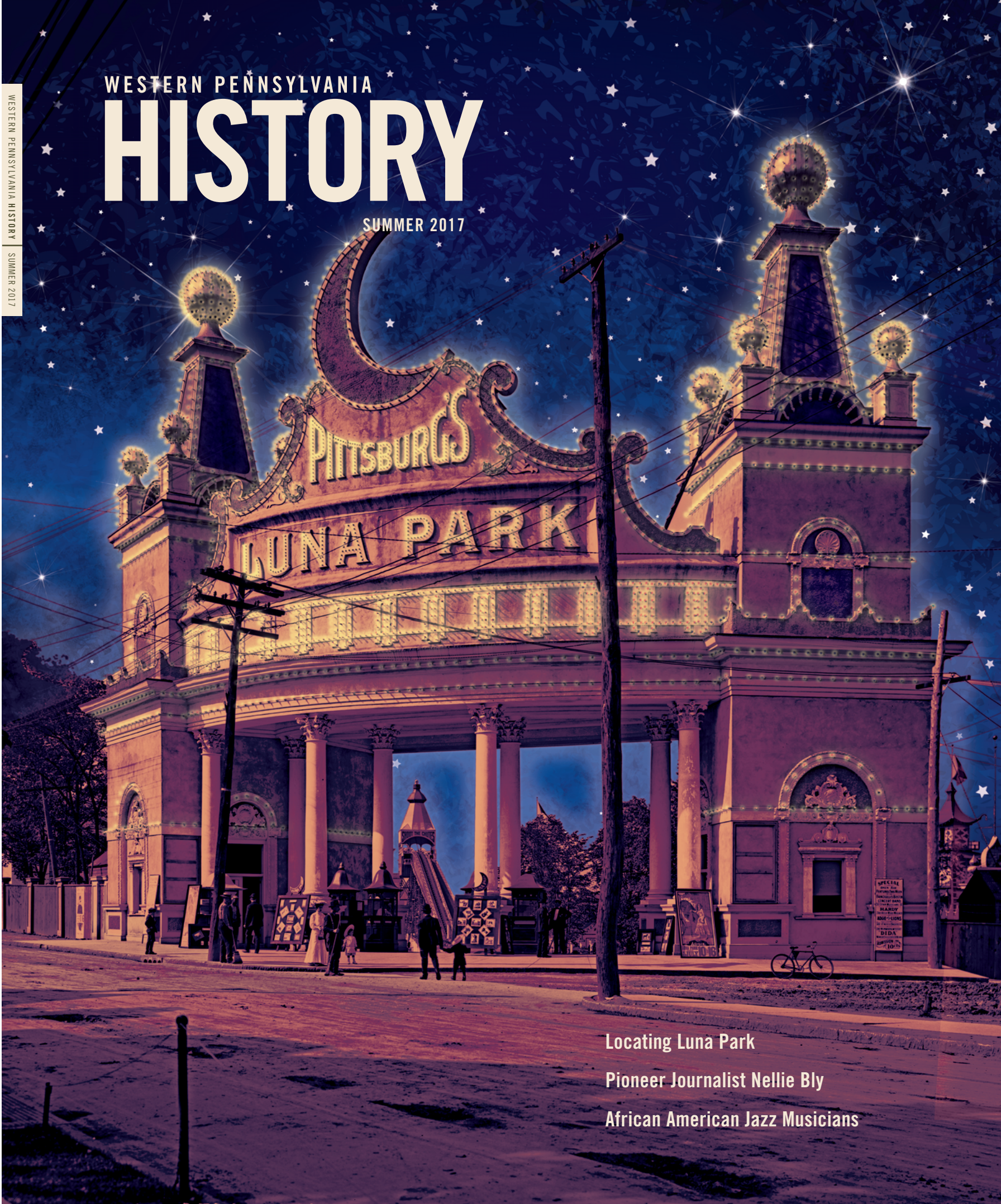


WESTERN PENNSYLVANIA

HISTORY

SUMMER 2017

WESTERN PENNSYLVANIA HISTORY
SUMMER 2017



Locating Luna Park

Pioneer Journalist Nellie Bly

African American Jazz Musicians

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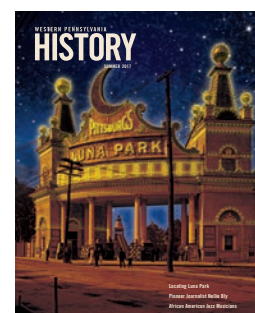
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INFORMATION



The impressive entrance of Luna Park overlooked Craig Street at the intersection of today's Baum Boulevard. Read more starting on page 20.

LoC 4a12742a.



INSTRUMENTS IN EVERY CLASSROOM: PITTSBURGH'S AFRICAN AMERICAN JAZZ MUSICIANS

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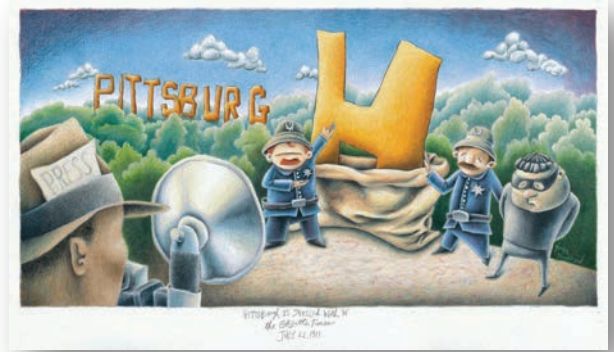


EXHIBITS

Art of Facts | Uncovering Pittsburgh Stories

Opens July 22, 2017
Barensfeld Gallery

Art of Facts (a play on “artifacts”) is a juried exhibition featuring 53 new works of art by members of the Pittsburgh Society of Illustrators, the second largest Society of Illustrators in the United States. The exhibit examines the rich history of Western Pennsylvania and shares compelling stories through the art of illustration with every technique and process eclectically represented. Beyond the major landmarks, groundbreaking discoveries, celebrated achievements, and famous locals, there are captivating details of history that have seldom been shared. Illustrators were charged with discovering those stories and sharing them in a new and engaging way—from Andrew Carnegie’s job at age 13 in a textile mill to Walt Disney’s visit to Westinghouse to the story of Pittsburgh’s lost “H” and more.



Pittsburgh H by Nora Thompson.
Pittsburgh Society of Illustrators.

Summer 2017 — Ongoing Exhibits

#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. Closes September 10, 2017.



Members of the Amber Club, Point Breeze, c. 1890. George Westinghouse created a boarding house and fraternity in 1887 for his newly minted engineers. The Amber Club provided room and board for 15 bachelors at the former Bailey home on the corner of Penn Avenue and Murtland Street. Westinghouse paid for the house and its upkeep, and supplied the household staff. A few short blocks from his own mansion, Solitude, Westinghouse would stop in after office hours and on weekends to discuss ideas with his fellow engineers. In later years, the club moved to Howe Street in Shadyside, but it retained its reputation for attracting financially comfortable, and highly social, bachelors. The Amber Club finally disbanded in the late 1960s.

HHC Detre L&A, gift of Merrill Hess, MSS 65.

50 Years of Hockey in Pittsburgh

This photo display honors 50 years of Penguins hockey.

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:

From Maps to Mermaids: Carved Powder Horns in Early America

Now Open

At Meadowcroft Rockshelter and Historic Village:

Closes for the season on October 29, 2017.

PRESIDENT'S MESSAGE

by Andrew E. Masich
President & CEO



In a history-rich American city like Pittsburgh, important pieces of our past are often unearthed right in our backyards.

A backhoe operator excavating the site of Pittsburgh's Allegheny Arsenal recently unearthed hundreds of Civil War-era cannonballs. The contractor alerted the bomb squad and precautions were taken to keep Lawrenceville residents near 39th and Foster streets safe from the 150-year-old artillery projectiles.


Historians long have suspected the existence of cannonball caches beneath the old Arsenal site at 40th and Butler streets, a location locals today know as Arsenal Middle School and the Rite Aid pharmacy.

Established in 1814, the Allegheny Arsenal produced cannonballs for Commodore Matthew Perry's fleet battling the British on Lake Erie during the War of 1812, and later became one of America's principal ordnance innovators and manufacturers of ammunition for small arms and artillery in the years before and during the Civil War.

From 1861 to 1865, the sprawling complex of shops and laboratories on the banks of the Allegheny River turned out millions of rounds

of musket ammunition and a wide range of shot and shell for the horse-drawn field artillery needed by the Union armies to battle the Confederacy. So great was Pittsburgh's wartime production that some historians refer to it as the "Arsenal of the Union."

In the coming months, researchers at the History Center hope to gain access to and study the recently unearthed cannonballs, as they represent a rare opportunity to learn more about our region's history.

Stay tuned for more on this important discovery and see examples of Allegheny Arsenal artillery projectiles in the History Center's *Pittsburgh: A Tradition of Innovation* exhibition. 

Established during the War of 1812, Allegheny Arsenal's entrance featured bronze British cannons (foreground) captured at the battle of Saratoga in 1777 and pyramids of stacked cannonballs (foreground and background).

Heinz History Center



This 24-pounder shell, with its pewter Bormann time fuse screwed halfway out, was excavated at the Allegheny Arsenal site and impounded by the Pittsburgh Bomb Squad.





MEADOWCROFT

By David Scofield, Director,
Meadowcroft Rockshelter and Historic Village

Rehabilitating the Pine Bank Covered Bridge

The Pine Bank Covered Bridge, after spanning Tom's Run for nearly a century in the Greene County village of Pine Bank, was slated for demolition in 1962, to be replaced by a concrete span. Meadowcroft founder Albert Miller, believing the historic bridge would be a perfect addition to his emerging outdoor museum, secured permission from PennDOT to disassemble the timber-framed structure and move it from its namesake village to Meadowcroft.

The history of this bridge began in April 1871 when residents petitioned the county commissioners to construct a bridge at Pine Bank saying "a bridge is much needed" and that "the erection thereof will be too expensive for one or two adjoining townships."¹ "Viewers" were appointed by the commissioners to investigate the need and, on June 17, the committee reported back to the commissioners in favor of the project. Based on the timeline of similar bridge projects at the time, the Pine Bank Bridge was most likely completed before the end of 1871.

At the time of its construction,

well over 10,000 covered bridges existed in America.² Today the Pine Bank Bridge is one of only 672 original covered bridges surviving.³ Even more remarkable is that the Pine Bank Bridge is one of only about 20 of the kingpost truss type covered bridges remaining in the nation.⁴ The kingpost truss is the simplest of the truss types and was used for short span bridges.

Covered bridges disappear from the landscape for two primary reasons: either they have reached the end of their useful life and are being replaced with a larger, more durable type of bridge, or they have been damaged beyond repair. Between two and five covered bridges are lost each year due to arson.⁵ The Wilson Covered Bridge, which was located

less than 10 miles from Meadowcroft, was severely damaged by arsonists in 2002 and subsequently removed. Flooding is another significant source of damage. Many covered bridges have been swept off their abutments and reduced to ruins by raging floods. We know the Pine Bank Bridge survived at least one flooding event in the early 1890s as a local resident recalled that the floor of the bridge was two feet under water.⁶

So in 2016, after 145 years, with decay threatening to compromise its load-bearing capacity, the Pine Bank Bridge was ready for rehabilitation. Funding for the project was provided by the Washington County Local Share Grant Program, the Washington County Tourism Grant Program, and the Keystone

The Pine Bank Covered Bridge photographed by Albert Miller in 1961 at its original location.

Meadowcroft collection, photo by Albert Miller.



The dismantling of the Pine Bank Covered Bridge in 1962. The triangular truss is evident with the central "kingpost."

Meadowcroft collection, photo by Albert Miller.

The rehabilitated Pine Bank Covered Bridge at Meadowcroft.
Photo by Dave Scofield.



Historic Preservation Grant Program.

Timber-frame specialists from Fitzgerald's Heavy Timber Construction, Inc., dismantled the truss, spliced in new timber where decay was present, and then reassembled the bridge. In addition to repairing the truss, the project included several changes which would return the bridge more closely to its 19th century appearance. Support braces, which had been installed under the bridge in the 1980s, were removed. The roof was replaced with a period-appropriate standing-seam metal roof and the roof line was extended by four feet on both ends of the bridge. This was done to accommodate new vestibules since the originals had been removed when the bridge was relocated in 1962. Vestibules are walls that extend the length of the bridge beyond the trusses. They are designed to provide the trusses with additional protection from the weather. Finally, the oak board and batten

siding will remain unpainted as it was on most covered bridges in the 19th century. Now the newly rehabilitated bridge not only looks more like it did when it was originally built in 1871 but it is ready for another 145 years. ⚙️

For a more comprehensive history of the Pine Bank Bridge, see "The Pine Bank Bridge and its Changing Meaning Through the Years" by Louis Martin that appeared in the Summer 2006 issue of *Western Pennsylvania History*; visit <https://journals.psu.edu/wph/article/view/7668/7441> to read that article online.

¹ *Road Docket No. 2*, Greene County Courthouse, Waynesburg, Pa., 427.

² *Covered Bridges and the Birth of American Engineering*, Justine Christianson and Christopher H. Marston, eds. Washington, D.C.: Historic American Engineering Record, 2015, 49.

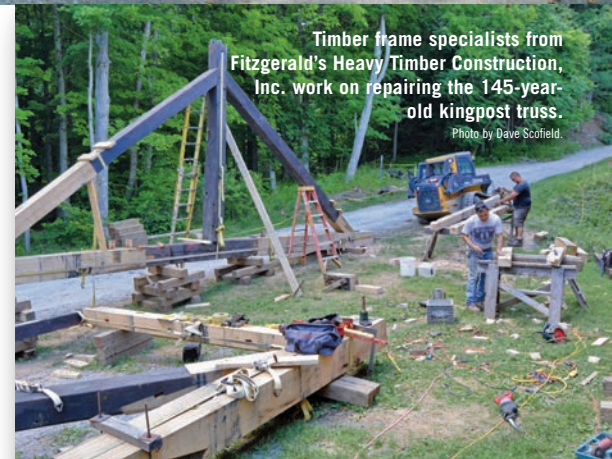
³ *Ibid.*, 186.

⁴ *Ibid.*, 6.

⁵ *Ibid.*, 74.

⁶ "Pine Bank Covered Bridge", handwritten notes of Albert Miller.

Timber frame specialists from Fitzgerald's Heavy Timber Construction, Inc. work on repairing the 145-year-old kingpost truss.
Photo by Dave Scofield.



The reassembled truss system after splicing and repairs.
Photo by Dave Scofield.





THOMAS & KATHERINE DETRE

LIBRARY & ARCHIVES TREASURES

By Sierra Green, Archivist

Glassware on Record: Bryce Brothers and Lenox, Inc., Records

Newly processed in the History Center's Detre Library & Archives as a part of a NHPRC Documenting Democracy Grant is the Bryce Brothers and Lenox Incorporated Glass Records, a corporate collection donated to the History Center in 2006 that includes records from 1828 to 2002. The collection's oldest records provide insights into the early history of the Bryce Brothers Company. More contemporary materials reflect the acquisition of the Bryce Company by Lenox, Inc., in 1965 and document the company's evolution up to the Mount Pleasant plant closing in 2002. Given the breadth, volume, and uniqueness of its records, this corporate archives is a veritable treasure trove of materials relating to the industrial and design history of the glass manufacturing in Mount Pleasant, Pa.

Bryce Brothers Company

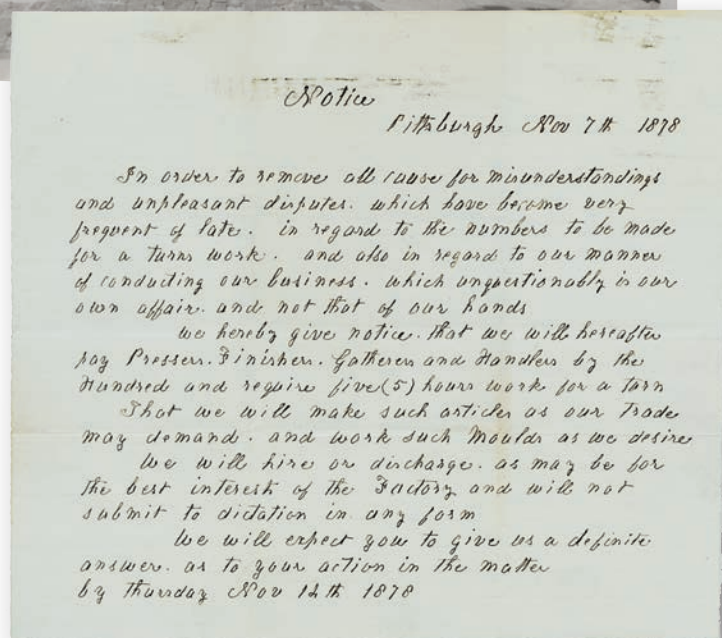
The records in the Bryce Brothers Company collection, filling 95 boxes, provide firsthand insights into the production and sale of its glassware over time. Complementing the collection's early business and administrative records is an intriguing cache of records relating to 19th century labor relations. Researchers can discover documentation of labor compensation concerns that arose over time between Bryce Brothers Company and



ABOVE: Bryce Brothers Company office building exterior, (undated).

RIGHT: Notice given to glassworkers by the Bryce Walker & Co. handwritten by James S. Bryce, 1878.

All images HHC Detre L&A, Bryce Brothers and Lenox, Inc. Records, MSS 800.



3-28-21 (1) 1 skip

Canary	Sand	350	Lbs
	Lead	75	"
	Soda	125	"
22	Komult	Nitre	20
		Lime	25
		Uranium	3
			598

Fill 21 pot & add
Cullet 490

Filled again 4th Uranium 1 skip
598 batch 490 above cullet
Color too dark. (2)

Added cullet and filled
again with 3 skips of
batch 1800 lb with
8 lb of Uranium in the
3 skips. and all cullet
March 30-1921

Making 3 lbs of Uranium
in 1st fill - 4 lb " in 2nd fill
8 lbs of Uranium in 3rd
fill. - 15 lbs of Uranium
in all.

Good color

Use 3 lbs Uranium to a
skip

Batch recipe for canary-colored glass that appears in a Bryce Brothers batch book belonging to William McNaughton, 1921.

other stakeholders, including the American Flint Glass Workers Union, the United States Glass Company, the Glass Table Ware Manufacturers, and individual employees.

One notable document is an original notice handwritten by James S. Bryce directed to glassworkers in November 1878. This direct communication by what was then Bryce Walker & Co. was meant to assert the company's authority to set employee compensation structures as well as to dictate which products it manufactured. Based on supporting documentation in the collection, this formal communication is a direct reiteration of an agreement forged between Bryce Walker & Co. and nine other local glass houses that were members of the Glass Table Ware Manufacturers of Pittsburgh. The labor dispute that resulted from this notice halted production in local glass houses that did not resume again until February 1879.¹ Bryce Walker & Co. was among the few glass houses that restarted operations with experienced glassworkers, some of whom personally received "threatening letters ornamented with skulls, crossbones, and coffins" for their decision to return to work.²

Beyond labor records, this collection also includes original design and production materials of Bryce Brothers glassware. The glass manufacturing process is documented within two batch books, the older of which contains references to batch ingredients from what appears to be as early as 1877. The second batch book belonged to William McNaughton and persists as a testament to the trials and tribulations of mixing colored glass. Dating to 1921, the first page of the volume reveals the challenge McNaughton faced to determine the appropriate amount of uranium to add to a batch to attain a particular shade of canary (McNaughton's answer: three pounds). Complementing these batch books



Dunes Crest 220-8860
A.J. Wertheimer 8-25-34



Cherry Hills Country Club



10-4-34 (Carson)



UNITED STATES
STATE DEPARTMENT



The PLAINS HOTEL

10-4-34- (Carson)

The PLAINS HOTEL

Beck 10-26-34



Page selected from Pantograph Etch Book featuring crests of commercial clients, 1934-1935.

is a volume titled "Engraving and decorating for etched starts" that contains original notes and formulae for polishing acid, white acid, Erie acid, frosting acid, and transfer wax used to etch designs into pieces of glassware.

Alongside Bryce Brothers batch books are pantograph etch and band books, whose pages are filled with band design sketches and production specifications. Particularly informative are the pantograph etch books, which include numerous sketches of the crests and logos of Bryce Brothers clients from the 1920s through '40s. Clients depicted through their emblems include, but are not limited to: Curtiss-Wright, the U.S. State Department, the Top of the Needle Restaurant, the Hotel San Diego, Wesley Memorial Hospital, and numerous other hotels and country clubs.

Lenox, Inc.

The materials in the collection from Lenox, Inc., comprise a wealth of records that document the management, design, production, and marketing of the company's glassware. Of interest within the records is an *Introducing Lenox Crystal* booklet created for salesmen to familiarize them with the company's expansion into the glassware industry. Also related to the acquisition and early management of Bryce Brothers is the outgoing and select incoming correspondence of John M. Tassie, president of Lenox, Inc. These letters, which include in-depth business and financial assessments of Bryce Brothers, provide a substantive glimpse into the Bryce Brothers Company in the months preceding the acquisition in 1965. In addition, this collection contains press releases

and other corporate publications that notably interweave the long history of Bryce Brothers with the Lenox brand in order to announce the arrival of the china manufacturer into the crystal glassware market.

What fills the remaining 70 boxes and comprises the vast majority of the corporate archives are the product design records. These primarily consist of new product introductions, design drawings, cutting drawings, CAD drawings, production specifications, quality control records, standard operating procedures, and designer files. These materials reflect the process of designing, manufacturing, and assessing crystal glassware pieces produced by Lenox, Inc. Particularly revelatory are the files of individual designers that document the creative and administrative

New product introduction of Stature Gold stemware, Fall 1996.

LENOX CRYSTAL
NEW PRODUCT INTRODUCTION

SEASON/FISCAL YEAR OF INTRODUCTION: Fall 1996
ITEM DESCRIPTION: Stature Gold - C19 DRAWING #: DNA 4724 G
DNA 4725 W
DNA 4727 B
DNA 4726 F

BRAND Lenox

Goblet

Wine

Beverage

Flute

CATEGORY: Blown Stemware SOURCED OR DOMESTIC: Domestic

FINISHED HEIGHT: 324.0 mm G
267.6 mm W
333.5 mm B BAND WIDTH: 3mm

ACCESSORIES: _____ EXCLUSIVE: _____
SPECIAL PACKAGING: _____

efforts expended in the design and development of glassware at Lenox from the 1970s through the 1990s. Augmenting these designer files are Lenox's New Product Introductions, which span from 1976 to 2000 and internally track each of the new crystal products placed on the market that year. Kept in chronological order, the New Product Introductions list the pattern line and item name as well as the piece's dimensions and a sketch for each crystal product introduced by the company.

