

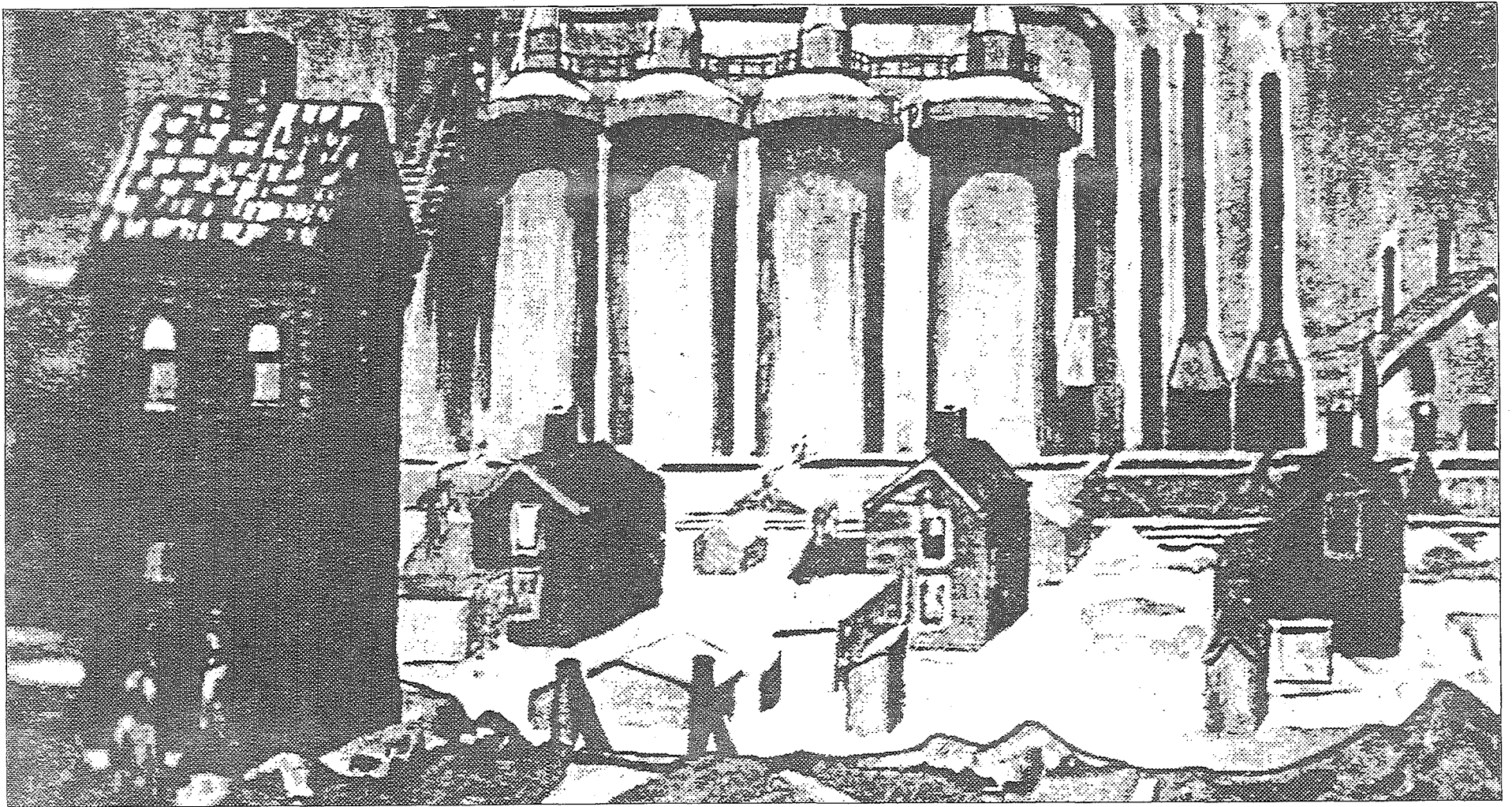
Yesteryears

Vol. 1, No. 11

Monday, August 19, 1991

50 Cents

Red Row House scene of 1918 tragedy



This rendition of Steel Mill Houses, painted by Charles Burchfield in 1919, shows the Cherry Valley furnaces of Leetonia in the background and the Red Row Houses in front; one in particular at the left stands out. Joe Weikart, who grew up there and lives in the village, believes the house in the foreground is the Schimon home where a tragedy took place in June 1918, the summer before the artist painted this scene.

By Lois Firestone

PAUL AND VERONIKA SCHIMON LIVED in a narrow box-like dwelling on the fringes of the Cherry Valley Iron and Coal Co. complex, one of 33 company houses queued along what townspeople had dubbed the Red Row Houses — layers of iron oxide sifting down from the nearby steel mill stacks were embedded deep into the wood of the homes the company had put up for immigrant

workers and their families.

Twenty-nine year old Veronika had been elated with the way their lives had gone since they came to the United States in 1909. The Schimons had moved to Michigan when they first arrived from Hungary, but a promise of higher wages brought them to Leetonia. Their six children had been born in this country, although two had died when they were infants. Eight-year-old Mary, named after Veronika's sister back in Hungary, was the oldest,

followed by Veronika Jr., 6; Paul Jr., 4; and the youngest, Margaret, 1½.

Paul, 32, was a hard worker and made good money in his job at the Cherry Valley furnaces. That pleased Veronika because she could buy clothes for the children, pay the butcher and grocer and still have some money left over for something special for the house. She was proud of the

Turn to RED ROW on page 4

93 and still going strong

By Lois Firestone

Wally Ormsby grew up in Salem in the early 1900s, the youngest of James and Melissa Ormsby's ten children — his father, a veteran of the Civil War, was 50 years old when Wallace Paul came along. Like others of that era Wally left school to go to work when he was 15 — he found a job at the Silver Mfg. Co. pouring Babbitt bearings for feed cutters. He worked at the Mullins and Deming plants and for a time was a yard clerk at the railroad depot. Then he joined the Victor Stove Co. force where he became the assistant foreman. During World War I he left Salem and went to the Goodyear Rubber Co. in Akron where he remained until he retired.

That was nearly 30 years ago. Wally is 93 now, and since his wife passed away he's been cooking and keeping house for himself in his home in Williamstown, West Virginia. He often comes to Salem to visit friends and relatives; the first time I met him was a few years back when he was spending some time with Glenda Whinnery Poole, his niece Laura Mae's daughter. A few weeks ago he stopped in at the office before going out to the Hutton Nursing Home to visit his oldest and dearest friend John Litty. John is 96 and one of his few childhood pals still around.

I borrowed some of the pictures Wally had brought to show John; two of them are reproduced in this week's issue, on pages 6 and 7. Another, taken in 1915 shows 16 young men, Wally among them, attired in athletic socks and football knickers, high top tennis shoes and sweaters and jerseys initialed SAC. They're members of the Salem Athletic Club, one of the dozens of semi-pro teams formed when the Canton Bulldogs were at the height of their popularity. There's an amusing story that goes along with the photo which you'll read in a coming issue.

This job is fun because every week we hear from another reader with an interesting story to tell or a photo to share. Bill Cope lives in Fresno, California today but as a child worked with his nine brothers and sisters on his father Joseph's nursery along Depot Road. His story, which we'll publish soon, is a look back at Pearl Harbor Day when he was stationed there with the Air Force. He and his wife Ruth were married days before the Japanese attack, so his memories of that time are combined with a bit of romance.

Every one has had experiences on the unusual side, which they feel may be trite. But recollections of these things evoke pleasant memories of a time and place which people who read about them have never forgotten. Jot yours down — just a scribbling of notes is fine — and send them and any pictures you may have to Yesteryears.



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Photo courtesy of the Salem Historical Museum

This roofless log cabin was the original home of Zadok Street Sr., co-founder of Salem, which was built in 1806 along the southwest corner of South Ellsworth Avenue and West State Street in Salem. In 1937, the building adjacent to the Morning Star Bottling Works, for a time the home of the James and Melissa Ormsby, was razed and the log house discovered. Some of the wood was retrieved for use in creating a replica of the building for the Salem Historical Museum.

