

PROGRAMS & EVENTS

All events are free and open to the public unless noted \$\$.
 Future notices will provide further information or you can call 344-3841.

ON EXHIBIT
 THROUGHOUT FEBRUARY

A Collection of Valentines from the Turn-of-the-Century.
 Courtesy of Jack Hiddlestone

MAR 23

John Stanky and the Coal Miners - Frogs in the Beer Pail Benefit
 7-11 P.M. at least. Polish American Citizens Club, 111 Elm Street, Dupont. Join the cast, crew and friends for a fun-filled night of polka dancing. Be a part of the filming and experience the making of a "live" CD. The band will be recorded on location and the "Frogs in the Beer Pail Polka" live CD will be released in the Spring. You will receive a copy of the CD or audio cassette to remember the night. Refreshments included \$50/person.

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Celebrating Women's History Month
 The 75th Anniversary of the Ratification of the 19th Amendment:
 6:30 P.M. Reception at the Catlin House, 7:30 P.M. Performance at the Joseph Mc Dade Performing Arts Center, corner of Linden & Monroe. This performance by Dr. Sally Roesch Wagner highlights the women's suffrage movement through her portrayal of Elizabeth Cady Stanton. Sponsored in conjunction with the Historical Society, University of Scranton and Lackawanna County League of Women Voters. Special funding provided by the Pennsylvania Humanities Council.

ALSO ON EXHIBIT
 THROUGHOUT THE MONTH

Ukrainian Folk Art and Pysanka
 Courtesy of Mara Beckage-Mills

APR 13

Architectural Tour of The Scranton Cultural Center at the Masonic Temple
 10 A.M. - 12 P.M. Architect Richard Leonori takes you on a behind the scenes tour of one of the region's most imposing buildings. \$\$

MAY 11

Historic Places of Worship: Downtown Scranton
 Walking tour guided by local architects and religious leaders who will provide insight to some of the City's most prominent churches in the downtown. \$\$

THE LACKAWANNA HISTORICAL SOCIETY
 at THE GEORGE H. CATLIN HOUSE
 232 MONROE AVENUE
 SCRANTON, PENNSYLVANIA 18510

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 105 WASHINGTON ROAD
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The LACKAWANNA HISTORICAL SOCIETY JOURNAL

Founded 1886

Volume 25, No. 4 & Volume 26, No. 1

ISSN 0895-1802



Detail: Women's Suffrage Convention, Hotel Casey, Scranton, Pennsylvania
 Courtesy of the Pennsylvania State Archives, undated

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 Illustration"

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A Letter to the Members

Dear Members:

Greetings! It's been some time since we've been in touch. With a long winter almost behind us, we're finally getting back on track and looking forward to a very successful year.

No doubt you've recently received a notice about membership renewals. I'd like to ask that you respond as quickly as possible, if you have not already done so. We are setting up a new database to handle the membership and we will be placing only paid members into it. While this will be an involved process, it will be helpful to get as many members into the database as early as possible.

In this issue you will learn of the many great opportunities which have been planned or are in the works for the coming months. We have some wonderful people assisting us with upcoming programs, as presenters and in some cases planners. I'm sure you will enjoy them.

Over the last several months we've been working steadily on collections management with the able assistance of our many volunteers who have been focusing on organizing and cataloging.

Our work on computerizing the library collection still continues. However, the project is progressing very slowly as we are searching for funding to put the collection "on-line." The "partnership" with the University of Scranton and the Scranton Public Library System is still alive and we continue to pursue this important project.

On the business-side of the Organization, our Treasurer, Alan Sweeney, with the assistance of the Finance Committee, has been working very hard on money matters and on creating a new endowment to provide additional security and support growth in the future. We've looked hard at cutting back expenses even though there are many challenges which we need to meet. We've changed our fiscal year to a calendar year and created a new membership category to gain the support of area businesses and corporations.

In addition, within the last year we've developed a new long range plan, *Strategically Facing the Future, A Plan for the Lackawanna Historical Society*, to help guide us through the next several years. Also, we have organized a committee of the Board made up of business people and professionals to assist us in fund-raising and development.

There is so much going on and so much to look ahead to. We eagerly look forward to hearing from you. My thanks to those who have already responded to their membership renewals.

Sincerely,

Maryellen Calemmo
Executive Director

A Thought for Spring

*Old Winter
hold thy icy breath
from chilling Spring's sweet breast,
She pleases now to beam her warmth
and saunter flower dressed*

- Mary Ann Gavern

The Lackawanna Historical Society 1996

OFFICERS

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George Houck, Esq. *1st Vice President*
Richard Bovard *2nd Vice President*
Kathleen Keating *3rd Vice President*
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Maryellen Calemmo, *Executive Director*
Mary Ann Moran, *Administrative Assistant*
Mary Ann Gavern, *Museum Receptionist*
Jack & Nancy Hiddlestone, *Caretakers*

The Lackawanna Historical Society is a 501(C)(3) non-profit organization which is dedicated to keeping vital the history of Lackawanna County.

The Lackawanna Historical Society Journal is published by The Lackawanna Historical Society, 232 Monroe Avenue, Scranton, Pa. 18510

Tel. (717) 344-3841.

Members of the Society receive this publication. Membership contributions are \$22 and up for individuals, \$30 for families, \$125 for organizations, and \$500 for corporations.