Those wishing to explore these and other materials are welcome to view the collection in person at the Heinz History Center's Detre Library & Archives. Access is free and open to all during the Detre Library & Archives' normal research hours (Wednesday-Saturday from 10:00 a.m. to 5:00 p.m.) Visit <http://bit.ly/2gMjGHe> for an online guide to this collection.

¹ "Glass Strike Ending," *Pittsburgh Post-Gazette*, February 11, 1879.

² "Local Briefs," *Pittsburgh Daily Post*, February 10, 1879.

Aerial view of Lenox crystal plant interior, 1984.

UP FRONT



ARCHITECTURE AROUND US

By Angelique Bamberg

The Equine City

In the 19th century, horses helped shape not only rural farmlands but also the industrializing cities. Horses were living machines which pulled public and private transportation, hauled goods and materials, and powered the heavy equipment that built and maintained infrastructure. Their needs for shelter, food, equipment, and flat, paved streets influenced the ways that humans constructed their built environment.

Urban horses lived in a complex ecology with humans. In Pittsburgh in 1900 there was one horse for every 23 human citizens, and stables constituted five to seven percent of newly-constructed buildings. A few wealthy households had always had the means to keep horses for aesthetic and recreational purposes. These animals and the vehicles they pulled were status symbols, and their carriage houses likewise were showpieces, often ornamented in fashionable architectural styles—but sited as far from the main house as possible to separate their owners from unpleasant smells and sounds.

By far, most horses in cities and towns were working animals. Peddlers, scrap collectors, and other individuals who employed a horse or two tended to stable them in wooden shacks in back alleys. As the century progressed, fleets of horses served street rail companies, express companies, factories, merchants, and

governments. These organizations strove to protect their investment in horsepower by building large, sanitary, well-equipped stables that housed hundreds or even thousands of animals. Corporate and municipal stables tended to be built of fireproof brick construction with wooden floors—which were easiest on hooves—and to have more than one story. The largest stables accommodated not only horse stalls but spaces for vehicles, hay and grain storage, horse shoeing, harness repair, and veterinary services.

In 1910, Pittsburgh's H.J. Heinz Corporation boasted of the "equine palace" it provided for its 200 black French Percheron delivery horses. These horses were visible symbols of the company and its commitment to quality, and therefore important to maintain in top condition. The residents of Heinz's three-story brick stable enjoyed elevators; electric lights and fans for ventilation; steam

Chartered in 1859, the Citizens Passenger Railway Company operated the first street railway in Pittsburgh.

University of Pittsburgh ASC, Pittsburgh Railways Company Records, 1872-1974, 7429.0005.PR.





Now an architect's office, this Lawrenceville stable was built in 1888 for the Upperman Bros. livery and undertaking business.

Photo by Angelique Bamberg.



The cities of Pittsburgh and Allegheny maintained hundreds of horses in dozens of municipal stables. Today this stable on Pittsburgh's North Side, which served the Department of Public Works, is the only municipal one still standing.

Photo by Timothy Zinn.

heat; an automatic feeding system with electrically-controlled compartments for hay, grain, and water; and a hospital stall complete with a Turkish bath and foot bath.

Livery stables, which hired out horses and carriages, were smaller but almost as well-equipped. Much livery business came from funerals and, in Pittsburgh, livery and undertaking services were often combined. The former Upperman Brothers stable at 3441 Butler Street in Lawrenceville, built in 1888, was an example. Today the building is used as an architect's office, but the stone horse head over the main entrance speaks to its original purpose.

The first streetcar lines were horse-drawn. The efficiency of horses pulling car loads of people over flat, smooth terrain stimulated the pavement of streets, the migration of residences to "streetcar suburbs" along radial routes, and the consequent specialization of central cities as business districts. The transition from horsepower to automated engines was gradual. By the 1890s most streetcar lines had electrified, yet as late as 1928, the City of Pittsburgh maintained 25 municipal stables, along with a breeding farm in South Fayette Township, housing approximately 300 horses. These horses served a variety of city departments including police,

fire, water, parks, and recreation. Only one of these stables remains today. The three-story Romanesque structure on West North Avenue was built in 1895 for horses employed by the City of Allegheny. Along with the rest of that city, it was absorbed into Pittsburgh in 1907, and continued to serve the Department of Public Works until about 1970. It is one of a

scarce few reminders of the city's dependence on true horsepower during the pre-automobile era.

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*.



One of the H.J. Heinz Company's purebred back Percherons receives a foot bath in the company's "equine palace," 1904.

HHC Detre L&A, H.J. Heinz Company, Photographs, 1864-1991, MSP57.B003.103.

UP FRONT



NEIGHBORHOOD STORIES

By Bette McDevitt

Miss Edna: A Beautiful Time in the Hill District

I first saw this woman, a model of dignity, at a gathering at Freedom Corner, in the Hill District on the day of the Presidential Inauguration in January. She stood alone, leaning lightly on her cane, for more than an hour. She wore a bright red jacket and held a small sign. Everyone took her photo. I asked Glenn Grayson, Jr., who was the emcee for the event, who she was. "Oh, that's Miss Edna. She works at Hill House," he told me. Works? At Hill House? Miss Edna was at least my age, decades past retirement age. This would be a lady with a story.

I met with Miss Edna Council in her office at Hill House, where she works for the Hill House Consensus Group, tending to the needs of the residents of the Hill District. "That would be whatever they need, housing, finding jobs, immigration issues, or dealing with landlord problems," she told me. "I wanted to be a lawyer, but what I really should have been was a social worker." She may lack the degree, but after 50 years of experience, she knows where to go, whom to ask, and how to get the job done. "It's a funny story, how that came to be," she said, her whole face a smile:

I was a young mother, raising my kids, in Bedford Dwellings, and one day I turned on the water, and there were worms and leaves in it. I started by calling the Housing Authority, then the water company, and everyone said "Just boil the water!" So, I got a jar of the

water, worms and all, and went down to the Mayor's office. It wasn't hard to get into the mayor's office in those days. I told the Mayor to take a drink of the water, and he did. The next day he was in the hospital. They said it was some other ailment, but we got clean water.

Miss Edna said that was in the 1950s, and she doesn't recall who the mayor was but it was likely David Lawrence, who was in office from 1946 until 1959. "I have not drunk water from the faucet since then," she said. But the wormy water was her first lesson in working for change. Choose an issue that matters deeply to those involved, and build a group around them. She put that to work, first for the Board of Education, a Senior Center, and then at the Hill House, where she has worked on various

programs for the last 20 years.

Miss Edna grew up in the Hill District, mostly on Webster Avenue. "My father and my grandfather owned their own trucks and delivered groceries from the Strip District to the small grocery stores. My mother stayed home with me and my two brothers. We played outside till the streetlights came on, and then we went to sit on our own porch steps. All day we played, jump rope, jacks, games in the streets, like Red Light, Green Light. There were few cars then, and we rode bikes in the streets. The school, Watt School, had a recreation program, arts and crafts and lots of baseball teams." There were, she said, many immigrants in the Hill, and people of all colors. "It was a beautiful time."

When she was a young woman, she knew



A policewoman directs traffic for school children at Watt Street and Bedford Avenue in the Hill District.

HHC Detre L&A, Allegheny Conference on Community Development Photographs, 1892-1981, MSP 285.B022.F10.101.

of August Wilson, well before he became known as the man who created the definitive record of African American life in the 20th century. “People would see him, in the barber shops and jitney stations. They would say ‘Who’s that crazy man sitting over there with the notebook?’ and tell him ‘You better not be writing down anything I said,’ but he did just that. August Wilson didn’t make anything up, that was how they talked.”

Now Miss Edna lives near St. Benedict the Moor Church, in one of the lovely homes built in Crawford Square. She was going to move into an apartment, but they made some of those houses affordable with government grants and agreements with the contractors: “Now I have a townhouse, with a garage, a living room, dining room, and three bedrooms.” And she has work that she is meant to be doing. Who could ask for anything more? 🌟

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



Miss Edna on Inauguration Day, 2017 at Freedom Corner in the Hill District.
OnePennsylvania.



Smithsonian Connection

Wing's patent nine-lens multiplying camera, late model, December 4, 1880.

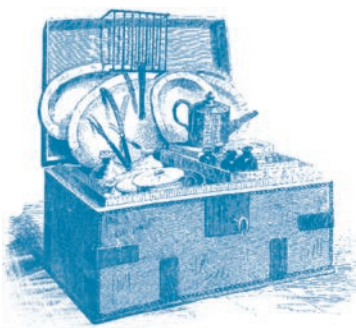
With the advent of the tintype in the 1850s, photographers increasingly sought new ways to produce as many images as possible from one plate. Simon Wing of Maine devised a “multiplying camera” in the 1860s that used nine lenses and a moving plate holder.



Smithsonian's National Museum of American History, L2016.8.1.

Photo by Nicole Lauletta.

UP FRONT



CURATOR'S CORNER

By Emily Ruby, Curator

Making Mines Safer

The extraction of coal from the ground for industrial and home use has been a central part of the story of Western Pennsylvania. Pittsburgh would never have developed into the powerhouse of the Second Industrial Revolution without it, but the miners who spent their lives bringing coal from the seam to the surface are often a forgotten part of the story. The real dangers of this work were made all too obvious in 1907, the deadliest year for coal miners, when 806 miners died in Pennsylvania bituminous mines alone. In subsequent years, a series of high-profile mine disasters led to a call for greater regulation and oversight of the coal industry and the development of safety measures for men who worked underground. A recent donation to the History Center's collection highlights the increased regulation of the coal industry in the 20th century through the life of mine inspector Jennings Daniel Breedon.

Breedon, born in Richmond, W.V., spent his life in the coal mines in one capacity or another. Like so many other members of his family, Breedon went

into the mines in 1946 after serving in the Navy during World War II. After years of coal mining throughout Western Pennsylvania and West Virginia, he became a mine inspector with the Bureau of Mines in 1962. The Bureau had been established in 1910 by the federal government to provide some oversight of the mining industry due to the rising number of mining fatalities, but by the time Breedon joined, federal mine inspections had only been happening for 21 years. Breedon's career with the Bureau coincided with a time of increased federal regulations of coal mines, the most stringent being the Federal Coal Mine Health and Safety Act of 1969. This act increased


federal inspections of underground mines from one to four a year and finally gave miners compensation for black lung disease.

Although Breedon still entered the mines and participated in rescue and safety operations, leaving the mines to be an inspector gave him the ability to advance in his career and to use his knowledge to make the workplace safer for others. His years spent as a miner gave him first-hand knowledge and experience in assessing both underground mines and coal processing plants. As he stated in a work report, "Almost all my life has been a continual survey of mining ... I have worked under most conditions to be experienced such as slips,

Breedon's helmet identifies him as an employee of MSHA or the Mine Safety and Health Administration, established in 1977. Before this change, Breedon had been employed by the Mining Enforcement and Safety Administration, which moved mine inspections from the Bureau of Mines to a separate agency in 1973. The 1977 change made mine inspections a part of the Department of Labor and increased mining regulations that had been adopted in 1969 with passage of the Federal Coal Mine Health and Safety Act.

HMC Collections, gift of Patricia Donati. Photo by Liz Simpson.



kettlebottoms [mining term for dangerous geological formation found in a mine roof], rolls, horsebacks [a mass of material with a slippery surface shaped like a horse's back], clay veins ... mine gases, low oxygen, etc." The archival and artifact collection donated offers fascinating insight into the everyday work of a mine inspector and the detailed reporting and training required of a federal mine inspector. 

¹ "Commonwealth of Pennsylvania, Department of Mines and Mineral Industries, Bituminous Coal Division, Production, Employees, Fatalities, 1877 to 1964," James Breedon Papers, HHC Detre L&A, gift of Patricia Donati.

² "Survey of Mining report," James Breedon Papers, HHC Detre L&A, gift of Patricia Donati.

Breedon's job meant he often served as a judge at many mine safety and rescue events and promoted and advocated for increased regulation and safety in the workplace. This ribbon is from the National First Aid & Mineral Resource Contest held in 1967 and sponsored by the Department of the Interior, Bureau of Mines.

HHC Collections, gift of Patricia Donati. Photo by Liz Simpson.



Breedon (back row, third from right) and fellow miners, c. 1955.

HHC Detre L&A, James Breedon Papers, gift of Patricia Donati.



STORY OF DRAMATIC RESCUE is related by members of the Federal Mines inspection team, shown with their supervisor, Thomas J. McDonald, right. In foreground from left are John Hunter, John Kelly, Jennings Breedon, James Hutchens, Everett Turner and Mr. McDonald. The Hutchens-Turner rescue "team" was first to reach the three boys. Mr. Kelly and Mr. Breedon fitted the youths with breathing apparatus for trip out of mine.

"'Never Again' Boys Say After Rescue From Mine," *The Pittsburgh Press*, July 14, 1963. On Thursday, July 11, 1963 three teenage boys in Castle Shannon, Pa., snuck into an abandoned mine and were lost for two days. On Saturday, Breedon (third from left) and a team of federal and state mine inspectors and rescue operators found and extracted the boys safely from the mine.

HHC Detre L&A, James Breedon Papers, gift of Patricia Donati.



UP FRONT



ITALIAN AMERICAN COLLECTION

By Melissa E. Marinaro, Director,
Italian American Program

The Preservation of a Patriot: Conserving Antonio Pontello's Uniform

Every time the History Center accepts new artifacts into its permanent collection, legal paperwork is created to document each donation. Called a “Deed of Gift,” this paper is what transfers ownership of the object from the donor to the Historical Society of Western

Pennsylvania. It also implies that the museum will care for items in perpetuity, providing acid-free storage, temperature and humidity controlled environments, and tending to conservation needs as necessary. This winter, the History Center’s Italian American Program financed the conservation of a jacket, leather belt, and gun holster from a collection documenting the men of the Pontello family of South Park, Pennsylvania.

Earlier in the year, sisters Barbara Pontello and Christine Trimbur had offered artifacts related to the military service of their grandfather, father, and uncles in both WWI and WWII. There is a lot of documentation about veterans of Italian descent serving in the United States military during World War II, but it’s key to note that Italian immigrants served in the U.S. Armed Forces in World War I as well. Italian immigrants living and working in the U.S. could serve in either country’s military if papers were filed demonstrating their intent to naturalize.

Antonio Pontello, the donors’ grandfather,

immigrated in 1909 from Musano in Northern Italy; he worked as a coal miner in the South Hills and fought in WWI for the United States, seeing combat at Argonne and Flanders. Antonio’s patriotism extended to his three sons, and each served in WWII: Norman was a pilot in the U.S. Army Air Force, Alfred was a paratrooper, and Roy was in the infantry. In 1943, Antonio was in his late forties and too old to serve; instead he did his civic duty securing the Homefront as an Auxiliary Military Police officer patrolling the Allegheny County Airport. The jacket, leather belt, and gun holster that were conserved are part of the uniform he wore.

There are many considerations when deciding whether an artifact should undergo conservation treatment. We determine whether altering the condition of an artifact helps or harms its provenance (there are cases where damage or dirt contributes to the story and removing it would eradicate an important part of the item’s history). We also consider the rate at which the condition



Composite photograph of Antonio Pontello and his three sons in their military uniforms. From left to right: Norman, Roy, Antonio, and Alfred.

HHC Detre L&A, 2017.0024, gift of Christine Trimbur and Lori Rutkowski.

may be deteriorating and if that may be halted or reversed. Antonio's uniform was stored in a footlocker in an environment susceptible to occasional flooding; even slight exposure to moisture in this situation can lead to the growth of mold spores. Mold on the fabric and leather pieces required our collections team to keep the uniform quarantined inside a plastic bag to prevent the multiplying of spores; more importantly, it inspired us to call textile conservator, Nancy Boomhower.

Antonio's jacket was vacuumed five times inside and out and a mixture of acetone and water was applied to kill the mold spores that the vacuum did not remove. The metal buttons were cleaned by removing rust, which developed from being exposed to a damp environment. Loose buttons were detached and securely reattached and small holes were repaired. After the initial treatment, the textile still held a musty smell; it was aired out, re-vacuumed, and steam pressed. A cotton ball with baking soda wrapped in tissue was added to the two inside pockets of the jacket to provide continual deodorization of the garment.¹

The treatment of the leather belt and gun holster was more extensive due to the material and how mold penetrates it. Like the jacket, the belt and holster were vacuumed and the same water and acetone mixture was used. Museum leather protector with mold inhibitor was applied and left on the belt for three days before it was wiped off. A second leather solution was applied and left to dry for three days, followed by a leather dressing that was left to soak for a week. The exposed rawhide was then brushed and wiped to remove wax and grime. Small cracks in the leather were repaired using Cellugel and the surface was polished to activate its original shine. Rust and corrosion was removed from metal pieces, taking care not to allow the



Antonio Pontello's jacket, leather belt, and gun holster after conservation.

HHC Collections, 2016.30.1, .2 a,b, gift of Barbara Pontello.


UP FRONT



Antonio Pontello in his auxiliary military police uniform that he wore to while on patrol at the Allegheny County Airport during WWII, 1944-45.

HHC Detre L&A, MSS 1101, gift of Christine Trimbur.

corrosive metal cleaner to touch the leather. Finally, the belt was laid flat and weighted to straighten out decades' worth of folds and bends.²

The Italian American Program is fortunate that due to the proceeds from our annual Bocce Fundraiser, we can finance special projects such as the conservation of Antonio Pontello's uniform. Having this flexibility means that we can better fulfill our mission as a repository for our region's history. It also is one of the many ways that our community's support of the History Center reveals itself in tangible results. 

¹ Report by Nancy Boomhower, 2017.

² Ibid.



A before photograph of the leather belt and holster from Antonio Pontello's auxiliary military police uniform. The white residue is active mold spores.

HHC Collections, 2016.30.2 a. Photo by Nicole Lauletta.



Visitors admiring the 1711 & 4398
at Richfol.
PA Trolley Museum.

Pennsylvania Trolley Museum

- The Pennsylvania Trolley Museum is a non-profit, educational institution located on 30 acres in picturesque Washington County, Pa., adjacent to the Washington County Fairgrounds and close to the Meadows Racetrack and Casino.
- The museum was founded in 1953 by visionary trolley enthusiasts at the Pittsburgh Electric Railway Club or PERC. Its mission is to “communicate the story of Pennsylvania’s Trolley Era to a diverse audience,” and it does that superbly well through a combination of static and interactive displays and exhibits that take visitors back to a time when electric trolleys revolutionized life in Industrial Age America. The museum experience includes the thrill of riding on a beautifully refurbished electric street car and a tour of the facilities given by one of the museum’s docents.
- The museum has 50 vehicles, three miles of track, a 28,000-square-foot display building, a restoration and maintenance shop, and a variety of historic buildings from the era, as well as archives, library, and visitor and education center. The archives and library, which are available to scholars and students for research by appointment, preserves the rich history of the Trolley Era through its significant collection of books, documents, and photos.
- A recent addition to the museum’s collection of historic structures is the Wexford Station, which was meticulously restored after being relocated from the North Hills, a northern suburb of Pittsburgh. Visitors are able to stand in the 650-square-foot building and imagine what it might have been like to travel on “The Harmony Line,” which at one time linked Beaver Falls, Butler, Harmony, New Castle, and Pittsburgh. The building is part of the overall museum experience and it is used for educational talks, workshops, and special programs for all ages.
- The museum’s collection of rolling stock includes vintage streetcars from Boston, Cincinnati, Columbus, New Orleans, Pittsburgh and Southwestern Pennsylvania, Philadelphia, and Toledo. Two of its prized possessions are the *Streetcar Named Desire*, a beautifully restored car that was featured in a 1947 *Life* magazine article. The other, a car manufactured in Rio de Janeiro, resembles the toy trolley on *Mister Rogers’ Neighborhood* and the full-size version of the car seen in the movie, *Meet Me in St. Louis*, starring Judy Garland.
- The Pennsylvania Trolley Museum has over 600 members, 150 enthusiastic volunteers, and four permanent staff of experienced and highly dedicated museum professionals.
- In addition to its regular program, the museum offers a wide array of special events throughout the year, including Boy Scout Merit Badge workshops, classic car and truck shows, extremely popular seasonal events in the fall, Christmas, and Easter, and annual events for railroad and trolley enthusiasts. The museum also rents its Events Room to the public for birthday and cocktail parties, classes, and meetings for groups as large as 75 people.
- The museum welcomes volunteers to help in the areas of maintenance and restoration, train operation (training and uniforms are provided), special events, historical interpretation, marketing, archives, and tours. Previous experience is not required. Over 25,000 hours of service were donated by volunteers last year!
- The Pennsylvania Trolley Museum is 30 miles south of Pittsburgh, off I-79 at One Museum Road, Washington, Pa., 15301. It’s also 19 miles southeast of Meadowcroft Rockshelter and Historic Village, about a 30-minute drive. For additional information, visit www.patrolley.org or call (724) 228-9256.
- The museum is open 10:00 a.m. to 4:00 p.m. daily between June and August. It’s closed Mondays for tours and trolley operations, but the Visitor Education Center, Museum Store, and film are available. During April and May, and September through mid-December, the museum is only open Saturdays and Sundays. The museum is also open on Memorial Day and Labor Day.

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, HCAP Coordinator, at rostakeley@heinzhistorycenter.org or (412) 454-6359.



1711 at the Washington County Fairgrounds.
Photo by Bill Monaghan.



Wexford Trolley Station, recently relocated
from the North Hills and restored.
PA Trolley Museum.

Luna Park was inspired by the 1893 Chicago World's Fair (aka the White City) and other exposition-style parks of the late 19th century.

LoC 4a06942, 4a12743, & 4a06941 merged.



LOCATING LUNA

By Brian Butko



News stories in July 1904 gave the first inkling that a “Wonder Park” was coming to Pittsburgh from the minds of Thompson and Dundy, creators of Luna Park at Coney Island.¹ When the splashiest feature ran in local papers, the spotlight was on Frederick Ingersoll, a local inventor, ride builder, and all-around booster of the amusement industry. His father and brothers were also in the business of building Figure Eight roller coasters and, lately, entire parks.