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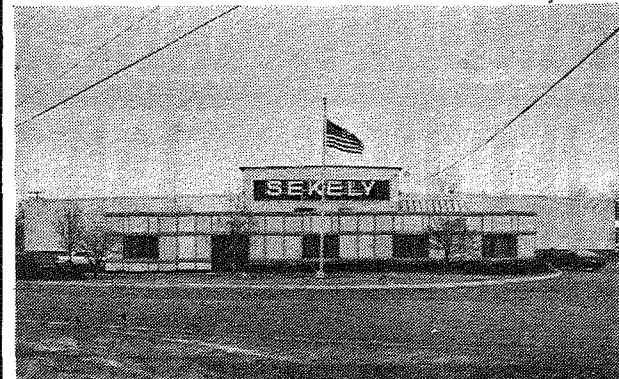
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The Salem Merchants baseball team poses for the photographer in this 1940s photo taken at Centennial Park.

News notes from 1941 as reported on the pages of the Salem News

Compiled by Bekkee Panzott

Frank Leach of Salem was re-elected as president with Mrs. L. T. Beall of Salem re-elected as secretary of the Leach family reunion.

Dr. and Mrs. G. A. Roose captured the husband and wife national championship, blasting 194 out of 200 targets to achieve the honor in an afternoon of shooting which was frequently halted by showers at the Trapshooters Annual World Series at Vandalia.

Do-Be-There Club members were entertained by Mrs. Leroy Sell at the home of Mrs. Michael Yunk of Prospect Street. Mrs. John Roberts and Mrs. Milford Hepler were welcomed as new members.

Budget sale items at Peoples Service Drug Store — golf balls, three for 53 cents; Cigarettes, 15 cents a pack of 20 or two packs for 29 cents; first aid kits, 97 cents; pint thermos bottle, 89 cents; 100 paper napkins, 10 cents; Noxzema cream, 19 cents.

Ted Schwartzoff pinch hit for his brother as manager of the Lake Placentia team when the Lakers tackled Akron Goodrich. Maley and Simpson were the battery for Placentia.

Home runs by Bob "Mouse" McGhee and Donald Workman failed to stem the tide as the Baptists overran the Trinity's, 14-10, in the opening church league game. George Baillie poled out the

only Baptist home run.

It happened like this — Howard "Howdy" Kerr was on third base after advancing from a single. It was the first half of the first inning, there were two outs, and Driscollwood was at bat, the Recreation in the field. Herb McArtor stepped to the plate and nipped a ball that shot up in the air over the infield. Catcher Brown called for it, raced after it, but couldn't make it — Kerr crossed the plate. (Salem China beat Steel Workers Organizing Committee 8-3.)

Walt Holmes edged out the Carroll's only three safe hits as the recharged Trades Class battled through to its second win in the third round of Class A softball, 2-1.

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Red Row

Continued from page 1

cramped home along Leetonia's High Street and kept the curtains starched, the furniture dusted and the floors swept.

Paul Jr. was only three and Margaret hadn't been born yet when the family's trouble started, in 1915: the consequences would be staggeringly disastrous and would end in tragedy for every one of them.

In the beginning, Veronika was elated to hear that her two brothers were coming over from the old country, enticed by the stories of great riches to be had at Cherry Valley — the company coal mines were bringing up 300 tons a day, to be consumed by the coke ovens. Pig iron production had risen to 70,000 tons a year.

She loved Lorenza Yenuck dearly, but she was wary of her other brother, Nicolas, whom she knew was always getting into trouble because of his drinking and gambling. Her fears would soon be realized.

The Schimons and Yenucks were a part of the mass migration of millions of people from Italy, Poland, Austria, Romania and Hungary as a cheap labor force for the nation's industries. In the early 1900s, the U. S. Steel Co. sought out these people, signed them up and paid their boat passage to the United States. Other companies followed.

The idea wasn't a new one; coal mining companies had recruited workers to the Leetonia area through advertisements they placed in English newspapers during the Civil War. David Thorp

was one of these people who left Yorkshire, England with his wife, Jane Ridge Thorp. Thorp, the great grandfather of Joe Weikart of Leetonia, went to work in a Washingtonville coal mine in 1863 and later went to college to become a Methodist minister.

The English newcomers were accepted but the southern European immigrants were not, possibly because most of them couldn't speak English. So, even though many of the workers were second, or at best, third generation, they despised the immigrants and showed it, discriminating against them in various ways: one common tool was giving them derisive names, like wop, dago, hunky or pollack.

It was into this closed society that Veronika and Paul, their children, too, moved. What little social life existed was limited to the men who often congregated in Red Row House 5, a speakeasy and gambling "joint" ran by a group of Roumanians. Nicolas spent his non-working hours there, and easily, it seemed, lured Paul to join him.

People quickly observed that Paul's temper rose to a "fever pitch" when he was drinking, and it wasn't long before he went on a drunken rampage and "nearly demolished one of the buildings" along the Red Row, the local newspaper, *The Leetonia Reporter*, reported.

Since then he'd become an habitue of Red Row 5 where he'd get together with fellow workers for card games and drinks. Still, he had continued to go to work and spend some time with his family. Until the beginning of June 1918, and then everything changed. For three weeks he stayed on at the speakeasy and on the night of Sunday, June 23, he didn't come home at all.

Veronika had received a windfall of \$200 from her sister in Hungary, her portion of the sale of the family home. Early Monday morning, Paul came home and forced her to give him \$60 of the money, telling her that he'd lost the \$100 he had left in card games over the weekend and needed more.

About 3 o'clock in the afternoon Veronika went down to Red Row 5, called her husband outside and pleaded with him to come home, even, accord-

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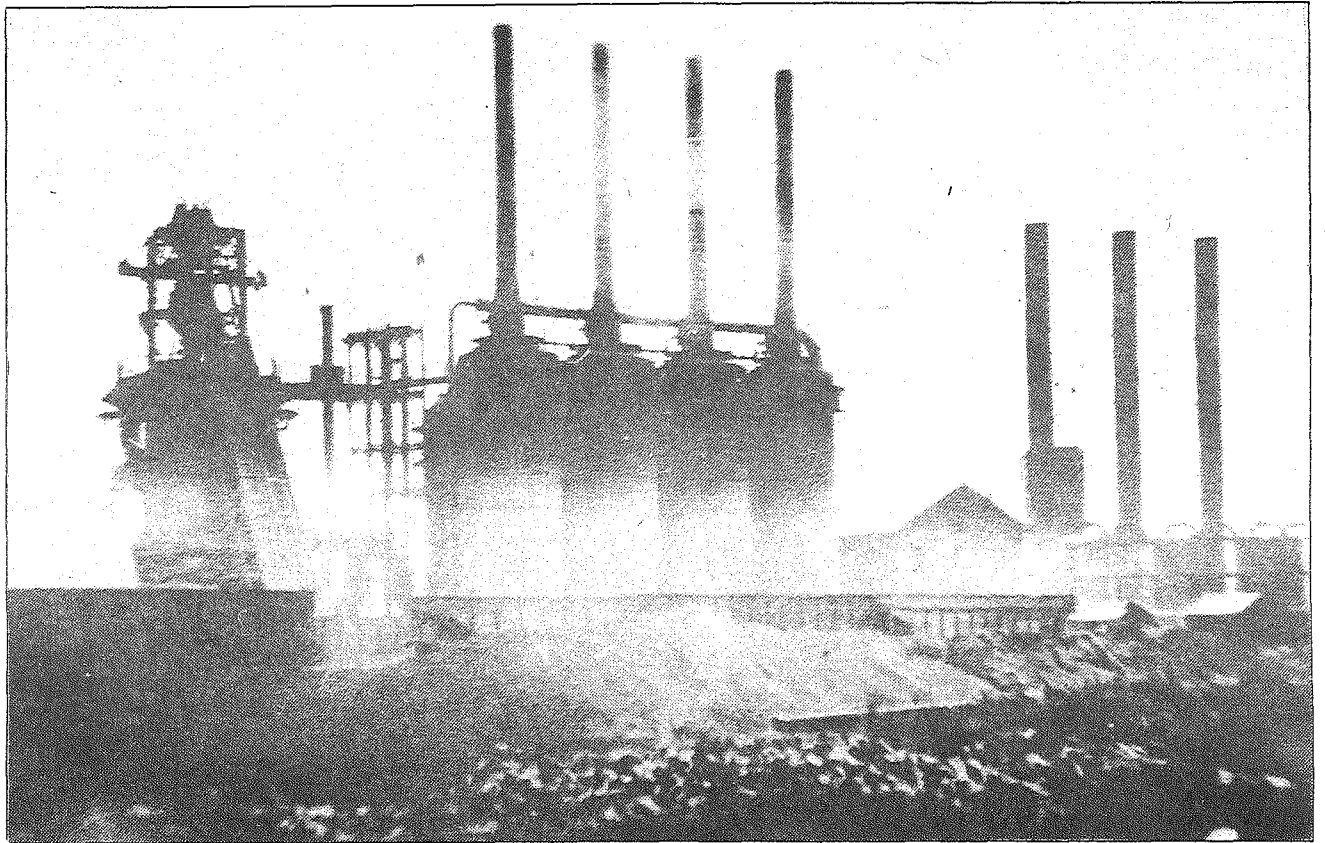