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RECENT DONATIONS

Mark Boock: Scranton Century Club year book; George Gula: brief of complaint filed in Dunmore between Charles Juba and the Spring Brook Water Service Company; Daniel Cotton: Carey family history; Nick Petula: copies of *Scranton Republican*; Joe Cognetti: blue prints of the Anthracite Bridge Company; Marie Smith: photograph of Scranton Central High School class of 1915; Tom Klopfer: *The Anthracite Idiom*; Holden and Lois Capwell: family history; Gerard T. Connors: family history; George Broadbent: 1858 map of coal lands near Hyde Park; Florence Gillespie Brown: local articles and publications; Wyoming Historical and Geological Society: local history publications and portrait photograph collection; Linda English: Stevens Township, Bradford County, PA cemetery listings (in memory of Rev. Bill Lewis, Jr.); William Johns: 125th Anniversary booklet of the Presbyterian Church of Dunmore, 1854-1979; Marjorie Grumbacher: family wedding dress and genealogical information; Enrico Vitaletti: family photographs; Alan Sweeney: photograph of Blakely High School class of 1913; Monsignor George Demuth: 140th Anniversary booklet of St. Mary of the Assumption Parish, 1854-1994; Rt. Rev. Anthony Rysz: publications on the history of the Polish National Catholic Church; Barb Lockwood: textbooks from the Women's Institute of Domestic Arts and Sciences; Emerson Davis: History of the Concord United Church of Christ; Joseph Cimini: centennial publications on the PA Superior Court; Mary Manzo: *The Practical Home Physician*, 1888; Roy Whitman: Whitman family information and original patent; Cecilia Philbin: local photograph collection, stereoscopic views, and local history articles; Ellen Alaimo: bound volume of Scranton Dry Goods advertisements, 1929; Louis W. Bender: biography of Rev. Elmer D. Bender; W. J. Uloth: letter written on St. Charles Hotel stationery; Paul Horger: 1940-60's hat collection of Ruth and Ester Horger and child's BVD's; Nancy Lee Powell: local history books; Margaret Maronek, Golda Meir Library: Women's Institute of Domestic Arts and Sciences materials; Sylvia Lobb: local fireman's dress uniform; Joan Giggard: family photograph collection; Mrs. Mildred Buler: local postcards; Richard Stanislaus: local mining related materials and publications; Mrs. Philip Schoeder: newspapers photo clippings; Patrick J. Melvin: thesis "Ethnic Factors in the Anthracite Coal Fields 1870-1902"; St. Francis of Assisi Kitchen: history; Arlene Fritz: *The Underwood Village*; Charlotte Payne Tadlock: family history; Romaine Bell Perritte: Family history and a history of Clifford; James Howard: photograph of Williams and Co. lumber dealers; Joseph Cimini: 50th Anniversary song "Scranton Watch Us Grow"; William McAndrew: note from Third National Bank and *Scranton Business College*; PA Society of Sons of the American Revolution: *The Surprise of Germantown Oct. 4, 1777* by Thomas J. Macquire; Edson K. Green: *History of the Life of Nicholas E. Rice*; Irving Ritter: promotional disc from Capitol Records; Rella J. Smith Bruce: family history; Thomas Cali: Dunmore Centennial material; James McAndrew: Winton school records; Mechanicsburg Area School District: program of the first Bidly Basketball Tournament, 1951; Phillips Butler: collection of local photographs; Irwin Adler: grade school reader; Martha Phillips: family history; Dorothy and Michael Cruciani: *Publix Opinion* Vol. III Nov. 8, 1929; Mrs. John Mears: hat pin collection; Teresa Dolan: family history; Burt Stevens: local history information; Mrs. John Skintzer: *Telephone News* and related materials; Leo Walsh: History of St. Lawrence O'Toole Church 1895-1995.

WELCOME NEW MEMBERS

INDIVIDUAL

Elma Anderson	Moscow
Barbara G. Barrett	Dunmore
Helen F. Bossely	Florida, NY
Timothy Butler	Clarks Summit
Willis M. Conover	Clarks Summit
Lucia Dailey	Clarks Green
Jean DePietro	Scranton
Teresa Dolan	Scranton
Marge Donath	Chinchilla
Rev. John H. Duggan	Scranton
M. Patricia Jordan	Clarks Green
Lolly Kersey	Scranton
SFC David A. Larke	Fort Hood, TX
Richard Lavin	Atlantic City, NJ
Anne D. Lewis	Clarks Summit
Nancy Mess	Binghamton, NY
Mary E. Miller	Scranton
Jean Pierre	Scranton
Elaine M. Olin	Mt. Airy, MD
Karen A. Rhodes	Silver Spring, MD
Frances Samuels	Clark Summit
Mary E. Speicher	Carbondale
Marion Tallo	Scranton
Mrs. David Westpfahl	Lake Ariel
Carol A. Weiss	Scranton
Elizabeth Wormuth	Carbondale
Margaret Yevics	Scranton

FAMILY

Mr. & Mrs. Joseph Jackson	Clarks Summit
Mr. & Mrs. P. Kahanowitz	Scranton
Mr. & Mrs. Lawrence Kennedy	Clarks Summit
Mr. & Mrs. Philip Schwartz	Dunmore
Mr. & Mrs. William Thomas	Pocono Pines
Mr. & Mrs. Mario Valverde	Scranton
Mr. & Mrs. Charles Wilson	Clarks Summit
Mr. & Mrs. Edward Van Winkle	Scranton

CONTRIBUTING

Mario Bevilacqua	Dunmore
Richard Hogg	Clarks Summit
Arlene O'Hara	Scranton

SUSTAINING

Joseph R. D'Andrea, Esq.	Scranton
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WISH LIST

The Society is in need of the following items. If you would like to donate or make a contribution toward the purchase of any item, please call us.