Ingersoll was front and center at the end of July 1904 when it was announced that Pittsburgh would be getting its own Luna Park.

All author's collection unless noted.



The Ingersoll men, c. 1900, from left, Le Forest (Bob), Louis, Le Grand, Audley, and Frederick.

Jim Abbate.

WHERE COULD HE BUILD A PARK IN PITTSBURGH AS GRAND AS THE LUNA ON CONEY ISLAND?

It is likely that Frederick first had the idea to build a Luna in Pittsburgh and took it to Thompson and Dundy, who were always looking to expand their seashore park. One article claimed it was Ingersoll who had “conceived the idea of establishing a national circuit of amusement parks to bring high priced attractions within reach of the great masses of people [and] ultimately have six great parks stringing together the centers of populous areas in this country.”² The question was, where could he build a park in Pittsburgh as grand as the Luna on Coney Island?

By the turn of the 20th century, Pittsburghers could choose from several parks within a half hour’s trolley ride of downtown,

so perhaps the announcement that the city would be getting another venue was no big news. But it must have been a triumph for Ingersoll, whom newspapers were calling “the Pittsburgh amusement park magnate.”³

At first, Thompson and Dundy were after the “Schenley plot in Oakland” — likely Schenley Farms near today’s Cathedral of Learning — but settled for Recreation Park in Allegheny City, about 10 blocks north of today’s Heinz Field.⁴ Recreation had hosted everything from P.T. Barnum’s Circus to Buffalo Bill’s Wild West show. The park had been the site of the first officially recognized game of the Pirates baseball franchise (in 1887) and site of the first “professional” football



Recreation Park had hosted many sporting events but was struggling by time Ingersoll came looking in 1904.

Donald Roessler.

game (i.e. using a paid player, in 1892).⁵ It was perfect for expanding into an amusement park.⁶

A full-page story on July 31, 1904, proclaimed that “the most successful and widely renowned showman the world has ever known, Frederick Ingersoll, of Pittsburg, who is also well known throughout the amusement world, and who gained wonderful popularity as the former owner of the amusements at Kennywood Park, is to be the president of the company” — the “Pittsburg Thompson, Dundy Amusement Company.” Plans called for “a dozen theaters, three large circus rings, 64 elephants, 40 camels, Japanese and Babylonian hanging gardens, and thousands of employees of all colors and almost all races” plus a Shoot the Chutes, switchback railway, and new Whirl the Whirl airships.⁷

But within two weeks, the partnership had unraveled; it was never explained why

but it’s likely the strong personalities clashed.⁸ Frederick would go it alone and began calling his project Ingersoll’s Luna Park, still intending to open in the spring.⁹

Ingersoll was also planning a Luna Park in Cleveland. Work started there first, in October 1904, but it would always be considered his second Luna. That Luna was in Woodland

the George Singer estate: where Fifth met Penn in Point Breeze.¹¹ Today it’s catty-corner from Bakery Square but back then that land was home to the massive Union Stock Yards, which had just relocated to Herr’s Island, a relief to the surrounding “aristocratic residents.”¹²

Ingersoll paid \$240,000 for Singer’s 4.5 acres. He planned to keep the house but move it to the back, and save some of the old trees too per the wishes of Mrs. Singer.

Albert Robinson, architect for the St. Louis Exposition, was hired to draw up plans in styles ranging from Byzantine to Arabic to Gothic. Amusements would range from a Japanese tea garden to Day and Night in the Alps to Animated Automats, all around a lake with a

circus ring above it and boats splashing from a 90-foot-high Shoot the Chutes. “The secret of amusing people,” said Ingersoll, “is to transport them to an entirely different place.”¹³

It was not a good sign, however, that just a few months earlier, the Singer estate had

L. F. INGERSOLL ATTRACTION COMPANY BUILDERS AND OPERATORS OF **THE FIGURE EIGHT ROLLER TOBOGGAN**



4008 SOUTH ATLANTIC AVENUE.

PITTSBURGH, PA.

Le Forest Ingersoll had his own business building Figure Eights.

Donald Roessler.

Hills, an upper-class suburb about five miles east of downtown.¹⁰

Work in Pittsburgh though was delayed when the location had to change. Ingersoll could not get land adjacent to Recreation Park that he needed, so he went looking and found

An ad in *Billboard* from early 1905 advertises both Luna openings in Cleveland and Pittsburgh.

been turned down as the site for a new hospital when neighbors loudly objected.¹⁴ Sure enough, by December, the deal was off over complaints that Luna would ruin property values.¹⁵ Ingersoll saw this coming and had already found another forlorn estate for sale in North Oakland.¹⁶

The neighborhood stretching from Schenley Park to Bellefield was evolving into the city's cultural mecca, a bustling gateway between downtown and the palatial estates of Homewood and Point Breeze.¹⁷ The few remaining estates were being subdivided into rows of single-family homes bought by middle- and upper-class professionals, served by trolley lines springing up on Centre and Forbes Avenues. The Carnegie Institute and Library opened in 1895 at the entrance to the Schenley Park, which itself had a new golf course, racing oval, and Phipps Conservatory.¹⁸ The Schenley Hotel, now Pitt's Student Union, was the city's first large, steel-framed hotel when it opened in 1898. A couple blocks north on Craig Street was the car barn-turned-Duquesne Garden arena, hosting both hockey and opera, and at the corner of Craig and Fifth Avenue, St. Paul Cathedral was rising as a Mother Church for the Diocese — its twin stone spires still tower over Oakland.¹⁹

Ingersoll's new location, Luna's ultimate home, was the Aspinwall estate, a wooded hill below the Herron Hill Reservoir. The land sloped from Craig Street down to Neville Street (now the Busway) and the B&O/Pittsburgh Junction Railroad. Denver Street ran along its northern edge. The southern border was an orphaned block of Atlantic Avenue, which technically ran all the way to East Liberty (where it became Baum) but it lacked bridges at the Junction Railroad and at another ravine.²⁰

INGERSOLL'S NEW LOCATION, LUNA'S ULTIMATE HOME, WAS THE ASPINWALL ESTATE, A WOODED HILL BELOW THE HERRON HILL RESERVOIR.

While Centre and Forbes were clogged day and night with streetcars, Atlantic/Baum had none. On its western end that meant open land (like the Aspinwall estate) tended to last a bit longer, while to the east, Baum attracted the slower-paced horse and saddle trade. That evolved into servicing horseless carriages, and within a decade, Baum was the city's Automobile Row, which only increased after the coast-to-coast Lincoln Highway was routed along it in 1913.

The Aspinwall estate was the spooky house of the neighborhood, hidden by an

untended orchard and tall board fence. People whispered about the eccentric widow Aspinwall, but she had every reason to be reclusive.

Annie Aspinwall, born Anne Ross in 1818, was a granddaughter of James Ross, a senator, lawyer, and friend of pioneer settler James O'Hara. Ross bought 3,000 acres from O'Hara, which passed to Annie and her niece Mary Delafield.

Annie grew up in eastern Pennsylvania. Her mother died when Annie was six. At 19, Annie married George Aspinwall, owner of

A map of Oakland in 1910 shows Luna a few blocks north of Carnegie Library & Institute and Forbes Field.

University of Pittsburgh Digital Research Library,
Hopkins Maps Collection, Atlas of Greater Pittsburgh,
plates 8 & 9.





BELOW: By 1900, T.J. Crump had purchased Annie Aspinwall's estate (upper right) in North Oakland. He sold it to Frederick Ingersoll, who would build Luna there in 1905.

University of Pittsburgh, Digital Research Library, Hopkins Maps Collection, Atlas of Greater Pittsburgh, Pennsylvania, plate 6.

OLD ASPINWALL RESIDENCE

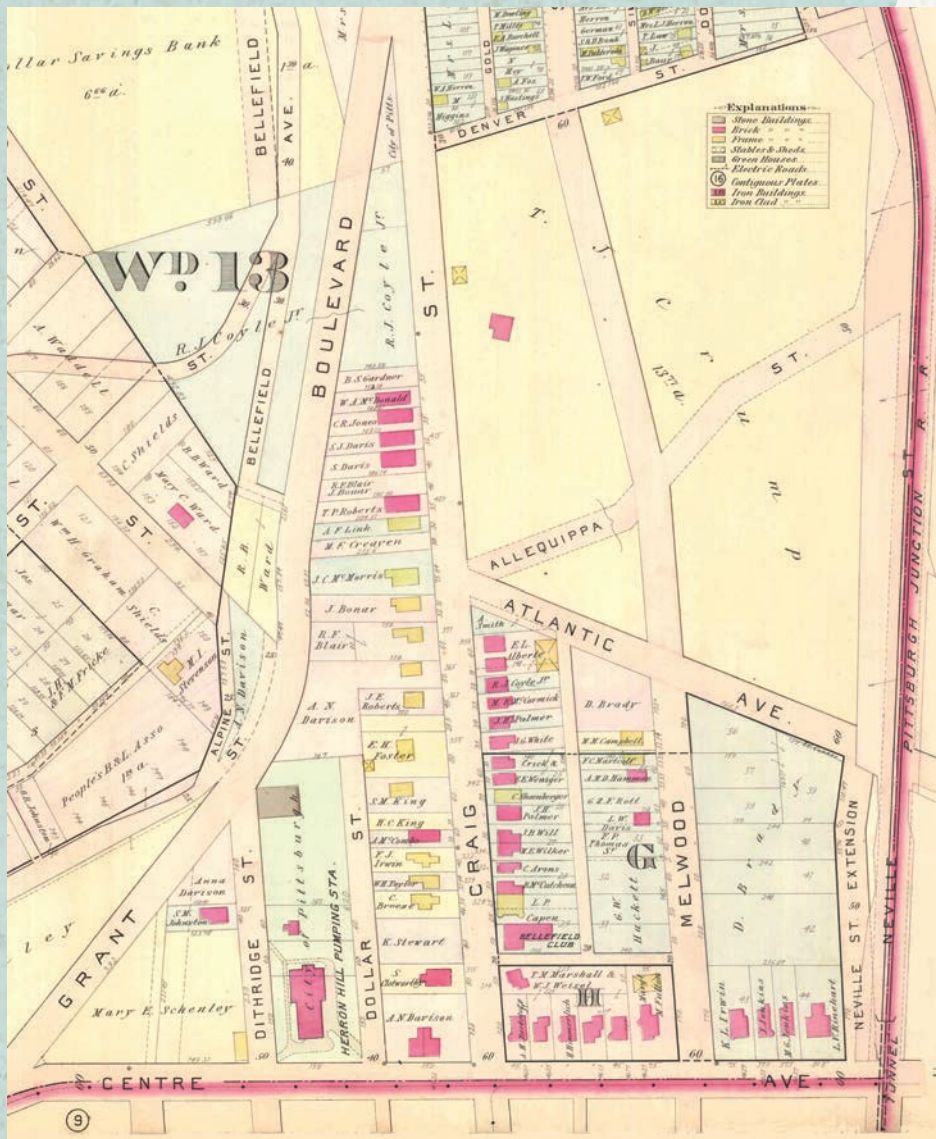
To be Remodeled to Accommodate the Infant Incubators at Luna Park

Aspinwall steamship lines, and they had three children who each died when a year old, leaving them one daughter. Annie's father died, then her younger sister, then her husband at age 40 — the same year a son was born.²¹ The next year, 1855, Annie moved to Pittsburgh and built this house. Then her son died at 15, in France. Her daughter died at 28, in Scotland. Only her niece Mary Delafield remained, but they were not close. Annie was alone in the big, brick house; her few servants stayed in a separate dwelling.²²

Most of Annie's land holdings were a few miles up the Allegheny River at the north end of today's Highland Park Bridge.²³ O'Hara descendants, the Darlings, owned adjacent land that is now Boy Scout Camp Guyasuta. In 1890, Annie sold 155 acres to developers for what became the borough of Aspinwall.²⁴

It was said Annie's front door didn't open for a quarter century, and she took no callers except for neighbor and prominent banker William Herron, who took care of her rents and accounts. Even the *San Francisco Call* commented that her "strict seclusion shut out all intercourse with the public so that she was not known to a great many, even by reputation."²⁵ Her most infamous habit was allowing no man to see her face: "when out shopping with her carriage, [she] caused a great curiosity to passersby from the manner in which she dressed. Her face was always heavily veiled and accompanied by a coachwoman driver."²⁶

Thus, Annie was surely mortified in 1895 when she found herself in the spotlight. She had donated a small triangle of her property that crossed Craig Street. The \$30,000 gift (today about \$800,000) went to West Penn Hospital, whose vice president was not coincidentally William Herron. Society columns across the country spread the story of the eccentric millionaire's gift, quickly followed by news that she was "dismantling her residence,



preparatory to an extended stay in Europe. Mrs. Aspinwall will leave in June, and proceed directly to Scotland, among whose banks and braes a number of her kinsmen reside.”²⁷

But once aboard the White Star liner, she fell when the ship lurched in bad weather. Annie made it to Edinburgh, where she stayed at the Darlings Hotel, a tony hostelry of temperance and Christian worship, but she died from her injuries on December 2, 1895.

Even in death Annie could not escape the spotlight. Her investments totaled a half million dollars plus land holdings of another \$3 million — today equal to more than \$100

open land, and snapped up Annie’s estate for \$115,000 (today about \$3 million).³³

The mansion itself was “a relic of the days when the houses of the rich were built to last for generations”: brick exterior, 16 rooms, most with 14-foot-high ceilings, imported English tile, a skylight, windows 9 x 14 feet, doors of solid walnut, and the entire house finished in sterling silver hardware. Ingersoll planned to move it near the entrance for an office — it did remain but with a stranger use.

Temperatures on February 10, 1905, plunged into single digits but Ingersoll was terribly behind schedule, so work began

INGERSOLL CONSTRUCTION COMPANY
307 Fourth Avenue Pittsburgh, Pa.
ORIGINATORS, BUILDERS and OPERATORS of
HIGH GRADE PARK AMUSEMENTS
OUR “FIGURE 8” ROLLER COASTER A WORLD BEATER
“LAUGHING GALLERY” MIRRORS THAT REALLY MAKE YOU LAUGH
WRITE FOR BOOKLET

A 1904 ad for Ingersoll Construction shows that in addition to Figure Eight coasters, the company’s next most-popular attraction was a Laughing Gallery funhouse.

PSU Libraries, Jacques Collection.

million.²⁸ She left her estate to the Protestant Episcopal Hospital in Philadelphia to build and maintain a ward for poor, ill, orphaned white girls.²⁹ That left nothing to her niece, Mary Delafield, who challenged the will, saying that Annie had been of unsound mind.³⁰ But Mary got nothing and by 1900, the Philadelphia hospital had sold some of Annie’s holdings at Aspinwall for a filtration plant (today the site of Waterworks Mall).

Then in 1901, the hospital sold Annie’s abandoned estate to Thomas Crump, who saw it as prime real estate.³¹ Subway advocates wanted the 16.5 acres as the eastern end of their tunnel to downtown.³² Land brokers coveted it for housing. In fact, a deal was underway in December 1904 when the broker got sick for two days; along came Ingersoll, desperate for

clearing and leveling the estate. With the ground frozen solid, dynamite was used along Craig Street to blast down 35 feet then push the loose earth toward the ravine. Booth & Flynn, Pittsburgh’s leading constructors, charged \$80,000.³⁴

Five days later — the ground white with eight inches of snow and overnight temps below zero — the first load of lumber arrived at the PRR’s Shadyside station. Horse-drawn wagons, outfitted with skis, carted 5 million feet of wood over the frigid mile-long route to the estate. There, wagons were sinking into the slushy mud so workers carried in boards on their backs and laid them down to solidify the road. Twenty thousand dollars of wooden planks were left where they sank and the park built right over them.



**ALONG CAME
INGERSOLL,
DESPERATE
FOR OPEN
LAND, AND
SNAPPED
UP ANNIE’S
ESTATE FOR
\$115,000
(TODAY ABOUT
\$3 MILLION).**

Down in the railroad cut, passengers on the B&O crowded the windows daily, marveling at each fantastical building.³⁵ They rose quickly — Luna's buildings, like those at temporary World's Fairs, were built with lumber and covered with staff, a mix of plaster, cement, and jute fiber. A good day's effort could make a building look like carved stone or marble, though they aged just as quickly.

In March 1905, the stockholders of the Luna Park Company met in its offices in the Peoples Bank Building and chose officers, making Ingersoll the president and general manager. Foremen gave assurances that the park would be complete two weeks before opening day of May 25. The board then voted to forbid alcohol on the grounds, and, in a decision that would haunt them, voted to close

the park on Sundays to align with blue laws.³⁶

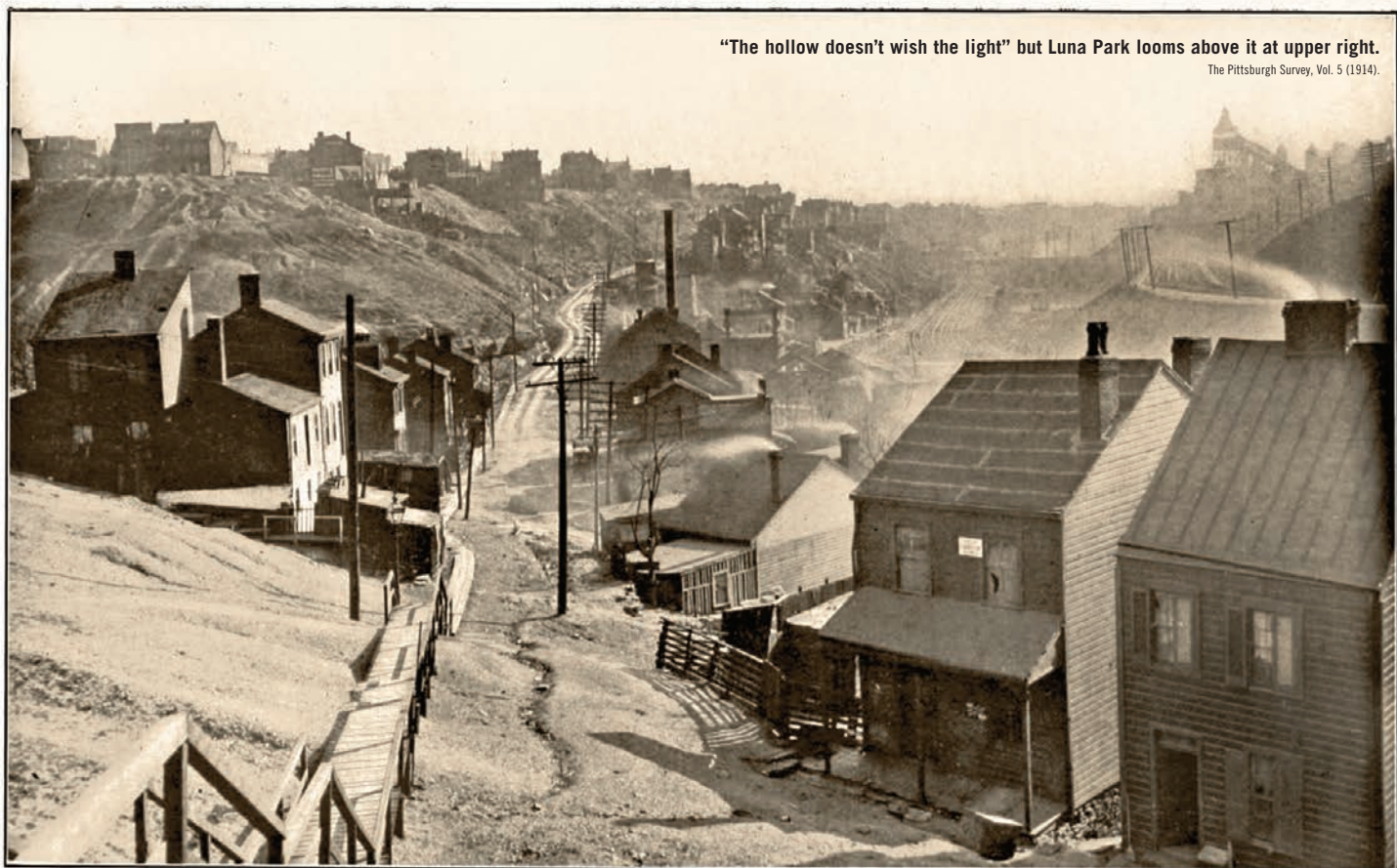
Grading continued even as buildings were being finished. A 20-foot ladder was needed to enter the Japanese Village, and the drop in front of the Scenic Railway station was still 40 feet. The Japanese Village had another problem too: with the Russo-Japanese War underway, the artists decorating the pavilion had returned home to fight.³⁷ The 18 Japanese society girls still came but they sent their earnings back to a relief fund for wounded soldiers and their families.³⁸

Steam shovels dug the lagoon six feet deep, then it was filled with three feet of concrete, leaving three feet for water. Water mains and fire plugs were connected, then came sockets, wires, and screwing in 62,000 light bulbs — this at a time when most homes

were still lit by oil lamps.³⁹

When April arrived, an article crowed that one couldn't help but be impressed with Ingersoll's aggressiveness: "Towering into the air like fairy palaces and dotting the sky line with their many minarets, domes and towers, are the beautiful buildings that are to make up the expensive pleasure park." However, that's what made parks like Luna riskier than trolley parks, which were evolving slowly from picnic groves to rides. Lots had to be spent at Luna, quickly, to build dozens of World's Fair-scale attractions, all before knowing if the public would come.⁴⁰

Though Pittsburgh was Ingersoll's hometown and where he first envisioned his great inland Luna, Cleveland's Luna opened first, on May 11, touted as the 34th amusement



"The hollow doesn't wish the light" but Luna Park looms above it at upper right.

The Pittsburgh Survey, Vol. 5 (1914).