Photo courtesy of John Roose

This photo of the Cherry Valley Iron and Coal Co. was taken in the 1900s when the plant was a thriving center.

Iron, coal deposits made Salem Township open for development

By Lois Firestone

Only David Hardman's brick farm house stood on the land in 1865 when a group of men from the east decided to build a furnace and rolling mill in Salem Township. Large deposits of iron and ore had been found there, along with coal which contained 95 percent carbon, especially adaptable to pig iron making.

The iron was shipped out on the Ohio and Pennsylvania Railroad which was laid out in 1851, and on the Niles and New Lisbon Railroad line which started operations in 1856.

Jacob G. Chamberlain of New Hampshire was the general manager and Lemuel Wick of Cleveland was the company president. Other backers were William Matthers of New Lisbon, Judge Sutliff of Warren, Pa., and William Lee of Randolph, New York.

The first blast furnace was put into operation the spring of 1867, and two years later the second furnace and the rolling mill were built.

They bought 200 acres of land on Section 12 of Salem Township from John Yoder and Jacob Anglemyer and the rights to minerals on the Frederick, Leyman, Roller and Kirsch farms. In 1866 they laid out a town, naming it Leetonia in honor of the New York promoter William Lee.

Their holdings grew to be immense: 534 acres of land, the mineral rights to another 980 acres, the rolling mill, one mile of railroad track, 133 coke ovens, two fully operational coal mines in Washingtonville, an office building, 33 dwelling houses, 104 town lots surveyed and platted, a company store, and hotel and barn.

The Panic of 1873 brought hard times to the Leetonia Iron and Coal Co., and in November the Cherry Valley Iron and Coal Co. was organized to take its place, assuming the \$850,000 indebtedness.

\$500.

Not only was he lowering the price, Ford said, his workers would be paid a minimum of \$5 a day, an unheard-of wage. Eventually Ford brought the Model T down to \$300, continuing to prosper. The other auto companies suffered and in defense, the Durant Company grouped six car makers together to form General Motors; however, even they had trouble surviving.

The Schimons and Yenucks and people like them were welcomed by the owners at Cherry Valley because they were sorely needed. Pig iron production had increased to 70,000 tons annually, and the coal mines were bringing up 300 tons a day.

People in general, however, resented them as "foreigners." An example of the attitude people adopted toward them is contained in the story written about the Schimons by T. S. Arnold, the editor of *The Leetonia Reporter* in 1918: "Mrs. Schimon...delighted in her home, unlike most of the foreign women..."

Arnold, however, was forced to apologize in a later issue because the Hungarian people in town marched into his office and demanded it. "They are a fine bunch of good people," he wrote in his apology.

The company quickly recovered and shortly afterward, 400 men were working in the furnaces, rolling mill and mine. The monthly payroll was \$25,000.

Wages continued to rise, but by 1916 many of the young men had left Leetonia to work in the new auto and tire factories scattered everywhere, but primarily in the Great Lakes area. Henry Ford, who had introduced his Model T Ford in 1908 for \$850, pleased the citizenry but frustrated car makers on Jan. 5, 1914 when he announced that his car would be reduced to

Continued from page 4

ing to eyewitnesses, "getting down on her knees and pleading with him." Paul savagely kicked her to the ground, commanded her to go home and went back into the makeshift gambling house.

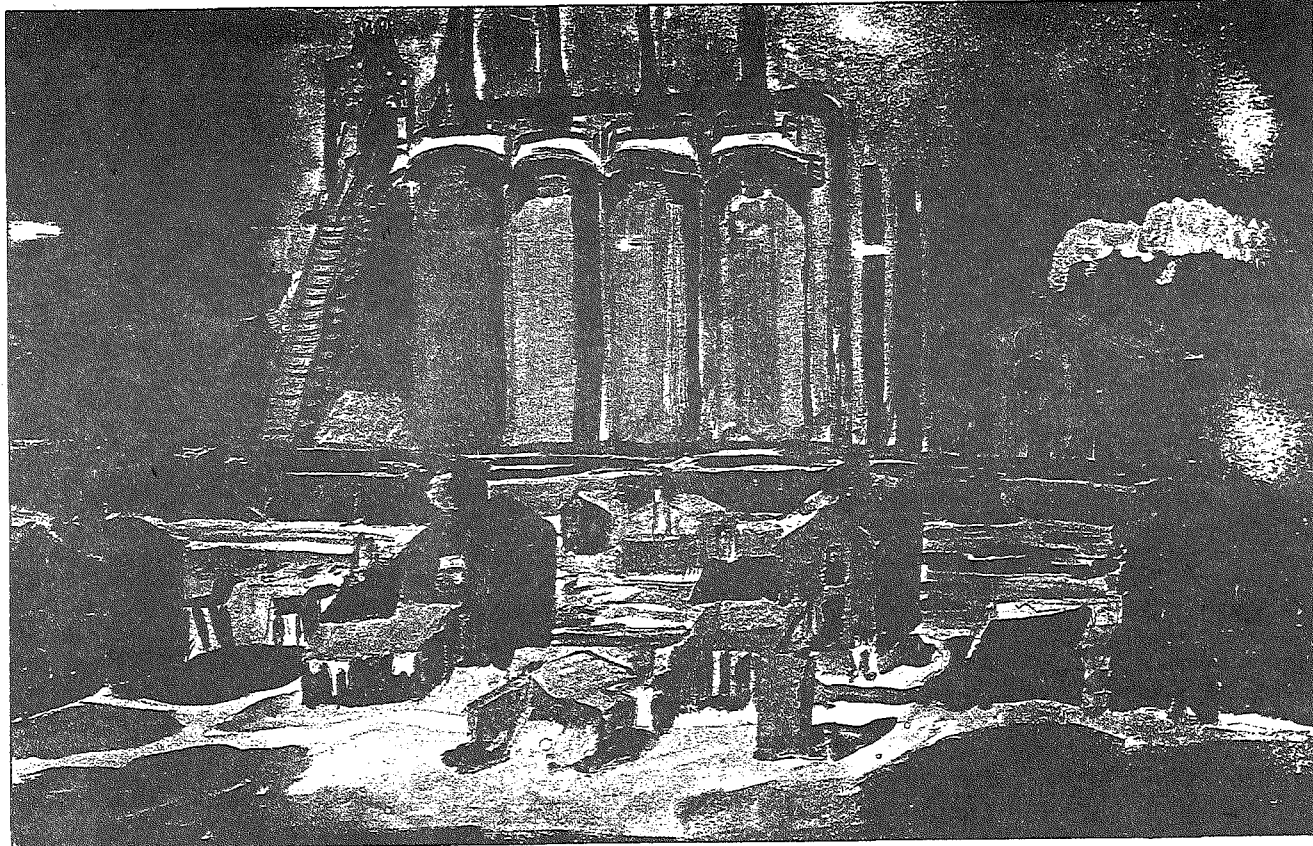
Veronika was seen shuffling home with shoulders slumped and tears in her eyes. About two hours later she walked down to the furnace and gave a note and \$140 to one of the men, instructing him to give them to her brother Lorenza. She then returned home.