For the Library:
New bindings for old books
Library table & chairs
For the collections:
Archival storage boxes for textiles
For the Catlin House:
oriental rugs all sizes
evergreens & plantings
2 cast iron urns approx. 3ft. in height

the ballrooms as being "Gilded."

After the completion of his coal-mine assignment, Linson went on to other illustration projects. One may surmise as to what effect his remarkable coal industry images had upon the American reading public, with their display of back-breaking labor and dangerous working conditions. They were probably first viewed as interesting and provocative works of art.

Certainly as an illustrator, Linson was preoccupied with mastering his difficult subject matter with appropriate scenes that were drawn in a competent manner. If there was a measure of dangerous and inhumane working conditions crafted into the images, such visual nuances would have to be drawn out from the sensitive perceptions of his reading public. Undoubtedly, Linson's strongest image is the Screen room with its attendant slate-picker boys slitting amidst the roar of machinery and clouds of coal-dust from the coal processing. His illuminating black and white images offered to a curious reading public, rare views into a seldom experienced subterranean work-place of danger and toil.

McClure's rival, The Century magazine, sent a journalist-illustrator team to investigate labor trouble in the anthracite coal-fields near Hazleton in 1898. The result was a strongly biased article against the immigrant miners by journalist, Henry Edward Rood, with dynamic, black and white illustrations by Jay Hambidge (1867-1924). 16

Like his contemporaries, Schoonover and Hambidge, Linson strove for appropriate selection of subject matter and artistic excellence in rendering the images. Although limited by the use of black and white medium and not full colour, his images are designed with good composition and action sequences. Consequently, they manifest a strong visual appeal.

With the publication of his coal-mine images, Linson was guaranteed a considerable viewing public, probably far greater than would be possible in an art gallery or museum exhibition. His artistic endeavors were supported by journalists and the commercial field of magazine publishing. As a competent and talented illustrator, he was able to meet the demands of art editors, difficult assignments, and the demanding schedules of publishing houses. His colliery illustrations appeared at the beginning of the Golden Age of American magazine illustration. With the rapid expansion of publishing, which sought to supply a continually expanding readership, Linson's future as a much sought after illustrator was assured, for his distinguished career continued well into the first quarter of the twentieth century.

End Notes

1. Falk, Peter Hastings, *Who Was Who In American Art*, Sound View Press, Connecticut, 1985, p.373
2. Linson, Corwin Knapp, *My Stephen Crane* Syracuse University Press, Syracuse, New York, 1958, p. 3. (Jean-Leon Gerome (1824-1904) One of the most prominent, late 19th-century academic artists in France)
3. Ibid. p. 68.

Volunteer Corner

Welcome to new volunteers Kathleen Pritchky, Jim Talerico, Donna Salick, and Irwin Adler and Arlene Devereaux-O'hara. Kathleen is a senior accounting major at the University of Scranton who has been coming to the Historical Society since October to assist us in answering our research correspondence. She is a native of Luzerne County.

Jim Talerico is a native of Scranton and is employed at the Ronald McDonald House. Currently he is pursuing a history degree at the University of Scranton.

Donna Salick, a librarian at the Scranton Public Library, joined us in September and has been working in our library. She is a native of Elk County PA and a graduate of Edinboro University of PA and Clarion University of PA. Donna has lived in Scranton since 1991.

Irwin Adler, a life long Scranton resident and graduate of the University of Scranton, has been working at the Catlin House since August organizing and cataloging our slide collection. He taught in the Scranton School District and served in the US Army Reserve. Congratulations to Donna and Irwin who will be married this spring!

Arlene Devereaux-O'Hara joined us in November and has been working with the fashion committee to complete an inventory and help plan new exhibits. She is a native of Scranton and a retired Home Economics teacher. Arlene earned a B.S. from Carnegie Tech in Clothing and Textiles and a M.S. in education from Penn State.

Thanks to all of our volunteers who contribute so much to the Society through their hours of dedication and service.

cont.

4. Ibid. p. 68.
5. Encyclopedia Britannica, Micropaedia, Chicago, Illinois, 1992, Volume 6, p. 442. Ives continued to improve his halftone process; in 1885 he introduced an improved halftone screen.
6. Crane, Stephen, "In The Depths Of A Coal Mine," McClure's Magazine, New York, August, 1894, p. 206.
7. Ibid. pp. 206-207.
8. Greene, Homer, *Coal And The Coal Mines* Houghton Mifflin, Boston, Massachusetts, 1889, p. 195.
9. Ibid. p. 193
10. Linson, *My Stephen Crane* Scranton Landscape painter, John Willard Raught (1857-1931) noted that Linson and Crane first visited the Oxford mine at Scranton, p. 67.
11. Greene, *Coal And The Coal Mines* pp. 193-194.
12. Reports of the Inspectors of Coal Mines Of Pennsylvania, 1894, Harrisburg, Pa., First Anthracite District, Official Document, No. 11, p. 33.
13. Linson, *My Stephen Crane* p. 70.
14. See, "Children Of The Coal Shadow", by Francis H. Nichols, Illustrated by Frank E. Schoonover, McClure's Magazine, February, 1903, pp. 435-444.
15. Linson, Corwin Knapp, "Little Stories of 'Steve' Crane", Saturday Evening Post, April 11, 1903.
16. See, "A Pennsylvania Colliery Village, I-A Polyglot Community," Henry Edward Rood, illustrated by Jay Hambidge, The Century Magazine, April, 1898, pp. 809-821.