LOOKING DOWN ON SKUNK HOLLOW
Luna Park is seen on sky-line at the right



resort in the Ingersoll circuit.⁴¹ The streetcar lines in Cleveland actually looped into the park and to a station, while in Pittsburgh, streetcars dropped off visitors a block away on Centre (where people remember the Luna Bar). Passengers were rarely the city's immigrants but rather the clerical workers and professionals who had the time and money to take a trolley to Luna, where it cost just to enter, then cost even more to see each attraction.⁴²


Across the valley, it was a different world, where German immigrants built tightly-packed homes and businesses on the narrow streets of Bloomfield.⁴³ An even bigger contrast lay between them: Skunk Hollow, rife with unemployment, disease, drunkenness, violence, and vice. The Pittsburgh Survey, an ambitious effort to chronicle the city's downtrodden, commented,

The hollow, found by sewage through winding crevices in rubbish, and by goats and dogs over hills of tin cans and refuse, is reached by the people themselves down flights of decaying steps.... No visitor can tell, without inquiry, whether the shacks on Ewing Street are for cows, horses, or human beings.⁴⁴

To those in Skunk Hollow, Luna Park looming over them must have seemed as unreachable as the moon. The Survey described nighttime there:

As you climb back up the stairs in the late afternoon, you meet the lamplighter going down with his ladder. Early? Yes, but it is not well to go into the hollow after dusk. There are only 16 lamps there—soon lighted, but people have their own reasons for turning them off and few of them burn till morning. The hollow doesn't wish the light.⁴⁵

Soon, whether they wanted it or not, light and

merriment would echo through the hollow nightly from Pittsburgh's Luna Park. 

Brian Butko is Director of Publications and author of *Luna: Pittsburgh's Original Lost Kennywood*, the second book in his Kennywood Trilogy.

¹ "Wonder Park for this City," *Pittsburgh Press*, July 25, 1904, p. 2; "The City's New Amusement," *Pittsburgh Daily Post*, July 26, 1904, p. 2.

² "Ground Soon to be Broken for Luna Park," *Sandusky Evening Star*, September 20, 1904, p. 3.

³ *Pittsburgh Weekly Gazette*, July 29, 1904, p. 4.

⁴ "Recreation Park has been Sold," *Pittsburgh Weekly Gazette*, July 29, 1904, p. 10; "Secure Recreation Park," *Pittsburgh Daily Post*, July 29, 1904, p. 2; "Site Secured for New Park," *Pittsburgh Press*, July 29, 1904, p. 2.

⁵ "Recreation Park Has Been Sold," *Pittsburgh Weekly Gazette*, July 29, 1904, p. 4. The team then was called the Alleghenys.

⁶ Craig Britcher, "At Long Last, a Recreation Park Photo Comes to Light," *Western Pennsylvania History*, Spring 2016), p. 6-7.

⁷ "Thompson and Dundy to Reproduce Their Coney

Annie's house became home to the park's Infant Incubators, giving care to premature babies. From left: the Entrance & Staircase, Automatic Vaudeville (out of sight), Electric Theatre, Rifle Range, Scenictorium, Infant Incubators, Chateau Alphonse, Ziz, and concessions under the patio.

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Island Luna Park in Pittsburgh," *Pittsburgh Press*, July 31, 1904, p. 27. The park site is now home to the defunct warehouses of Williams & Company, "The House of Metals."

⁸ "Combination Not Formed," *Pittsburgh Daily Post*, August 9, 1904, p. 9.

⁹ "Ingersoll to Go Alone," *Pittsburgh Weekly Gazette*, August 9, 1904, p. 8.

¹⁰ "Ingersoll's Luna Park, Cleveland," *Street Railway Review*, March 15, 1905, p. 179-180; "Ground Broken Monday for Luna Park at Cleveland," *Sandusky Star Journal*, October 11, 1904, p. 2. The 35 acre site was bounded by Woodland Ave., Woodhill Road, E. 110th (then Ferncliff) St., and Mt. Carmel (formerly Ingersoll) Road. For general park history, see David W. Francis and Diane DeMali Francis, *Luna Park: Cleveland's Fairyland of Pleasure* (Fairview Park, Ohio: Amusement Park Books, 1996).

¹¹ "Northside Moose Holding Carnival," *Pittsburgh Press*, July 22, 1914, p. 7.

¹² "Pittsburgh is to Have Big Show at Point Breeze," *Pittsburgh Weekly Gazette*, October 28, 1904, p. 11; David S. Rotenstein, "Model for the Nation: Sale, Slaughter, and Processing at the East Liberty Stockyards," *Western Pennsylvania History* 93-4, Winter 2010, pp. 36-47. The industry picked up and moved again in 1903 when larger stockyards were opened on Herr's Island in the Allegheny River. Fifteen years later National Biscuit built a massive bakery on the site now home to Google's Pittsburgh offices.

¹³ "Plans Completed for Great Pleasure Park,"

Pittsburgh Press, October 30, 1904, p. 13; "Luna Plans are Outlined to Public," *Pittsburgh Gazette*, October 30, 1904, p. 11.

¹⁴ "Site for Park in the East End," *Pittsburgh Press*, October 28, 1904, p. 7; "Plans Pleasure Park," *Pittsburgh Daily Post*, October 28, 1904, p. 2. Details would come from architects Neal and Rowlands of Pittsburgh.

¹⁵ "Religious and Charitable," *Pittsburgh Press*, November 4, 1904, p. 9; "Another Site for Park," *Pittsburgh Daily Post*, December 14, 1904, p. 3.

¹⁶ "Whims of a Rich Woman. The Eccentricities of Mrs. Aspinwall, Who Willed a Fortune to a Hospital. From the Philadelphia Record," *New York Sun*, February 2, 1896, p. 4. This area became the Bellefield section of North Oakland

¹⁷ The area is described in Joel Tarr, *Transportation Innovation and Changing Spatial Patterns in Pittsburgh, 1850-1934* (Chicago: Public Works Historical Society, 1978). Also see Sue Ann Beahan, *Shadyside: An Elite Residential Area of Pittsburgh, 1898-1904* (research report, 1975, in Joel Tarr Papers, Carnegie Mellon University Archives).

¹⁸ Carnegie Institute included a museum of natural history, art gallery, and a music hall; these plus the library covered 5 acres.

¹⁹ James D. Van Trump, *Life and Architecture in Pittsburgh* (Pittsburgh: Pittsburgh History & Landmarks Foundation, 1983), 102. Bellefield Dwellings was designed by Carlton Strong.

²⁰ The area is North Oakland but is also the northern edge of Bellefield, an old name for the rectangular

area reaching south four blocks to Carnegie Institute. Atlantic was one of three disconnected pieces that in East Liberty became Baum Boulevard. When the city renamed streets in 1908, Atlantic was briefly Atherton; after it was bridged in 1911 and 1913, the road was renamed Baum Boulevard, and it became the main route into town (via Bigelow) for drivers from the wealthy East End

²¹ www.findagrave.com/cgi-bin/fg.cgi?page=gr&GRid=126331554, which included the following info:
Anna Ross Coleman Aspinwall
Birth: Nov. 8, 1818
Death: Dec. 2, 1895
Buried north of Philadelphia at Laurel Hill Cemetery, Section G Lot 99 W 1/2, Burial Date 12/30/1895.
Father: Edward Coleman b: 4 JUL 1792 in Lancaster, Lancaster, PA, d: June 6, 1841
Mother: Mary Jane Ross b: 28 JUN 1797 in Pittsburgh, Allegheny, PA
Anne's Sister, b July 5, 1820, died May 6, 1848.
Married: George Woolsey Aspinwall b: 10 JAN 1814, d: June 19, 1854
Married: 12 DEC 1837
Children:
a. Mary Jane Aspinwall b: 22 SEP 1840, d Feb 1842.
b. Emily Aspinwall b: 15 MAR 1843, d Aug 10, 1844.
c. Georgina Aspinwall b: 1 MAY 1845
d. Harriet Coleman Aspinwall b: 1 JAN 1849, Feb 28, 1850.
e. Edward Aspinwall b: 1855.

Also used was an unnamed printed source via John

Schalkosky, which included:

Anne Ross Coleman was born Nov 7, 1818. Married December 12, 1837 to George Woolsey Aspinwall, a well-known Philadelphia owner of Aspinwall ship lines that connected New York to Liverpool. They had five children:

- a. Mary Jane Aspinwall b: 22 Sep 1840, d Feb 28, 1842.
- b. Emily Aspinwall b: 15 March 1843, d Aug 10, 1844.
- c. Georgina Aspinwall b: 1 May 1845, d July 21, 1873
- d. Harriet Coleman Aspinwall b: 1 Jan 1849, Feb 28, 1850.
- e. Edward Aspinwall b: 1855, d June 30, 1869.

²² For genealogy, also see Algernon Aiken Aspinwall, *The Aspinwall Genealogy* (Rutland, Vt.: Tuttle Co., 1901), p. 113, which says George died at Germantown, Pa., June 19, 1854. Georgina, b. 1845; d. July 31, 1873, in Edinburgh, Scotland, unmarried. Edward B., b. 1854; d. June 30, 1869, in France. Annie and family are buried at Greenwood Cemetery. Brooklyn.

²³ Ross is buried at Allegheny Cemetery, per *Biographical Directory of the United States Congress*, <http://bioguide.congress.gov/scripts/biodisplay.pl?index=R000448>; "James and Ann [Woods] Ross had three children: James, Mary Jane and George W. Ross. The two sons died unmarried. The daughter, Mary Jane, born at Pittsburgh June 28, 1797, was married on October 7, 1816, to Edward Coleman of Lancaster and Philadelphia, who served in the assembly and also in the senate of Pennsylvania. She died at Lancaster on September 27, 1825, leaving three children—Anne Ross, Harriet, and Mary Jane. The only one of these who left descendants was Harriet, Mary Jane having died unmarried, and the children of Anne (who married George W. Aspinwall) having all died in youth."—p. 50. Ross had become a resident of Pittsburgh less than a year after its incorporation as a borough in 1794, per James Irwin Brownson, *The Life and Times of Senator James Ross* (Washington: Washington County Historical Society, 1910).

²⁴ Historical Subcommittee of the Aspinwall Centennial Committee and Terry Nelson Taylor, ed. *Aspinwall: the Town that Pride Built* (Aspinwall: Historical Subcommittee of the Aspinwall Centennial Committee, 1992), pp. 10–12; Jack Shortlidge, *Steel Industry Corporation Ethnographic Survey: Selected Boroughs Along the Allegheny River* (Homestead: Steel Industry Heritage Corporation, 1993). Also see Rachel L. Cook, *Aspinwall, 1892–1967* (Aspinwall: Diamond Jubilee Committee, 1967).

²⁵ "Rivald Hetty Green, Death of Mrs. Anna Aspinwall, the Eccentric Pittsburg Woman. She Had Sailed for Europe to Escape Being Besieged by Callers," *San Francisco Call*, Vol. 79-5, December 5, 1895, p. 2. Hetty Green, notoriously eccentric and called "the Witch of Wall Street," died with an estimated fortune worth today \$17 billion, per www.nps.gov/nebe/historyculture/upload/Hetty%20Green.pdf.

²⁶ "The Death of Mrs. Mary R. Aspinwall," *The Sharpsburg and Etna Herald*, December 6, 1895; by far the best profile is in "Whims of a Rich Woman, The Eccentricities of Mrs. Aspinwall, Who Willed a Fortune to a Hospital. From the Philadelphia Record," *New York Sun*, February 2, 1896, p. 4.

²⁷ "Purloined Personals" column, *The Wichita Daily*

Eagle, June 14, 1895, p. 4.

²⁸ "Mrs. Aspinwall's Estate, The Real Estate and Personal Property Valued at \$3,000,000, Special Telegram to The Times," [*Philadelphia*] *Times*, January 22, 1896, p. 6; "Anna Aspinwall Dead," *Lebanon Daily News*, December 5, 1895, p. 1; she grew up in Lebanon, Pa., and lived there until her husband died. Also see "Rivald Hetty Green, Death of Mrs. Anna Aspinwall, the Eccentric Pittsburg Woman. She Had Sailed for Europe to Escape Being Besieged by Callers," *San Francisco Call*, Vol. 79-5, December 5, 1895, p. 2, which said her eccentricity likely exceeded Hetty Green, notoriously eccentric and called "the Witch of Wall Street," died with an estimated fortune worth today \$17 billion, per www.nps.gov/nebe/historyculture/upload/Hetty%20Green.pdf.

²⁹ "American News and Notes," *The Philadelphia Medical Journal*, November 3, 1900, p. 811; [*Bloombsburg*] *Columbian*, February 6, 1896, p. 2.

³⁰ "Will be Contested, Of Course," *Logansport Pharos-Tribune*, January 21, 1896, p. 17; "Aspinwall Will Contest. Mrs. Maturin Delafield of This City Begins Proceedings in Pittsburgh," *The [New York] Sun*, October 4, 1896, which says the estate was willed to "hospital in Philadelphia and the Fine Arts Academy"; "Terseely Told" column, *The Manning [S.C.] Times*, February 5, 1896, p. 2. A case makes clear it was Delafield v. Hospital of Prot. Ep. Church, which is mentioned as Philadelphia, her husband's hometown. The name is cited in "Table of Cases Cited," in B.C. Moon, *The Removal of Causes from the Courts of the Several States to the Circuit Courts of the United States* (New York: Banks Law Publishing, 1901), p. xxvi; "Will Name the Price," *Pittsburgh Commercial Gazette*, September 27, 1900.

³¹ "Being the same premises which the Hospital of the Protestant Episcopal Church of Philadelphia by its deed dated September 12, 1901, recorded November 13, 1901, in Deed Book 1160, page 104 ... conveyed to T.J. Crump, per Indenture, January 18, 1905, Allegheny County Deed Book vol. 1409, p. 66. Crump was a director of at least four firms: Pittsburgh Silver Peak Mining Company; Oliver Iron and Steel; Pittsburgh and Northern Railway; and Central Light, Heat, and Power. He is listed as being nominated as a notary public by the state senate (among hundreds) for four years in *Journal of the Senate* (Harrisburg: Wm. Stanlet Ray, 1901), p. 576; the mining company is found in "Senator Oliver Indicted: Prominent Men Are Accused of Defrauding Nevada of Taxes," *The New York Times*, June 05, 1909, p. 1; and the director positions are in *History of Pittsburgh and Environs*, Vol. 3 (New York: American Historical Society, 1922), p. 530.

³² "No Luna Park at Point Breeze," *Pittsburgh Weekly Gazette*, December 14, 1904, p. 14.

³³ Indenture, January 18, 1905, Deed Book vol. 1409, p. 66; "Another Site for Park," *Pittsburgh Daily Post*, December 14, 1904, p. 3; "Luna Park Instead of Lot Plan," *Pittsburgh Weekly Gazette*, February 21, 1905, p. 13; "Three Choice Sites Bought," *Pittsburgh Press*, December 14, 1904, p. 7; "Mrs. George Aspinwall on Neville near Center" in 1887 *Pittsburgh Directory*; "Annie, wid Geo B, Craig, n Centre av" in 1891 *Pittsburgh Directory*; "Aspinwall Anna, wid G W, Craig, n Allequippa" in 1895 *Pittsburgh Directory*; also see Sanborn maps from

the period. Addresses were not as firm while roads and property kept changing shape. Also, the Luna tract was smaller than the original, notably that the original plot extended west to a point that crossed both Craig and Bellefield Street (roughly now Bigelow Blvd) at today's Zarra's Restaurant, the old Electric Banana.

³⁴ Information on the excavation and early building is from "Pittsburg Luna Park," *Street Railway Review*, May 15, 1905, p. 311; and "His Dynamite Cost Him \$2,000," *Pittsburgh Weekly Gazette*, July 19, 1905, p. 3. A mention in *Pittsburgh Press*, January 28, 1905, p. 7, seems to contradict and exaggerate the pace of work.

³⁵ www.pghbridges.com/pittsburghE/0589-4478/pghjctr_tun.htm; the Pittsburgh Junction Railroad tracks entered a long tunnel, the Schenley Tunnel or Neville Street Tunnel just under Centre Avenue, which led to Junction Hollow (between today's Carnegie Library/Museum and CMU) Built in 1883 for the Pittsburgh Junction Railroad, the tunnel and tracks are still used by CSX, the Allegheny Valley Railroad for regional services, and most notably, Amtrak's Capitol Limited, some 70 feet below Neville St. The Junction RR was merged with others in 1893 to form the Baltimore & Ohio Railroad, serving the northern mainline to Chicago.

³⁶ "Elected Officers," *Pittsburgh Weekly Gazette*, March 9, 1905, p. 6. Officers were D.L. Gillespie, lumber company owner (Vice President); A.S. Beymer, cashier of Keystone National Bank (Secretary and Treasurer); W.W. Jimison, banker in Charleroi and a director of Eldora Park (Manager). Other board members were W.H. Nimick, v-p of Keystone National Bank; William Witherow, proprietor of Duquesne Hotel; George S. Davidson of the Mellon interests; W.M. Henderson of Henderson Coal and Coke Company; R.C. Hall, broker; R.H. Boggs of Boggs and Buhl store; and R.C. Gregg.

³⁷ "Luna Park," *Pittsburgh Bulletin*, April 1, 1905.

³⁸ "Jap Maidens are Patriotic," *Pittsburgh Press*, April 2, 1905, p. 40.

³⁹ Ibid.

⁴⁰ "Luna Opens on May 25," *Pittsburgh Daily Post*, April 9, 1905, p. 11.

⁴¹ "Ingersoll's Luna Park, Cleveland," *Street Railway Review*, March 15, 1905, p. 180.

⁴² "Location of Luna Park," *Pittsburgh Daily Post*, March 12, 1905, p. 11; "Pittsburg Luna Park," *Street Railway Review*, May 15, 1905, p. 312.

⁴³ Perry Bush, "A Neighborhood, a Hollow, and the Bloomfield Bridge: The Relationship Between Community and Infrastructure," *Pittsburgh History*, Winter 1991, p. 162-163.

⁴⁴ Florence Larrabee Lattimore, "Skunk Hollow," *The Pittsburgh District: Civic Frontage*, volume 5 of Paul Underwood Kellogg, ed., *The Pittsburgh Survey* (New York: Survey Associates/Russell Sage Foundation, 1914), p. 124-130.

⁴⁵ Lattimore, "Skunk Hollow," *The Pittsburgh Survey*, p. 129.



Nellie Bly Portrait.
LoC USZ62-75620.

NELLIE BLY

Pioneer Journalist Extraordinaire

By Ellen Mahoney

AS 1885 DAWNED, 20-year-old Elizabeth Jane Cochrane was at the end of her rope. For the past four years, she had been living with her family in Allegheny City near Pittsburgh, miles from her hometown of Apollo, Pa. She desperately wanted to find a job but it seemed nearly impossible in the city. As she watched her two older brothers, Albert and Charles, find respectable careers in the area, her only hope of making money was housecleaning, babysitting, and tutoring the occasional boarder at their modest row house. Biographer Brooke Kroeger noted, “Her sense of the injustice awaiting any woman who needed a good job and tried to get one in fast-industrializing Pittsburgh no doubt grew with every disappointment.”¹

One morning while reading *The Pittsburg Dispatch*, which she devoured daily, Cochrane became livid. Erasmus Wilson, who penned the “Quiet Observer” column, had written a spicy series called the “Women’s Sphere” in which he derided the notion of women entering the workforce. He claimed women should stay put in their *sphere*, or in other words, their *home*. Wilson wrote that women who worked outside the home were “a monstrosity,” and added, “There is no greater abnormality than a woman in breeches, unless it is a man in petticoats.”²

Cochran's Mills, Pa.
Author's collection.



Normal School.

Indiana University of Pennsylvania, Special Collections & University Archives.



STATE NORMAL SCHOOL—INDIANA, Pa.

SHE FINISHED THE LETTER AND ANONYMOUSLY SIGNED IT, "LONELY ORPHAN GIRL," WHICH SAID VOLUMES ABOUT HOW SHE FELT ABOUT HER CHILDHOOD AND LIFE.

Cochrane sat down and fired off an acrimonious letter to George Madden, editor of *The Dispatch*. Not mincing words, she described how difficult it was for young, single women—such as the women who boarded at their home—to find work, let alone make a living. Cochrane shared her own frustrations about her futile job search. She finished the letter and anonymously signed it, "Lonely Orphan Girl," which said volumes about how she felt about her childhood and life. Cochrane's enthusiasm and passion for social justice, expressed in this letter and later in her writing as a journalist, gave a voice to young women's experiences in the late 19th and early 20th centuries, and would lead to changes in the perceptions of women's roles in the field of journalism and in broader society.

Elizabeth Jane Cochran, affectionately called "Pink" or "Pinkey" as a child, was born in Cochran's Mills, Armstrong County, Pa., on May 5, 1864. Her mother nicknamed her for the colorful rosy dresses she sported compared to the drab-colored garments so common at that time. The bucolic small town was named for her father, Michael Cochran, who owned real estate in the area including the local gristmill and grocery store. After Cochran was elected as an associate justice for Armstrong County, he adopted the nickname "Judge."

After moving the family to Apollo, her father died unexpectedly in 1870, when Elizabeth was six years old. This devastated the young girl and put her well-to-do family in complete disarray. Her mother, Mary Jane Cochran, now had to single-handedly care for her five biological children plus there were nine adult stepchildren from Michael Cochran's previous marriage, all of whom were in line to receive an inheritance. Because Judge Cochran left no will, the elegant mansion he built in Apollo was sold and Mary Jane was forced to move her five children to a smaller home. Making matters worse, Mary Jane remarried Civil War veteran John Jackson Ford who turned out to be an abusive alcoholic. She

divorced Ford when Elizabeth was 14.

Wanting to fend for herself, 15-year-old Elizabeth enrolled in the Indiana State Normal School in Indiana, Pennsylvania, in 1879, to become a teacher. On her application, she curiously added an “e” to her Cochran surname, making the break all that more pronounced. When her tuition funds mysteriously dried up during her first semester, she was forced to drop out of school. Utterly disappointed, she and her family left Apollo and moved to Allegheny City, across the river from Pittsburgh.

Signing her letter to Madden as “Lonely Orphan Girl,” summed up Elizabeth Jane Cochrane’s life succinctly. She felt “lonely” in her world, she felt “orphaned” over her father’s death, and she was a “girl”—a girl in a man’s world.

MESSY, POIGNANT PROSE

Dispatch editor Madden received an outpouring of letters from women in Pittsburgh indignant about Wilson’s series. But Cochrane’s response stood out above the rest. Her letter was written on oversized paper and had a flurry of misspelled words and poor grammar, but Madden could see the heart and soul of a budding writer. Wanting to meet the anonymous writer, he placed a notice in *The Dispatch* asking Lonely Orphan Girl to come forward and contact him. Cochrane saw the notice the moment it was published and realized it was meant for her.

Suddenly, a door had opened—if only slightly. But what did it mean? If she responded, she would have to confront Erasmus Wilson and likely find herself at the receiving end of his disdain. If she didn’t respond, she would maintain her status quo, which definitely wasn’t working.