A little before 6 o'clock, Patrick Hanahan, a night watchman at the plant, was trudging toward the company office to sign in for duty when someone called to him frantically that he'd seen a woman staggering from bloody wounds outside the Schimon home. Hanahan shouted to Emil Holz who was nearby and the two men ran toward the house, in time to see Veronika fall to the ground, her throat bleeding profusely and still claspng a handled razor in her hand.

Two physicians, Dr. H. E. Harmon and Dr. E. M. Wilson were called and rushed to the house to take care of the wounded woman. A gory scene diverted them: laid out carefully in a row in a secluded corner of the back lot were the four Schimon children, their throats slashed.

Veronika was carried into the house and her wounds dressed. When she regained consciousness an hour later, town marshal Sullivan asked her why she had murdered her children. She answered that she'd decided she couldn't go on living but hadn't wanted to leave her babies behind when she took her own life. She was taken to the Salem City Hospital where she recovered from her wounds.

The note to Lorenza, translated for the police by Mrs. Moses Sitler of Somer Street, read: "Dear Brother, I say goodbye to you with all my love to the children. Through the stinking Roumanians, I have to leave with my children, too. This has caused all the trouble. It is bad enough when a man spends a hundred dollars playing cards at one time...this playing cards will put me into the ground. the trouble is, the store and the butcher have to be paid, but with the stinking Roumanians, he spends the money by playing cards...it has been



Artist Charles Burchfield drew this watercolor scene of the Cherry Valley company, entitled *Factories*, on June 14, 1919. Burchfield was recently discharged from the U.S. Army and returned to work at the Mullins Co. in Salem, painting on lunch hours and spare time.

going on for three years, like I was telling you Sunday. God be with you. Veronika the unhappy. P.S. If Nicolas had not come here, I would not have had such a bad life, but he has a bad mouth."

The bodies of the children were taken to Clyde Crowell's funeral home. Sullivan picked up Paul at Red Row 5 about 8 p.m. and took him to the county jail where he was held until after a coroner's inquest. When searched, he had \$41.90 left of the \$60 he'd gotten earlier from Veronika.

Paul's reaction wasn't quoted by the newspapers, but Veronika was interviewed by *The Leetonia Reporter* in her county jail cell in September: the reporter writes that she was a model prisoner, an attractive woman who kept the jail scrupulously

clean and neat. She spent much of her time, though, he said, crying and blaming her husband for not stopping her from murdering her children.

The court found the young mother insane but Massillon State Hospital refused to accept her as a patient. According to a story in the Dec. 13, 1918 issue of *The Leetonia Reporter* she was ordered sent to the Lima State Hospital.

However, the same story mentioned that Lorenza had offered to take his sister back to Hungary if the court would allow it. Leetonia's old timers say that Veronika did indeed go home, hopefully to begin a new life.

The four unfortunate Schimon children lie in the Mount Calvary Cemetery.

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Photo courtesy of Wally Ormsby

James Ormsby was working in Salem's Deming Pump Co. machine shop when this photo of his family of 7 children and their families was taken in the early 1900s in the yard of their Salem home. James fought in the Civil War and signed up for three more enlistments afterward; when he returned to Salem to settle down he got the job at Deming's where he worked until he retired at age 70. A friend in Indiana introduced him to his wife, Melissa through letters and exchanges of tintypes — they never personally met until their wedding day. Seated, at front, from left are Charley Hovermale and Wallace Paul Ormsby; first row, left, James Hovermale, Laura Mae Hovermale (Mrs. Glenn Whinnery), Blanche Ormsby holding her son Paul, Anna Hovermale, James Ormsby, the mother Melissa, and Laura (Mrs. Ray) Coffey holding her son Wade; second row, left, Will Hovermale, Maggie (Mrs. Will) Hovermale, John Ormsby, Bill Ormsby, Pearl (Mrs. William) Ormsby, Tiff Ormsby, Lula Ormsby, Iva Ormsby and Ray Coffey.

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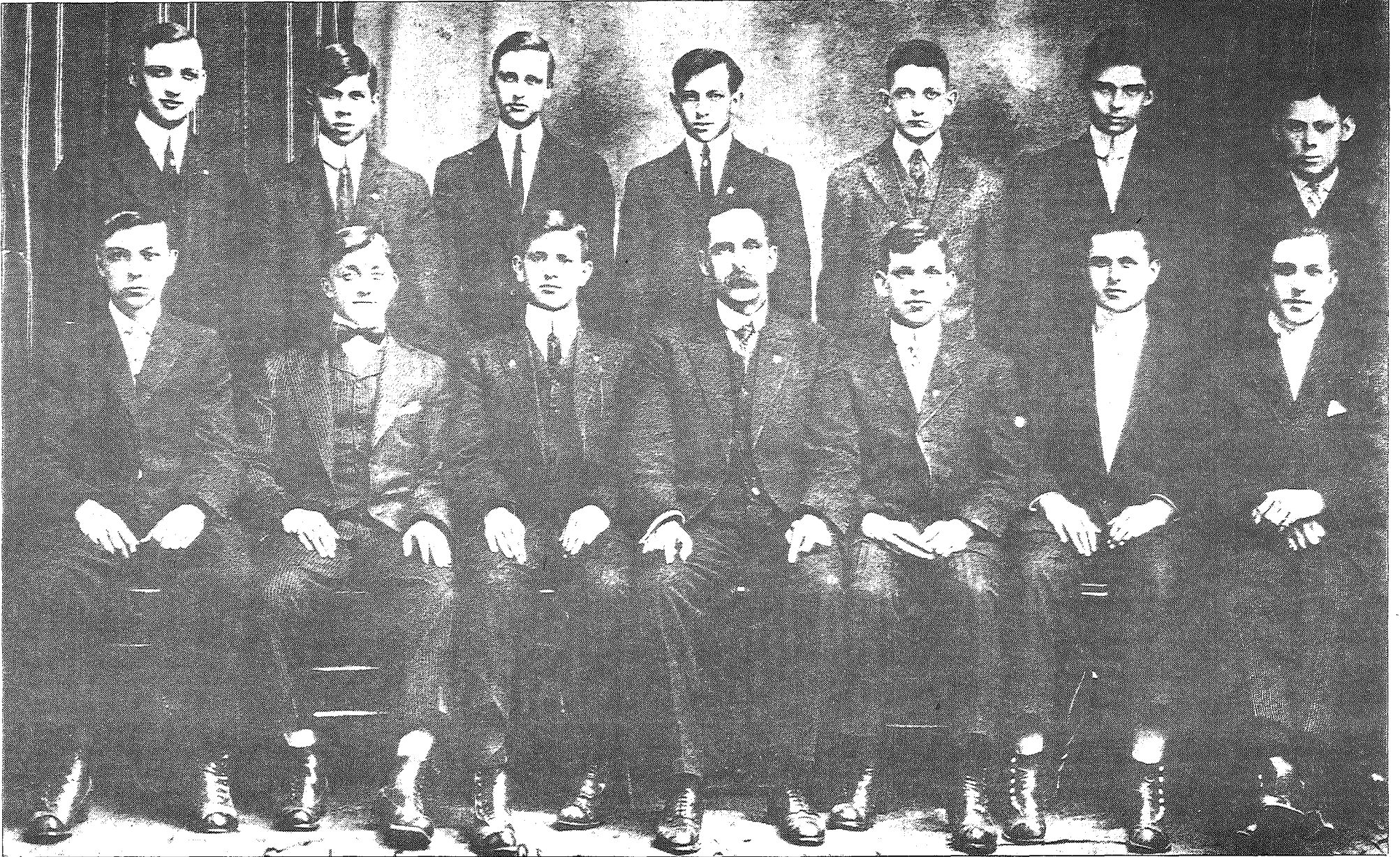


Photo courtesy of Wally Ormsby

Young Wally Ormsby of Williamstown, West Virginia, now a spry 93, was a member of this young men's Sunday School Class at the Dry Street Friends Church. Gathered for this formal photograph on May 16, 1914 are (seated, from left) are Harry Wagner, Everett Rich, Earl Ritchie, teacher Sheridan Broomall, Fred Spiker, Chester Stahl and Russell Bard; (standing, from left) John Litty, Verner Rich, James Litty, Burt Capel, Wally Ormsby, Raymond Broomall, Nick Lewis.

