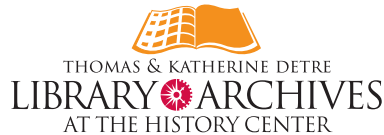
For more information on becoming a member or to give the gift of membership to someone you know, contact Membership Manager Shirley Gaudette at sagaudette@heinzhistorycenter.org or 412-454-6436.



Detail of Medsger's signed baseball.

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

(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 \$2.00 off; 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 Small-
man, 15th and Smallman, the Convention
Center Garage, and the Grant Street Transportation
Center Garages.

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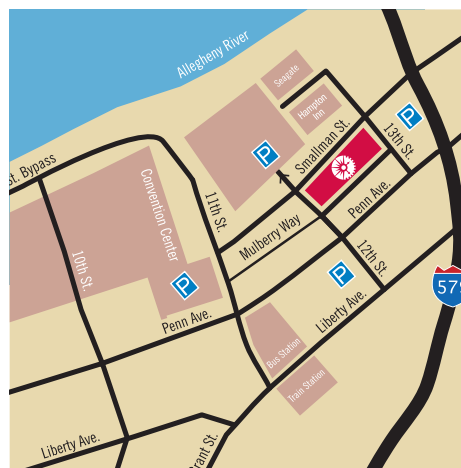
Members enjoy a 15% discount at
the Museum Shop.
Wheelchair accessible. Café on site.
Discovery Place and Kidsburgh for children.

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.



**401 Meadowcroft Road
Avella, PA 15312**

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 \$15.00; Seniors (62+) \$14.00;
Ages 6-17 \$7.00; Students \$7.00 with a school
ID; Retired and Active Duty Military \$2.00 off;
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

Questions:
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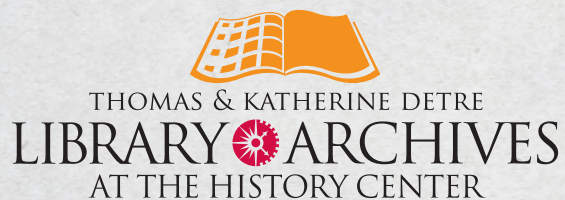
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Thomas Jackson Rodman's Mexican War Daguerreotype



You never know what you might find at the Detre Library & Archives. Tom Powers, president of the Lawrenceville Historical Society, came across an envelope of unidentified photos. One, a daguerreotype with some damage but still recognizable, looked familiar. The envelope, and image, is in the McClelland family files, along with Black family relatives.

Tom was researching his Scots-Irish ancestors, the Black family, one branch of which was well connected in 19th-century Pittsburgh society. In 1843, Martha Anne Black (a 1st cousin, four times removed) married recent West Point graduate Thomas Jackson Rodman, who later developed a revolutionary casting process for large artillery (see our Winter 2015-16 issue for the full story). The two met while Rodman was serving at Pittsburgh's Allegheny Arsenal in Lawrenceville.

Though Tom was familiar with extant photos of Rodman with a full beard, the facial features and the uniform suggested that the stocky, beardless soldier in the daguerreotype was most probably Rodman too. The daguerreotype also reveals a lieutenant's bar in the shoulder strap. Rodman was made a first lieutenant on March 3, 1847 and this helps date the photo. What is discernible of his uniform is consistent with Mexican War era uniforms.

The daguerreotype is small, but Rodman's innovation was big, not to mention the huge cannons that resulted from his work. On your next visit to the History Center, check out the Rodman Gun replica in the History Center's Great Hall.