Like many times throughout her life, Elizabeth Jane Cochrane moved toward an



PITTSBURGH DISPATCH BUILDING.

Dispatch Building, 1876.
Wikimedia commons.

RIGHT: Early map of Pittsburgh, Pa.

LoC DIG-pga-03733.

INSET: Bly's first published newspaper article in *The Dispatch*, January 25, 1885, highlighted the predicament of young women with limited job potential and chronic low pay appeared.

History Center.

THE GIRL PUZZLE.

Some Suggestions on What to Do With the Daughters of Mother Eve.

THE OLD FIELDS OF LABOR OVERCROWDED

How the Average Employer Discriminates Against Petticoated Workers.

THE ROAD AS SAFE AS THE FACTORY.

For the *Dispatch*.

What shall we do with our girls?

Not our Madame Nellsons; nor our Mary Andersons; not our Beattie Brambles nor Maggie Mitchells; not our beauty or our heiress; not any of these, but those without talent, without beauty, without money.

What shall we do with them?

The anxious father still wants to know what to do with his five daughters. Well indeed may he inquire and wonder. Girls, since the existence of Eve, have been a source of worryment, to themselves as well as to their parents, as to what shall be done with them. They cannot, or will not, as the case may be, all marry. Few, very few, possess the mighty pen of the late Jane Grey Swisshelm, and even writers, lecturers, doctors, preachers and editors must have money as well as ability to fit them to be such. What is to be done with the poor ones?

opportunity, no matter how challenging, its discomfort level, or even if she felt afraid. She put on her best overcoat and fur turban and boldly headed to *The Dispatch* in downtown Pittsburgh. This was a critical turning point in her life. At the newspaper, Cochrane met Madden and Wilson ... and was pleasantly surprised. Both men were mild-mannered and friendly, not the gruff, chauvinistic behemoths she'd anticipated. Cochrane's lifelong career in journalism was launched this day.

Instead of publishing her letter to the editor, Madden asked Cochrane to write a rebuttal to Wilson's "Women's Sphere." With the high hopes of getting published, Cochrane raced home and got to work. She



quickly penned an essay titled, "The Girl Puzzle," which talked about the plight of poor young women who have limited job potential and chronic low pay. "What is she to do?" Cochrane wrote. "Perhaps she had not the advantage of a good education, consequently cannot teach; or, providing she is capable, the girl that needs it not half as much, but has the influential friends, gets the preference."³ In her rebuttal, Cochrane also compared the two sexes: "If girls were boys quickly would it be said: start them where they will, they can, if ambitious, win a name and fortune," she wrote. "Girls are just as smart, a great deal quicker to learn; why, then, can they not do the same?"⁴ Madden edited and published her essay in *The Dispatch* on Sunday, January 25, 1885. Her first published newspaper article was signed, "Orphan Girl."

After paying her for the "Girl Puzzle"

article, Madden asked her to write a second piece. Cochrane then penned "Mad Marriages," an exposé about divorce, which was something she knew about. At only 14 years old, Elizabeth stood up in court to defend her mother's mistreatment by Ford, saying, "I was present when mother was married to J.J. Ford. I [had] seen them married about six years ago. Ford has been generally drunk since they were married. When drunk, he is very cross and cross when sober."⁵

After this second article was published, Cochrane pitched writing a series about girls who worked in Pittsburgh factories. Impressed, Madden hired her as a staff writer for \$5 a week. She didn't have a portfolio chock full of clips. She didn't have a formal college degree. But Cochrane did have a nose for news and the natural ability to write. She was creative, hardworking, and grateful to begin her career.

As was custom for the time, women reporters' bylines were often pseudonyms. The popular *Pittsburg Dispatch* writer Elizabeth Wilkinson Wade signed off as "Bessie Bramble." Madden chose the name "Nellie Bly" for Cochrane, inspired by Pittsburgh native Stephen Foster's song, "Nelly Bly." In haste, Madden misspelled the moniker. But from this point on, cub reporter Elizabeth Jane Cochrane was known as Nellie Bly, a catchy byline that would one day bring her world fame.

Madden had good reasons to hire Nellie Bly, hoping she would be popular like Bramble, who was a prolific writer and popular among *Dispatch* readers for her provocative articles. Starting as a music critic, Bramble, who was about 25 years older than Bly, had a witty way with words and went on to write about women's rights and a variety of social justice issues. As Patricia Lowry wrote in a recent feature about Bramble, "In the last quarter of the 19th century, Bessie Bramble was the *nom de plume* of a force to be reckoned with in Pittsburgh."⁶ Lowery also noted that Bramble "took a leadership role in her active social life, too, as founder of the Women's Club of Pittsburgh and co-founder of the Women's Press Club. She was a pioneering American feminist and suffragist, one who worked on the smaller stage of her adopted city."⁷

In 1885 when Bly was hired, the status of women in American society was slowly changing. That June, the Statue of Liberty had arrived from France in hundreds of crates. One year later, Lady Liberty would stand tall at 305 feet (including its foundation and pedestal) in the New York Harbor as a feminine and enduring symbol of freedom. In 1885, Sarah E. Goode was the first female African American to apply for and receive a patent for a folding cabinet bed. Women's rights' activists such as Susan B. Anthony and Elizabeth Cady Stanton worked tirelessly to reform women's voting rights in America—though progress would take years. But by 1920, when Bly was 56 years

ONE WINTRY NIGHT I BADE MY FEW JOURNALISTIC FRIENDS ADIEU, AND, ACCOMPANIED BY MY MOTHER, STARTED ON MY WAY TO MEXICO.

Nellie in Mexico.
Wikimedia Commons.



old, the 19th Amendment was ratified, giving women the right to vote in all states of the U.S.

After her "Mad Marriages" article, Bly wrote eight pieces for an investigative series about Pittsburgh working girls. The articles were published each Sunday in *The Dispatch* for two months. Bly was making a name for herself in a journalistic world dominated by men. She had an energetic personality and wanted to tackle challenging assignments, but Madden was reluctant to send Bly out to a sketchy part of town or to cover a story in the dead of night. To him, that was a man's territory, a man's beat.

Women reporters of the late 19th century were typically asked to write articles about food, fashion, gardening, the home, or the theater. After the working girls series, Madden asked Bly to switch gears and focus on more traditional women topics. But Bly was an enterprising go-getter who wanted to do more. After about seven months on staff, she convinced Madden to let her write her own Nellie Bly column, in which she was an advocate for women's rights. She did start it but the column was short-lived and Madden

again asked Bly to return to the women's beat.

Perhaps Bly just couldn't write another article about fashion or fluff. Perhaps she was butting heads with Bramble. Whatever the reason, she was frustrated with her work. One year after starting at the *Dispatch*, she quit but was careful not to burn bridges. Her next endeavor was an unusual freelance assignment for the *Dispatch*.

BIGGER BOLDER MOVES

By 1886, Nellie Bly had a new identity, a new career, and she most definitely had a compelling desire to write. She had heard railway workers boarding at her mother's home talk about traveling from Pennsylvania to Mexico via trains. It all sounded extremely exciting to Bly. She is often noted for saying, "Energy rightly applied and directed will accomplish anything."⁸ Wanting to tackle a grand new adventure, Bly asked Madden if she could go to Mexico as a foreign correspondent.

Nellie Bly in her iconic
checkered ulster.

LoC USZ62-59923.



She could certainly travel by train to get there. Madden didn't like the idea: Mexico was so far away and she didn't speak Spanish. But he grudgingly sent her off with pen and paper in hand, and with her mother at her side.

Over the next six months, Bly wrote some 30 articles about Mexico, even though she knew little about the country at first. She would send the nearly illegible handwritten stories back to the *Dispatch* where Wilson would patiently edit them. Nonetheless, Bly wrote with effervescence and detail about many aspects of life in Mexico, from the people to the food, environment, entertainment, and even politics. Her political writing, however, caused alarm and shortened her trip. As detailed in her biography, "Bly actually spent only five months in Mexico; she planned to spend six, but she cut her visit short when she was threatened with jail for writing an article about the arrest of a local newspaper editor who had criticized the government."⁹

Never discouraged, the enterprising Bly compiled all her articles about Mexico into a 203-page book titled *Six Months in Mexico*, published by American Publishers Corporation in 1888. In the book, which was dedicated to George Madden for his "never-failing kindness,"¹⁰ she wrote about the start of her adventure:

One wintry night I bade my few journalistic friends adieu, and, accompanied by my mother, started on my way to Mexico. Only a few months previous I had become a newspaper woman. I was too impatient to work along at the usual duties assigned women on newspapers, so I conceived the idea of going away as a correspondent.¹¹

But after returning to Pittsburgh from Mexico, Bly started working full-time at the *Dispatch* again as the paper's culture and arts writer. Brooke Kroeger in her 1994 biography wrote, "Still, she was not satisfied. In the recollection of her good friend Erasmus Wilson, Bly in this period, still flush from the novelty and pace of her Mexican adventure, simply found her old newspaper routine too



Newspaper Row in New York City.

LoC DIG-det-4a17656.

dull.”¹² In the spring of 1887, she quit the paper again, leaving only a short note behind: “Dear Q.O.—I am off for New York. Look out for me.”¹³

IT'S A MAD, MAD WORLD

Bly didn't take New York by storm; her entrée was more like a series of endless dreary days with no sunshine in sight. After moving 370 miles from Pittsburgh, she blew through nearly all her money looking for work in Newspaper Row, headquarters for top newspapers such as *The New York World*, *The Times*, and *The Sun*. For nearly four months, potential employers ignored the eager 23-year-old female journalist, and doors were either unopened or seemingly slammed in her face. As Kroeger

noted, “Although she would have accepted any opportunity, *The World* (owned by Joseph Pulitzer) was where she wanted to work.”¹⁴ Bly was relentless in her job search. She applied to *The World* to fly in a hot air balloon and report on it—but was rejected because many felt it was ridiculous to think a woman could handle such a perilous assignment.

To pay her bills, Bly freelanced for *The Pittsburgh Dispatch* as a New York correspondent. One very clever idea got her foot in the door with chief newspaper editors in hew new town. She wrote an investigative piece about the challenges of women finding reporting jobs in New York; her interviews naturally were with the powerful newspapermen she hoped would employ her. Bly's article was published in *The Dispatch* and picked up by other newspapers across the country. It was an engaging showcase of her reporting skills, but she still didn't have a job.

After losing her purse, Bly was at the end of her rope again. She borrowed fare from her landlady and hightailed it to *The World* where she emphatically talked her way into the office of John Cockerill, the newspaper's managing editor. There was no invitation and no specific assignment; she had gotten there on her own volition. But the meeting was fortuitous. Bly pitched an article about traveling in cramped smelly steerage on a steamship from Europe to America to report on the experiences of countless immigrants. Cockerill rejected this story, but came up with a new, risky, and wholly outlandish one.

At the time, there had been numerous reports about ongoing abuses at mental institutions in New York. Cockerill asked Bly if she would be willing to feign insanity and get committed to the notorious lunatic asylum for women on Blackwell's Island. The institution was located on a narrow, two-mile island



now known as Roosevelt Island. Once inside, Bly could investigate what was going on and then, once out, write an exposé about what she uncovered. Bly undoubtedly had serious reservations about the assignment, but eager to find work she agreed to it as long as she could get out. Cockerill assured her she would. There were also aspects about the assignment Bly liked. It definitely fell in the realm of her steadfast desire to give victims a voice and to write about social injustice.

Bly then began the bizarre task of getting committed to Blackwell's. This required an unparalleled performance, which earned her the reputation of being a stunt reporter. Posing as an imposter, Bly became an integral part of her story. Acting mentally unstable, she managed to fool all sorts of folks including the police, a judge, nurses, and doctors to get committed to Blackwell's. Once inside the dreary institution, her investigative work began. She saw the horrible mistreatment of the patients, some of whom were immigrants who simply

didn't speak English and could not explain their way out of the confines. Bly was treated like the other patients and fed bug-infested food, given a tortuous, freezing-cold bath, locked in a barren room with no escape at night, and yelled at by gruff asylum attendants. She described the institution as a "human rat-trap."¹⁵

After 10 long days, Cockerill sent a lawyer to release Bly. Once out, Bly's first article, "Behind Asylum Bars," was published in *The World* on Sunday, October 9, 1887, followed one week later by a second article, "Inside the Madhouse."¹⁶ Her articles were quickly reprinted in newspapers across the country and shed significant light on the grisly conditions at Blackwell's. Soon after, an investigation was conducted at the asylum, funding was increased, and improvements were made. Several employees were fired and some of the immigrants Bly wrote about were released. Having made a name for her brave investigative work, the plucky, hardworking Bly was hired full-time at *The World*. That same year, she published the book, *Ten Days in a Mad-House*, by Ian L. Munro publisher.¹⁷

Bly was writing like mad and readers loved her highly creative stunt reporting. It sometimes made her colleagues at Pulitzer's *New York World* jealous.¹⁸ Kroeger noted, "In just a few months, she had become a player, a personality with standing in the country's most prestigious metropolis."¹⁹ She had finally made it: "By any standard, but certainly for an ingénue from western Pennsylvania with little formal education and no formal training, Nellie Bly's first year as a New York Reporter was an unqualified triumph."²⁰

A RACE AGAINST TIME

French author Jules Verne's adventure novel, *Around the World in Eighty Days*, was published in 1873, when Bly was nine

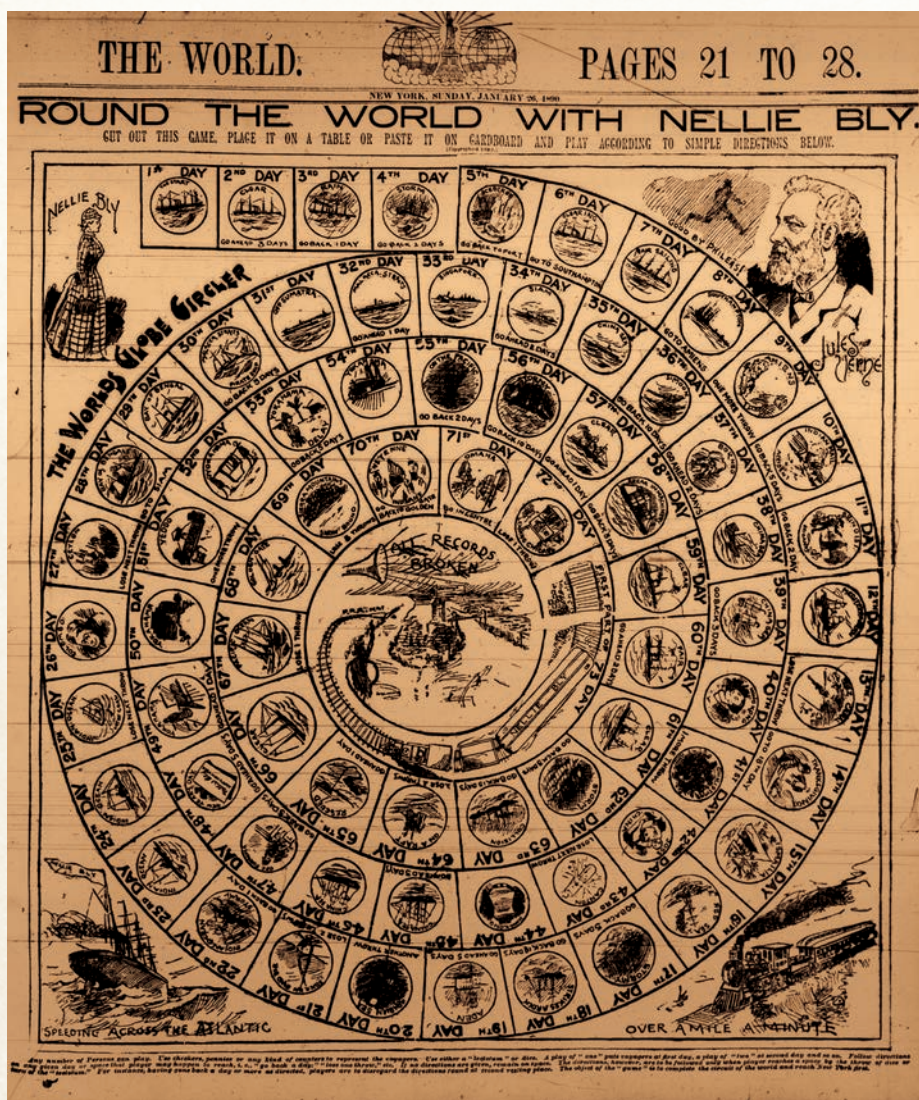


Nellie Bly board game.
University of Iowa Libraries, Iowa City.

Nellie Bly Portrait on Round the World board game.
University of Iowa Libraries, Iowa City.

"I APPROACHED MY EDITOR RATHER TIMIDLY ON THE SUBJECT," BLY SAID. "I WAS AFRAID THAT HE WOULD THINK THE IDEA TOO WILD AND VISIONARY."





The original Round the World game was published in *The World* newspaper on January 26, 1890.
LoC DIG-ppmsca-02918.

years old. Verne's popular story highlighted the fictional character Phileas Fogg who circumnavigated the globe in less than three months. Inspired by Jules Verne's novel, Bly came up with another idea.

"I approached my editor rather timidly on the subject," Bly said. "I was afraid that he would think the idea too wild and visionary."²¹ Nevertheless, she pitched traveling around the world to beat Fogg's 80-day world record, and she hoped *The World* would host her. Cockerill informed her the idea had already been bandied around the newsroom and said the assignment was best suited for a male

reporter who wouldn't need to be chaperoned and wouldn't drag along loads of suitcases. Bly protested and promised she would travel light. In time, the assignment was hers because, once again, her enthusiasm and determination prevailed.

On November 14, 1889, Bly waved goodbye to family and friends from the New Jersey Hoboken Pier aboard the *Augusta Victoria* steamer. Traveling by steamships and trains, her journey sent her around the world from America to England, France, Italy, Egypt, Yemen, Sri Lanka, Malaysia, Singapore, China, Japan, and back to a port in San Francisco. She

then traveled by train across the U.S., with four major stops including Harrisburg, Pa., before landing back in New Jersey on January 25, 1890.

In total, Bly traveled for 72 days, beating the record of Phileas Fogg as well as a surprise competitor, *The Cosmopolitan* writer Elizabeth Bisland, who attempted to make the same journey going in the opposite direction. But Bly won and became a world celebrity. *The World's* circulation soared and fame for Bly followed in the form of paid speaking engagements and even a "Round the World with Nellie Bly" board game. Like other ventures, Bly compiled her articles into the book, *Around the World in Seventy-Two Days*, published in 1890 by The Pictorial Weeklies Company.²² Fame followed and Nellie Bly was a celebrity reporter known all over the world. But when her editors at *The World* did not give her a raise or even a bonus for her work after she returned, she up and quit again. This time it might be easier: Bly was 26 years old, single, and one of the most famous women in the world.

DRAMATIC LIFE CHANGES

Starting in 1885 when she was first hired at *The Dispatch*, Bly worked steadily as a journalist for about five years. But after achieving celebrity status, Bly's life began to unravel. Her brother Charles died and she helped care for his children. At one point, Bly was depressed and bedridden. In 1893, after a three-year hiatus, Bly started writing for *The World* again with the new Sunday edition editor, Morrill Goddard. One of her first articles was a profile with anarchist Emma Goldman who was in prison for her antigovernment protests. One year later when Bly was 30, she covered the Pullman railroad strike in Chicago. In 1895, she left *The World* and wrote briefly for the *Chicago-Times Herald*. The same year, she also met and married millionaire businessman

Robert Livingston Seaman, who was 40 years her elder. Her life changed all over again.

Nellie Bly's married name was now Mrs. Elizabeth Cochrane Seaman. She temporarily stepped aside from journalism and found a new focus working with her husband and his company, the Brooklyn-based Iron Clad Manufacturing Company that produced containers such as milk and dairy cans. Her biography explained, "Bly immersed herself in the business, learning how to operate every machine, overseeing a reorganization of the plant, and building new facilities for the recreation and education of Iron Clad employees."²³ After Bly's husband died in 1904, she became president of Iron Clad. In 1905, she was assigned the patent rights for a "Metal Barrel," from its inventor, Henry Wehrhahn, an Iron Clad employee. This patent would lead to the development of the now-commonly used 55-gallon steel drum.²⁴ Over the years, Bly discovered that some employees were

embezzling a great deal of money from Iron Clad, which led to years of money-draining court battles, bankruptcy litigation, and a trip to Austria in search of financial backing.

Through all this she never stopped writing. In 1912, Bly returned to her roots of reporting and continued writing for the next 10 years until her death from pneumonia in 1922, at 57 years old. During this decade, she lived in Austria for nearly five years, as World War I unfolded, and reported from the Russian and Serbian front lines as a foreign correspondent. Her articles were sent to editor Arthur Brisbane and published in William Randolph Hearst's *New York Evening Journal*. Bly eventually returned to New York in 1919 and continued to write for the *Evening Journal*. When Nellie Bly died on January 27, 1922, her old colleague Arthur Brisbane wrote a touching tribute, saying, "Nellie Bly was the best reporter in America."²⁵



Nellie in Poland.
Wikimedia Commons.

A souvenir trade card given out at the Iron Clad Manufacturing Company exhibit at the 1901 Pan-American Exposition in Buffalo promoted Bly's skill as a female business owner.

History Center.

THE IRON CLAD FACTORIES
ARE THE LARGEST
Of their kind and are owned exclusively
by
* NELLIE BLY *

The only woman in the world
personally managing
Industries of such a magnitude
PAN-AMERICAN EXPOSITION, 1901



BOOKS BY NELLIE BLY

In addition to being a newspaper reporter, Nellie Bly was also an author. She wrote three books of nonfiction compiled from three of her most popular newspaper series, and one novel based in Central Park.