SOCIETY HAPPENINGS

GRANTS RECEIVED

The Lackawanna Historical Society has been awarded an *Incentive Grant* in the amount of \$1,000, from the National Institute for Conservation to complete a catalog documenting public outdoor sculpture in Lackawanna County. The award was made available to institutions who participated in the SOS! (Save Outdoor Sculpture) project which documented sculpture across the country. The award to the LHS was the only one made in the state of Pennsylvania. A matching grant of \$1,000 was also received from the Neighborhood Development Trust Fund of Scranton and an award of \$750 from the Arts to the People program of Lackawanna County.

This guide should be completed by the summer. A special thanks to Alan Sweeney for all of his work in organizing this project.

"FROGS IN THE BEER PAIL" *Expands Focus* *UMWA Pledges Major Support*

FROGS IN THE BEER PAIL, the film that tells the story of the anthracite region of Pennsylvania, has been expanded to feature length status, and production and fund raising continue to take place throughout the hard-coal region. On October 25th, at the Catlin House, a short work-in-progress was shown, and the status of the production and special events planned for the spring and summer were discussed.

District #2 of the United Mine Workers of America is the most recent major sponsor of the project--matching the Scranton Area Foundation's contribution of \$12,500. "We, the present generation of UMWA members, have an obligation to preserve the legacy handed to us by our brothers and sisters in the anthracite region. *FROGS IN THE BEER PAIL* is a means to that end," said Carson Bruening, Secretary-Treasurer, District #2, UWMA. Marywood College, Metropolitan Life Insurance, and the Greater Wilkes-Barre Labor Council have also made contributions to the project.

The producers have been working closely with the UMWA, traveling from Carbondale through Pottsville interviewing miners and their families. Research indicates that there are approximately 2,500 anthracite pensioners remaining, a drastic difference when compared to the figures of 20 years ago--between 200,000 and 300,000 men received a check through the UMWA offices. Through the stories of the men and women who remember first hand what life was like

The Society goes "Hi-Tech" with Donations of New Equipment

The Society has recently received several very generous gifts from members U. Peter Horger, and Jack and Nancy Hiddestone. Pete donated a new video camera and 28" television with the goal of recording histories of older individuals within the County. Another important use will be to record all of our programs to build a video library which can be used by members and various groups. Jack and Nancy donated a new Video Cassette Recorder to be used with our new television and video recorder. We are now in need of an audio visual stand and a tripod for the camera. Thank you all for your generosity!

If you are interested in working on our oral history project please call.



Ferdie Bistocchi, Scranton's legendary band leader, is interviewed by co-producer Hillary Jury and Doug Smith, sound track consultant. Photo: Chillymith, Inc.

"when Coal was King," a record will be made available of the walking monuments to anthracite.

Additional interviews with entertainers, tavern owners, musicians, and photographers recreate the energy of Scranton and Wilkes-Barre at the height of production. Ferdie Bistocchi, an accomplished violinist and orchestra leader, describes what the town was like when "playing Scranton" meant something. His memories of the elaborate theaters, Vaudeville houses, and busy stores and streets are unimaginable today.

FROGS IN THE BEER PAIL documents the end of an era of American History that has not yet been examined or explored.

Black History Month Celebrated: The Underground Railroad

On February 25th, the Society welcomed James Williamson, Ph. D., from the History Department at the University of Scranton to the Catlin House. Dr. Williamson discussed Pennsylvania's role in the history of the Underground Railroad. Following his lecture, Times staff photographer, Timothy Butler presented slides while Times reporter, Maureen Manzano commented on their research for an article they published last year in the paper. Also joining them was Sandra Burgette Miller, who talked about tracing her family back to the Underground Railroad and Waverly, Pennsylvania. We thank all for their participation. The Society will be nominating a State Historical Marker to the Pennsylvania Historical and Museum Commission in Harrisburg to commemorate the Underground Railroad.

THEATRICAL PERFORMANCE on SUFFRAGE TO BE HELD in MARCH

A special performance by Dr. Sally Roesch Wagner will be held at the Joseph McDade Performing Arts Center, University of Scranton on March 26 at 7:30 P.M. Dr. Wagner, a nationally known scholar, will highlight the women's suffrage movement through her portrayal of women's rights advocate and suffragette, Elizabeth Cady Stanton. Prior to the performance at 6:30 P.M., a reception will be held at the Catlin House. The program is sponsored in conjunction with the Lackawanna Historical Society, the University of Scranton's Women's Center and Lackawanna County League of Women Voters. Special funding is provided by the Pennsylvania Humanities Council.



Catlin House Preservation

Iron railings are re-installed after being restored as part of the Society's ongoing work to preserve the Catlin House. The railing restoration was part of a porch restoration project funded in part by a local grant program through the City. Included in the porch repair was the replacement of the flat roof, the built-in copper gutters, and carved decorative woodwork.



