

# Yesteryears

Vol. 1, No. 32

Monday, January 13, 1992

50 Cents

## Dairy began as outlet for herd's milk



Andalusia Dairy employees outside the plant on Sept. 15, 1945 (from left to right) Dayton Hart, Ed Riley, Ben Ware, Dan Papis, Harry Huffmaster, Earl McNamee, Charley Freeman, and foreman Jesse Beck.

By Dale E. Shaffer

**T**HERE ARE MANY SALEM residents still alive who remember the Andalusia Dairy. Some worked for the company. Not many, however, remember much about the very beginnings of the business at the Brooks Farms numbers 1, 2, 3 and 4 on the Albany Road, Route 62.

It all started because J. Twing Brooks had a herd of prize Jersey cattle and needed an outlet for his milk. On April 7, 1897, he got together with four other people — George Campbell, Ashbel Carey, Charles T. Brooks and Prentice A. Stratton — and incorporated a creamery at Farm number 1.

An early customer of the creamery was the Pennsylvania Railroad. When trains stopped in Salem, pullman cars were supplied with milk, cream and butter for their diners. Six trains stopped in Salem every day.

Andalusia furnished all the dairy supplies for the Pennsylvania Railroad service between Pittsburgh and Chicago. Brooks delivered his products to the depot by horse and buggy.

Soon a store was established in Pittsburgh which sold thousands of pounds of butter every week.

By 1905, the dairy was delivering milk and creamery products by wagon to homes in Salem. This made it necessary for the firm to buy thou-

sands of additional gallons of milk from local dairy herds.

Andalusia soon became the second largest producer of butter in Ohio. It comprised four large farms, each with fine herds of cattle. Twice each year these cows were thoroughly tested for tuberculosis and other diseases to ensure the purest of butter, milk and cream.

In 1904, all the barns on the four farms were remodeled. The King System of ventilation was installed, and floors were cemented for sanitary reasons. Each animal had its own drinking trough,

Turn to ANDALUSIA on page 4

# More about First National Bank

By Lois Firestone

A few issues back we had a story about the razing of the old and erection of a new First National Bank building in Salem in 1929; a longtime employee of the bank has added some interesting footnotes about the bank and downtown Salem business sites then and in later years.

Ralph Smith, who is retired and living in Salem, was a part of First National for 47 years (except for the 31 months he served in the Seabees during World War II). He says he heard about the job opening on Wednesday, applied for the position on Thursday, was hired on Friday, graduated from Salem High School on Sunday and checked in for his first day of work in the bookkeeping department on Monday. He was assistant cashier when he retired in 1976.

Wells Vaughters was president that year — he had joined First National in 1960 and was named president in 1968 following the retirement of Leon H. Colley, the bank's fifth president. Other bank officers the year Ralph retired included Charles Gibbs, senior vice president; G. O. Robbins, vice president; Harold Lund, cashier; Harry Bowker, William Eshelman, Larry Muntz and Phillip Ketchum, assistant vice president; Steve Gayon and Martha Myers, assistant cashiers; and Richard Strain, auditor.

Directors on the board at the time were George W. Baillie, Colley, Troy Cope, Howard E. Firestone, Lloyd Gordon, J. H. Keller, R. J. Lowry, R. S. McCulloch Jr., Paul E. Myers, Vaughters, James H. Wilson and Kenneth Wirtz.

Ralph was hired the year the bank rebuilding was going on, and says that the vault was moved — our story said the new building was built around the vault which was left standing. It took the Hannay Dray Co. four days to move it three feet to the west and ten feet to the south, Ralph says. The vault was held up in the air with steel beams while the foundation was poured and reinforced. Actually the vault is sitting on what was once an alley.

Mary Byerly was head teller and Virginia Freet was in charge of the bookkeeping department when Ralph started. Arthur Stark was named assistant cashier and loan teller in 1928, and until the bank went into automation he hand-inscribed, with pen and ink, every loan made by the bank. One of Leon Colley's first official acts on becoming president was to install mechanical bookkeeping machines.

Kresge's 5 & 10-cent store opened in late 1930 and in 1955 extended the store to Broadway — the

building's owner, Walter Moff, had operated a grain and feed store there before he leased the building to Kresge. Previously, Caplan's Paint Store took up one room, and Urb Lepping started Superior Wallpaper and Paint Co. there. Lepping moved to the present building along Pershing Street in 1955. Finley Music Co. was housed in the main street Kresge building until 1956 when Myer Music and TV opened there. Later it was the site of an office and book store.

The bank is one of the few banks in the country to have its original charter number, 43, granted in July 1863 when the bank issued its own money, Ralph says. The bank issued its own currency and Ralph showed us a few samples (we would have published these fascinating-to-peruse antiques for our readers, but it's illegal to do). The \$10 note is in the 1902 series and measures 3 by 7 inches. William McKinley's likeness is engraved on the front and a stern Liberty on the reverse. The wording: "National Currency secured by United States Bonds Deposited with the Treasurer of The United States of America...The First National Bank of Salem will pay to the bearer on demand ten dollars, Salem, Ohio, April 11, 1902." It's signed by W. F. Church, cashier; and F. R. Pow, president.

The larger currency is smaller in size: the \$20 note is 2½ by 6 inches and is the 1929 series with an engraving of Andrew Jackson on the face and the White House on the back. The bill is signed by L. H. Colley, cashier; and F. R. Pow, president.

In 1933 President Franklin Roosevelt declared the famous "bank holiday," closing every bank in the country because of declining deposits. First National was among the first banks to reopen because of its sound financial condition. Also, the bank was able to carry on business as usual and



This young miss is touting Hall's Hair Renewer. The charming and colorful trade cards advertised everything from patent medicines to agricultural machinery in the late 19th century.

wasn't required to issue preferred stock for the protection of depositors as so many banks were.

## Speaking of the past...

By Dale Shaffer

### BONSALL WAS BUSINESS LEADER

Joel Sharp Bonsall was one of Salem's towering business leaders who contributed much to the development of the city. He was president of the Buckeye Engine Co. when he died on June 2, 1902 at his home along the Goshen Road.

Bonsall was born Aug. 13, 1826 on a farm just north of New Albany on the Canfield Road. He was one of six children born to Daniel and Martha Bonsall. As a young man, he came to Salem and began working in Thomas Sharp's machine shop. He considered that job a great learning experience.

during the latter part of 1851, Bonsall joined the firm of Sharp, Davis & Bonsall which in 1871 became the Buckeye Engine Co. He entered at a time when the firm was beginning to manufacture stationary engines, and he was made superintendent. He held this position until 1889.

In 1893 he was made vice president. When Joel Sharp died four years later, he took over the presidency.

This quiet man was widely identified with the business interests of Salem during his lifetime. When the Salem Wire Nail Co. was established, he took an active interest in promoting it. He served as a director of the firm until it was absorbed by the American Steel & Wire Co.

He also held an interest in the Deming Co. and

owned the old Art Works on New Garden Avenue. He was on the Board of Trade and controlled a considerable amount of property in the city.

Bonsall's first wife was Abbie L. Sharpnack. He married her in 1856 and they had three children. A son, Charles S. Bonsall, became superintendent of the Buckeye Works.

Mrs. Bonsall died in 1864 after a lingering illness which kept her husband from enlisting in the Civil War. After her death and near the close of the war Bonsall enlisted and started for the front. But before he had gone far, news came that the war was over.

In 1868 he married a second time, to Millie Vaughan. They had one son, Ward Bonsall.

All departments of the Buckeye shop were shut down the day of the funeral. The whistle also was silent, not to be blown for any reason. Bonsall was buried in Grandview Cemetery. Salem had lost one of its fine citizens.

### PLAYED WITH MCKINLEY

President William McKinley's assassination in 1901 had special meaning to an elderly man in Salem. George W. Johnson, who lived at 75 (now 295) North Howard Street, remembered McKinley as a curly-headed boy of six years.

Johnson worked for William McKinley Sr. in Niles where he was keeper of the furnace. He boarded at the McKinley home and remembered well when the future president was born. Frequently he would play with the baby, Willie, while Mother McKinley was getting supper and doing housework.

Johnson left his employment at the furnace, but returned several years later. By then William was six. Not long afterwards, the McKinleys moved from Niles to secure better educational facilities for the children. Johnson never saw them again. But, on the evening the president was shot, neighbors congregated near his home on Howard Street to talk about the sad occurrence.



## Yesteryears

A weekly historical journal  
Published by the Salem News  
Founded June 8, 1991  
161 N. Lincoln Ave.  
Salem, Ohio 44460  
Phone (216) 332-4601

Thomas E. Spargur  
publisher/general manager

Cathie McCullough  
managing editor

Lois A. Firestone  
editor

Linda Huffer  
advertising executive

CONTEMPORARY  
COLLECTIBLES



By Linda Rosenkrantz  
Copley News Service

This season offers a veritable feast of illustrated books of both specific and general interest to the collector. Here are a few of the most appealing.

"The Golden Age of Travel, 1880-1939" by Alexis Gregory (Rizzoli International Publications) is a 200-plus page definition of the word deluxe, evoking the glories of the great ocean liners and private yachts of the past, the gilded and luxuriously appointed railroad carriages and even the first transatlantic planes with their comfortable double beds.

The book abounds with deco and other delights, using a highly imaginative and sophisticated mix of paintings, photographs, travel posters and luggage labels to illustrate the Grand Tour sensibility.

"Wristwatches, History of a Century's Development" by Helmut Kahlert, Richard Muhe and Gisbert L. Brunner (Schiffer Publishing Company) is a massive study translated from the German. It traces the history of the form from 1880 to the quartz watches of today in both text and more than 1,700 illustrations. There is also a price guide insert which includes a circa 1930 man's watch by Cartier valued at \$125,000.

"America and the Daguerreotype," edited by John Wood (University of Iowa Press) looks at the way in which the daguerreotype reflected 19th century American life — not just posed portraits but people involved in the activities of painting their houses, nursing their children, flexing their muscles.

The text is comprised of a series of perceptive essays by distinguished art and social scholars, including John Stilgoe on the landscape daguerreotype and David Stannard on "sex, death and

Books celebrate  
collectible history

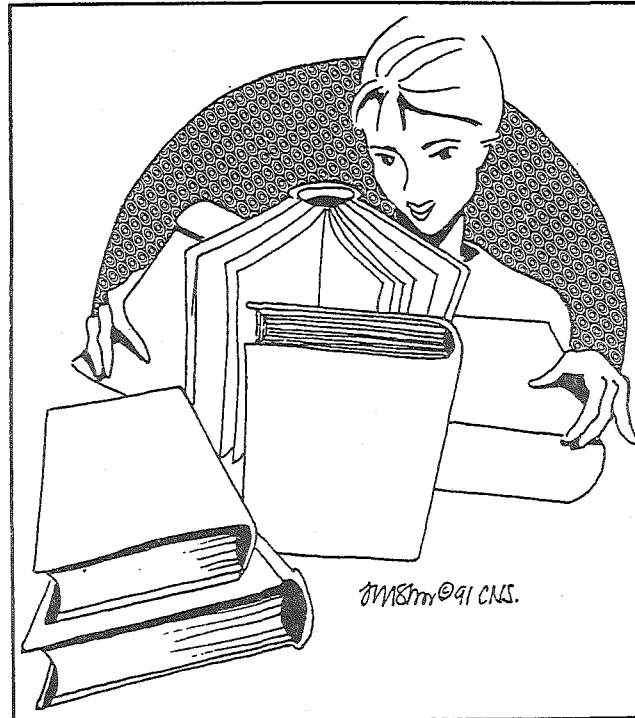
daugerreotypes."

"The American Magazine" by Amy Janello and Brennon Jones (Harry N. Abrams) is a colorful and lively celebration of the American magazine and its 250 year history, beginning with Benjamin Franklin's short lived *General Magazine* (actually Andrew Bradford's *American Magazine* beat him out by three days).

They're all here, from *Harper's Weekly* to the monthly *Harper's*, *The Smart Set* to *Spy* — fashion, movie magazines, politics and sports in more than 550 covers, spreads and well-chosen individual images.

"The Illustrated History of Antiques," edited by Huon Mallalieu (Running Press) is an ambitious effort, encompassing a wider range of subjects than most books of this sort — not only the expected furniture, objets d'art, ceramics and glass but toys, coins and medals, arms and armor and books and manuscripts.

The text is provided by various British dealers and auction house specialists which is not to say that American material is neglected. Compared to



the dull black and white antiques encyclopedias of a few years back, this volume is alive with color, stylish graphics and a number of interesting charts.

Conquered general treated with courtesy

WHEN LEE SURRENDERED TO Grant in the McLean house at Appomattox, the two men talked of Mexican War days and life on the frontier. Grant wore an old blouse, army jacket and had no sword. Lee was attired in his best — sword and sash, embroidered belt, boots and gold spurs.

The fact is, that suit was the only one he possessed. While they were conversing, the booming of guns was heard from Union troops celebrating their victory. Grant ordered them to desist. He

was sad and depressed and did not feel like rejoicing over so gallant a foe.