Ten Days in a Mad-House (New York: Ian L. Munro, 1887).
<http://digital.library.upenn.edu/women/bly/madhouse/madhouse.html>

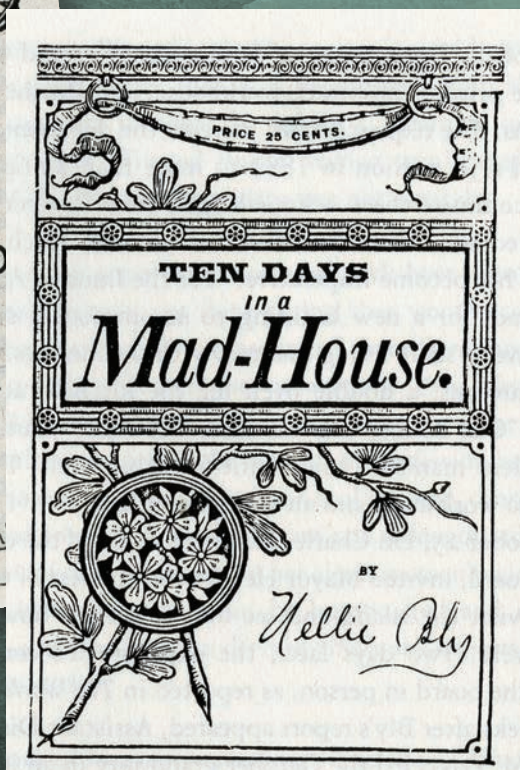
Six Months in Mexico (New York: American Publishers Corp., 1888).
<http://digital.library.upenn.edu/women/bly/mexico/mexico.html>

The Mystery of Central Park (New York: G.W. Dillingham, 1889). This is her only novel. <https://archive.org/details/mysteryofcentral00coch>

Around the World in Seventy-Two Days (New York: Pictorial Weeklies, 1890).
<http://digital.library.upenn.edu/women/bly/world/world.html>



Two of Nellie Bly's early nonfiction books that demonstrate her commitment to and tenacity for investigative journalism.
History Center.



AN UNFORGETTABLE LEGACY

Today, Nellie Bly's techniques of insinuating herself into a story (sometimes called gonzo or immersion journalism) are frowned upon as lacking in transparency. But Bly's stories were popular in her day, and her many articles helped highlight critical issues of reform. The courageous "Little Orphan Girl"-turned-"Nellie Bly" got her first break in newspaper writing when she railed against Erasmus Wilson's articles about the misogynistic "Women's Sphere." Yet, there were newspapermen such as Erasmus Wilson, George Madden, John Cockerill, Morrill Goddard, and Arthur Brisbane who helped and guided Bly throughout her career.

Nellie Bly lived life fully and demonstrated how the power of the pen can create positive change. She was one of the earliest muckraking journalists of her time, finding a place in history alongside noted writers such as Jacob Riis, Upton Sinclair, Lincoln Steffens, Ida Tarbell, and Ida B. Wells. Her prolific, colorful, and thought-provoking pieces shed light on many social injustices of her era as she valiantly paved the way for future journalists.

Ellen Mahoney is the author of *Nellie Bly and Investigative Journalism for Kids—Mighty Muckrakers from the Golden Age to Today* (Chicago Review Press, 2015). She is also the author of *Gandhi for Kids—His Life and Ideas* (Chicago Review Press, 2016) and coauthor with former astronaut Edgar Mitchell of *Earthrise: My Adventures as an Apollo 14 Astronaut* (Chicago Review Press, 2014). Mahoney teaches Reporting-2 at the University of Colorado Boulder in the College of Media, Communication and Information.

¹ Brooke Kroeger, *Nellie Bly—Daredevil, Reporter, Feminist* (New York: Random, 1994), 33. Brooke Kroeger's seminal 614-page book about Nellie Bly is the primary go-to resource for anyone wanting to learn about Bly's amazing story, from her early days in Cochran's Mills as the young girl named, Pink, to her final years working as a reporter for William Randolph Hearst's newspaper, *The New York Evening Journal*.

² *Ibid.*, 37.

³ Jean Marie Lutes, Introduction; Maureen Corrigan, Foreword; and Nellie Bly, *Nellie Bly—Around the World in Seventy-Two Days and Other Writings* (New York: Penguin, 2014), 5. The original book is available at digital.library.upenn.edu/women/bly/world/world.html.

⁴ *Ibid.*, 6.

⁵ Ellen Mahoney and Brook Kroeger, Foreword, *Nellie Bly and Investigative Journalism for Kids—Mighty Muckrakers From the Golden Age to Today*, (Chicago, Chicago Review Press, 2015), 7.

⁶ Patricia Lowry, "Bessie Bramble: A force for change—In the late 1800s, this Pittsburgh columnist anonymously fought for civic improvements and better lives for women," *Pittsburgh Post-Gazette*, March 3, 2007.

⁷ *Ibid.*

⁸ Mahoney, *Nellie Bly*.

⁹ Nellie Bly, *Nellie Bly—Around the World*, 9.

¹⁰ Mary Mark Ockerbloom, editor, "A Celebration of Women's Writers" commenting on the book Nellie Bly, *Six Months in Mexico* (New York: American Publishers Corp., 1888), which is available at <http://digital.library.upenn.edu/women/bly/mexico/mexico.html>

¹¹ *Ibid.*

¹² Brooke Kroeger, *Nellie Bly—Daredevil, Reporter, Feminist* (New York: Random House, 1994), 75.

¹³ *Ibid.*, 75.

¹⁴ *Ibid.*, 79.

¹⁵ Sue Macy, *Bylines—A Photobiography of Nellie Bly*, (Washington D.C., National Geographic, 2009), 34.

¹⁶ Mahoney, *Nellie Bly*, 29.

¹⁷ *Ibid.*

¹⁸ Kroeger, *Nellie Bly*, 102.

¹⁹ *Ibid.*, 99.

²⁰ *Ibid.*, 117.

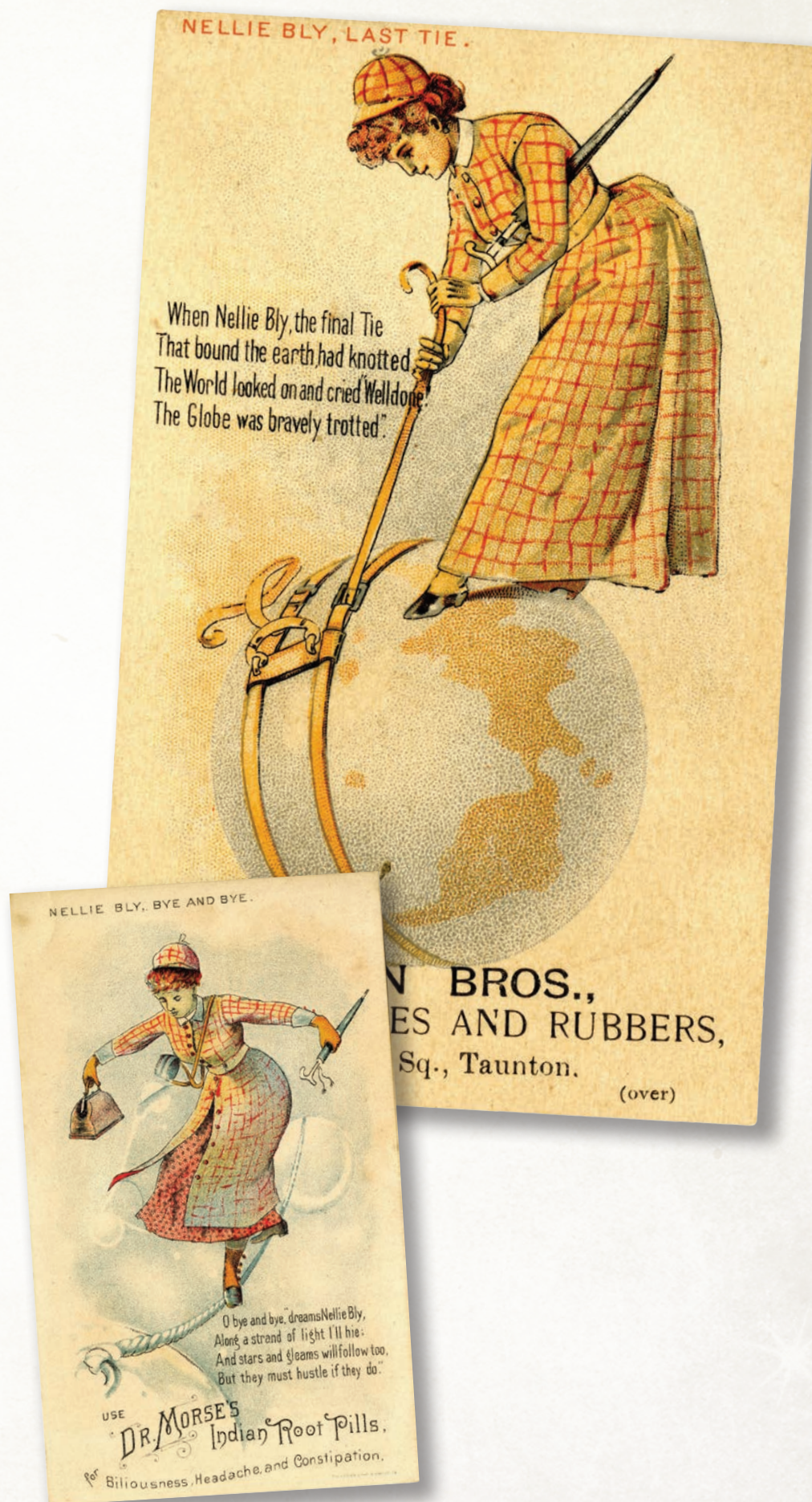
²¹ Nellie Bly, *Nellie Bly—Around the World*, 146.

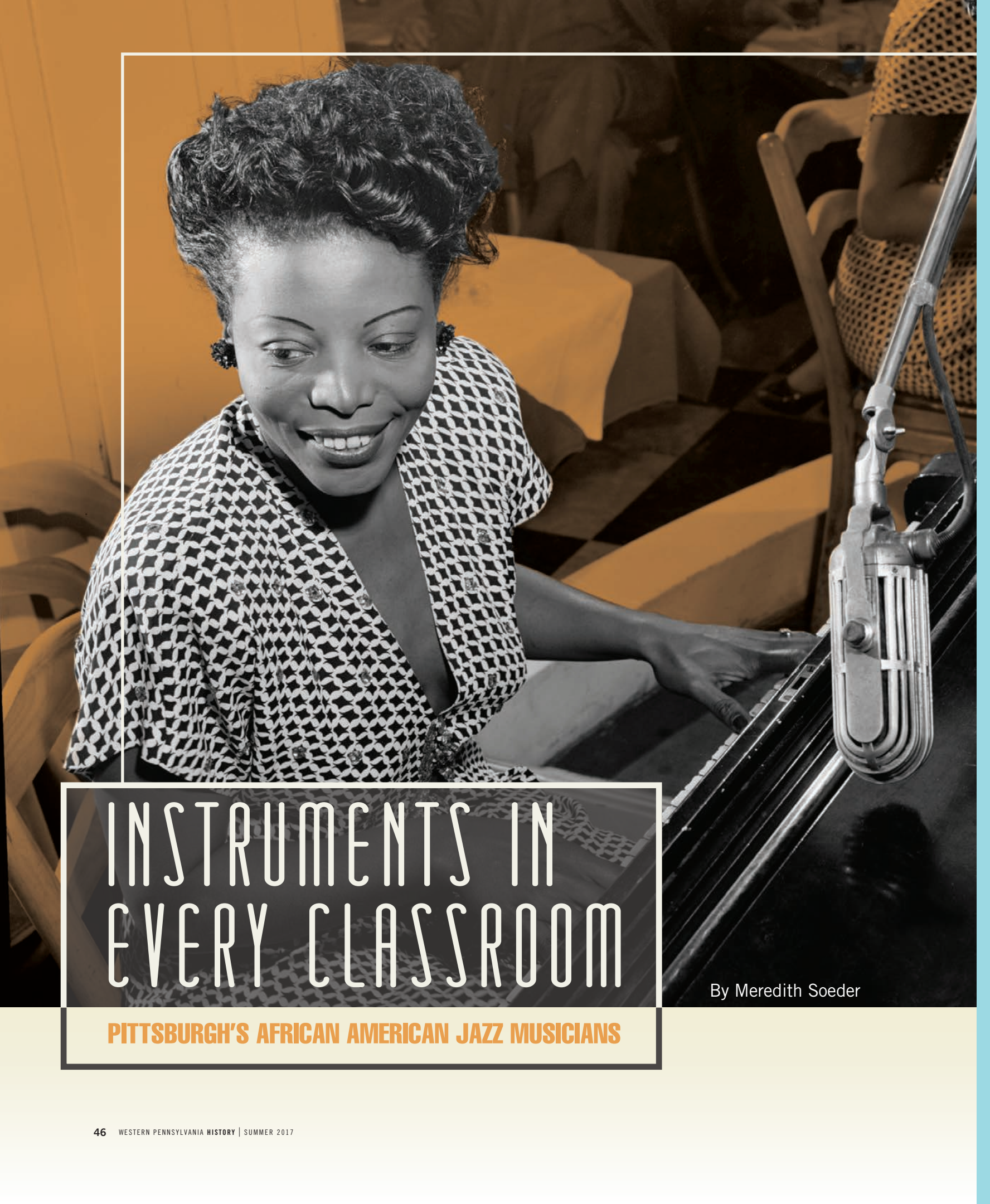
²² Ockerbloom, "Celebration."

²³ Nellie Bly, *Nellie Bly—Around the World*, Introduction, xxi. For more information, also see Marks, Jason. *Around the World in 72 Days: The Race between Pulitzer's Nellie Bly and Cosmopolitan's Elizabeth Bisland* (New York: Gemittarius Press, 1993), and Matthew Goodman, *Eighty Days: Nellie Bly and Elizabeth Bisland's History-Making Race Around the World* (New York: Ballantine Books, 2013).

²⁴ American Oil & Gas Historical Society, "Remarkable Nellie Bly's Oil Drum," <http://aoghs.org/transportation/nellie-bly-oil-drum/>.

²⁵ Mahoney, *Nellie Bly*, 49.





INSTRUMENTS IN EVERY CLASSROOM

PITTSBURGH'S AFRICAN AMERICAN JAZZ MUSICIANS

By Meredith Soeder



If you ask a long-time Pittsburgher, or even a recent transplant to the city, where and when jazz music was at its height in Pittsburgh, they will surely answer “The Hill in the ’50s.” There is much truth to that, with dozens of clubs like the Hurricane and the Crawford Grill having been a dominant part of nightlife along Wylie and Bedford Avenues.

The best-known jazz musicians of the era, such as Duke Ellington, Count Basie, and Art Tatum, made Pittsburgh a regular stop on their tours of major clubs and theaters across America. Some jazz artists who got their start in Pittsburgh eventually made it big, among them Earl ‘Fatha’ Hines, Erroll Garner, Billy Strayhorn, Mary Lou Williams, and Art Blakey. Others left the city but influenced the development of jazz music elsewhere. Their careers highlight the importance of Pittsburgh as a foundation for creating and performing music, including swing, bebop, hard bop, funk, fusion, and more.

LEFT: Raised in East Liberty, Mary Lou Williams became a New York City jazz icon in the 1940s and '50s. She often performed at the famed Café Society and impromptu gatherings at her home in Harlem.

William P. Gottlieb; jazzphotos.com.

ABOVE: Opened in 1943, Crawford Grill No. 2 at Wylie Avenue and Elmore Street in the Hill District operated for nearly six decades.

History Center.



Primary school group with music instruments, date unknown.

HHC Detra L&A, Pittsburgh Public Schools Photographs 1880-1982 Collection, MSP117, B009, F05.

Most jazz histories, however, ignore the unknown African American jazz musicians who filled nightclubs night after night for decades. The strong musical community that formed in Pittsburgh's North Side, Hill District, Homewood, and East Liberty neighborhoods grew partly from the emphasis on music in schools; the Pittsburgh Public School District was one of the first in the nation to develop music education into its curriculum. Local musicians also learned lifelong disciplinary skills from participating in military bands or entertaining troops during World War II and the Korean War. In postwar years, Pittsburgh's African American musicians used the support of their union and tight-knit community at the Musicians Club to dominate the stages of music clubs and dance halls across the city. Throughout this entire period, however, black musicians regularly faced racial discrimination.

Despite economic misfortune and racism, the perseverance of ordinary black jazz musicians in seeking out a firm foundation in musical education and training was as significant to Pittsburgh's musical legacy as the musicians who made Pittsburgh jazz famous.

THE FORMATIVE YEARS

By the early twentieth century, Pittsburghers had embraced the culture of music performance in the home.¹ In this blue-collar town, the learning and playing of music became an effective and affordable form of psychological release from the daily grind of working in steel mills.² African American parents appreciated the value of musical education and paid for their children's music lessons, which typically went for 50 cents per hour at local churches, the YMCA/YWCA, music shops such as Volkwein's, private teachers' homes, and schools.³ However, jazz music in church settings was controversial and typically frowned upon within the African American community.⁴ But the broader musical enrichment of young people in churches cannot be denied.

More specifically, many young people received their training from long-time trumpet tutor Tony Pasquarelli, saxophone teacher Max Atkins, or drum instructor John Hammond. African American students who studied with Pasquarelli included Joe Patton, Pete Henderson, and Will Austin. Henderson,

for example, fondly remembered learning to center the trumpet in the middle of his mouth.⁵ While attending Carnegie Tech (now Carnegie Mellon University) for music, Austin recalled that Pasquarelli wanted him to pursue education—not composition, as Austin had hoped—and made him change his major back to education because there were no opportunities for composers.⁶ Unfortunately, Austin had to take care of his family and could no longer afford his lessons. Moreover, saxophonist Art Nance first learned to play guitar from a Mr. Smith on Kedron St. in Homewood before switching to saxophone.⁷ And Bill Burns took lessons for steel guitar at school for one dollar per week.⁸ Many of these teachers like Pasquarelli, in fact, were members of the renowned Pittsburgh Symphony Orchestra or played for the Civic Light Opera. In each of these cases, the wealth of available music instructors and the passion to learn created a strong music culture in the city.

For some musicians, minimal beginnings with private lessons later paid off. Alyce Brooks, for example, proved to be a rarity in Pittsburgh. She started taking piano lessons



Bobby Boswell, Tommy Turrentine, and other musicians playing music, circa 1951.

Carnegie Museum of Art, Charles "Teenie" Harris Photograph Collection, 1920-1970, 1996.69.154.

twice a week at age nine and practiced at the local community center or her teacher's house. When she was 15, she honed her craft further by regularly playing in her living room for all of the neighborhood kids to be able to hear from outdoors. Beyond that, Brooks' determination and tenacity led to her position as one of few female jazz musicians in Pittsburgh—she frequently performed with bassist Bobby Boswell at the Crawford Grill. In 1939 her group, the Rhythm Maniacs, played a three-month engagement that included Art Blakey on drums.⁹ Her strong work ethic gave her the rare opportunity to challenge gender stereotypes and break the color line in Pittsburgh's downtown clubs and lounges, which had been exclusively off-limits for black musicians.¹⁰ Brooks took her humble

beginnings in music and built a successful career that allowed her to tour the country.

Those parents and other family members who knew how to play music taught their children themselves. Walt Harper, known for having led a big band reminiscent of Count Basie or Duke Ellington, learned to play piano on an old upright his contractor father was fortunate enough to receive from a client. Walt then learned piano from his brother Ernie¹¹ Harold Better of Connellsville, Pennsylvania, a trombonist known for leading a combo at the Encore nightclub in Shadyside for many years, came from a very large musical family. Each of his siblings played music. Though his family and later his high school faculty discouraged him from playing jazz, Better nonetheless looked up to musicians like Jack

Teagarden, whom Better was thrilled to meet once at Pittsburgh's Savoy Ballroom.¹² Moreover, parents urged children to stick with their lessons. Carl Arter, a pianist who later became president of the African American Musicians' Protective Union, Local 471 of the American Federation of Musicians, was the son of a classical pianist who had studied in Europe. Arter initially resisted learning piano in hopes of playing baseball, but his father's persistence paid off and Arter stuck with it.¹³

Alternatively, many young people were not raised in musical families or could not afford private lessons, so local schools that saw the value of musical education began to offer music classes. Curtis Young, who had been a drummer in the 1930s and '40s, remembered Pittsburgh's schools legitimizing musical



Yearbook photo of the Schenley High School orchestra, which included Ray Brown, Bobby Boswell, and Dan Lealy, and other musicians who stayed active in the Pittsburgh music scene, 1944.

HHC Detre L&A, Yearbook Collection, *The Schenley Journal* (1944).

instruction: “when the Board of Education put instrumental music in the curriculum and they furnished the instruments and the instructors, that is when we become competitive, the old-timers who didn’t have this opportunity, it’s all in there . . . jazz is inheriting where you express your inner feelings to an instrument.”¹⁴ Young did not benefit from the formal education of music, but he could still appreciate the effect it had on the next generation of musicians.

The opportunities these schools offered were overall quite beneficial for Pittsburgh’s blacks, but their experiences did not come without moments of racism. The blue-collar roots of Pittsburgh’s ethnic whites led to a racial identity that viewed African Americans and other minorities as inferior because they were competing for the same desirable, well-paying jobs.¹⁵ Pittsburgh’s jazz musicians had to contend with a city with a significant degree of *de facto* segregation, meaning it was not by law, as was the case in Jim Crow South. Trumpet player Pete Henderson went to Baxter Elementary School and was nine years old when his father bought him a used

trumpet. He remembered that his school gave horns to white boys, and because the teacher claimed his lips were too big for trumpet, they wanted him to play baritone (though he settled on French horn instead). Henderson overcame and played trumpet at home. A family friend offered to buy him the nicest trumpet Volkwein’s had, a Bach Stradivarius, which he paid off by delivering papers.¹⁶

Indicative of larger problems that Pittsburgh’s black musicians faced, Henderson dealt with racism head-on at Volkwein’s in downtown Pittsburgh too. A friend of his, Fritzzy, took music theory and wanted to buy a music book at Volkwein’s. However, the salesman hassled him: “What do you want with a book like that? Is this for you? You don’t know nothing about that.” Then Fritzzy started playing the piano and even drew in people from off the street. In awe, the salesman responded, “Where did you get this guy?” Henderson recalled, “But that was his attitude, and it was the same attitude when I went to get the trumpet. They said, ‘Niggers don’t know nothing, man.’ But Fritzzy lit the place up.”¹⁷

Despite these setbacks, Henderson and Fritzzy did not waver in their determination to learn and play music.