The Lion's Brewmaster, Leo Orlandini shows Society Director, Maryellen Calemmo the copper brew kettle at the Brewery.

BEER TASTING SUCCESS

In November, the Society and the historic Lion Brewery of Wilkes-Barre, teamed up for a most successful and different kind of program - a beer tasting. The Lion provided the beer and the knowledge about their new line of micro-beers and some of their standard brews like Stegmaier 1857. Beers were accompanied by carefully selected foods to create an entire meal.

The evening was so much fun that plans are underway for a second annual event this October. If you missed out last year, don't let this second opportunity pass you by!

Our thanks to Leo Orlandini, brew master of the Lion, Lee Holland, consultant, Tom Hession, John Franklin, Mike Luksic, Al Kogoy, local brewery historian, Bill Risse, Lackawanna County, Jack Walker and his staff at Montage.



Architectural Tours planned for Spring

On April 13th, the Society will begin a spring architectural tour series with a tour highlighting the Scranton Cultural Center at the Masonic Temple. Join us as we go behind the scenes to learn about one of the area's most fascinating structures designed in 1927 by internationally known New York Architect, Raymond Hood. Call the Society for additional details and to make reservations. Cost \$5.

HISTORIC PRESERVATION WEEK Church Tour 1996

This year the Society will visit historic places of worship in downtown Scranton including St. John's, St. Luke's, Elm Park, St. Mary's and the St. Peter's Cathedral. The tour is scheduled for May 11th and will include lunch. Once again, pastors and representatives from the churches will present interesting historical facts, while local architects will highlight each church's unique architectural style. Call now for further information. Cost \$10.

*inch of it, and I don't know but what he can. Anyway, the boy ain't afraid if the mule ain't."*¹¹

To be sure, the working relationship between boy and mule could be a serious matter. In order to meet coal-car quotas for their shift, young mule drivers often whipped their teams, who retaliated by biting or kicking their young master. Such incidents were not uncommon and usually resulted in serious injury or death for the unfortunate mule-driver. One such tragic incident occurred the same year that the Crane and Linson article appeared, at a Scranton colliery.

*An examination of the circumstances connected with the death of William Scott, an American driver boy, which occurred at the Leggetts Creek (colliery) on January fifth, revealed the following facts, as seen by an eyewitness of the sad occurrence. George Green, who was within two feet of the boy when he received the fatal kick, stated that the deceased was standing giving him (Green) a light. After giving Green a light, he shouted to the mule to start up and the same moment he received a kick from the mule on the left side in the region of the heart that caused him to fall forward on his face into the ditch. Green lifted the boy's head from the ditch and placed it on a plank on the side of the rail and ran for help; he met another young boy who hurried with him to the scene and they together raised him from the ditch. Other help soon arrived and the poor boy was, without any delay, hoisted to the surface and conveyed to the engine house, where he soon died, without regaining consciousness.*¹²

The deceased, William Scott, was listed as being fourteen years old at the time of his tragic accident.

Such tragic incidents would eventually be brought to public attention and condemnation. The subsequent amelioration of such dangerous and oppressive working conditions did not completely come about until the rise of the United Mine Workers of America Union. With the emergence and assistance of Progressive reformers, such as sociologist and National Child Labor Committee Secretary, Owen R. Lovejoy (1866-1961), sincere intervention on behalf of the child-workers began.

Crane's text on the anthracite coal-mines at times is sensitive, especially in his visual descriptions. Although he could be sarcastic, especially when he describes the career ambitions of the boy mine-worker and the eventual tragic ending on one's career due to "miner's asthma." His attempt to arouse public sympathy and outcry for safety reform was probably negligible. Though sarcastic, the necessary penetrating and sharp denunciations of a reformer are not wholly present in the text. After the publication of his article he complained that certain critical and illuminating passages were deleted which he considered necessary for a condemna-

Memorial Gifts Received
From the Cimini Family
in Memory of: Attorney Phillip Mattes

From Mrs. John F. Mears, Jr.
in Memory of: Mrs. Lowell Stevens

From Mr. & Mrs. Alan Sweeney
and
From Marie S. Smith
in Memory of: Steven B. Levy

From Marie S. Smith
in Memory of: Karl M. Muller

tion of the oppressive working conditions. He retorted that the editors at McClure's,

*...didn't want the truth after all. Why the hell did they send me up there then? So they want the public to think the coal-mines gilded ballrooms with miners eating ice-cream in boiled shirt-fronts?*¹³

Apparently, McClure and his editors desired a factual interpretation of the coal business, though not especially a denunciation of the methods, dangers, child-labor abuse, or hardships that were inherent in the enterprise. The time of the shocked and out-raged Progressive reformer had not arrived. In 1903, McClure's sent another journalist-illustrator team to the anthracite coal regions to investigate juvenile working conditions. The end product was a remarkable muckraker expose of working conditions by the writer, Francis M. Nichols, and illuminating, sensitive images by Frank E. Schoonover (1877-1972).¹⁴

Crane accomplished only one article on the anthracite coal industry and he was not destined to return to the coal-regions. His future assignments and literary pursuits took him far afield. It is certainly evident by the tone of his coal-mine text that he was in earnest to arouse public sympathy towards the plight of the industrial working class. This humanistic trait was evidently an inherent quality of Crane, and Linson acknowledged its existence and powerful effect.