Every request that an honorable man could grant was conceded. Lee's officers were allowed to retain their side arms, rations were issued to his hungry troops, and they were permitted to take home their horses and mules. The short and concise document of surrender provided that the officers and men should not be molested. Tattered battle flags were then furled, a farewell address was read, and the drama ended.

A Restaurant In  
The Fullest Sense

## Timberlanes of Salem

It is the aim of Timberlanes to be a full-menu, full service restaurant in every attainable way. And so it is. Here you can obtain as many courses for a lavish dinner as you wish. Spirits and fine wines with your choice of appetizers. Entrees of every variety and fine dinner wines. Superb desserts prepared in our own kitchen and bakery. Each day's offerings cover every basic kind of meal, and your advance requests will make certain your more sophisticated requests are met. YET, THOSE WITH LIGHTER APPETITES AND TIGHTER TIME SCHEDULES ARE HERE EVERY DAY ORDERING FROM OUR SANDWICH OR SALAD MENUS.

OPEN 7 DAYS,  
BREAKFAST,  
LUNCH,  
DINNER

**TIMBERLANES OF SALEM**  
544 E. Pershing, Salem, Ohio 44460  
Telephone: (216) 337-9572  
**Timberlanes Motor Inn**  
337-9901

New at  
**Salem Computer Center!**

**VCR Plus+** INSTANT  
VCR  
PROGRAMMER

- INSTANTLY program your VCR.
- Tape any show in just one step.
- No more mistakes!
- Use PlusCode™ from local TV Guide

NOW IN STOCK at only  
**\$59.95**

Salem Computer Center 200 E. 2nd St.  
Salem, Ohio 332-2201  
M&F 9-6, T,W,Th 9-5, S 10-5

Visa  
MasterCard  
Discover

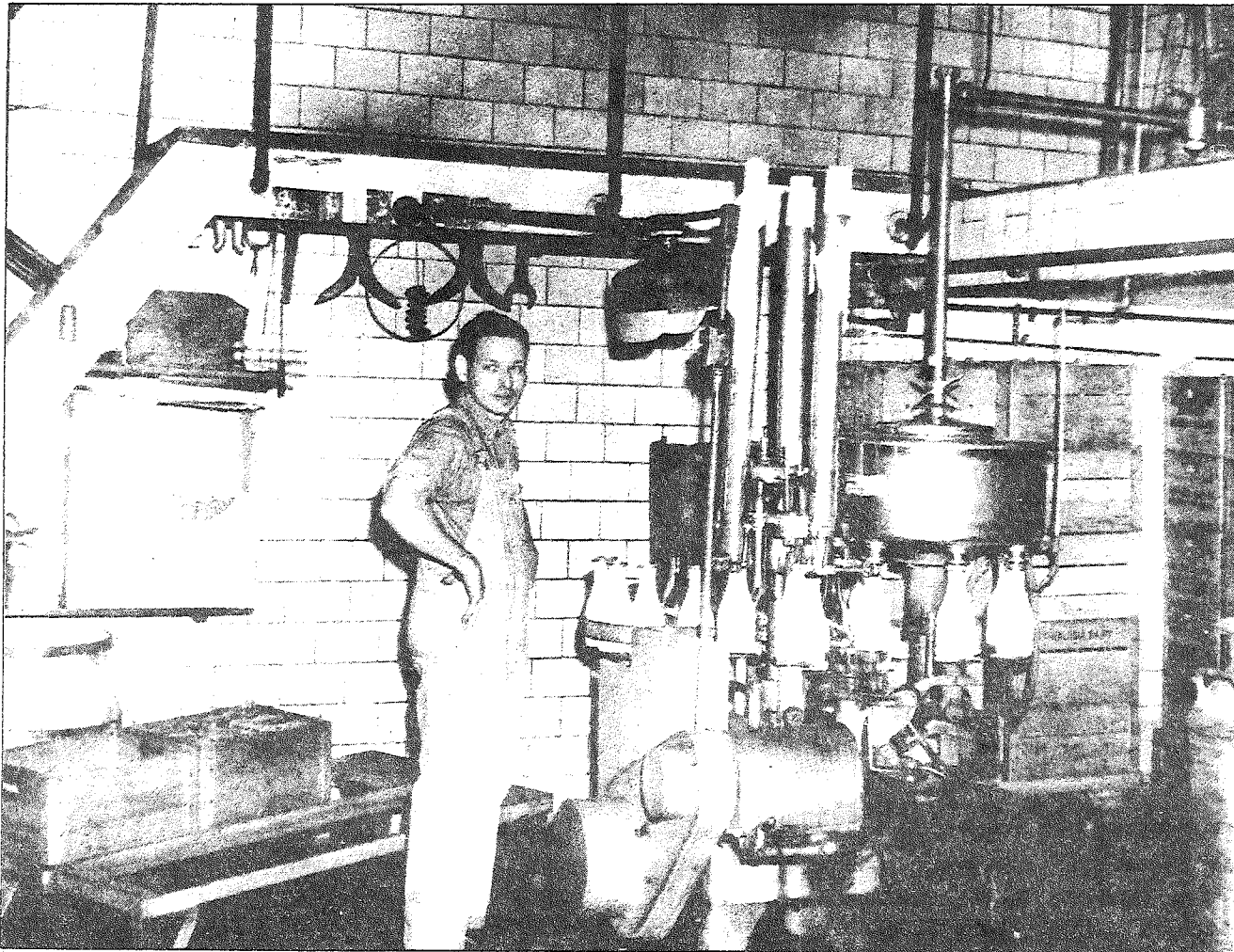
## WORTHINGTON CUSTOM PLASTICS, INC.

Salem Division

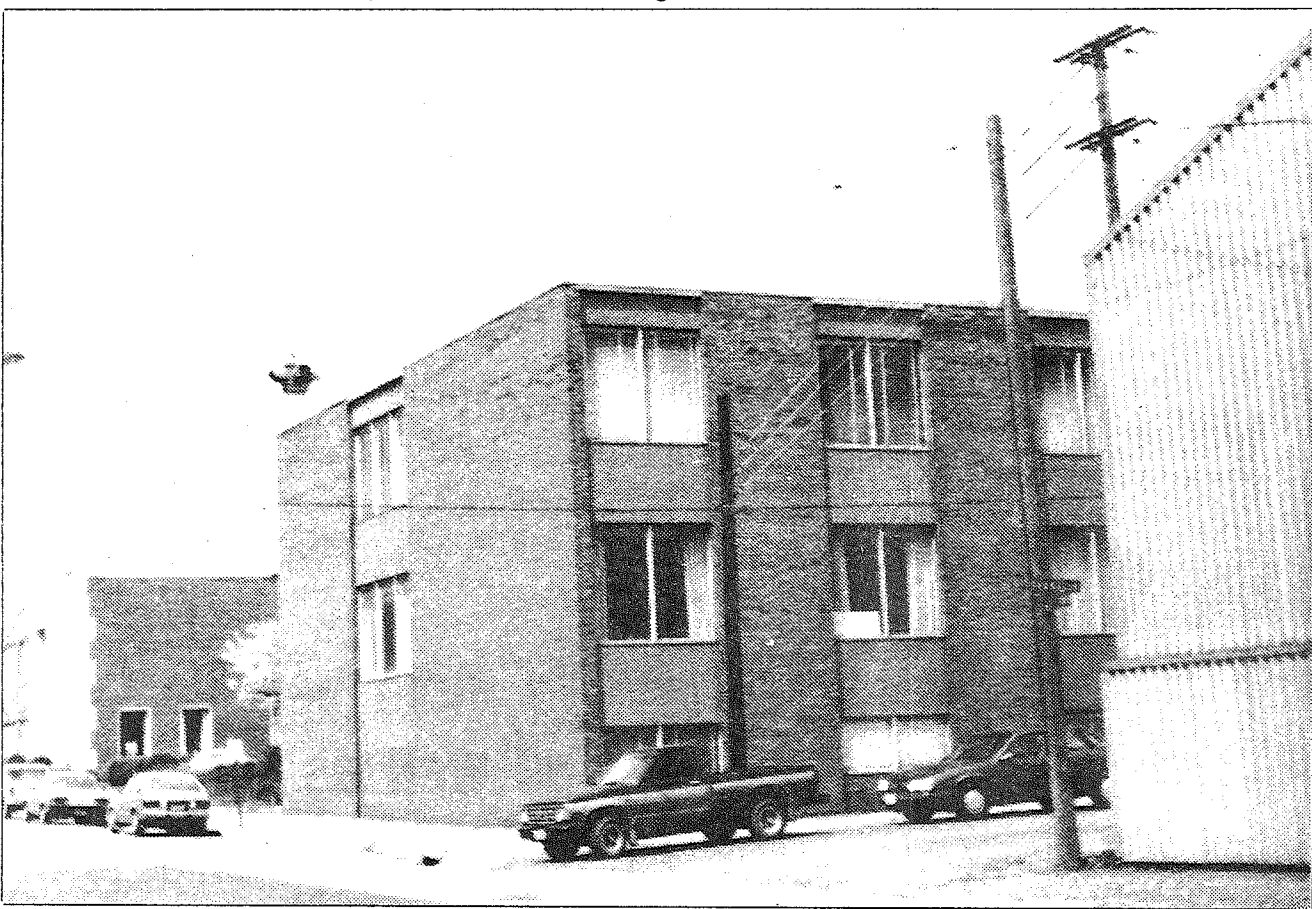
Manufacturers and Designers of  
Injection Molded Plastics

**"We mold service  
as well as quality  
in our products."**

(FORMERLY WARREN MOLDED PLASTICS)  
800 PENNSYLVANIA AVENUE, SALEM, OHIO 216-337-9961  
A WORTHINGTON INDUSTRIES COMPANY  
The Free Enterprise System at Work



Fred R. McNeal stands before the milk-bottling machine in the 1930s.



A 1989 photo of the site where the Andalusia Dairy operated for over 60 years.

**Andalusia**  
**Ice Cream**

Andalusia  
Continued from page 1

the water coming from drilled wells.

Every morning and evening a small army of men went to the different barns to do the milking. The milk was taken to coolers, where it was reduced to the temperature of 52 degrees. From the coolers it went to the creamery at Farm number 1, where it was pasteurized by 160 degrees of heat, then suddenly dropped to 40 degrees. The process was repeated, after which the milk was put in sterilized glass bottles.

Milk needed for butter-making was put into a separator. This was a large revolving machine that drew off the cream from the whole milk. The cream then went into mechanical churns where it was made into butter.

This soft-fresh butter was put into a large square vat where it was worked by a large mechanical cone. Salt was added.

From here the butter was put in a large press to remove every drop of water. The finished butter was then cut into blocks and packed for shipping. Temperature in this workroom was kept very low to keep the butter from getting soft.

All the feed for the herds of Brooks' cattle was raised on the premises. The ground was excellent for the cultivation of hay, corn and fodder. The ground contained tons of ensilage for winter feed, while the graineries were filled with hay and grain.

Growth was fast for the Andalusia Dairy. Larger quarters were soon needed, so in 1907 the creamery moved to the northeast corner of Franklin Street and South Ellsworth Avenue. In 1914, the plant was expanded.

Andalusia would remain at this location for the next half century. It joined with the Supreme Dairy Co., and on Jan 1, 1956, combined with the Sunnyside Dairy in Alliance to form Select Dairies Inc.

The Andalusia division closed around 1961.


J. Twing Brooks is a highly-recognizable name in the city's history. Among his many achievements as a business leader and developer was the building of eight downtown business blocks.