The discrimination some musicians faced at Volkwein’s were not necessarily the norm for all musicians. In addition to purchasing music and musical instruments, many of Pittsburgh’s African American musicians went through some form of training at Volkwein’s. Many of them did not recollect particularly challenging experiences because of the color of their skin. Instead, they attributed much of the success of their training to the instructors at Volkwein’s. Roy Jones, who had started playing trumpet at age 15 at Schenley High School, took lessons at Volkwein’s for four or five years. Not only did he hone his trumpet playing, but he also learned how to write and arrange music.¹⁸ In addition, James Payne, who played both piano and trumpet, took trumpet lessons with Joe Stefan, a trumpet player for Ringling Brothers Circus in Uniontown. Later on at Volkwein’s he learned harmony for three years from Max Atkins.¹⁹ These musicians, among others, learned foundational skills at Volkwein’s that



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Established in 1888, Volkwein's was a staple in downtown for sheet music, instruments, repairs, and lessons for all Pittsburghers. The store was located on Liberty Avenue in this 1943 photo.

University of Pittsburgh, Archives Service Center, Pittsburgh City Photographer Collection, 1901-2002, AIS.1971.05.

New product introduction of Stature Gold stemware, Fall 1996.

LENOX CRYSTAL
NEW PRODUCT INTRODUCTION

SEASON/FISCAL YEAR OF INTRODUCTION: Fall 1996
ITEM DESCRIPTION: Stature Gold - C19 DRAWING #: DNA 4724 G
DNA 4725 W
DNA 4727 B
DNA 4726 F

BRAND Lenox

Goblet

Wine

Beverage

Flute

CATEGORY: Blown Stemware SOURCED OR DOMESTIC: Domestic

FINISHED HEIGHT: 324.0 mm G
267.6 mm W
333.5 mm B BAND WIDTH: 3mm

ACCESSORIES: _____ EXCLUSIVE: _____

SPECIAL PACKAGING: _____

efforts expended in the design and development of glassware at Lenox from the 1970s through the 1990s. Augmenting these designer files are Lenox's New Product Introductions, which span from 1976 to 2000 and internally track each of the new crystal products placed on the market that year. Kept in chronological order, the New Product Introductions list the pattern line and item name as well as the piece's dimensions and a sketch for each crystal product introduced by the company.

Those wishing to explore these and other materials are welcome to view the collection in person at the Heinz History Center's Detre Library & Archives. Access is free and open to all during the Detre Library & Archives' normal research hours (Wednesday-Saturday from 10:00 a.m. to 5:00 p.m.) Visit <http://bit.ly/2gMjGHe> for an online guide to this collection.

¹ "Glass Strike Ending," *Pittsburgh Post-Gazette*, February 11, 1879.

² "Local Briefs," *Pittsburgh Daily Post*, February 10, 1879.

Aerial view of Lenox crystal plant interior, 1984.

of a vibrant music program that combined a solid background in musical knowledge and training with their jazz interests.

Though not a jazz teacher, Carl McVicker did indeed play a formative role in teaching Westinghouse kids the foundations of music. Trumpeter Al Aarons, for example, recollected his experience with McVicker: “I started taking private lessons [with him]. I used to go to his home and study with him, which was a very important part, you know, of my development.”²¹ McVicker fondly remembered “my beloved school, where I have so many happy memories of Erroll [Garner] and other fine musicians.”²² This mutually beneficial relationship with McVicker and his students

proved to be a key aspect of the development of jazz in Pittsburgh beyond the training of those musicians who made it big. It created a strong sense of community.

PITTSBURGH MUSICIANS GO TO WAR

During the Great Depression, an era when musicians were out of work and the local union could not support them, the WPA stepped in to pay musicians.²³ Through WPA grants, a small but influential generation of musicians could remain active in Pittsburgh’s clubs, hotels, and riverboats. Curtis Young had joined a WPA band in 1939, and Adolph Doug Cook remembered playing with these bands

as well.²⁴ Groups like the Rhythm Rascals, who had formed at Westinghouse Electric, were also recipients of WPA funds.²⁵ Many of these musicians were responsible for teaching younger musicians how to play, where to find gigs, and how to comport themselves in Pittsburgh’s diverse neighborhoods and outlying towns. Musicians remembered seeing WPA bands play at community gatherings, such as the bathhouse at Crawford Street and Wylie Avenue in the Hill District.²⁶ The fact that up-and-coming musicians could learn from those performing all over Pittsburgh highlights the centrality of music in the city even in times of economic woe.

The sharp boost to Pittsburgh’s economy came from World War II. Namely, American aid to the United Kingdom with the lend-lease program and then the American entry into the war in 1941 allowed for Depression-era government programs to cease. Pittsburgh’s steel industry was galvanized to contribute to the war effort in what ended up being a central role as the “Arsenal of Democracy.” Consequently, the war was especially influential on an entire generation of Pittsburgh’s African American musicians.

Men who came of age in the 1930s and early ’40s were often drafted into the military directly out of high school. Young men went to basic training all across the country, including the South where they faced Jim Crow discrimination and racism, the depth of which was somewhat unfamiliar to them in the North. In the meantime, school-age men and women in Pittsburgh could take advantage of job openings and play in local bands, which boosted morale on the home front. Women like pianist Ruby Young and singer Reva George, for instance, put together a long-standing gig at the Crawford Grill.²⁷

Quite a few Pittsburgh musicians were entrepreneurial with their musical education and passion to play, and performed in official and unofficial army bands. Trumpet player Dave Barnett, for instance, played in army





Alyce Brooks performing at Crawford Grill No. 2, c. 1945.
Carnegie Museum of Art, Charles "Teenie" Harris Photograph Collection, 1920-1970, 2001.35.5695.

bands alongside other Pittsburghers; Joe Patton did not join any Navy bands when he was serving in the Great Lakes from 1944 to 1946, but he did have a black pick-up band on the base; and, Eldridge Smith was part of an all-black Army band of the 325th Service Corps. Smith entertained soldiers nightly when he was stationed at Aberdeen Proving Grounds in Maryland.²⁸ Each of these musicians recognized that although serving in the military had its own set of challenges, the disciplined lifestyle of the army, the availability

of instruments, and the captive audiences of black and white servicemen of all ranks afforded them a unique opportunity to hone their craft.

Some musicians who were either young enough or lucky enough to avoid serving during World War II joined just after the war. After finishing school in the summer of 1946, bassist Bobby Boswell joined the Army. Boswell had been in the Schenley High School orchestra alongside bassists Dan Lealy and famous jazz bassist Ray Brown. Of his Army

time, he recalled playing with two different army bands: the 529th and at the Lowry Air Force Base in Denver. Even though Boswell did have the chance to play in Army bands, difficult moments stuck with him into his later years. He remembered an argument with a sergeant who did not like that there were black musicians in the band. Despite the fact that there were only two, Boswell challenged long-held racial norms when he did not back down and even used his tenacity to play in the Air Force's dance band.²⁹

The Korean War, which lasted from June 1950 to July 1953, also impacted Pittsburgh musicians. Even though the American military had nominally racially integrated in July 1948, it was by no means a peaceful integration. Several Pittsburgh musicians who served during the Korean War experienced a military that had uncompromising racial barriers. Harold Betters endured segregated dorms at

Camp Edwards in Massachusetts. Betters had attended Ithaca College for music and was certainly qualified to play in the 308th Army band. But it was not until his mother came to the barracks demanding that the Army give him a chance to play that leaders allowed him to take a musical test. To his surprise, he was one of two blacks selected to join. Years later, he recalled the racial tension of the whole experience, especially when he learned upon discharge that his best friend voted against him joining the band. In the end, he admitted, “I hate to bring up race. But I gotta say, honestly, it bothered me.”³⁰ Once Betters proved his musical worth, he was part of three bands and even led one. John Hughes, a pianist originally from Washington, Pennsylvania, played with Betters in the Army. They remained close partners in music, even playing together at Encore until 1967.³¹ Once again, Pete Henderson faced discrimination based on his race. When he went into the Air Force, he was told he was not good enough to play in the band because it was all college boys—in other words, white boys. Yet when he tried out, the sergeant and another commander heard him play and let him into the band. Henderson played in army bands for the entire time he served from 1953-57.³²

Those who did not play in military bands still found ways to play music in informal bands that entertained servicemen. Alto saxophone player Robin Webster recalled that

Army bands were like school in themselves. Webster remembered that his black unit did not have a band, but that did not stop him from playing. He found a saxophone and played in the latrine at night. Eventually an audience gathered, and, finally, when another band came into their unit, Webster joined them and regularly played gigs in town.³³ Dan Lealy was able to avoid service until the Korean War when he joined the Army and was trained as a teletype operator at Camp Gordon in Georgia. Even though he did not play in army bands, he used his musical skills to entertain at service clubs in town.³⁴ Pianist Adolph Doug Cook did both. Cook served from 1951-53 and was the leader of a ten-member battalion band. He played at non-commissioned officers’ (NCO) clubs as well as clubs of white service members. It was not uncommon, he remarked, to cancel gigs for black service members because whites could pay the band more money.³⁵

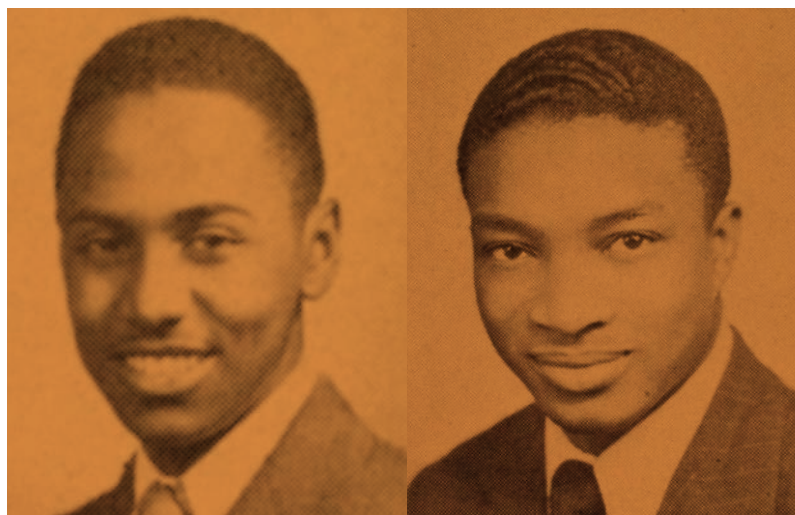
While joining the military did not show a lot of promise for Pittsburgh musicians who had to face racism, discrimination, and very little chance for promotion, these men were determined to continue to play music while they served their country. Some were able to convince hesitant white commanders that they were talented musicians and could play in military bands. And others used their talents to make a little bit of extra money entertaining their fellow servicemen. During this period they could learn from other musicians,

improve their skills, and develop the self-discipline needed to practice on a regular basis.

MUSICIANS' POSTWAR TRAINING IN PITTSBURGH

Pittsburgh’s jazz musicians did their part in the military in World War II and the Korean War, but most longed to come back home to pick up the lives they left behind. In their time in the military, they were reminded that American society did not always view them as equals. But they had access to the Servicemen’s Readjustment Act of 1944, also known as the GI Bill, and took advantage of it readily. The GI Bill offered benefits in unemployment compensation, education and training, and loans for farm, business, and home ownership. With the GI Bill, veterans could attend college for free and even receive a living stipend while studying.³⁶

Pittsburgh musicians used the GI Bill to their benefit in a number of ways. Some attended musical training programs, while others went to local universities like Carnegie Tech or Duquesne University. One common school these musicians went to was Pittsburgh Musical Institute (PMI), which once stood at 131 Bellefield Avenue in Oakland in the 1950s. Among the many musicians who used the GI Bill at PMI were Adolph Doug Cook, pianist Chuck Cottrell, trumpet player Chuck



LEFT: Taylor Allderdice High School yearbook photo of trumpet player Will Austin, 1946.

HHC Detre L&A, Yearbook Collection, *The Allderdice* (1946).

RIGHT: Walt Harper's 1944 yearbook photo from Schenley High School.

HHC Detre L&A, Yearbook Collection, *The Schenley Journal* (1944).

Austin, and Robin Webster. Pianist Jesse Kemp remembered veterans, including his brother, went to PMI or another music conservatory on Fifth Avenue and S. Aiken Avenue.³⁷ Most of the musicians who received further training wanted to improve their “chops” as musicians—though a few aspired to be composers or teachers.

Through the networks created on Pittsburgh’s streets, the military, and in Pittsburgh schools and conservatories, tight-knit communities of musicians formed. The Musicians Club in the Hill District was *the* place to be for musicians to keep their art fresh. “Get lined up with the musicians now, because this is going to be the entertainment

center of Pittsburgh,” advertised the *Pittsburgh Courier* in November 1941.³⁸ The *Courier* had the foresight to recognize that the club would be a hotspot for Local 471 musicians and their friends.

Under the leadership of “Hence” Jackson, the Musicians Club was first located at 1213 Wylie Avenue (since demolished in 1953, a victim of urban renewal). It provided musicians, who performed gigs all over the city and Southwestern Pennsylvania region, the opportunity to participate in after-hours jam sessions, enjoy Mr. Williams’ five-day-old chili, and partake in conviviality. It was here that many musicians, such as saxophonist George Thompson, could show off their skills, learn

new styles, and even get steady music jobs from their peers.³⁹ Thompson recalled having had to learn a particular song

each week for the jam sessions. If a musician did not know the piece, they could not jam. Beyond convening with their peers, musicians could meet big-name musicians who came to Pittsburgh for shows. North Side drummer Joe Harris, among others, fondly remembered listening to Art Tatum play piano until six in the morning, if not later. Walt Harper remembered camaraderie developed at the Musicians Club. Even big shots like Max Roach and Ahmad Jamal went to the club to jam.⁴⁰

The camaraderie spread far and wide. Before playing with bebop’s stars Dizzy Gillespie and Charlie Parker in New York, Harris was a teen when he was active in the Chicago music scene. It was there that he was hanging out with Art Blakey who introduced Harris to Pittsburgh-born singer Billy Eckstine who proceeded to ask Harris: “What’s happening in that pokey Pittsburgh?”⁴¹ The warmth and fraternity that was so easily found in Pittsburgh spread nationally among

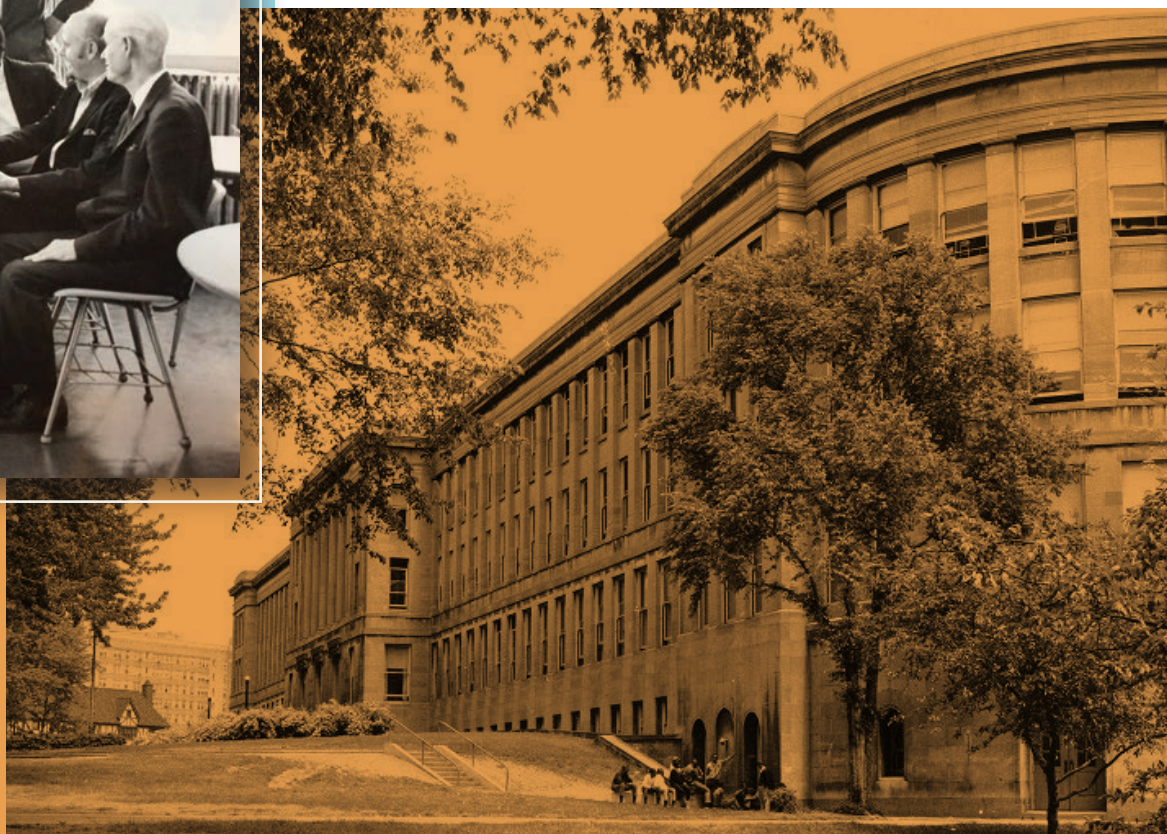


In the 1960s, Pittsburgh Public Schools had a program called Centers for the Musically Talented. Pictured here with other teachers is Tony Pasquarelli (standing, third from the left) at the Instrumental Center at Fifth Avenue High School in 1969.

HHC Detre L&A, Pittsburgh Public Schools Photographs 1880-1982 Collection, MSP117.B009.F04.

Schenley High School, date unknown.

HHC Detre L&A, Pittsburgh Public Schools Photographs 1880-1982 Collection, MSP117.B005.F05.J12.





Billy Strayhorn and Duke Ellington shared the cover of this leading jazz publication. In 1945 Strayhorn garnered *Down Beat* magazine's "Arranger of the Year" award.

Billy Strayhorn Songs, Inc.

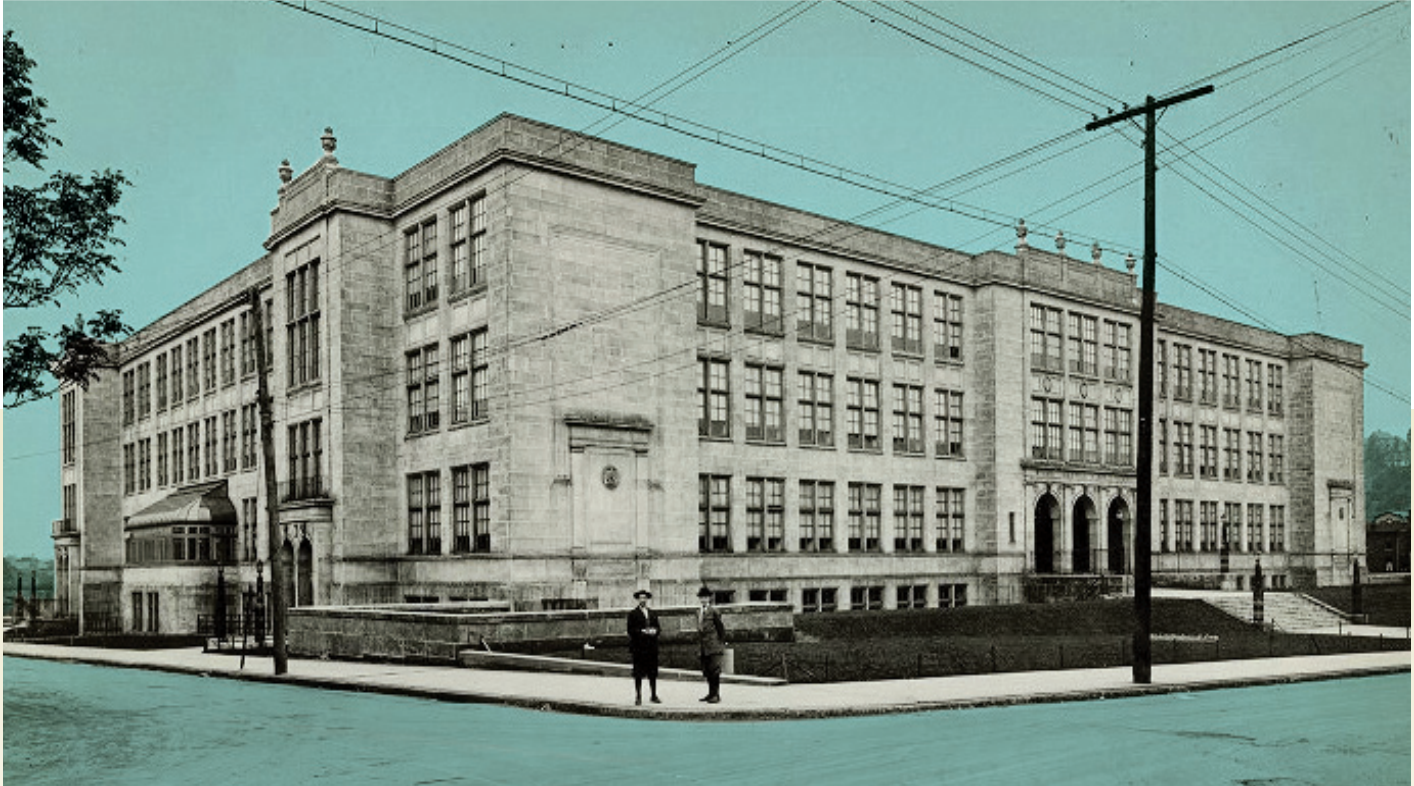
its famous musicians who never forgot their home.

THE BEGINNING OF THE END

Major social changes gripped Pittsburgh in the 1950s. Rock 'n Roll's quick rise in popularity pushed jazz aside. In trying to keep Pittsburgh's economic boom alive, urban renewal programs forced the destruction of major

parts of Pittsburgh's blighted neighborhoods for the expansion of Pittsburgh's urban landscape.⁴² Eminent domain swallowed up the Musicians Club, so they found a new home on Frankstown Avenue in East Liberty in January 1954. The *Pittsburgh Courier* touted the successes of the club with a quote from former Benny Goodman vibraphonist Lionel Hampton who said, "This is the foxiest musicians club in the country bar none."⁴³ The

club tried to make due, but many musicians, particularly from the Hill District, felt left behind and no longer frequented the club. In addition to these issues, the Civil Rights movement led to further divisions within the Pittsburgh music community. Not all African American musicians in Local 471 accepted a planned merger with the white union, Local 60. When Local 60-471 finally came to fruition in 1965, some even left the union when it



Westinghouse High School, 1924.
HHC Detre L&A, Pittsburgh Public Schools Photographs 1880-1982
Collection, MSP117.B009.F06.

became clear that the integrated union did not, in fact, value equal rights.