*"His (Crane's) rigorous English and deep human sympathy fairly took me by storm."*¹⁵

This humanistic trait of human understanding to those in less fortunate circumstances even extended itself to the mules at the coal-mines. However, the time for the outraged and sympathetic reformer was not to arrive until after the turn of the century. In Crane's protest to the editors deletion of specific text, he clearly classified the nature of the times by referring to

ground chambers. The Oxford mine, in which Linson drew his mule sketch, had a shaft and hoisting carriage. It was a deep shaft mine and conditions made it impractical to take the mules in and out by carriage on a daily basis, consequently they were housed in underground stables.

The Oxford colliery was the first mine that Linson and Crane inspected for their journal assignment.¹⁰ The mine dates from the Civil War and was a Delaware, Lackawanna & Western Railroad concern. Its establishment reflected the beginnings of large-scale investments in anthracite coal mining in northeastern Pennsylvania. The mine was located at Tenth between Scranton and Washburn, in a neighborhood just west of downtown Scranton. At the time of Crane and Linson's visit, there were some thirty-seven mule-drivers and runners employed to handle the eighty-seven horses and mules that were housed in the colliery stables.

The driver-boy depicted in Linson's drawing was only an adolescent, who had probably been a breaker boy or Trapper (Door-tender) before being entrusted with the care of an animal. Working-class boys started their careers at an early age in the anthracite collieries, as the practice was influenced by agricultural traditions, especially during the formative years of the industry. The starting age at which a boy was allowed to work underground was fourteen according to the general Mine

Act of 1891. The young driver-boy had to display a certain physical maturity in order to handle the sometimes difficult and obstinate natured mule-teams. Often the boy became fond of his mules and sometimes the spirit of playfulness surfaced between master and beast. While on a tour of an anthracite colliery, author Homer Greene witnesses an incident of youthful abandon.

One afternoon I chanced to be in a certain mine in the Wyoming (Luzerne County) district, in the company of the fire boss. We were standing in a passage that led to one of those mule ways. In the distance we heard a clattering of hoofs, growing louder as it came nearer, and as we stepped aside, a mule went dashing by with a boy lying close on his back, the flame from the little lamp in the boy's cap just a tiny backward streak of blue that gave no light. They had appeared from the intense darkness and had disappeared into it again almost while one could draw a breath.

I looked at the fire boss inquiringly. "Oh! that's all right," he said, "they've got through work and they're going out, and the mule is in just as much of a hurry as the boy is."

"But the danger," I suggested, "of racing at such speed through narrow, winding passages, in almost total darkness!"

"Oh!" he replied, "that beast knows the way out just as well as I do, and he can find it as easy as if he could see every

cont. pg 9

O. E. Williams, The Forgotten Scranton Aviator

by Nancy Mess

While researching family history, I learned O. E. Williams was not only my great uncle, but was Scranton's first successful aviator and builder who brought a great deal of notoriety to the city. In 1902, he arrived to accept employment as Chief Engineer of the Laurel Line. A year later he met and wed Inez Blessing of Montrose, an electrical instructor with ICS, who was degreed in teaching and mathematics.

O.E. was a member of the Peter Williamson Lodge of Masons and the Engineers Society of N. E. PA, and had two steam generation patents to his credit. When he met Cal Rodgers in 1911 with his Vin Fiz, O. E. was hopelessly in love with aviation. He purchased a biplane of poor airworthiness from a local builder. O. E. and Inez rebuilt it to make it airworthy. This be-

came the Williams Model 1.

By 1914, O. E. and Inez developed three more biplanes. The Williams Model 2 (pictured) brought a great deal of publicity to Scranton by a contract pilot, Elling O. Weeks, of Illinois. The Williams Model 3 was a two seater tractor biplane, with tandem seating, enclosed fuselage. The Model 4 was a hydro-aeroplane.

O. E.'s unbridled passion for aviation would not fade and he resigned from the DL&W RR to devote his efforts towards aviation. He ended his associations with the Universal Engineering Co. Inc.; Alhambra Silk Co. (alias Lackawanna Throwing Co.); and D. C. Capwell Engineering Co. His business associates were Charles A. Conant, Christian C. Schilling, Otto E. and Edwin H. Heinen, and Attorney Hugh B. Andrews. Perhaps today's reader might offer some knowledge of what these businesses or people were



all about.

O. E. moved his family to Fenton, MI. Al Boshok of Scranton joined them soon afterward. O. E. established a flying school, incorporated a manufacturing facility, contracted his pilots with the Patterson Aviators, developed the Model 5 equipped with Williams 125hp V8 water cooled engine.

In October 1917, O. E. had a fatal accident. His most admirable feat regards his experi-

ments for accurate airspeed measurement. His Williams "U" tube speedometer of 1912 employed the first usage of the pilot tube in aviation. A derivative of O. E.'s concept can be found in most airspeed instruments today, thus a unique aviation accomplishment and a most deserving credit to O. E. Williams, a former Scrantonian.

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A Gilded Era Illustration

By Richard Stanislaus

In Roman mythology, Minerva was a goddess of wisdom and a patron of the arts and trades. Her idealized profile appears as the publisher's imprint for McClure's magazine issue of August, 1894. It is an appropriate symbol from a distant age of classical standards for artistic creativity and the manual arts of man. Such strivings for artistic excellence were reflected in the proliferation of illustrations that were created by the journalist-illustrators who supplied the popular American magazines during the last decade of the nineteenth century. The standards of the journalist-artists who made the literary images were remarkably high, and this was due in part to the fact that so many of them received their training in European academies. They were trained to be painters first, although many made their livelihood as illustrators who were commissioned to deliver appropriate and professionally executed images on schedule.