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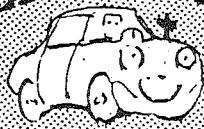
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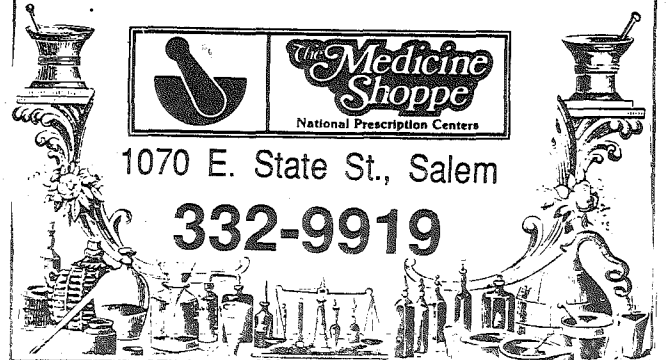
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Portrait gallery preserves nation's history

By Vicki Moeser

Smithsonian News Service

On April 10, 1865, Abraham Lincoln visited the Washington, D. C. studio of photographer Alexander Gardner to sit for what would be his last portrait. During the printing process, the glass plate cracked and Gardner threw it away after making only one print. The crack appears on that print, running from the top left-hand corner through the president's head. Lincoln never saw the picture. He was assassinated four days later.

In 1981, the National Portrait Gallery in Washington, D. C., with the assistance of Congress, purchased the original "cracked-plate" portrait of Lincoln — along with more than 5,400 other Civil War-era negatives — from the descendants of Frederick Hill Meserve, an amateur historian and noted authority on the 16th U. S. president. Curators at the Portrait Gallery say Meserve acquired the portrait from a man who purchased it directly from Gardner in the late 1860s.

When the National Portrait Gallery was established in 1962, conventional wisdom held that it was too late to begin collecting portraits of notable figures, that all the "good stuff" was already taken.

As the Lincoln portrait illustrates, "that hasn't turned out to be the case at all," Frederick Voss, a historian at the Portrait Gallery, says. "Since the gallery opened in 1968, we have established a distinguished permanent collection that includes works by many significant artists."

Alan Fern, director of the National Portrait Gallery — housed in one of the oldest federal buildings in the nation's capital — concurs. "We've come upon some stunning works of art. It's true that the gallery made a late start in assembling its collection, but important works do emerge, and we have been able to acquire some splendid things."

Fern is particularly proud of the gallery's 1984 acquisition of a brilliantly painted portrait of Mary Cassatt, one of America's foremost artists. The portrait was painted by her friend and fellow artist, the French impressionist Edgar Degas. "Notable people have not always been represented by equally notable portraits," he says. "The Degas portrait of Cassatt is a classic of its kind and virtually defines these two qualities."

Nevertheless, tracking down portraits of people that the gallery would like to have represented is not always easy. "When we learn about a suitable portrait, we then need to find out if it's available for us to acquire," Fern says. "And, there are many important people who may never have sat for a portrait. Scientists, for instance, very often may not have taken time out to sit for a painting, so some notables have been represented by illustrations, drawings or photographs."

The Portrait Gallery's mission is to exhibit and study portraits of men and women who have made



There are more than 11,000 objects, including prints, paintings, photographs, sculptures and drawings in the permanent collection of the National Portrait Gallery in Washington, D. C. The earliest image is a 1616 engraving of Pocahontas.



When the National Portrait Gallery was established in 1962 some people believed that it was too late to begin collecting portraits of notable figures. They were wrong. This portrait of President Lincoln, taken four days before his assassination, was acquired by the gallery in 1981.

significant contributions to the history, development and culture of the people of the United States. There are more than 11,000 objects in the permanent collection, which includes paintings, posters, photographs, prints, sculptures and drawings. With the exception of U.S. presidents, portraits are not added to the permanent collection until 10 years after the death of the subject.

Under certain circumstances, the commissioners of the gallery — the group legally empowered to accept works into the collection — may recommend the acquisition of portraits not meeting these requirements. But until they enter the permanent collection, such portraits are displayed only in special exhibitions.

The subjects represented in the gallery include people from statesman Dean Acheson to movie producer Adolph Zukor. The collection's earliest image is a 1616 engraving of Pocahontas; one of the most recent acquisitions is a bronze bust of

civil rights activist Rosa Parks.


"We try to cover the spectrum of people who have had an impact on the development of the United States," Beverly Cox, curator of exhibitions, says. "And that includes the heroes and do-gooders as well as a few scoundrels and rogues." Indeed, an etching of Revolutionary War general and traitor Benedict Arnold, lithographs and photographs of presidential assassin John Wilkes Booth and a photograph of desperados Robert LeRoy Parker and Harry Longbaugh (aka Butch Cassidy and the Sundance Kid) are in the gallery's collection.

"We're not trying to celebrate vice," Fern adds, "but the fact that a person was controversial would not necessarily be a disqualification for the gallery's collections. We include those who took the British side before the revolution as well as those

Turn to PORTRAITS on page 14

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By Dale E. Shaffer

This advertisement for Mullins statues appeared in 1903. It shows the 12-point elk standing in Grandview Cemetery. Huge statues of Norse gods, Greek goddesses and soldiers were made of copper, bronze and zinc. They were stamped out on large presses.

For 56 years (1872-1928) the sculptures were sold throughout the world to decorate cemeteries, war memorials, colleges, highways, theaters and various other buildings. The largest Mullins statue was a 32-foot giant called "Hermann."

Whenever you see a bronze statue made of thin plates, rather than having been cast, chances are it was produced by Mullins in Salem. Mullins' artisans used stamped plates of copper, bronze and zinc to form their statues. The process was quite tedious; it required artists, hammer operators, and even famed sculptors who came here to mold the clay.

First, a plaster cast was formed over the clay model. Molten zinc was then poured into the cast to form the lower die. Lead was used for the upper die. Hammer operators then produced metal stampings from the lead and zinc dies. As they worked the plates into shape, the metal went through several hardening and annealing steps before the pieces were ready to be painstakingly fitted together and soldered.

The eight-foot elk made by Mullins stands majestically in Grandview Cemetery in Salem, a pristine example of the artistic skill of its maker.

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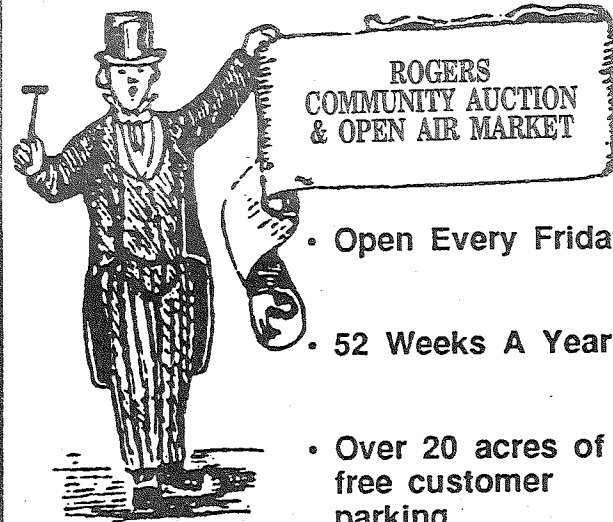
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Firms played musical chairs game in 1917

By Dale E. Shaffer

On Jan. 29, 1917 an important transfer of property took place in downtown Salem. It involved the Lyle Printing Co., the Keller-Raley Auto Co., and O.E. Whinnery's Hitching Barn.

During the three months that followed, here is what happened:

The Keller-Raley Auto Co. moved out of its concrete block garage located at 14-16 (later 185-189) East State St., and into new quarters on North Lundy Avenue (present site of the telephone office).