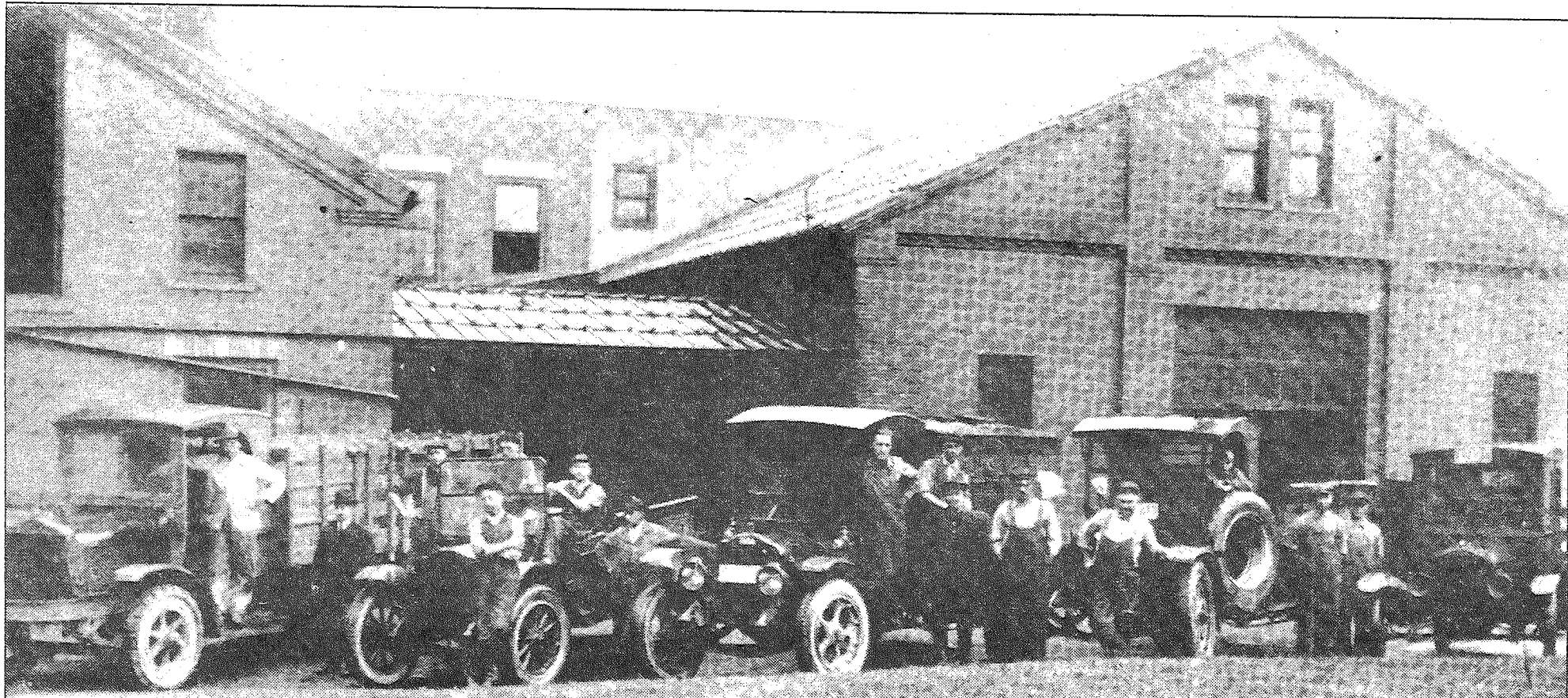
Four buildings were located at the Lincoln Avenue-East State Street intersection and called the Pioneer Block (Arbaugh's present site of the BP gas station), Victoria (Fiesta Shop), Exchange and Manila (Quaker Place). The other four blocks were on South Broadway and called Gurney (former Strouss-Hirshberg's store), Wilbur (Goodwill Industries outlet) and Century (Rocco's and Ezio's).

Brooks' credentials are indeed lengthy: graduate of Yale University; president and one of 12 corporators of the Farmers National Bank; Ohio senator in 1866; law partner of attorney Peter A. Laubie, 1866; general counsel for the Pennsylvania Railroad, 1875, and later vice president of the lines west of Pittsburgh.

His father came to Salem from Vermont in 1832 and served as attorney for the Ohio and Pennsylvania Railroad Co. He had a lot to do with getting the railroad through Salem. Joseph was the first lawyer to settle in Salem permanently. His first office was a one-story, one-room house on the north side of East Main Street, halfway between North Broadway and North Lundy. He built his home (no longer standing) on the northwest corner of North Lundy and East Second Street.

His son, J. Twing, lived in this house until 1891 when he moved to a new home called "Andalusia Place" (later the Emeny family residence) on Highland Avenue. The name came from his admiration for a friend's home in Philadelphia, not because of the Spanish origin of the name. This 12-room mansion was one of the first stone houses built in Salem. It was made of the same stone used in the

Turn to next page 



A 1922 photo of Andalusia drivers and trucks, taken at the back of the plant of South Ellsworth Avenue. In the photo are Art Herron, George Rogers, Jesse Beck, Lee Hollinger, Fred Minamy, Jim Herron, Ray Beck and Harry Bichsel. Courtesy of Mrs. Carl Sheets.

### Andalusia

Continued from page 4

Episcopal Church and Pennsylvania Railroad Station in Salem.

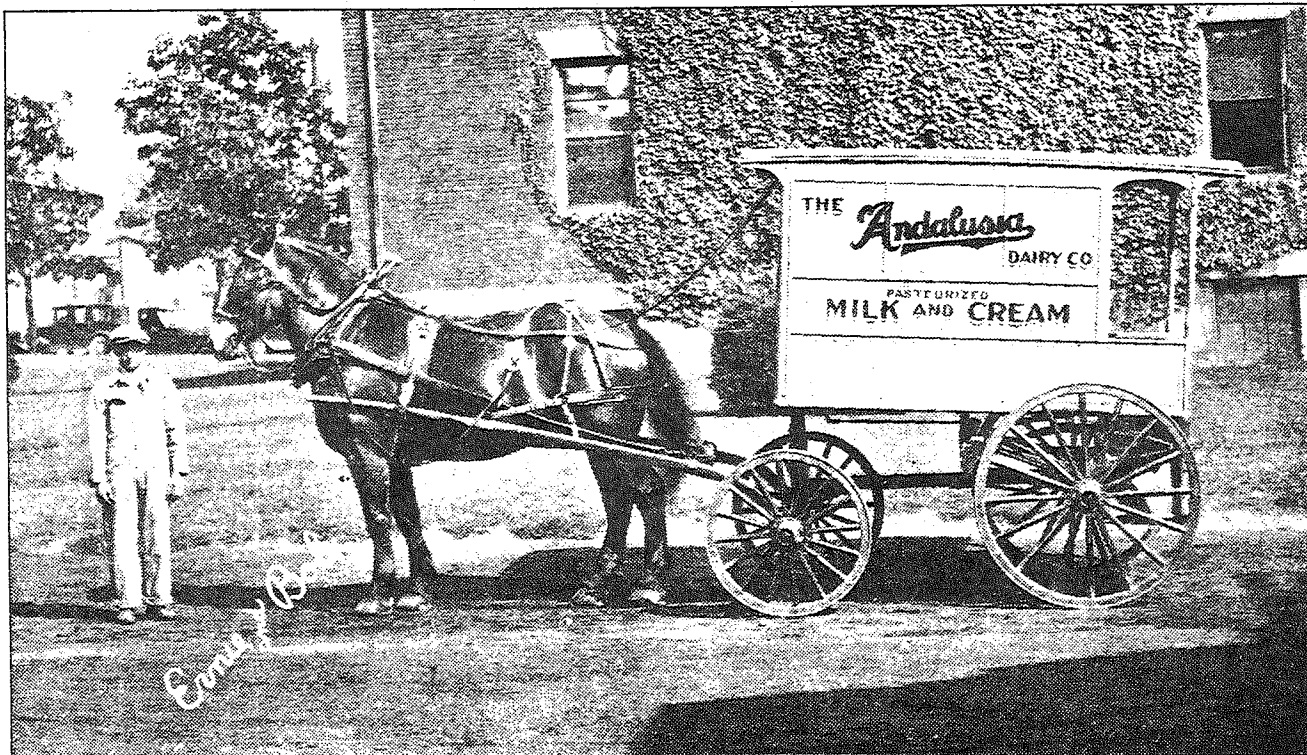
Six years later, on April 7, 1897, he established the Andalusia Dairy Co. Upon his death in 1901, his son Charles T. Brooks became president and William B. Carey became secretary-treasurer. Edwin H. Campbell was vice president and took over management of the creamery. He later became president and treasurer when Charles Brooks died.

In 1921 Andalusia purchased the Supreme Dairy Co. of Alliance. Richard Lamont was manager there at the time. The two dairies operated jointly, yet independently, each serving its own locality.

Frederick M. Campbell joined the company in 1924 as secretary and assistant treasurer. In 1942 he succeeded his father as president and treasurer. Other officers were Fred J. Emeny, vice president; George B. Emeny, secretary; and Eva Simpson, assistant secretary. Campbell did not believe in advertising, so few photographs of signs or the plant are available.

On January 1, 1956 Andalusia and the Supreme Dairy Co. combined with the Sunnyside Dairy in Alliance to form Select Dairies Inc. at that time officers were George Emeny, chairman of the board; Frederic Campbell, president; Frederick Emeny, vice president; and George Bowman, secretary. Employees numbered about 25. The motto for the Andalusia division when it closed around 1961 was "You Never Outgrow Your Need for Milk."

Soon thereafter the wrecking crew of Richard "Rip" Hoopes went to work on razing the building. Other than a few milk bottles made in Owens, Illinois and some milk cases now on display at the Salem Historical Museum, very little memorabilia was preserved. Even those old plug cap lids and full cap covers are now in demand by collectors. Remember the colors? Red was for regular milk, green for homogenized and cream-colored for cream.



A 1931 photo of Ernest Bruderly with his horse "Bob" harnessed to an Andalusia milk wagon. Photo courtesy of Martha Bush.

## Items of interest from 50 years ago

Compiled by Bekkee Panezott

The Salem Board of Education reorganized at its first meeting of the new year by re-electing F.P. Mullins as president and naming Postmaster A.E. Beardmore as vice president. George F. Koontz was unopposed for re-election as clerk for a two-year period.

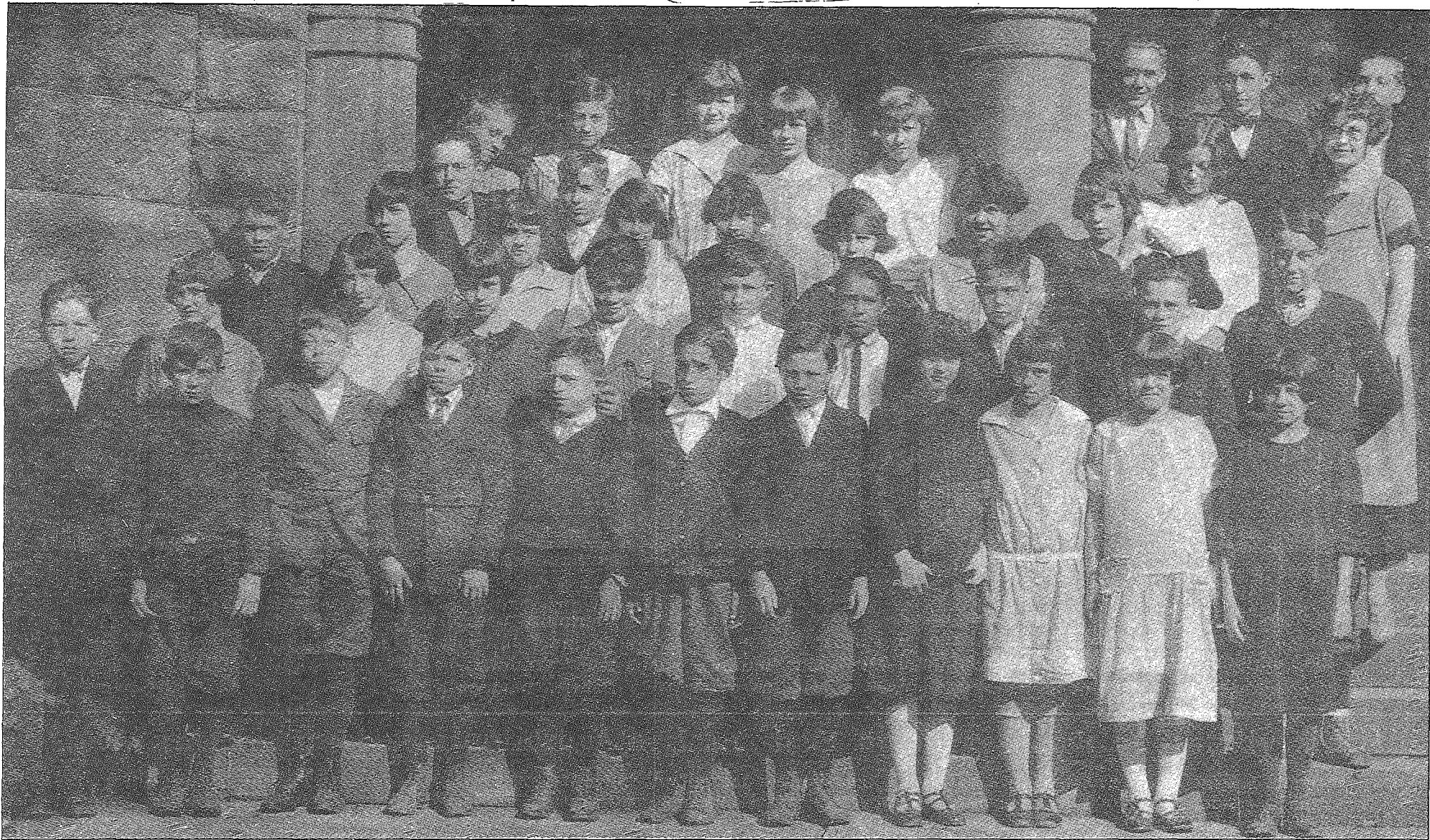
Gas shortages of several years ago, hitting a community usually at the first violent outbreak of winter weather, temporarily embarrassed plant operators and sliced a little off the workman's pay. Officials of the Bliss Company were trying to find some solution to the problem, with the prospect that their foundry, which uses gas on the night stretch, would have to go down unless they got

some.

Officers for 1942, elected by the council of the Holy Trinity Lutheran Church, are J.A. Fehr, vice president and financial secretary of the building debt fund; Donald Izenhour, secretary; J. Elmer Johnson, assistant secretary; Bert Schaeffer, treasurer of current and benevolent funds; Walter H. Black, financial secretary; and Wade Schaeffer, treasurer of building debt fund.