The final blow to Pittsburgh's thriving music scene came in the late 1970s and early 1980s when dozens of steel mills in the region closed for good, hurting the local economy. George Thompson understood how the domino effect reached musicians: "Our demise as black musicians was the economic structure of Pittsburgh when the mills and things went down. The black owners who owned those places, they were wiped out, basically. People just don't go out on Saturdays and Fridays and Thursdays or whatever night of the week. A lot of those joints closed up. Automatically, when they close up that means the music gets cut. That's what happened."⁴⁴

But if the many forgotten Pittsburgh jazz musicians have one story to tell, it is that they were fighters. They overcame the Great Depression, poverty, two major wars, racism, urban renewal, and the end of steel production in the region. Those who are still with us today can be found at the few existent local jazz clubs,



Big band leader Walt Harper performing at Latimer High School in 1968.
HHC Detre L&A, Pittsburgh Public Schools Photographs 1880-1982
Collection, MSP117.B009.F06.

concerts, and other events that memorialize the thriving Pittsburgh jazz life that once was. 🌀

Meredith Soeder, PhD, History, is a graduate of Carnegie Mellon University and former intern with the African American program at the History Center. Her dissertation focused on the legitimization of jazz music in Germany and the United States from the 1920s through the 1950s.

Acknowledgment: I would like to extend special thanks to Samuel Black and Tonia Rose at the Heinz History Center for coordinating and supervising my internship. I would also like to thank the History Department at Carnegie Mellon University for financially supporting my internship. In particular, Dr. Katherine Lynch worked hard to make the internship a reality. Finally, I thank the staff at the Archives Service Center of the University of Pittsburgh and the Detre Library & Archives at the Heinz History Center for their assistance.

- ¹ Jayson Kerr Dobney, "Nineteenth-Century Classical Music," in *Heilbrunn Timeline of Art History* (New York: The Metropolitan Museum of Art, 2000), http://www.metmuseum.org/toah/hd/amcm/hd_amcm.htm (October 2004), accessed November 8, 2016.
- ² Joe W. Trotter and Jared N. Day, *Race and Renaissance: African Americans in Pittsburgh since World War II* (Pittsburgh: University of Pittsburgh Press, 2010).
- ³ There is a long history of musical training in African American churches. Eric C. Lincoln and Lawrence H. Mamiya's *The Black Church in the African American Experience* (Durham: Duke University Press, 1990) argues that music was nearly as central to the African American church as preaching. The focus on music in churches impacted the high cultural value of music and the education of music for African Americans beginning at a very young age. See pps. 346-7. See also Eileen Southern, *The Music of Black Americans: A History*, 3rd ed. (New York: W. W. Norton & Company, 1997).
- ⁴ Lincoln and Mamiya, 380.
- ⁵ Pete Henderson, oral history by Chuck Austin, March 8, 1997, AJPSP Oral History Project, University of Pittsburgh, African American Jazz Preservation Society of Pittsburgh, Oral History Project, Box 2 – UE/LAB 98:4, Folder 6, transcript, 7. All remaining citations from this oral history project will be denoted "AJPSP Oral History Project."
- ⁶ Will Austin, oral history by Chuck Austin, July 15, 1997, AJPSP Oral History Project, Box 1 – UE/LAB 98:4, Folder 4, transcript, 8.
- ⁷ Art Nance, oral history by Chuck Austin, October 5, 1998, AJPSP Oral History Project, Box 3 – UE/LAB 98:4, Folder 3, transcript, 2.
- ⁸ Bill Burns, oral history by Chuck Austin, July 21, 1998, AJPSP Oral History Project, Box 1 – UE/LAB 98:4, Folder 12, transcript, 2.
- ⁹ Lee A. Matthews, "Swinging Among the Musicians," *Pittsburgh Courier*, October 21, 1939, 20.
- ¹⁰ Alyce Brooks, oral history by Cathy Cairns, June 24, 1997, AJPSP Oral History Project, Box 1 – UE/LAB 98:4, Folder 10, transcript, 2-6.
- ¹¹ Walter Harper, oral history by George Thompson, July 21, 1997, AJPSP Oral History Project, Box 2 – UE/LAB 98:4, Folder 2, transcript, 1-2.
- ¹² Daniel Cocks, "Harold Betters HD," recorded November 21, 2014, accessed September 1, 2016, <https://youtu.be/VYQMy2IPR-s>.
- ¹³ Carl Arter, oral history by Chuck Austin, October 5, 1995, AJPSP Oral History Project, Box 1 – UE/LAB 98:4, Folder 2, transcript, 23. Arter remembered playing "house ward parties" in Clairton. It was common practice in poor African American communities for someone to host these "rent" parties which had the goal of raising rent for a local family. Hosts of rent parties hired musicians to provide entertainment.
- ¹⁴ Curtis Young, oral history by Chuck Austin, June 9, 1995, AJPSP Oral History Project, Box 4 – UE/LAB 98:4, Folder 18, transcript, 27.
- ¹⁵ David Roediger, *The Wages of Whiteness: Race and the Making of the American Working Class* (New York: Verso, 1991).
- ¹⁶ Henderson, 1-2.
- ¹⁷ Ibid., 18.
- ¹⁸ Roy Jones, oral history by Chuck Austin, March 12, 1998, AJPSP Oral History Project, Box 2 – UE/LAB 98:4, Folder 12, transcript, 2.
- ¹⁹ James Payne, oral history by Chuck Austin, July 31, 1998, AJPSP Oral History Project, Box 3 – UE/LAB 98:4, Folder 7, transcript, 7.
- ²⁰ Joe Harris (Murtland St.), oral history by Chuck Austin, August 7, 1998, AJPSP Oral History Project, Box 2 – UE/LAB 98:4, Folder 4, transcript, 2-3.
- ²¹ Al Aarons, oral history by Chuck Austin, November 27, 1999, AJPSP Oral History Project, Box 1 – UE/LAB 98:4, Folder 1, transcript, 2-3.
- ²² Carl McVicker to Martha Glaser, letter, July 30, 1990, Archives Service Center, University of Pittsburgh, Erroll Garner Collection, AIS.2015.09, Series I. Correspondence, Box 3, Folder 14.
- ²³ William H. Young and Nancy K. Young, *Music of the Great Depression* (Westport, CT: Greenwood Press, 2005). The WPA introduced the Federal Arts Project in August 1935, which allowed for musicians and composers to receive an income from the federal government.
- ²⁴ Curtis Young, 3. Adolph Doug Cook, oral history by Chuck Austin, August 21, 1998, AJPSP Oral History Project, Box 1 – UE/LAB 98:4, Folder 13, transcript, 19.
- ²⁵ Burns, 13.
- ²⁶ Joe Odum, oral history by Chuck Austin, September 17, 1997, AJPSP Oral History Project, Box 3 – UE/LAB 98:4, Folder 5, transcript, 12.
- ²⁷ Lee A. Matthews, "Swingin' Among the Musicians," *Pittsburgh Courier*, November 8, 1941, 21.
- ²⁸ Dave Barnett, oral history by Chuck Austin, March 13, 1997, AJPSP Oral History Project, Box 1 – UE/LAB 98:4, Folder 5, transcript, 7; Joe Patton, oral history by Chuck Austin, July 25, 1998, AJPSP Oral History Project, Box 3 – UE/LAB 98:4, Folder 6, transcript, 3; Eldridge Smith, oral history by Chuck Austin, July 10, 1997, AJPSP Oral History Project, Box 3 – UE/LAB 98:4, Folder 9, transcript, 2-3.
- ²⁹ Bobby Boswell, oral history by Chuck Austin, April 22, 1996, AJPSP Oral History Project, Box 1 – UE/LAB 98:4, Folder 9, transcript, 13.
- ³⁰ Cocks, "Harold Betters HD."
- ³¹ John Hughes, oral history by Ms. Yamu, April 14, 1996, AJPSP Oral History Project, Box 2 – UE/LAB 98:4, Folder 8, transcript, 9.
- ³² Henderson, 7-8.
- ³³ Robin Webster, oral history by Chuck Austin, September 25, 1997, AJPSP Oral History Project, Box 3 – UE/LAB 98:4, Folder 16, transcript, 4.
- ³⁴ Dan Lealy, oral history by Chuck Austin, November 2, 1996, AJPSP Oral History Project, Box 2 – UE/LAB 98:4, Folder 16, transcript, 5. Lealy's name is spelled Laley in the oral history transcript but spelled Lealy in the 1944 Schenley High School yearbook.
- ³⁵ Adolph Doug Cook, 5-6.



Portrait of Earl "Fatha" Hines in New York, 1947.

LOC, Gottlieb Jazz Photograph Collection, LC-GLB13-0415.

- ³⁶ "Education and Training: History and Timeline," *Department of Veterans Affairs*, accessed on November 22, 2016, <http://www.benefits.va.gov/gibill/history.asp>.
- ³⁷ Jesse Kemp, oral history by Cathy Cairns, December 15, 1997, AJPSP Oral History Project, Box 2 – UE/LAB 98:4, Folder 14, transcript, 2.
- ³⁸ John L. Clark, "Wylie Avenue," *Pittsburgh Courier*, November 29, 1941, 14.
- ³⁹ George Thompson, oral history by Chuck Austin, February 23, 1996, AJPSP Oral History Project, Box 3 – UE/LAB 98:4, Folder 13, transcript, 5-6.
- ⁴⁰ Harper, 8.
- ⁴¹ Joe Harris, oral history by Chuck Austin, December 6, 1995, AJPSP Oral History Project, Box 2 – UE/LAB 98:4, Folder 3, transcript, 4.
- ⁴² Kate Benz glosses over the impact of urban renewal in "Music in the Hill was a way of life until 'progress' silenced venues," *TribLive*, published February 20, 2015, accessed November 30, 2016, <http://triblive.com/aande/music/7660763-74/hill-district-crawford>.
- ⁴³ "New Musicians Club Jumps All The Time; Harper Plays Friday," *Pittsburgh Courier*, January 23, 1954, 18.
- ⁴⁴ Thompson, 15.

BOOK REVIEWS



Remaking the Rust Belt: The Postindustrial Transformation of North America

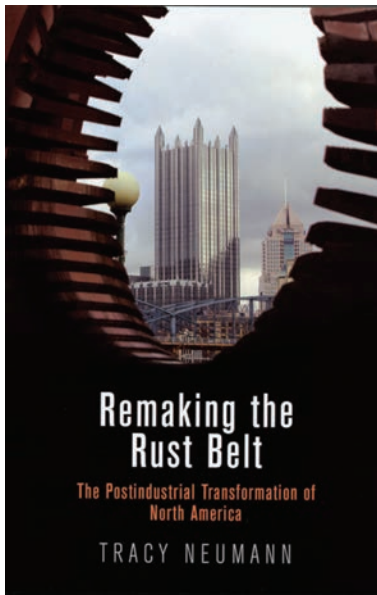
By Tracy Neumann

University of Pennsylvania Press, 2016

280 pps., 22 illus.

Cloth and Ebook \$49.95

Reviewed by Dr. Andrew Simpson, Duquesne University
Assistant Professor of History



Since 1985, Pittsburgh has been hailed as a model of the livable city. Just like in the heady days of the steel industry when delegations arrived to learn industrial secrets, today they come to learn the secrets of civic rebirth. Tracy Neumann's *Remaking the Rust Belt: The Postindustrial Transformation of North America* is part of a growing historical literature that challenges a popular narrative

of postindustrialism which treats the recent transformation of cities as an inevitable outcome of modern capitalism.¹ Neumann persuasively argues that in the United States and Canada (she uses Hamilton, Ontario as a counterpoint to Pittsburgh) the remade city is the product of intentional actions by elite growth coalitions that “narrowly focused on creating the jobs, services, leisure activities, and cultural institutions that they believed would attract middle class professionals. In doing so, local officials abandoned social democratic goals in favor of corporate welfare programs, fostering an increasing economic inequality among their residents in the process.”²

Her first two chapters examine the formation, and reformation, of elite growth coalitions like the Allegheny Conference on Community Development in Pittsburgh and the Central Area Plan Advisory Committee in Hamilton. During the 1950s and '60s, civic elites sought to promote a model of urban change that linked the physical redevelopment of downtown with progress.³ By the late 1970s and into the 1980s, due to diminishing federal support for large scale projects, each partnership embraced a service and technology-oriented vision for urban change.⁴ While this is a familiar story, Neumann's addition of the comparative perspective helps to reinforce her arguments about the primary of place and reflects an important new direction for scholarship of the postindustrial city.

This vision was not without contest, and Chapter Three examines largely failed reindustrialization efforts. Here, *Remaking the Rust Belt* argues that political and structural reasons conspired to limit their effectiveness, leading instead to a vision where the creation of white-collar service sector jobs and new exports like education and advanced technology became a critical economic development goal. Consequently, downtown commercial spaces were targeted for private and local funds at the expense of working class neighborhoods

and struggling mill communities. Big projects like Hamilton's Civic Square, modeled after Pittsburgh's Renaissance II, became the visible evidence each city was successfully negotiating the dangerous shoals of postindustrialism.⁵

Neumann's final two chapters are some of the most interesting and innovative. In Chapter Five, she shows how former and, in the case of Hamilton, still-operating mill sites and surrounding neighborhoods (South Side and North End) were repurposed to support the new economy. This project was fraught with risk and required a conscious effort to market the remade city to the corporate executives and middle managers who made up the postindustrial working class. Advertising campaigns like “Seven Pittsburghs” and Dynamic Pittsburgh” as well as Hamilton's “The Beautiful Side of Hard Headed Facts,” showed that both cities had transcended their industrial past, and were worthy of middle-class livability.⁶

Remaking the Rust Belt is grounded in an impressive array of primary sources including the papers of civic development organizations, public economic development agencies, and elected officials. It is an important and valuable contribution to this dynamic area of scholarship. One hopes that a current generation of civic leadership will consult it as they attempt to lay the groundwork for the next iteration of the postindustrial city. 🌟

¹ *Remaking the Rust Belt* can productively be read in tandem with Allen Dietrich-Ward, *Beyond Rust: Metropolitan Pittsburgh and the Fate of Urban America* (Philadelphia: University of Pennsylvania Press, 2016). One of the best recent collections of this scholarship can be found in the “Pittsburgh's Renaissance Revisited” section of *Journal of Urban History*, vol. 41, no. 1 (January 2015).

² Neumann, *Remaking the Rust Belt*, 3.

³ *Ibid.*, 27; 31.

⁴ The classic overview of the recent transformation of Pittsburgh is Roy Lubove, *Twentieth Century Pittsburgh*, Vol. 2. (Pittsburgh: University of Pittsburgh Press, 1996). Neumann, 58; 71-72.

⁵ Neumann, *Remaking the Rust Belt*, 92-93; 99-100. She notes that the unique nature of the Canadian political system and particularities of place for Hamilton meant that reindustrialization efforts were less visible than in Pittsburgh, 105.

⁶ *Ibid.*, 190-207.



BOOKS IN THE 'BURGH



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***Rust Belt Boy*, Paul Hertneky**

Wednesday, August 23, 2017

7:00 p.m.–8:30 p.m.

Detre Library & Archives Reading Room at
the Heinz History Center

Join the History Center for a reading, discussion,
and book signing with Paul Hertneky, author
of *Rust Belt Boy*. Weaving through time and
the smokestacks of the company town of
Ambridge, Pa., Paul Hertneky escorts us into
scenes of intimacy and awe – under a dining
room table surrounded by the ankles and
brogues of immigrant elders, onto the back

seat of a Ford watching the Sons of Vulcan's
forges light up the night. With iron flakes in
his hair, he encounters gypsy crones pulling
magic tricks, fellow steelworkers itching for a
fight, and sloe-eyed beauties leading him into
dark corners.

***Raceball*, Rob Ruck**

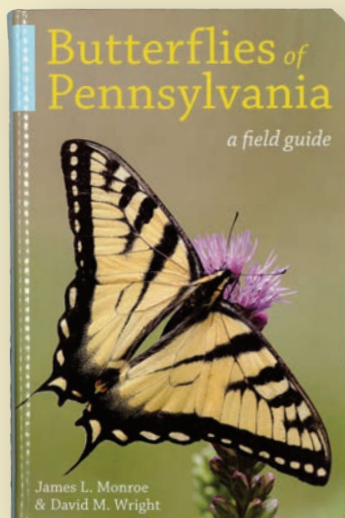
Wednesday, September 27, 2017

7:00 p.m.–8:30 p.m.

Detre Library & Archives Reading Room at
the Heinz History Center

Join the African American Program at the
History Center for a reading, discussion,
and book signing with Rob Ruck, author
of *Raceball*. The colliding histories of black

and Latin ballplayers in the major leagues
have traditionally been told as a story of
their shameful segregation and redemptive
integration. Jackie Robinson jumped baseball's
color line to much fanfare, but integration was
painful as well as triumphal. It gutted the once
vibrant Negro Leagues and often subjected
Latin players to Jim Crow racism. Today,
MLB tightens its grasp around the Caribbean's
burgeoning baseball academies while at home,
it embraces, and exploits, the legacy of the
Negro Leagues. Rob Ruck not only attempts to
explain the catalyst for this sea change, he also
breaks down the consequences that cut across
all quarters of society.



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
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LEGACIES

By Kaitlyn Loy,
Senior Development Associate

Elaine and Carl Krasik

Members since 2003

Elaine and Carl Krasik know how to make history. As lifelong Pittsburghers with a passion for our city and its people, giving back to the community through the History Center has become a meaningful part of their family's story.

In May 2015, Elaine and Carl generously donated more than 4,100 artifacts to the History Center, establishing The Elaine B. and Carl Krasik Collection of Pennsylvania and Presidential Political Memorabilia. Documenting approximately 225 years of state and national politics, the items range from silk and fabric ribbons to posters and paper election results, buttons and medals to sheet music, all created between 1790 and 2014.

The couple's interest in collecting was sparked in 1969, when Carl began a clerkship with Justice Herbert B. Cohen of the Pennsylvania Supreme Court. Justice Cohen had been a New Deal Democrat in the 1930s and '40s and knew all of the Pennsylvania political figures of that era. Carl remembers how Justice Cohen made the names and slogans come alive and showed him how collecting could be a wonderful way to learn Pennsylvania's history.

Since then, Carl focused on capturing and collecting the political history of the state. Beginning his collection well before the advent of the internet, Carl first conducted research by reading newspaper microfilm. Today, he is a regular in the History Center's Detre Library & Archives and in Special Collections, where he can be found on a weekly basis helping to archive and catalog the collection.



Carl and Elaine Krasik in front of their time capsule.

Inspired by her husband's commitment, Elaine was eager to join Carl as a History Center volunteer too. She is looking forward to training to become a museum docent and enjoying the opportunity to learn more about the exhibits while shadowing other volunteers. Together, Elaine and Carl are a dedicated team, using their knowledge of our region's history to help bring the stories of our collections to life.

Elaine and Carl's legacy can also be found in their time capsule at the History Center. In celebration of their 50th wedding anniversary in 2015, Elaine and Carl invited their sons and

their wives and grandchildren to the History Center, and asked each family member to place something meaningful in the time capsule. It was Elaine and Carl's children and grandchildren who then decided that the time capsule should not be opened again until the couple's 100th anniversary, in 2065. As Elaine excitedly shares, "One can only imagine what the scope and depth of the History Center will be then!"

The History Center hopes to continue to have active members like Elaine and Carl share their story and tell us how they make connections to our region's history in their own

LEGACIES

Badge commemorating the dedication of the Pennsylvania State Capitol building where President Roosevelt was in attendance, 1906.

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



Semi-centennial Loyal War Governor's Conference commemoration badge, 1912.


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

lives. To explore more of the Krasik collection online, please visit: <http://heinzhistorycenter.org/collections/history-center-collections/krasik-collection-of-pennsylvania-presidential-political-memorabilia>.

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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.

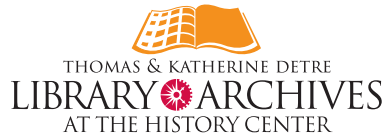


Pin presented to and likely worn by Pennsylvania Governor James A. Beaver during dedication ceremonies for Battle of Gettysburg monuments, 1889.

HHC Collections, gift of Elaine B. and Carl Krasik, 2015.22.137.

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 discount; Age 5 and
under Free.

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

PARKING:

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

FACILITY

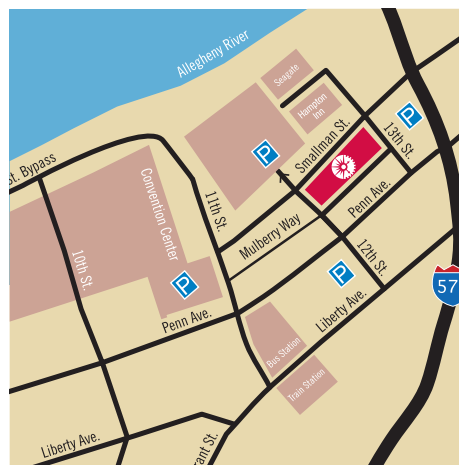
Members enjoy a 15% discount at
the Museum Shop.
Wheelchair accessible. Café on site.
Discovery Place and Kidsburgh for children.

GROUP SALES

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

FACILITY RENTAL

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



**401 Meadowcroft Road
Avella, PA 15312**

www.heinzhistorycenter.org/meadowcroft
(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
discount; Age 5 and under Free.

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



**101 Commonwealth Place
Pittsburgh, PA 15222**

<http://www.heinzhistorycenter.org/fort-pitt>
(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 \$8.00; Seniors (62+) \$7.00;
Students \$4.50 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:
membership@heinzhistorycenter.org

Double your donation! Check with your employer about your company's matching gift program.



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 SENATOR JOHN HEINZ
HISTORY CENTER
 IN ASSOCIATION WITH THE SMITHSONIAN INSTITUTION

LUNA: PITTSBURGH'S ORIGINAL LOST KENNYWOOD

INCLUDES ORIGINAL ARTWORK FROM SIX
LOCAL ILLUSTRATORS.

FROM TOP LEFT TO BOTTOM RIGHT:

Luna Lion Attack by Mark Zingarelli

Infant Incubators by Wayno

Frederick Ingersoll: The Spark of Luna Park by Marcel Walker

"Shhh...Live Infants" by Leda Miller

Switchback Railway at Pittsburgh Exposition, 1895 by Kathy Rooney

Luna Closed by Ron Grice

This book and prints of some of these artworks are available at the History Center's Museum Shop or e-store, on Amazon, and at Kennywood Park.