Lyle Printing Co. moved out of its third floor quarters in the Gurney Building on South Broadway to the East State Street garage vacated by Keller-Raley. And, Mrs. Willis Burson became the owner of the Hitching Barn, west of the telephone office, formerly owned by W.A. and O.E. Whinnery and before that by R.J. Cochrane.

Lyle Printing purchased the Kelly-Raley garage from E.W. Silver on Jan. 30, 1917. Dr. A.B. Hobson and Miss Clara Finney also had their offices there, on the second floor. The structure was then given a thorough remodeling, making it into a modern printing and publishing plant.

This involved the installation of new flooring, rearrangement of the lower front for offices, and changing the truck runways, electrical equipment and prism skylighting. Future plans were to add a second story the full length of the building, with an elevated stock room on the rear portion of the property.

The company's intentions at that time were to specialize in agricultural publishing and printing, with the addition of an advertising and publicity department in the near future. Business and accounting departments would occupy the first floor, while the editorial and advertising functions would be housed on the second floor.

James M. Lyle, president of the company at that time, started in the printing business in 1890, printing sales bills and letterheads in the lot to the rear of his home on the northwest corner of East third Street and North Broadway. As a youngster he had done a bit of printing in a small lean-to building on his father's lot.

In 1909 he moved into one room in the Gurney Block with one small job press and a few fonts of type. The company was incorporated in December of the following year. It grew to occupy six rooms on the third floor of the Gurney Building and employed 20 people.


Today, the Lyle Printing & Publishing Company building on East State Street is one of the most attractive in downtown Salem. Several additions



A recent photo of the original site on the northwest corner of East Third Street and North Broadway Avenue where James M. Lyle started his printing business.

and renovations have been made to the facility since 1970. J.T. Darling bought controlling interest in 1938 and managed it until his death in 1958. His son, Wayne Darling, took over and has managed the firm since that time. Wayne's sons, Tom and Scot, along with William Orend, plant foreman, are now part of the management team.

The old structure on North Lundy Avenue where Keller and Raley planned to move their auto dealership required extensive remodeling. At the time, the building housed stalls and a bowling alley which had to be converted to a large garage, showroom, workshop and office. Renovation was to be completed by March 1, 1917.

Turn to next page 

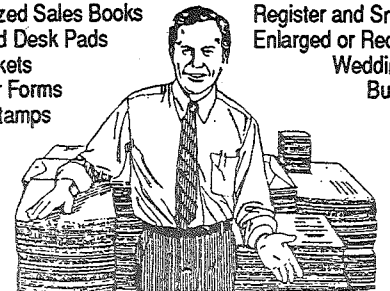


A 1991 photograph of the Lyle Printing and Publishing Co. at 185-205 E. State St. in Salem.

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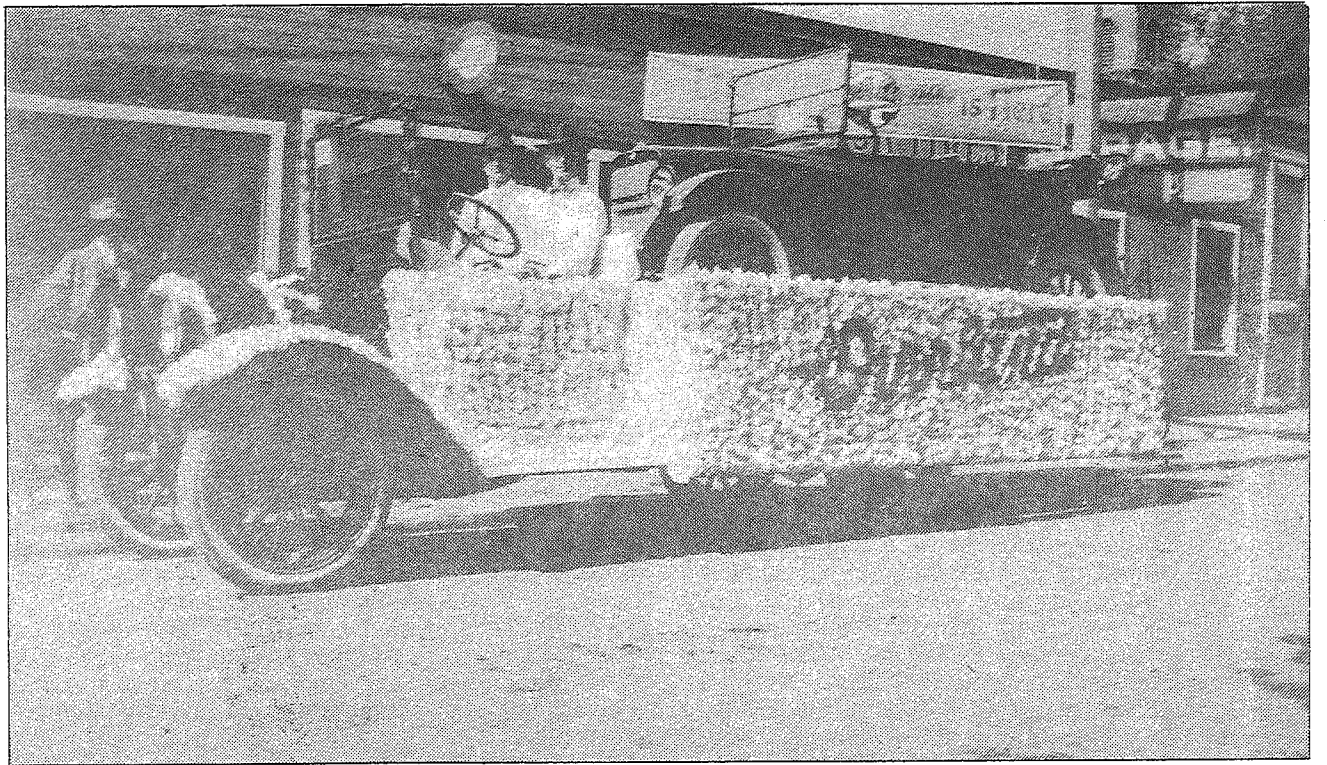
Continued from page 12

On Saturday, March 24, the Keller Auto Co. — Dallas Keller bought out D.G. Raley's interest — had its grand opening. Twenty-five cars were on display, including all the latest models of the Overland and Reo. Hundreds of people walked through the large showrooms where new cars were arranged amid a cluster of palms. A Mozart six-piece orchestra furnished music for the occasion.

Keller remained at this location from 1917 to 1925, with Fred Biggins as his chief salesman. He then built a new showroom on North Ellsworth Avenue which later became the Coy Buick dealership.

Behind the Keller auto dealership on North Lundy to the west was the Hitching Barn. It continued in operation under the ownership of Mrs. Willis Burson. There was a house on the southwest corner of North Lundy and East Second Street.

The structures on this property remained until the late 1930s, when Ohio Bell built its district telephone exchange there. Its brick building was completed in 1939, in time for the dial conversion being done in the Salem area.



Dallas Keller (at the wheel) and Fred Gibbons are shown in this 1924 Reo truck carrying an Overland car in a parade along North Lundy in front of the Keller Auto Co., present site of the telephone company office. Keller was at this location from 1917 to 1925; Fred Gibbons was his salesman. In 1926 Keller built a new building directly west along Ellsworth Avenue, where he sold the first Pontiac in Salem. Later, the showroom was purchased by Coy Buick.

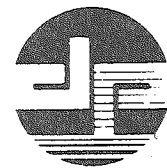
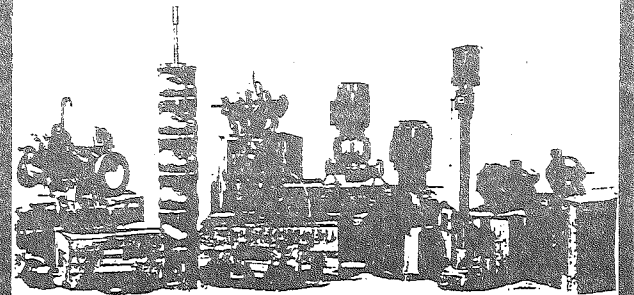
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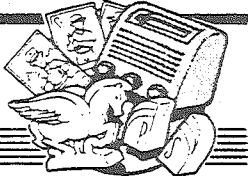
CRANE DEMING PUMPS



Photo courtesy of Wayne Darling

Elden R. Groves took this photo of the Lyle Printing Co. building in 1934. The structure was removed in the early 1950s. Salem's first diner is shown at the right, along with the back end of a new Ford. Mr. Groves' 1931 Reo Sedan, with side mounted wheels is at the left. Notice the brick paving on State Street.