Mayor R.R. Johnson announced the reappointment of Ray Pearce as a member of the city civil service commission.

Bargains at Peoples Drug Store, 489 E. State St., Lifebuoy soap, four bars for 20 cents; box of 25 white envelopes, 6 cents; electric toasters, \$1.39; and flashlight batteries, three cents each.



Miss Hayes' seventh grade class poses for the annual photo in this scene taken in 1925 by the Rembrandt Studios of Salem. George Schmid, owner of the photo, is pictured first from the left in the fourth row.

## Yesteryears

can be found at the following locations:

### LISBON AREA

Dairy Mart  
Sparkle  
Lisbon Party Center  
Morgan's Drug  
Buckeye Beverage  
Quick Shop  
Rite Aid Drug Store

### HANOVERTON

Hull's Super Duper

### SALEM AREA

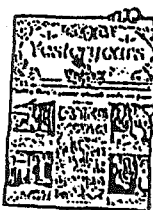
Dairy Marts  
Fenskes  
Salem Drug  
Sunoco  
IGA  
Kendricks'  
Lease  
Sami's  
Sparkle  
Timberlanes  
Gene's  
Apothecary  
Amoco  
Thrift Drug  
Nemenz  
Rite Aid  
USA Market

### GREENFORD

Greenford Country Store

### LEETONIA

Brian's Carry-Out



### COLUMBIANA

Well's Drug  
Ryan's News  
Walgreen Drug  
Dairy Mart 5-258  
Nemenz Little Village  
South Range Quick Shop  
Rite Aid  
Sparkle

### WASHINGTONVILLE

Washingtonville Pharmacy

### NEW WATERFORD

Vittle Village  
Fairfield Market

### E PALESTINE

Sport Center  
Hilltop Market

### ROGERS

Nemenz Foodland

### DAMASCUS

Damascus Carry-Out  
T.J.'s Market



### CANFIELD

Country Pantry

### SEBRING

Gromall Drug  
Ben Franklin  
Dairy Mart  
Country Fair  
Beadell's Drive Thru

### BELLOIT

Mahoning Valley Dairy  
Quaker City IGA

Or Call 332-4601 To Start Your  
Subscription to Yesteryears

**"I'M GLAD YOU ALWAYS DO THINGS RIGHT."**

I'D ALWAYS THOUGHT FUNERAL HOMES WERE ALL ABOUT THE SAME, UNTIL I ATTENDED A SERVICE ELSEWHERE.

FOR THE FIRST TIME I REALIZED WHAT A DIFFERENCE THERE IS AT YOUR PLACE... LIKE FIRST-CLASS FACILITIES, TASTEFULLY DECORATED... AND PROPERLY TRAINED, ATTENTIVE PEOPLE WHO DON'T MISS A SINGLE DETAIL!

YOU JUST HAVE A WAY OF DOING IT ALL BETTER. NOW I KNOW WHY SO MANY PEOPLE HAVE CHOSEN YOU FOR YEARS.

**PEOPLE WHO KNOW YOU,  
PEOPLE YOU CAN RELY ON...TODAY AND TOMORROW.**

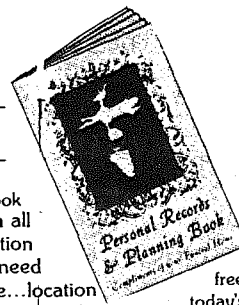
**Stark Memorial, Inc.**  
1014 E. State St., Salem, Ohio 332-5139  
Russell C. Loudon

Member by Invitation, National Selected Morticians

## PERSONAL RECORDS & PLANNING BOOK

Because your last wishes are so important

**FREE**



This Record Book lets you fill in all the vital information your family will need after you're gone...location of vital papers, wills, bank accounts, insurance papers, lists of friends and relatives with phone numbers and addresses, plus your last requests.

**Pre-Plan your Funeral** to inflation-protect the costs, freezing prices forever at today's levels.

Select the funeral you wish down to the smallest details

Relieve your family of worry and costs at future time of stress.

DO this for the ones you love.

Your Funeral Pre-Need Specialists

Arbough-Pearce  
**Greenisen** Funeral Home  
1617 East State Street



**332-4401**  
Ray J. Greenisen

Please send us:

- The Family Personal Record Book
- Information on Inflation-Proof Funeral Pre-Plan
- Information about funeral costs, procedures
- Book on Social Security & Medicare

Name \_\_\_\_\_  
Address \_\_\_\_\_ City \_\_\_\_\_  
State \_\_\_\_\_ Zip \_\_\_\_\_ Phone \_\_\_\_\_

# A former slave helps women's rights

By Dale E. Shaffer

**T**HERE ARE MANY INTERESTING stories about Isabella Truth, the woman known as Sojourner Truth. She visited Salem a number of times and spoke at the old Town Hall. Born into slavery in New York, she eventually won her freedom and began preaching freedom for slaves and women. She could not read or write, but the drama and emotion of her speaking held audiences spellbound.

In 1851 she helped save a woman's rights convention in Akron from men who threatened to break it up. Frances Dana Gage, an Ohio feminist, was presiding. A group of male ministers had packed the meeting, demanded the floor, and all but took over the convention. They denounced the women and tried to make fools of them. Men also jammed the galleries to heckle and shout.

Many of the women were frightened and ready to leave because of the great disorder. There were fears of a riot. Women pleaded with Mrs. Gage. "Don't let her (Sojourner Truth) speak, it will ruin us," they said. "Every newspaper in the land will have our cause mixed up with abolition and niggers, and we shall be utterly denounced."

On the second day of the convention, Methodist, Baptist, Episcopalian, Presbyterian and Universalist ministers came to hear and discuss the resolutions presented. One claimed superior rights and privileges for man, on the grounds of "superior intellect"; another because of the "manhood of Christ"; and still another because of the "sin of our first mother."

In 1851 very few women dared to speak at meetings. Sojourner Truth sat with quiet dignity through the noisy discussions, but then finally rose to her feet. She moved slowly to the front, laid her old sunbonnet on the floor, and with her head erect, fixed her piercing eyes on the men.

At her first word there was a profound hush. She spoke in deep tones that reached every ear in the house.

"Wall, chilern, whar dar is so much racket dar must be somethin' out o' kilter," she said. "I tink dat 'twix de niggers of de Souf and de womin at

de Norf, all talkin' 'bout rights, de white men will be in a fix pretty soon. But what's all dis here talkin' 'bout?"

"Dat man ober dar say dat womin needs to be helped into carriages, and lifted ober ditches, and to hab de best place everywhar. Nobody eber helps me into carriages, or ober mud-puddles, or gibs me any best place."

Raising herself to her full height of almost six feet, and her voice to a pitch like rolling thunder, she asked "And a'n't I a woman? Look at me. Look at my arm (and she bared her right arm to the shoulder, showing her tremendous muscular power). I have ploughed, and planted, and gathered into barns, an no man could head me. And a'n't I a woman?"

"I could work as much and eat as much as a man — when I could get it — and bear de lash as well. And a'n't I a woman? I have borne three chilern, and seen 'em mos' all sold off to slavery, and when I cried out with my mother's grief, none but Jesus heard me. And a'n't I a woman?"

"Den dey talks 'bout dis ting in de head; what dis de call it?" "Intellect," whispered someone nearby. "Dat's it, honey. What's dat got to do wid womin's rights or nigger's rights? If my cup won't hold but a pint, and yourn holds a quart, wouldn't ye be mean not to let me have my little half-measure full?"

She pointed her significant finger, and sent a keen glance at the minister who had made the argument. The cheering was loud and long.

"Den dat little man in black dar, he say women can't have as much rights as man 'cause Christ wasn't a woman. Whar did your Christ come from?"

Rolling thunder wouldn't have stilled that crowd, as did those wonderful tones, as she stood there with out-stretched arms and eyes of fire. Raising her voice even louder, she repeated, "Whar did your Christ come from? From God and a woman. Man had nothin' to do wid him." It was a tremendous rebuke to the little man in black.

She then turned to another objector and took up the defense of Mother Eve. She said, "If de furst

woman God ever made was strong enough to turn de world upside down all alone, dese women togedder ought to be able to turn it back, and get it right side up again. And now dey is asking to do it, de men better let 'em." More cheering followed, and she concluded by saying, "Bleeged to ye for hearin' on me, and now old Sojourner han't got nothin' more to say."

When she finished, there was shamed silence followed by a bursting of applause. As she returned to her corner, she left many hearts beating with gratitude. This glorious old mother had taken the women into her strong arms, carried them over the turbulence, and turned the convention completely around to favor their cause.

Frances Gage, the chairman, wrote afterwards, "I have never in my life seen anything like the magical influence that subdued the mobbish spirit of the day, and turned the sneers and jeers of an excited crowd into respect and admiration."

Indeed, Sojourner's speech was an historic and memorable one. To appreciate its importance we must understand that this took place in the violent, restless decade before the Civil War, when close ties were being forged between the women's rights movement and abolitionism. The great feminist Susan B. Anthony, for example, was a paid agent for the American Anti-Slavery Society, while Frederick Douglass, the black abolitionist, was a frequent speaker at women's rights conventions.

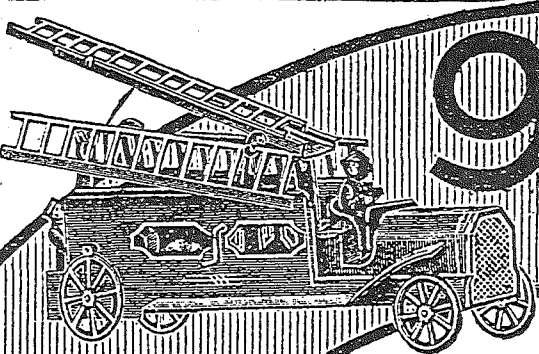
Occasionally, the relationship between the two movements was a close one, but rarely was it tranquil. Many feminists held that supporting the anti-slavery cause weakened their own cause, and likewise there were abolitionists who felt the same about women's rights.

At times the controversy became bitter and heated. The 1851 convention in Akron (held one year after Salem's convention) was one of those times — that is, until the legendary Sojourner Truth stood up and countered all the male-dominated arguments against granting equal rights to women. This gutsy lady was a force for both movements.

## Powerful Double Motor Friction Toys

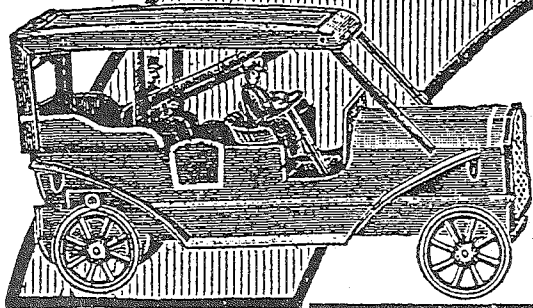
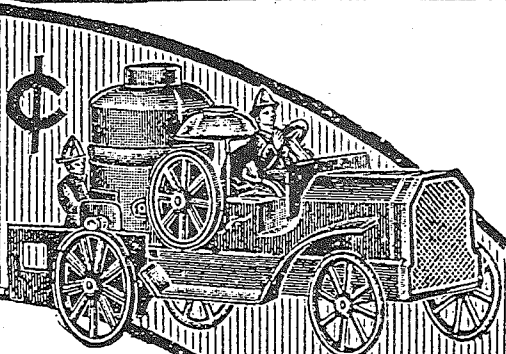
Ad From the Past

**37F1631** Hook and ladder trucks with four large steel ladders. Two firemen and automatic gong. Double friction power movement. Beautiful red enamel, trimmed in green and striped in gold. Length 19 inches. Height with ladders extended, 50 in. Shpg. wt., 6 lbs. Price, each..... **98c**



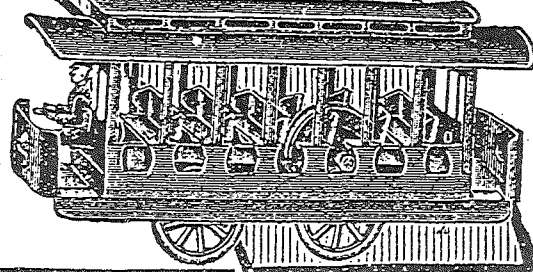
**98c**

**37F1630** New Auto Fire Engine. Made entirely of steel. Equipped with a gong and pump. Fitted with our strong double friction attachment, adjustable front wheel. Body of toy enameled in red, striped in gold. Length, 14½ inches. Shpg. wt., 5½ lbs. Price, each..... **98c**