In the 1890's, the United States was in its ascendancy as an industrialized nation. It was a period of steam boilers and turbines whose harnessed power was supplied by a nation's vast coal deposits. The coal industries of Pennsylvania played a crucial role in this commercial and manufacturing rise, for within its borders were found seemingly endless deposits of coal and petroleum. The coal mines and manufacturing plants were manned by a multi-faceted workforce of laborers, some American born, others immigrants, some mere adolescents. Their combined efforts produced the fuels required by an expanding economy. Vast fortunes were accumulated by a small and concentrated minority who dramatized their rapidly acquired wealth in ostentatious displays of grandeur and material possession. The period, 1890-1899, became known as the "Gilded Age."

In the August, 1894 issue of McClure's magazine appeared Stephen Crane's (1871-1900) commissioned article, "In the Depths of a Coal Mine." As a journalist for a popular weekly, Crane's assignment was to evaluate first-hand his subject by conducting interviews, taking notes, and writing factually on his subject. The end product was expected to be a well written article on a current topic which had broad interest.

An additional element was necessary for Crane's article to have as broad an appeal for its readership as possible pictures. Consequently, the talents of an illustrator were required. With the partnership of a writer, Stephen Crane, and illustrator, Corwin Knapp Linson (1864-1959), a remarkable duality came into being. Both men were gifted and sensitive artists in their respective disciplines, and each shared a mutual respect for the other's abilities. It was Crane who recommended Linson



Stephen Crane and Corwin Knapp Linson on the roof of Linson's studio, New York City, 1894 (courtesy - Syracuse University)

for the illustration assignment.

There is a candid photograph of the team that was taken on the roof top of Linson's New York City studio, the same year their article was published. The image shows two men standing erect though across from one another. They do not confront, but rather gaze into space. The young Crane on the left is twenty-three and sports a stylish derby hat, top-coat, and tie. His thumbs push his suit coat forward as if in a theatrical gesture. Linson, who is thirty, assumes a more dramatic pose in placing his feet well apart and almost completely faces the camera. His fedora shields the blinding rays of a hot, summer sun from his forehead and eyes. Both men wear the garments of the professional class.

Corwin Knapp Linson was born in Brooklyn, New York on February 25, 1864.¹ At an early age he demonstrated artistic talent. Like so many aspiring artists in late nineteenth century America, he traveled to Paris, France for art training. He studied at the Academie Julian and the Ecole des Beaux Arts where he took prizes in composition and honorable mention in drawing. Linson always took pride in his training in draftsman-

ship and stated that he studied for, "...three years with Gerome...", the celebrated academic French master.²

Linson's ability as a draftsman was developed under the demanding and practical application in sketching models in charcoal. The daily instruction in life drawing and special courses in anatomy, perspective and history, were based upon classical standards. The mastery of drawing the human form was of paramount importance within the academy curriculum. Linson concentrated his efforts on drawing the human body which is considered to be the most difficult subject in art. With his mastery of the human form, the art of illustration came as a logical and natural career pursuit.

Linson's assignment for the Scranton coal mine article necessitated that he visit an actual working mine. An on-site tour would guarantee a first-hand experience and evaluation of suitable scenes for potential images. It also would allow for an exchange of ideas and viewpoints between illustrator and journalist. Crane notes such an exchange when he queried Linson as to how the eye of the

mules appeared in the underground darkness. The illustrator's response was in visual terminology.

*Early in the morning after the first descent into the mines Steve was writing his first pages. "CK," he said suddenly, "What did those mules' eyes look like down in those caverns?" Six o'clock! I was just stirring from sleep. "Eh? Mules' eyes? Um-m like lenses?" "Ye-eh, you hit it. Lenses it is."*³

As the illustrator Linson's responsibility was to achieve the highest possible standards of pictorial representation within the restrictions of his chosen medium, the complexity of the assigned subject and his artistic ability. McClure's art editor, August F. Jaccaci (1859-1930) who approved of Linson for the assignment, would have the final word regarding the competence and appropriateness of the illustrations.

Linson contributed sixteen illustrations to Crane's sixteen pages of text. The images covered a wide range of colliery activities. He visited two mines, first the Oxford in Scranton

and then the Number 5 at Dunmore, to observe his subject matter. The various activities that were depicted as illustrations were of the following: a Main Gangway or Tunnel; an exterior view of a coal breaker structure which was the Oxford at Scranton; the Furnace; the Screen-Room with attendant boy slate-pickers; the Mine Fan and Entrance to the Shaft; a Descent scene in a mine-carriage; Two coal miners engaged in cutting the coal; an Un-cooperative mule being held by its driver-boy and helpful miners; and a view of downtown Scranton with the Oxford coal breaker building in the distance.

The text for this article has survived in manuscript form, old back issues and reprints by literary scholars. The whereabouts of the original drawings, if they still exist, are unknown. Such transitory illustration material was, at the time, considered as being unimportant, especially as it was essentially done in black and white and intended for a specific literary theme, and published for a commercial purpose. Consequently, much original illustration material from the late nineteenth-century has been lost.