CONTEMPORARY COLLECTIBLES



Lionel trains evoke nostalgia

To most Americans the name Lionel is almost synonymous with the phrase "model trains." They may be dimly aware of such makers as Ives and American Flyer, but it is Lionel that is most likely to evoke nostalgic memories of setting up tracks and signals and detailed dioramas on the Christmas mornings of childhood.

The Lionel Manufacturing Co. was incorporated on March 13, 1877, adopting the middle name of its founder, Joshua Lionel Cowen. Employed at the Acme Electric Lamp Co. in his teens, Cowen liked to experiment in his spare time.

In 1901, he designed what he called an Electric Express, powered by dry cell batteries wired to the track, for a shop window. Before you could say locomotive, Cowen had moved from designing holiday window displays to the toy business, putting out his first train catalog in 1902.

By 1905 Lionel had sold \$8,000 worth of toys, and over the next decade its large sets grew more and more popular with families prosperous enough to afford the space required for their extensive layouts. By 1928, Lionel had bought out one of its chief competitors — the Ives Co., which had produced the first mechanical toy trains in America.

Most collectors of Lionel trains specialize in one size, which is determined by the track's gauge (the distance between the outer rails). There are two predominant sizes: the large "standard gauges," produced until World War II, and the smaller, less

expensive "O gauges." In turn, collectors are divided between pre- and postwar product — plus a variety of other gauges.

It was with the standards of the late 1920s and 1930s, however, that American model trains reached their epiphany in sets such as Lionel's Blue Comet, 408-E Apple Green and the State Set, made from 1929 to 1935. The latter's almost 2-foot cars had hinged roofs and lighted interiors, which contained not only seats but such irresistible features as sinks and toilets with movable seats.

Like most other manufacturers, Lionel was hit hard by the Great Depression, but was saved almost single-handedly by the \$1 Mickey Mouse Hand Car that is highly collectible today.

Production stopped completely during World War II, followed by another golden age when sheet metal locomotives were replaced by more realistic die-cast engines, some of which actually emitted real smoke.

RECENT REFERENCES

The pre-eminent toy train publisher, Greenberg Publishing Co. (7566 Main St., Sykesville, MD 21784) has just released its extensively revised three-volume guide to Lionel trains produced between 1945 and 1969.

Volume I, by Bruce C. Greenberg (272 pages, \$32.95 softcover, \$39.95 hardback), covers motive power and rolling stock — in other words, the steam locomotives, passenger cars, cabooses and flatcars we remember so well — 950 of them are illustrated in color.

1978, the magazine presented an initial gift of 800 original covers to the Portrait Gallery; *Time* has continued to add to the collection regularly. "The gift has enriched the museum's holdings immeasurably," says Voss, who is curator of the collection. "The portraits in the *Time* collection are very diverse. Among them are a good many images that were based on life sittings with the subjects. In style, they range from the journalistically real to the abstract.

"The *Time* collection holds our interest," he continues, "not only because of the significant historic personalities the covers portray, but in many cases also because of the artists who made them." The collection includes singer Michael Jackson by Andy Warhol, statesman Robert Kennedy by Roy Lichtenstein and publisher Hugh Hefner by Marisol Escobar, among others.

More than 1,600 *Time* covers are now in the gallery's collection. The museum regularly shows special exhibitions of the cover originals, in addition to using the portraits in its 20th century galleries. "The criteria for determining whether the likeness of a given individual can be admitted to the Portrait Gallery do not apply to this body of work," Voss points out. "Here, only one factor is decisive: regardless of the subject, the portrait must have been done for a *Time* cover."

The Portrait Gallery is exploring new areas, such as how to bring in newer media. "I think there's a place for film and video here," Fern says. "Some people are captured best on film — in biographical documentaries, newsreels and the like. Incorporating these media into our galleries would allow visitors to see the expressions and gestures and hear the accents of notable people of this century."

For all his interest in audio-visual technology, Fern hopes the painted, drawn or sculpted portraits never disappear. "There's a great deal to be said for the communicative powers of an artist. The impact of a fine artist's portrait of another person is more than a transfer of that person's features. There's an interpretation — the portraitist's response to the subject — which makes a portrait, whether it be a painting, sculpture, masterful photograph or even a poster or caricature, more revealing and informative than a snapshot."

Portraits

Continued from page 10

we now regard as patriots. We have people who favored the continuation of slavery before the Civil War as well as those who advocated abolition. Our mission is to record history, not to advocate a single political or intellectual orthodoxy."

A person making a significant contribution to American history may not necessarily be as well-known now as he was in his day. "Our collection is not devoted exclusively to household names," Voss says. One example might be Elisha Kent Kane, a 19th century naval officer, physician and Arctic explorer. The gallery has an oil painting and a lithograph of Kane.

"We are a history museum, not an art gallery," Cox points out. "We tell history through art. The most important thing here is the subject of the portrait, not necessarily the merit of the artist — although we do study artists as well."

One artist represented many times in the gallery is sculptor Jo Davidson (1883-1952), known for his terra cotta and bronze busts. "Of the scores of likenesses Davidson made in his career," Voss says, "one of the most impressive is the bust of writer Gertrude Stein," which is in the gallery's collection.

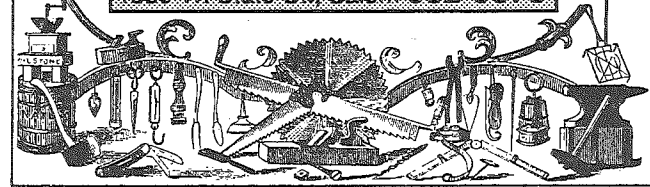
Voss relates that although Stein's highly experimental prose generally struck readers as incomprehensible, Davidson found that when Stein herself read her work during the sittings for her portrait, her arcane masses of words took on real meaning. "Suddenly, Davidson understood what Stein was trying to do with such mystifying lines as 'Rose is a rose is a rose is a rose,'" Voss says.

From the outset, Voss adds, Davidson's intention was to depict the writer as a "sort of modern Buddha." When the terra cotta bust was finally completed, Stein circled it with satisfaction and announced: "That's Gertrude Stein, that's all of Gertrude Stein there is."

A photograph of Stein from a 1933 *Time* magazine cover is also in the gallery's collection. In

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'Bonesetter' Reese was admired physician

By Dale E. Shaffer

THE NAME "BONESETTER" is a familiar one to old timers in the area. From 1877 to 1931 he was known far and wide for his remarkable skills as a mender of bad joints.

John D. Reese had no formal medical training, but he did have a strange power to heal people with his calloused, skillfull hands. Medical doctors watched in amazement as he cured patients they could not help. He was America's "miracle man" to countless injured and cripples. With snowy long hair, mustache and twinkling eyes, he was often mistaken for Mark Twain.

On Jan. 20, 1905 he came to Salem from Youngstown for the first time, spending a day at the home of Dr. Edith J. Thomas of East High (Third) Street. While there he planned to treat eight to ten people. It turned out, however, that 40 people called on him for help. He stayed until 4 p.m.; then someone drove him to Columbiana where he boarded the Y & S electric interurban for Youngstown.

Of the 40 patients he saw, 24 were successfully treated. Shoulders were replaced and elbow joints reduced. Ankles, hips, toes, knees and fingers were all treated with success.

Among the more complicated operations performed was the replacing of a shoulder which had been out of place for 20 years, caused by an accident. Another case was the severe displacement of an elbow and shoulder that had plagued a Salem resident for over two years. It was successfully treated, as well as the broken knee joint of an elderly woman.

Thronges of people gathered at the Thomas residence to consult him. Seldom did Reese make trips to other cities, especially to one the size of Salem, so this was thought to be the only visit he would ever make here.