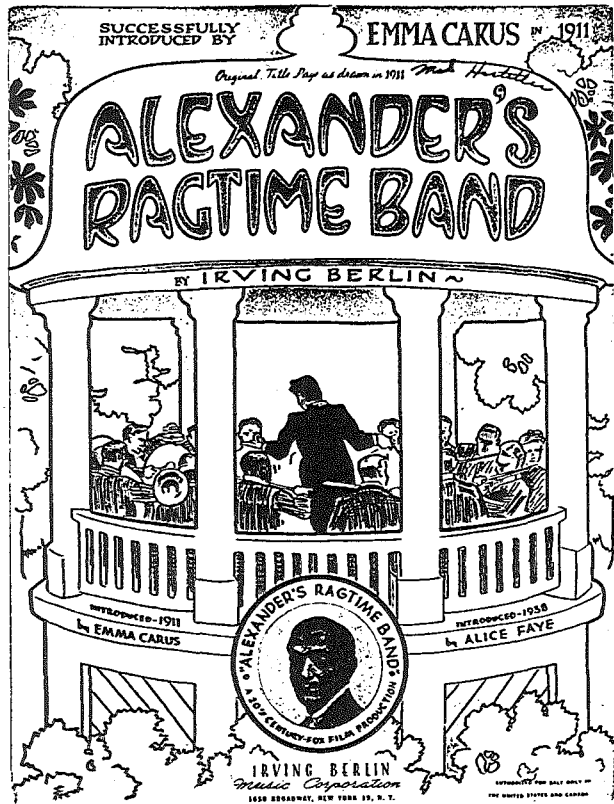


**37F7071** Latest Model Double Friction Touring Car with metal driver and passenger. Made entirely of steel, strongly constructed. Finished in bright colored enamel, nicely gilded. Fitted with a strong double friction motor that makes the car run a considerable distance along the floor. Adjustable front wheels to run in a circle or straight ahead. Entire length 13 inches. Shipping weight, 5 lbs. Price, each ..... **98c**

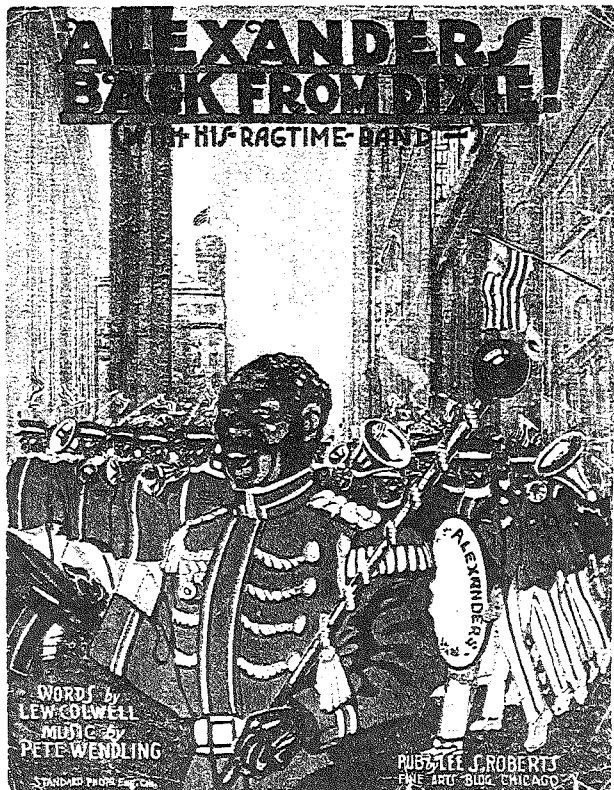
**37F7072** Double Friction Street Car with Motorman. Closely resembles the large open trolley cars used in the large cities. Strongly constructed of steel and finished in bright colored enamel. Equipped with a strong double friction motor that makes the car run a long distance in either direction. This is an unusually fine friction toy at this price. Entire length, 13 inches. Shpg. wt., 5 lbs. Price, each ..... **98c**



# How to preserve your old sheet music



"Alexander's Ragtime Band," written by Irving Berlin in 1911, spawned a number of other songs about Alexander by other composers.



Alexander reappeared in 1917 when Pete Wendling and Lew Cobwell wrote a peppy tune about Alexander coming back from Dixie with his ragtime band.

## Music collectors clubs

Clubs for sheet music collectors include:  
 City of Roses Sheet Music Collectors club,  
 43125 East Flavel, Portland OR 97220.  
 National Sheet Music Society, 1597 Fair Park  
 Ave., Los Angeles CA 90041.  
 New York Sheet Music Society, PO Box 1126,  
 East Orange NJ 07019.  
 Publications of interest to collectors are: Key-  
 board Classics and Sheet Music Magazine, 352  
 Evelyn St., Paramus NJ 07653-0933.

By Dick Wootten

COLLECTING OLD SHEET music is a wonderful hobby, especially if you sing, play the piano, or are a student of history or popular art.

Antique stores or dealers who specialize in paper items, will usually have plenty of tunes for you to sing and reminisce about.

Frequently at antique shows you will notice that the old music is placed inside plastic envelopes. That's a big hint to many of us who buy the old tunes, play them a few times and stash them away in the basement.

Probably the best guide to taking care of old music is contained in a wonderful book, "I Hear America Singing" by Lynn Wenzel and Carol J. Binkowski (\$29.95, Crown Publishing). The book is not a comprehensive account of music publishing in America, but it comes close. Probably, any comprehensive account would be pretty dry reading. This book is filled with nuggets of colorful and fascinating information and captures the essence of periods of American music publishing.

There are chapters on early American music, Stephen Foster songs, Civil War songs, Victorian stereotypes, Tin Pan Alley, the dance craze, World War I, silent movie music, Broadway, the Depression, World War II, later movie music, Elvis, and the artists who designed the covers.

These tips on care and maintenance should be valuable to any collector. Here they are:

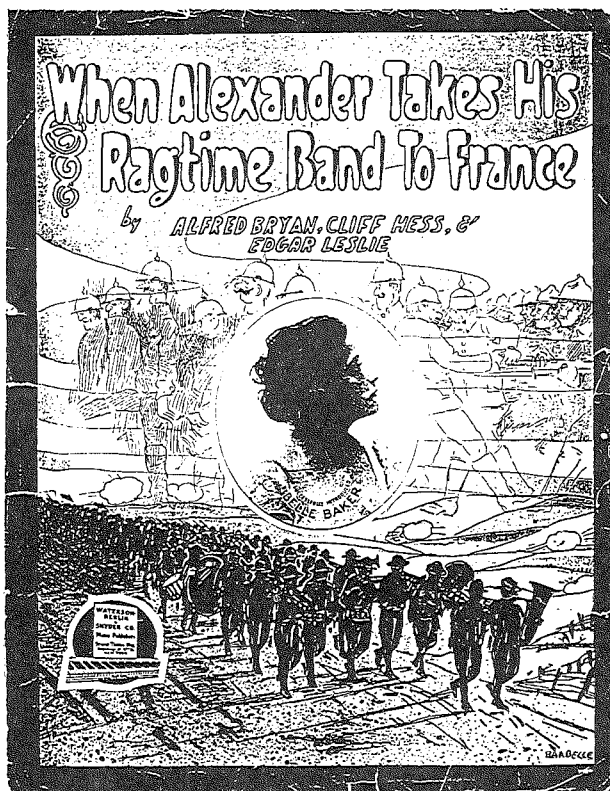
### STORAGE

Keep sheets flat. Stack your music. Standing it upright will eventually cause fraying and creasing of edges.

Encase them in clear plastic polyester Mylar sheets to prevent sticking and to minimize the negative effects of handling.

Keep them as dust-free as possible. Libraries often use acid-free boxes to stack music in, which may be slid in and out for use or display. They are ideal but do take up space.

Keep sheets in cool temperature and in low humidity. Every extra five degrees of cold doubles the life of paper.



Songwriters Alfred Bryan, Cliff Hess and Edgar Leslie had Alexander taking his band to France to "put the Germans in a trance" in their 1918 tune.

### CLEANING

Wipe sheets gently with a soft dry cloth to remove surface dirt.

Remove soiled borders and pencil signatures carefully, with an art gum eraser. This applies only to old, high-rag-content sheets.

Never attempt to wash a print with any hand-painting on the cover. This should be done by an expert.

Extremely filthy prints, usually pre-1870 engraved or lithographed sheets with high rag content, may be washed in clear, warm, gently running water for approximately ten minutes. Blot dry, place between two pieces of blotting paper, clamp between two sheets of plywood, and leave to dry for several days.

### REPAIR

Use Booksaver glue to repair — only on old, high-rag-content sheets.

Do repairs on wax-paper surfaces.

Never use cellophane tape — only archival repair tape.

Cover repairs with wax paper, weight with books, and leave for three to six hours.

In case of basement flooding, when sheet music is apparently ruined, it is wise to take the rare and valuable sheets to a professional print restorer who can clean and repair the piece as well as remove brown spots (foxing) caused by fungus.

### FRAMING

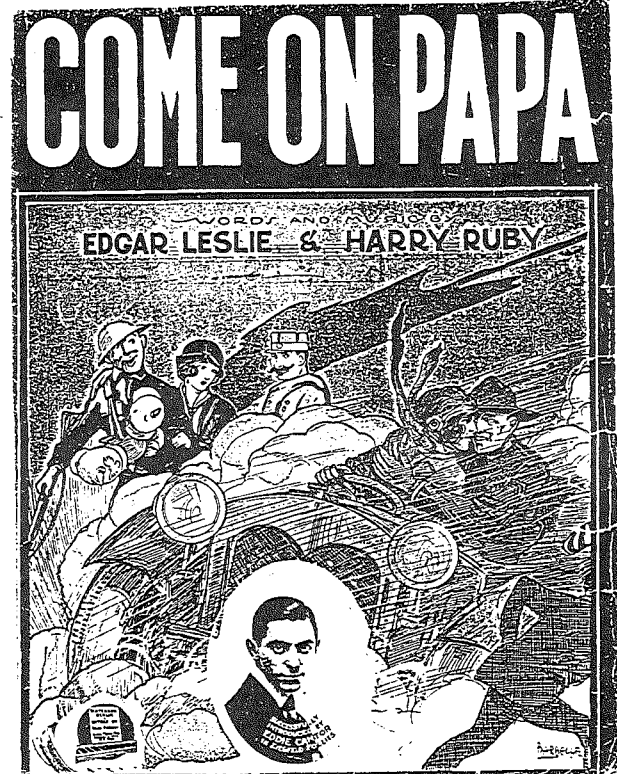
Never cut sheets to frame size, or separate the cover from the rest of the music.

Make the package as airtight as possible. Tape a rag-content mat and backboard along with the print and glass on all four sides before putting into the frame.

If you have sheets professionally framed, be sure to tell the framer to use acid-free materials.

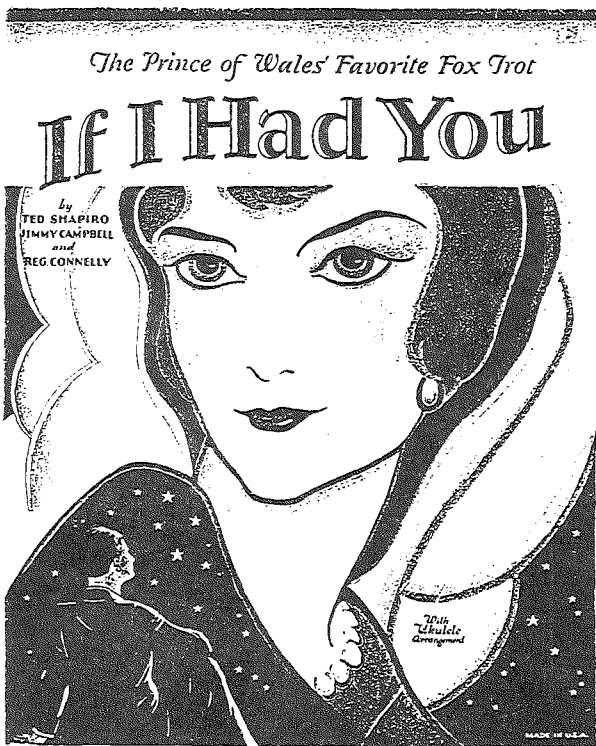
Glue brown paper, cut to size, to the back of the frame for added protection.

Do not hang the framed sheet music in sunlight. It will fade the print.



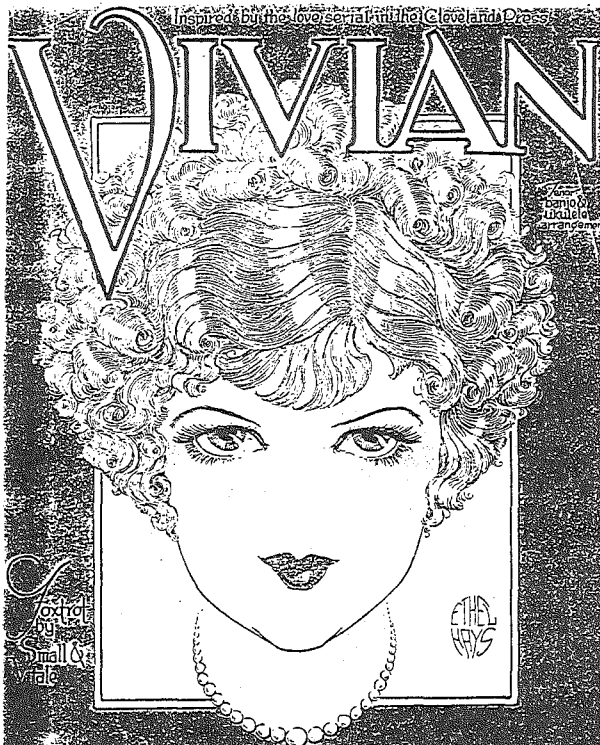
Eddie Cantor rolled his eyes and sang "Come On Papa" in the Ziegfeld Follies in 1918. The bouncy song by Edgar Leslie and Harry Ruby told of a sweet and flirtatious French girl who loved to tell American dough-boys to "hop in ze motor car" where she would give them "ze kiss like ze mam'selles do."