However, one original charcoal drawing from the Crane and Linson article has survived. It is titled, MULE STABLES, PUTTING IN A TEAM. The work is of horizontal format and has a frame edge around it, which indicates its purpose as an illustration. Depicted is a large room, not unlike a catacomb, in which a man, several domesticated animals and a boy, are engaged in activity. The low ceiling is supported by massive timbers that, by their juxtaposition to one another, form block-like cubes. Such heavy timbering was intended for permanent support, hence its use in the mine-stable. A set of metal tracks runs diagonally off the picture plane and establish the floor of the room. Activity of the farm is taking place within an industrial setting of subterranean darkness and danger. The illustrator, in a sense, has offered his viewing public a rare glimpse into a seldom experienced scene of the retiring of a mule team by its young driver-boy.

The human and animal forms appear phantom-like, as if they are only transitory apparitions looming from out of the

underground blackness. The adult stable-hand carries two large waterbuckets with the contents of one spilling. A fluttering white flame glows from his tin miner's lamp and provides some illumination for his activity. His eyes appear as white pinpoints that glow from a coal-dust blackened face. A young driver-boy is shown in movement with his back towards the viewer. He pushes aside a feeding mule while holding the reins of his lead mule. The insignificant flame from his tin lamp flutters skyward as it reflects off the massive overhead timbers. The most prominent animal, the lead mule, stands ahead of its mate while being tethered by its young master, (at the time mules were hitched in tandem). The beast stands with an apparently demure countenance, its powerful front legs supporting its trunk. A leather collar, symbol of bondage, enwraps its neck, and the attached metal chain drops link by link from the harness until it rests upon the coal dust covered floor.

Draftsman Linson accomplished this work in charcoal, perhaps the oldest art medium known to man. The versatile and multi-faceted potential of the medium was quite familiar to the illustrator since his student days at the French academy. A wide range of effects is possible from charcoal. If dexterously applied, hair-thin lines can be obtained or even-toned planes. With pulverizing and rubbing with one's fingers a variety of sensitive, intermediate dark to light shades are obtained. Charcoal is especially suited for rapid application and for capturing subjects in difficult and transitory positions. Linson notes this condition of moving subjects for his coal-mine assignment in that he,

*...had difficulty with the shifting anatomy of the mule 'China.'*⁴

Charcoal, a humble artistic material, is basically charred wood, and as an artistic medium, manifests a rich, deep black. For a study of a coal mine scene, with its absence of light and colour, a more suitable and characteristic medium could not have been chosen. In order to achieve the intense black areas, Linson utilized crayon, probably conte' or lithographic. For the white highlights, he employed a water soluble pigment, such as Chinese white.

This sensitive and masterfully executed charcoal drawing, with its wide range of light and dark values would not have been possible to accurately duplicate in print if it were not for a recent technical development. Around 1885, chemist and photographer, Frederic Eugene Ives (1856-1937) developed a reproductive process of photoengraving by which a half-tone printing plate could be made from the artwork. With an improved half-tone screen, a more accurate duplication of the sensitive black and white values could be achieved. The improved and less expensive photogravure technique soon replaced the costly and limited wood engraving process for magazine illustration.⁵

Journalist Crane's view of the status of the mine mule

is visually descriptive and critical.

*"Over in a wide and lightless room we found the mule stables. There we discovered a number of these animals standing with an air of calmness and self possession that was somehow amazing to find in a mine. A little dark urchin came and belabored his mule 'China' until he stood broad-side to us that we might admire his innumerable fine qualities. The stable was like a dungeon. The mules were arranged in solemn rows."*⁶

Crane may have been unaware that the mule had been in continuous use for haulage of coal since the Civil War. The animal has a long relationship with man as a beast of burden which can be traced back to the third millennium in China. As a hybrid, several positive characteristics are present which made it practical as a beast of burden. The animal is long-lived, little liable to disease, sure-footed, incredibly strong for its size, and has the ability to perform more work than a horse under hard treatment and poor fare. The paradoxical animal can also be obstinate and provoked to viciousness or self-defense. Mules became a common feature in nineteenth-century coal mining.

It was not completely true, as Crane notes, that the mine mule was sentenced to eternal servitude in the anthracite mines.

*It is a common affair for mules to be imprisoned for years in the limitless night of the mines. Our acquaintance, 'China,' had been four years buried. Upon the surface there had been the march of the seasons; the white splendor of snows has changed again and again to the glories of green springs.*⁷

Crane's contemporary, Pennsylvania attorney and author, Homer Greene (1853-1940) observed the gradual implementation of the new power source and technology for underground coal haulage which in time freed the mule from its underground bondage.

*But it is not improbable that the driver-boy and his mule will eventually be wholly superseded by electricity. Already their numbers have been greatly reduced by employment of electric haulage.*⁸

The fact is that there were underground as well as above ground mule stables at anthracite coal mines in the late nineteenth century. The location of the stable depended on the physical layout of the colliery and what type entrance had been made into the mine. Author Greene explains about an "outside" entrance by which mules were taken in and out of the mine on a daily basis.

*At such openings as these (drift or tunnel) the mine stable is outside, and the boy must go there in the morning and get his mule, and must leave him there when he quits work at night.*⁹

The layout of the colliery was a vast and complicated affair. Each mine had its own particular type of coal breaker structure and also a specific type entrance way into the under-



Corwin Knapp Linson (1864-1959) *Mule Stables, Putting in a Team*, signed CKL '94 upper left hand corner (Stanislaus Collection)