On July 22, 1907 a Salem woman named W. B. Marti needed treatment. One of her feet had been seriously injured and the physician told her not to use her foot for 60 days. Using crutches she managed to make the trip to Youngstown and consult with Bonesetter Reese. After his manipulation, the crutches were discarded and Mrs. Marti walked again as though nothing had happened.

He was indeed a famous man, and well-known internationally. He treated people such as Babe Ruth, Ty Cobb, Walter Johnson, Gene Tunney,

Honus Wagner, Rogers Hornsby, Will Rogers and Pat Rooney. David Lloyd George, prime minister of England, came to Reese's home in Youngstown to have his painful ailments cured.

The Ohio State Medical Board was so impressed with his work that it issued special permission for him to practice his healing skills. He practiced for over 40 years, treating about 80 people a day. Actually, he never set broken bones, but referred these cases to medical doctors. A patient would come to Reese in great pain, and the healer would touch him with his fingers, or sometimes twist a muscle, and the pain would leave.

Right up to his death from a heart attack at age 76 on Nov. 29, 1931, Reese could offer no explanation for his ability. When it was suggested that he had a divine power, he would simply say: "It's nothing of the kind. It's just a knack." Reese healed only with his hands and knowledge of bone structure.

He was born in Wales on May 5, 1865, and as a boy knew a healer who gave him some instructions. He moved to the United States as a young man in 1887. At the age of 32, while working in a steel mill, Reese saw a man fall from a ladder and injure his back.

A doctor examined the man and said he had a severe spinal sprain. Reese then stooped down and ran his fingers up and down the man's back. The injured man smiled and, while the doctors and others gasped, he got up and walked away. Reese's fame spread quickly, so he began treating others, including many famous athletes.

After World War I, British Prime Minister George visited the United States and shook hands so many times that his right hand was twisted out of shape. Doctors told him that only months of rest would restore the cramped muscles. But Reese shook his hand, pressed it slightly, then harder, and gave it a twist. Immediately, the hand was strong again.

Another well-known case was that of a boy, paralyzed on the left side, who was brought to Reese on a stretcher. The Welshman's deft fingers roamed across the boy's shoulders. Suddenly he pressed something, a bone snapped into place and the boy walked out of the house.

Reese grew wealthy by treating people, but said he would never retire as long as he had his healing powers and people came to him for help. Fees



John D. "Bonesetter" Reese

were always whatever the patient could pay. People with no money were treated free. He would often remark that a face shining with gratitude was all the thanks and reward he needed.

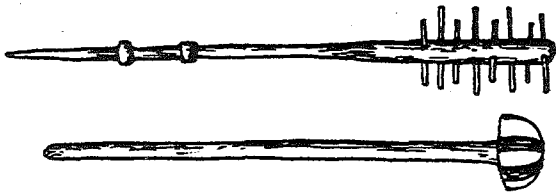
That philosophy alone made him a rather unique surgeon, giving him a fine reputation. In today's world of exorbitant health costs, perhaps this might still be a good motto for doctors and professional healers of the sick to adopt.

Early American housewares used by settlers had their specific uses

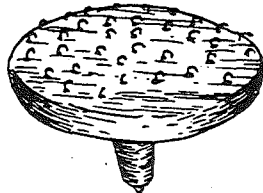
By Dale E. Shaffer

The Salem Historical Museum has two rooms filled with early American housewares — irons, food choppers, wooden bowls, butter churns, paddles, metal plates, wooden buckets, iron pots, skillets, ladles, and numerous items of pewterware and treen-ware ("treen" is the plural of "trees"). Those shown in this article are some of the oldest, having been used in early colonial days.

A. Toddy sticks, usually about seven to nine inches in length but often considerably longer, were grasped between the palms and twirled to stir toddies. These were warm drinks made from sugar, lemon, boiling water, and a little alcohol of some sort. The sticks were used in the years long before the start of this century.



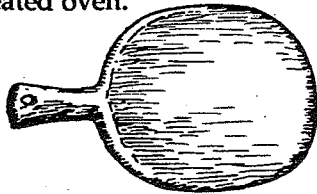
B. Candle dippers, like the one shown, contained a dozen or more hooks from which twisted wicks were hung to be dipped in melted wax or tallow.



C. The scrub stick was the predecessor of the washboard. It was flat on one side and had corrugations on the other. Clothes to be washed were rubbed over the corrugations.



D. A pie peel was used to slide pies and dishes from hot ovens. A baker's peel had a much longer handle to accommodate the larger baking ovens. Sometimes a long-handled iron peel was used to push logs into the fire, and to arrange pans at the back of the heated oven.



E. In days when each household churned its own butter, the butter tamp was used to pound the finished product into boxes and tubs. Some tamps, called molds, had a design carved in the flat surface to imprint patterns on the butter.



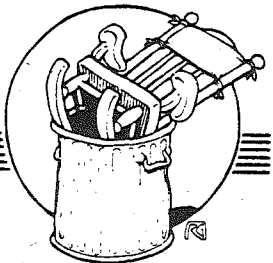
F. Wooden mashers were for pulverizing potatoes and other vegetables, pounding meat, and crushing dried condiments. A pestle was used with a mortar to crush and grind salt, sugar, herbs and spices that came whole or in lump form.



G. Animal fat (usually hog fat) was melted, then tied up in a cloth and squeezed between wooden pincers called lard squeezers. The liquid was then poured into wooden bowls and cooled. The pork scraps remaining in the cloth were eaten as special treats.



ANTIQUUE OR JUNQUE



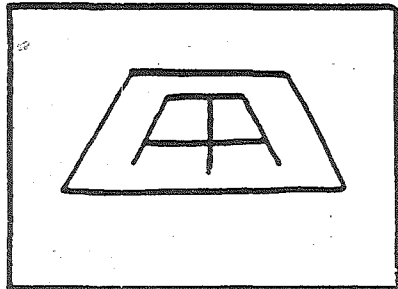
1800s cupboard is valuable

By James G. McCollam
Copley News Service

Q. Enclosed is a picture of a cherry corner cupboard with a painted interior and blown glass doors. It is all original and in mint condition. It was supposedly made in Pennsylvania.

I would appreciate your opinion on its vintage and value.

A. Your corner cupboard was made between 1800 and 1820 and would probably sell for \$1,200 to \$1,500.



Q. The attached mark is on the bottom of a pair of ceramic bookends in the shape of an Indian head. I would like to know who made them and what would be a fair price for them.

A. These were made by Van Briggie Pottery in Colorado Springs, Colo. during the mid-20th century. A dealer would price them in the \$165 to \$185 range.

BOOK REVIEW

"Official Guide to Watches" by Cooksey Shugart

and Tom Engel (House of Collectibles, 201 E. 50th St., New York, NY 10022, \$16.96 plus 50 cents postage or at your local bookstore).

This one has everything: 19th century pocket watches, 20th century wristwatches and the beloved watched of childhood — Mickey Mouse, Donald Duck, Woody Woodpecker and all the rest. This is the most complete price guide on watches available. There are more than 500 pages of illustrations and text plus at least 100 pages of ads.

TYPEWRITERS

Just how valuable are old typewriters? Which ones are the most valuable? They can turn up anywhere; probably half the homes in the country have an old manual typewriter stored under a pile of boxes on a closet shelf.

The ones that worked the best, sold the best, are also the ones you are most likely to have: Remington, Underwood, Corona, etc. Since they are not rare, they are the least valuable. These and others that bear familiar names usually sell for \$30 to \$100.

Then there are those that for one reason or another were not sold in great numbers, like Bennington, Merritt, Hammond, etc. These and others with less familiar names will bring higher prices — \$100 to \$300.

The really choice collectible typewriters are even less well-known, with names like Dactygram, Niagra, McCool, etc. All of these will sell for more than \$300 if and when you find one.

The really once-in-a-lifetime finds are usually strange-looking contraptions that don't really look like the average person's concept of a typewriter.



This cherry corner cupboard with painted interior and blown glass doors was made between 1800 and 1820.

They bear names like Fitch, Sholes & Glidden, Maskelyne, etc. For one of these you can expect the price to be more than \$1,000.

So if it has a familiar name and looks like you think a typewriter should look, it's not a rare find.

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