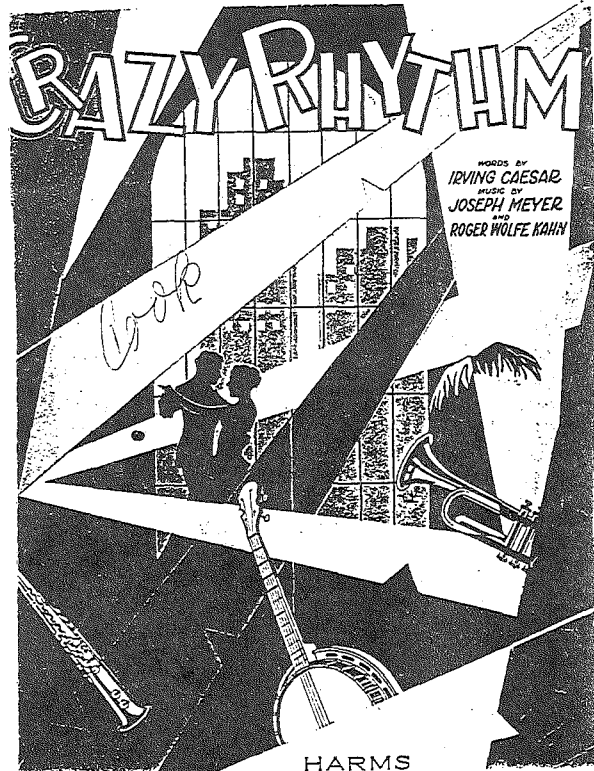


ROBBINS MUSIC CORPORATION New York  
by arrangement with  
Cambell, Connelly & Co. London, Eng.

"Crazy Rhythm" of 1928 by Joe Meyer, Roger Kahn and Irving Caesar was as catchy as Gershwin's "Fascinating Rhythm" and also featured an attractive Art Deco cover.



"Inspired by a love serial in the Cleveland Press," the song "Vivian" was written by T.W. Small and Angelo Vitale in 1927 and promoted by hotel, club and theater orchestras in Cleveland, including those of Guy Lombardo, Maurice Spitalny and Sammy Watkins.



Songwriters Ted Shapiro, Jimmy Campbell and Reg Connelly billed their 1928 song "If I Had You" as the favorite fox-trot of the Prince of Wales.

Here are American sheet music research and study aids for interested collectors

Here are some aids for further research and study of American sheet music.

Museums — Maryland Historical Society in Baltimore, Museum of the City of New York, New York Historical Society (New York City).

Libraries — Bagaduce Music Lending Library, Blue Hill, ME; Chicago Public Library's music section; Erie County Public Library music department in Buffalo, New York; Library of Congress, Washington, D. C.; Metropolitan Tor-

onto, Canada Library; National Library of Ottawa (Canada); Newberry Library (Chicago); New York Public Library, Library and Museum of the Performing Arts at Lincoln Center.

# ORDER NOW!

Receive 26 Weeks Of Yesteryears

For Just **\$13.00**

Don't miss a single issue of Yesteryears, Historical Journal printed weekly at the Salem News.



## SOUVENIR MUGS

Featuring the front page from our premier edition can be purchased at the Salem News for Just...

**\$2.00**

## Yesteryears Order Form

Enclose Check For \$13

Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
 Phone \_\_\_\_\_  
 Mail \_\_\_\_\_  
 Check \_\_\_\_\_  
 Payable To: \_\_\_\_\_

*Yesteryears*

P.O. Box 268, Salem, Ohio 44460

# Hanover is the village's legal name

By Lois Firestone

WHEN THE VILLAGE of Hanoverton was laid out in 1813, the name selected by the town's planner, James Craig, was Hanover, and Hanover it has always been. Although the township is called Hanover, too, the post office is denoted as Hanoverton. That name has been long in usage, too, going back to 1827 when village officials applied for a mail station. This has over the years led to something of a muddle which a village historian is attempting to clear up with the help of the town mayor.

William Kibler, who resides along Hanoverton's historic Plymouth Street, appealed in late December to the U.S. Postal Service and the postmaster general's office for assistance in changing the Hanoverton Post Office to Hanover. Mayor Lee Bowman is backing Kibler in the project.

Kibler says that the problem has been perpetuated for years because it goes back decades. He quotes from the "History of Hanover, Columbiana County, 1804-1913," a detailed accounting of local history published by the *Alliance Review* in 1913: "The postoffice at Hanover was established January 19, 1827 with William Williams as its first postmaster. It was the desire that the office be named, Hanover, to accord with that of the township and village, but a postoffice in Licking county named Hanover and established in 1815 had priority and the best the government postal department could do to carry out the expressed wish of the people was to add the letters 'ton' to the name, and so it remains to the present day. Upon two or three occasions, an effort has been made to have the 'ton' stricken off, but without success, the Licking county town also still insisting upon its place on the government postoffice map."

Kibler visited Hanover in Licking County last June and discovered that the town hasn't had a post office since the 1960s; rural mail delivery is made out of Newark, Ohio. The Licking County Hanover was formed on April 1, 1815, with Parsons Craig as the first postmaster. William Wil-

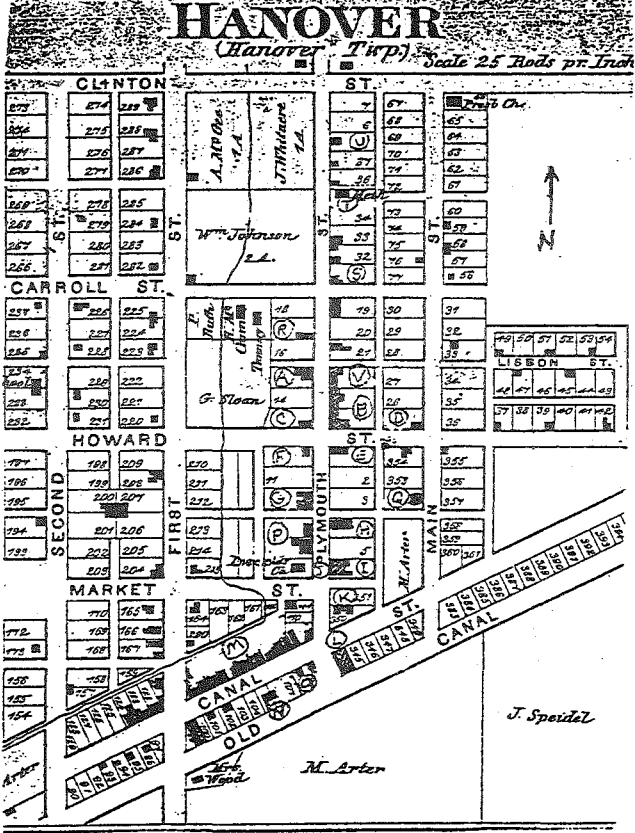
liams was the first postmaster of the Hanoverton post office which was opened on January 26, 1828.

Mayor Bowman dug through village ordinances from 1836 on, and found that the village name had never been changed by an ordinance. Maps from 1840s, 1860s, 1870s and 1900s all name the village Hanover, Kibler says. In his letter to the postmaster general, Kibler writes: "Sometime in the 1930s the village started using the post office name on village ordinances in error. Now our village road markers say Hanoverton, also, all highway maps say Hanoverton. We are still Hanover; our post office is Hanoverton. The Department of the Interior granted our Plymouth Street Historic District National Register status in the late 1970s. We are very history conscious in our village and are asking you to correct a problem. We are asking that the village and the post office have the same name, Hanover...The situation is not about village names but the availability of Hanover Post Office. We are going to go through whatever channels we need to have the maps and road markers corrected. All we need is your assistance to eliminate the confusing situation of our post office having a different name than our village..." Kibler and Bowman are waiting to hear from the post master general's office.

During the 14-year lapse from the time the village was platted until the post office was established, the mail was probably routed to the Griswold post office near New Garden, according to the 1913 history. Mail, delivered once a week by a carrier on horseback, was received from a stage coach traveling between Lisbon and Canton. Later, mail routes were established from Lisbon to Carrollton and from Salem to Bolivar by way of Hanover.

When the Cleveland and Pittsburg Railroad was built in 1852 a mail service to the station was awarded to George Voglesong who was paid \$84 a year. Voglesong also set up a hack service to carry mail, meeting incoming trains daily — his little railroad between Hanover and the station was facetiously called "Calico Switch."

Rural delivery of mail with Hanover as a distri-

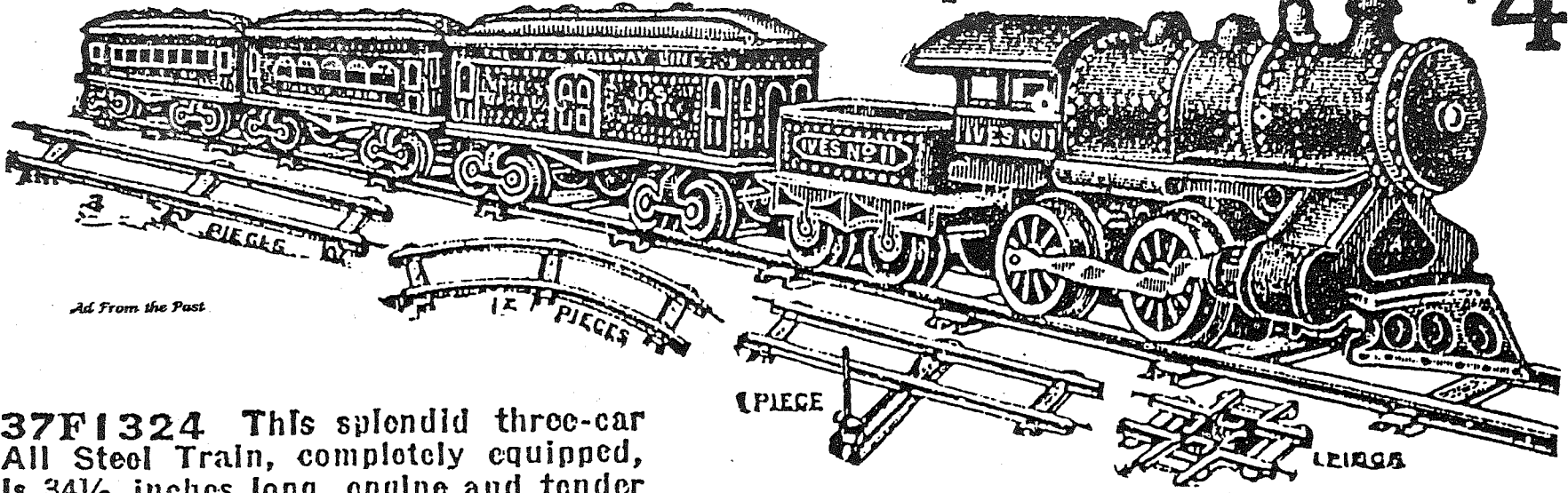


The map of the village of Hanover is taken from the 1870 Columbiana County atlas. The letters denote historic houses which are featured on a walking tour of the Hanoverton National Register Historic District. A trust has been established to preserve the Plymouth Street district; proposed projects, according to William Kibler, are tree planting, sidewalk repair and the replacement of modern street lights with old-style gas lights.

buting station was established April 1, 1904 with George Diezman as carrier.

## North American All Steel Express

\$4<sup>39</sup>



Ad From the Past

**37F1324** This splendid three-car All Steel Train, completely equipped, is 34½ inches long, engine and tender together 12 inches long. Solid cast iron engine, black enameled, with red, gold and nickel plated trimmings. Has speed governor, brake and steel tender. Movable outside piston rods. New improved guaranteed clock work. Train consists of parlor car, chair car and baggage car, with sliding door, all large eight-wheel steel cars, handsomely lithographed and enameled in colors and fitted with safety couplings. Large equipment consists of twelve pieces of 10¼-inch curved track; three pieces of 10¼-inch straight track; one piece of 10¼-inch straight track, with device for stopping train; one crossover. Shipping weight, 7 pounds. Price, complete ..... **\$4.39**

## Youth performed during '30 recital

A MAJOR EVENT IN THE LIVES of Miss Florence Schnorrenberg's piano students the summer of 1930 was the recital at the Salem High School auditorium on June 26.

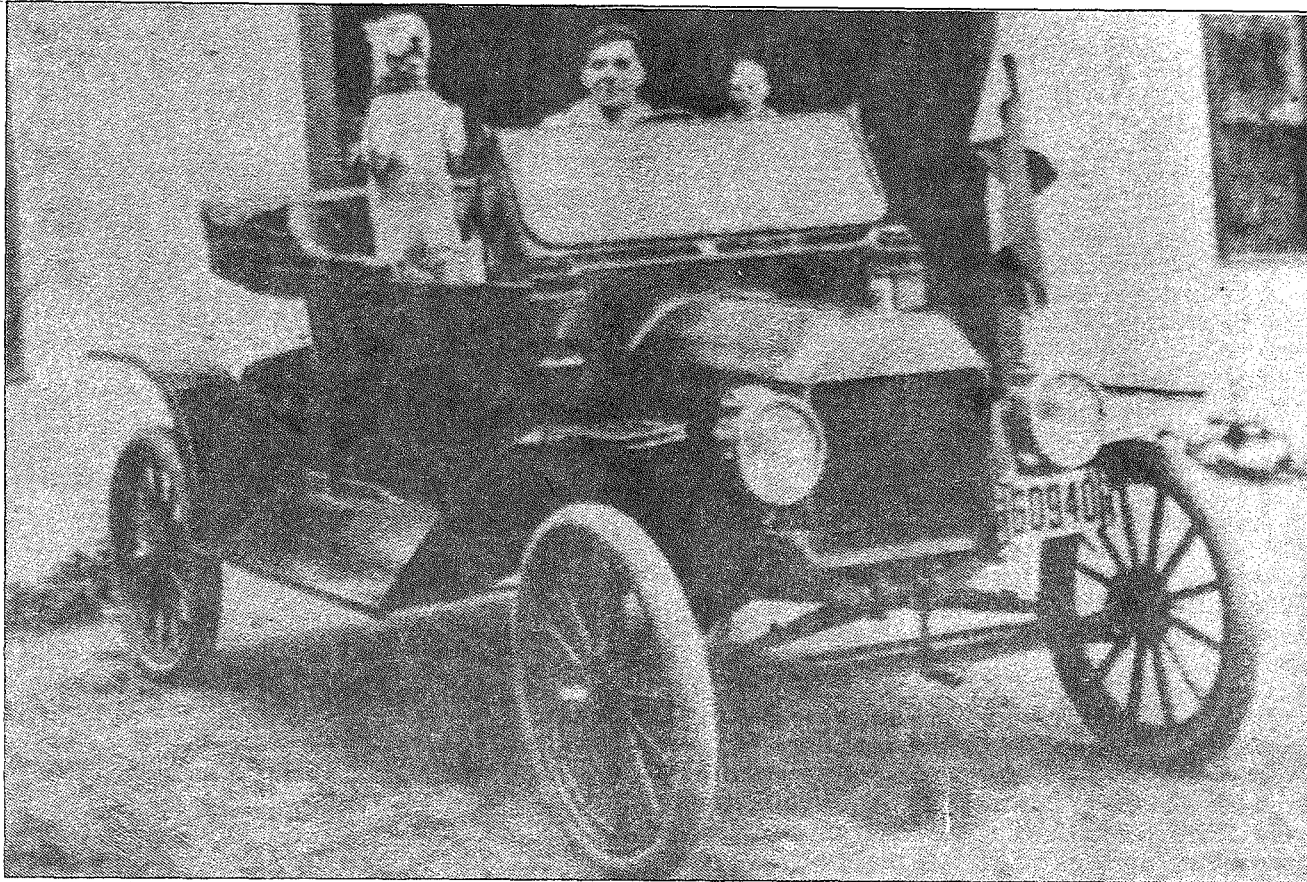
The furniture on the stage was loaned by the W. S. Arbaugh Furniture Store and the decorative palms were courtesy of the McArtor Floral Co., according to the program which Robert Hinton, one of the students, has preserved.

Selma Liebschner and Miss Schorrenberg led off the program with a duet rendition of the "Second Hungarian Rhapsody" by Liszt, followed by a vocal solo by John Adams.

The program included Eleanor Eberwein and Robert Dixon playing "Perfume of Summer Nights" by Bliss; Jane Hoprich, "Banjo Pickaninies" by MacLachlan; Joyce Schuck, Janice Green, Harold Fitzsimmons, "Summer Night," Franklin; Irene Schmitt, "Serenade," Smith; Martha Barckhoff, Reba Dilworth, "With Wind and Tide" by Hewitt; Dorothy Benzinger, "Sparklets," Miles.

Rosena Schell, a violin solo, "Adoration" by Borowski; Jean Harwood and Barbara Benzinger, "Capricante" by Wachs; Selma Liebschner, "March Winds" by McDowell; Betty Ketterer, Margaret Shriver, Eleanor Eberwein, "Jack Frost" by Mattingly; Margaret Roth, "Song of the Brook" by Lack; Margaret Simon, "Two Little Froggies" by Cramm.

Mildred Woods, Anna Mary Lease, Dorothy Day, "Overture to Carmen" by Bizet; Mary Frances Juergens, a solo dance to "Sparklets"; Lois Dilworth, "Martha" by Flotow-Smith; Margaret



Reed McAllister sits behind the wheel of his Ford auto, accompanied by his posing pet dog in the passenger seat — the Ohio license plate is dated 1913 — in front of the J. E. McAllister livery and feed stable in Kensington. Raymond Sinclair stands in the doorway in the background.

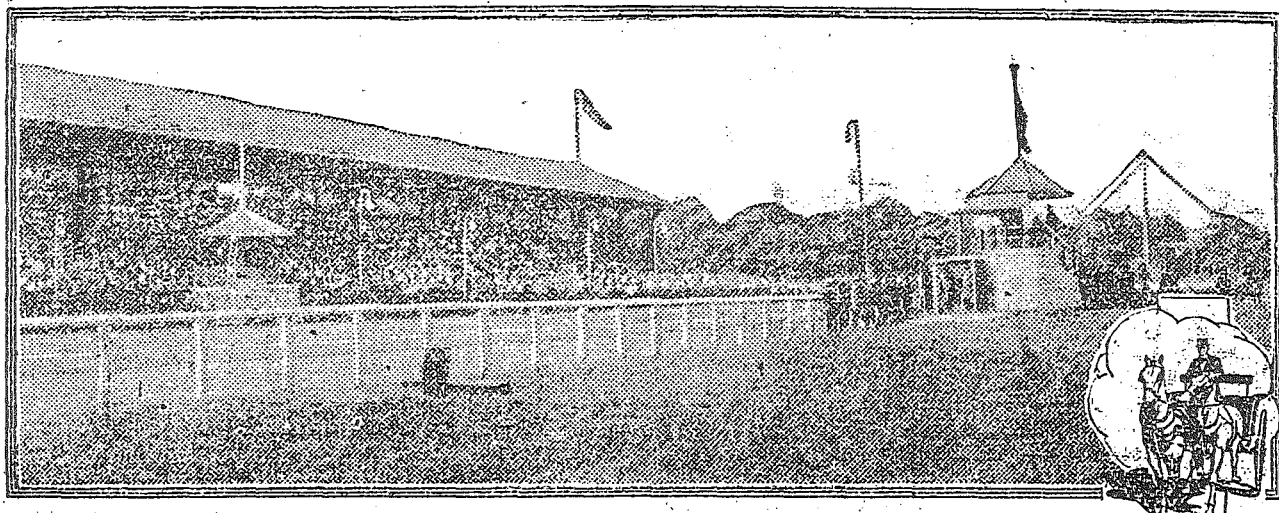
Simon, "Happy Darkie" by Kerr; Virginia Koenreigh, "Star of Hope" by Goebeler; Jean Ohlenhausen, violin solo, "Ghost Dance" by Levy.

Jean Kingsley, "Dance of the Sprites" by Forman; Walter Schell and Mary Shriver, "Dixie Land" by

Emmet; Camille Hoprich, violin solo, "Liebesfreud" by Kreisler; Naomi Schmid, "Evening Song" by Braun; Jean Ohlenhausen, "Marine Corps Reserves" by Geibel; Mary Ellen Ketterer, "Shower of Stars" by Wachs; Margaret Simon, dance, "Snowflakes"; Harold Hoprich, Robert Hinton, Catherine Lehman, "Le Secret" by Gautier; Jack Evans, "Return of the Heroes" by Engelmann; Dorothy Benzinger, Virginia Koenreigh, Naomi Schmid and Mary Ellen Ketterer, "In the Procession" by Hewitt.

Although names like Liszt, Bizet and Kreisler are well-known to people today, many of the composers' names are unfamiliar. For fun Dick Wootten looked up some of the backgrounds of four of them. Theodore Lack (1846-1921) was a French composer of light piano pieces. Felix Borowski, an American composer who was born in England in 1872, was famous for "LaCoquette" and "Valsette." Friedrich Flowlow (1812-1883) directed a German operatic company and was best known for his composition, "Martha." Frenchman Louis Gautier composed light piano numbers, among them "Le Secret."

## RACE TRACK and GRAND STAND



THE race meet at the state fair this year is going to be a real "hummer." The entrants are more enthusiastic than ever before in the history of Ohio fairdom and devotees of speed thrills are going to have a paradise of excitement. Classy thoroughbreds already are being worked out in their paces in anticipation of the fair events and the track is being put into fine condition. Special arrangements are being made for the convenience of women who are fond of witnessing fast horses at their best. The following program will give an inkling of what is to be expected:

MONDAY, AUG. 30	TUESDAY, AUG. 31	WEDNESDAY, SEPT. 1	THURSDAY, SEPT. 2	FRIDAY, SEPT. 3
Purse	Purse	Purse	Purse	Purse
2:30 Pace.....\$1000	2:35 Trot.....\$1000	2:16 Pace.....\$1000	3-year-old Trot \$1500	2:16 Trot.....\$1000
2:14 Trot..... 500	2:23 Pace..... 500	2:18 Trot..... 500	2:26 Pace..... 500	2:14 Pace..... 500
2:12 Pace..... 500	2:22 Trot..... 500	2:18 Pace..... 500	2:25 Trot..... 500	2:20 Pace..... 500

### What a Pharmacy Was Meant To Be!

Store Hours 9:30-6 M-F, 9:30-1 Sat.  
Offering Free Delivery and Fast Friendly Service



1070 E. State St., Salem  
**332-9919**



# New focus on long-overlooked artist

By David Maxfield  
Smithsonian News Service

**N**O MATTER HOW GREAT the talent, in the art world there are no guarantees of fame and fortune. For every meteoric career, there are countless artists whose aspirations take years to bloom.

Vincent van Gogh's lifelong poverty and mental turmoil comes to mind. Today, his coveted canvases sell for record-breaking millions and are prized worldwide.

The spirited work of the African American painter William H. Johnson (1901-1970) is another example. Like van Gogh, Johnson was deeply affected in his life and career by mental illness, and like the Dutch artist, Johnson labored with little financial reward throughout his lifetime. Even now, Johnson's following is quite limited, although his work has long enjoyed critical acclaim.

A new exhibition of Johnson's art at the Smithsonian's National Museum of American Art in Washington, D.C., gives viewers a glance of why critics have admired the artist. The exhibition, on view through March 1, is the result of a study of Johnson by Dr. Richard Powell, assistant professor of art at Duke University. "Homecoming: William H. Johnson and Afro-America, 1938-1946" takes viewers on a colorful journey through the cotton patches and pulpits of the South, the dance halls and city streets of Harlem and the training camps and battlefields of the war years.

Why was Johnson's work overlooked for so long? In his own day, Johnson's nomadic life, dramatic shifts in painting styles, lack of gallery sponsorship, as well as racial prejudice all made it difficult to follow his career. And later, most of his work was in too-poor condition to be widely exhibited.

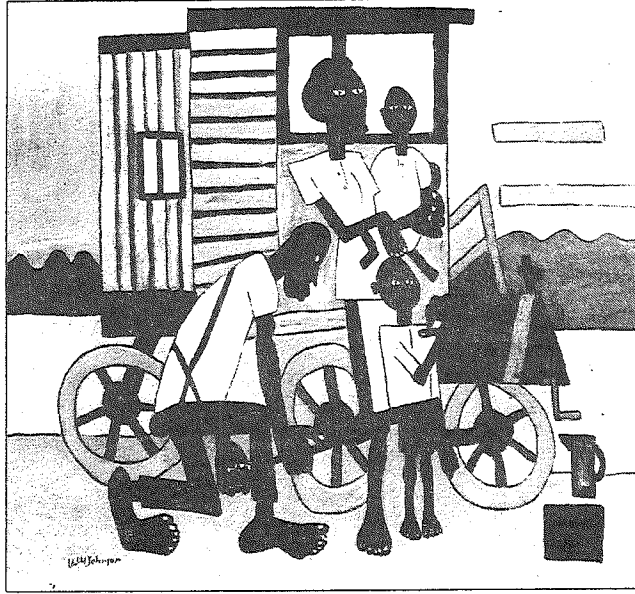
By 1955, Johnson's paintings had suffered nine years of neglect in a New York City dockside warehouse that lacked even rudimentary temperature and humidity controls. Then, the endangered art faced an even graver threat. With Johnson ill and destitute, his meager savings for storage fees exhausted, the decision came from a court-appointed attorney to "destroy everything."

Alarmed, longtime friend Helen Harriton sought help. Within the year, through her efforts, more than 1,300 of the artist's works were saved and acquired by the now defunct Harmon Foundation. Today, most of the collection is protected by the National Museum of American Art, and many of the works are in superb condition, the result of several years of museum conservation.

Two generations of scholars have studied the career of the artist, who lived, married, traveled and worked in Europe before returning to the United States and pursuing African American themes. As a result, Johnson's contribution to the history of American art is coming into much sharper focus. Through its latest research, the museum anticipates that Johnson will now be acknowledged as a major American modernist.

Johnson was born to humble circumstances in Florence, South Carolina, but observing an uncle — a railroad porter — pass through town, the youngster saw possibilities. "At that time, the railroads were conduits of information for blacks," Powell says. "Johnson realized that to be anything he would have to leave South Carolina."

After training at the National Academy of Design in New York, Johnson headed for Europe in 1926 where he lived, met his Danish wife-to-be and traveled extensively. He experimented with modern, expressionist styles, preferring portraiture, still life and landscape subjects. His return to the United States in 1938 was prompted partly by a conviction that war was imminent in Europe and because he felt the need to paint "my own people."



From 1938 until 1946, African American artist William H. Johnson painted — among other subjects — the endless cotton and tobacco fields in the rural South, rickety wagons pulled by powerful mules and oxen, and stoic, denim-clad black farm workers. This work was painted around 1940.

Johnson adopted a simplified, folk-inspired style, distinguished by bold colors and distorted forms that captured the history, folklore, imagination, rhythm and spirit of his people. "Cafe" (1939), for example, celebrates Harlem's fads and fashions by featuring the day's fancies: broad-shouldered dresses and suits, platform shoes and vividly colored textiles. His work also tips a stylistic hat to Picasso's pioneering modernism and African sculptural roots.

"The key to Johnson's success," Powell says, "was his realization that, as a black artist who could bring to his art a vital, expressive point of view rooted in a traditional way of life, he could create work of major consequence for modern art." Sadly, Johnson's career came to an abrupt end in 1947 when he entered a state hospital in New York with a debilitating mental illness resulting from syphilis.

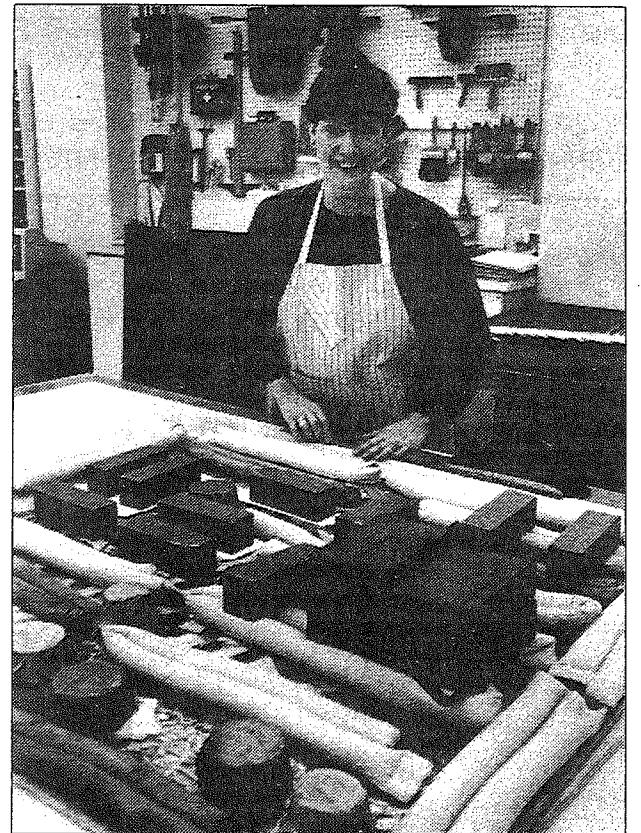
The story of assessing the artist's work began with Helen Harriton's rescue action. The Harmon Foundation, which honored achievements of African Americans, discovered that the materials it received from the warehouse formed an expansive record of Johnson's entire career. Yet, as the foundation's executive director wrote to a friend, "I have never seen such mishandled stuff in my life."

Because Johnson was poor for so long, he worked on whatever was handy, even plywood and burlap potato bags. Naturally, these materials were not able to withstand the poor conditions of warehouse storage. Many heavily painted oils on canvas and burlap were cracked and chipped beyond repair. Paintings on plywood had buckled under countless temperature and humidity changes. Works on paper had been chewed by vermin. In addition, Johnson's work suffered as he periodically carted his belongings around Europe and the United States.

After the Harmon Foundation discarded the absolutely unsalvageable material, what was left was a collection that documented Johnson's work from his first student paintings to his last didactic "Fighters for Freedom" series of 1945. The foundation's staff sorted the art into what they deduced were Johnson's different periods and then grouped the work by respective media (watercolor, paintings and others). The next steps included cleaning, minimal conservation work, placing canvas on



Artist William H. Johnson's works are distinguished by bold colors and distorted figures that captured the imagination, rhythm and spirit of his people. He painted "Street Life, Harlem" around 1940.



William H. Johnson's paintings suffered much damage during years of storage in a dilapidated New York City warehouse. Here, National Museum of American Art conservator Ann Creager works to restore a painting for an exhibition of Johnson's work at the museum.

stretchers, matting works on paper and traming. In 1966, with the Harmon Foundation's funds depleted and its activities at a standstill, the Johnson collection stood at another crossroads — but not for long. On April 9, 1967, the Smithsonian, recognizing the significance of the collection to the history of American art, acquired the holdings and

Turn to next page

## Johnson's story told through 'real life' niece

"I remember the day Uncle Willie came home. It was a hot June afternoon in Florence, South Carolina.

"Everyone left off their work around the farmyard when they my grandma, Mom Alice, yell, 'He's here! He's here!' We all knew she was talking about Uncle Willie. He'd been away for years and years. After moving to New York as a young man to study art, he had traveled to Scandinavia, France, Germany and North Africa to live and paint."

So begins the delightful story, "Li'l Sis and Uncle Willie," a book for children based on the life and paintings of the African American artist William H. Johnson, who was born in 1901 and died in 1970. Johnson is the subject of a study and exhibition at the Smithsonian's National Museum of American Art which has preserved more than 1,000 of his paintings.

Written by Gwendolyn H. Everett of the museum's education staff, the story is told through the eyes of almost 6-year old Li'l Sis — Johnson's "real life" niece. The book is published by the museum and Rizzoli International Inc. (hardback \$13.95), and is illustrated with the bright, bold folklike paintings created by Johnson in the 1940s. The cover of the book depicts Li'l Sis painted by Johnson in 1944.

The theme of the story is that from the moment of his arrival home, Johnson changed forever the little girl's perceptions of art and the world around her. "As I stared up at him, I thought I had never seen anyone so tall. Suddenly, he swept me up in a big bear hug. I'm Li'l Sis and this is my doll, Lillian. We go everywhere together. When he smiled at Lillian, I knew we had found a best friend."



William H. Johnson painted "Li'l Sis," his "real life" niece, and her doll, Lillian, in 1944. A new children's book, "Li'l Sis and Uncle Willie" is based on the life and paintings of the African American artist.

### Artist

Continued from page 14

soon began preparing for Johnson's first museum retrospective in 1971.

Art historian Adelyn Breeskin, Powell says, "had a formidable task" in reconstructing the life and career of an artist whose history, aside from his art, was more or less confined to a thick yellowing scrapbook of fragmented letters, foreign language clippings and unidentified photographs. Breeskin and colleagues prepared an extensive bibliography of published reviews, interviewed acquaintances in the United States and abroad, assigned dates to many previously undocumented works and developed a chronology for the ever-traveling Johnson.

Building on the earlier work of scholars, Powell says his study "promises to revise the most commonly held view of Johnson — that of the artist as a tragic isolate — and replace it with an image that...shows his constant explorations and personal discoveries of self and place."

Powell's research included interviewing contemporaries of the artist. Artists Jacob Lawrence, Romare Bearden and Elton Fax "repeatedly confirmed" that Johnson was "reserved, quiet and not the easiest person to get along with."

Concurrent with this work was the conservation of 28 paintings and more than 30 works on paper-board by Museum of American Art conservators. The cleaning and conservation begun by the Harmon Foundation accelerated at the museum. "The staff experimented with a number of new techniques for stabilizing the works, at first with mixed results, but more recently with excellent success,"

museum director Elizabeth Broun notes.

Conservator Ann Creager explains that some works on plywood were not adequately flattened before they were put on new supports some 20 years ago.

"The conservation of Johnson's art is an ongoing project, requiring unusually laborious procedures," Broun adds, "and many years will be required to reclaim all the wonderful paintings that still await attention."

WE CLOSE WEDNESDAYS AT NOON

**\$25.00 SUITS \$18.75**  
**\$20.00 SUITS \$15.00**  
**\$18.00 SUITS \$13.50**  
**\$15.00 SUITS \$11.25**  
**\$12.00 SUITS \$ 9.00**

These are Clearance Prices on Men's and Youths' Suits that are worth your while seeing. Good selection of patterns. Sizes 32 to 50.

**\$1.00 and \$1.50**

**Soft Cuff Shirts**  
**79c**

**WALK-OVER OXFORDS 20 PER CENT OFF**  
**STRAW HATS ONE-HALF OFF.**

**The Golden Eagle**  
**CLOTHING AND SHOE HOUSE.**

*Ad From the Past*

**Broadway Laundry**

**"We Treat Your Linens White"**

Modern equipment used here — that insures you satisfactory work at all times. Laundry called for and delivered.

Agents for Brace Bros. Ddy Cleaners and Dyers.

**Broadway Laundry**

BOTH PHONES.  
*Ad From the Past*

**The Best**

**WHITE LEAD**

White lead is the body of the paint. It is the purity of the lead that makes your paint last and wear well. We can offer you the best quality of white lead in kegs of 12 pounds, 25 pounds, 50 pounds and 100 pounds.

**Bolger & French**

**Druggists.**

*Ad From the Past*

**CANNING SUPPLIES**  
**AT REDUCED PRICES**

Mason Jars, quarts 44c dozen; Mason Jars, pints 39c dozen; Extra Heavy Jar Rubbers, 8c dozen, 3 dozen 23c; Mason Jar Caps, 18c dozen, two dozen 35c; Sure Seal Jars, quarts, 64c dozen; Fresh Spices at reduced prices; 25 pounds Sugar \$1.59; Nice Tomatoes, 6c pound; Sweet Potatoes 5c pound, six pounds 25c; Nice Apples, 20c peck; Home Grown Cucumbers, extra large, three for 10c; Pure Lard 12c pound; California Hams 12c pound.

**THE BASKET CASH GROCERY**

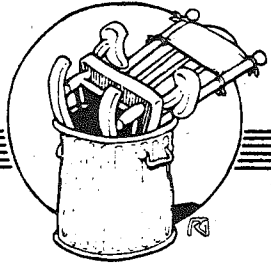
The Store That Saves You Money

*Ad From the Past*

20 Depot St.

**L. H. GLASS, Mgr**

# ANTIQUÉ OR JUNQUE



## Museum has period furniture

By James McCollam  
Copley News Service

Q. Enclosed is a picture of one of a pair of chairs. I bought them in a used furniture store for \$150 for the pair. I spent another \$100 to have them upholstered and refinished. I have been told that the Metropolitan Museum of Art has a chair just like these. Their chair was described as having been made in New York City sometime between 1840 and 1860. Can you give me any information about these chairs and what the value might be?

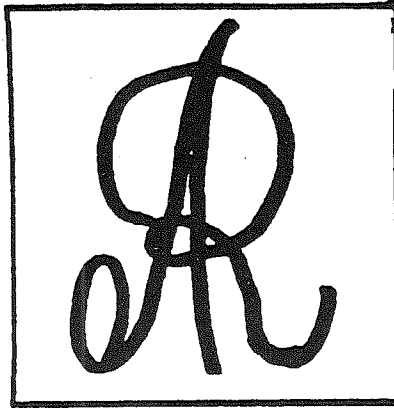
A. These are early Victorian side chairs made in the third quarter of the 19th century. It is quite possible that a chair like this is in the Metropolitan. They have furniture representative of all periods. It does not confer special status or exceptional value.

Your chairs would probably sell for \$265 to \$285 each.

Q. This mark is on the bottom of an elaborate compote. It is supported by three cherubs and has lattice work on the cover. It is decorated with garlands of flowers. I would appreciate anything you can tell me about it.

A. The mark you provided was used by Meissen (Germany) from 1723 to 1736 when it was the personal property of Augustus Rex, King of Saxony. It was also used by Helena Wolfsohn in Dresden Germany from 1850 to 1881. Logic dictates that this was the work of Helena Wolfsohn. Compotes such as you describe have sold for as much as \$500.

Q. I have a 10-inch cut glass vase marked with an "S" in a wreath. Can you tell me who made it,



when and its value?

A. Your vase was made by the H.P. Sinclair Co. in Corning, New York in the early 1900s. It should be worth about \$300.

Q. I have an old blue and white platter with an oriental scene. It measures 11 inches by 18 inches and is marked "Mason's Patent Ironstone China — England."

Can you tell me anything about the vintage and value?

A. Your platter was made by the G. M. & C. J. Mason Co. in Lane Delph, England.

It was made about 1900 and would probably sell for at least \$100.

### BOOK REVIEW

"Victorian Furniture Styles and Prices, Book III" by Robert and Harriett Swedberg (Wallace-Homestead, an imprint of Chilton Book Co.) is

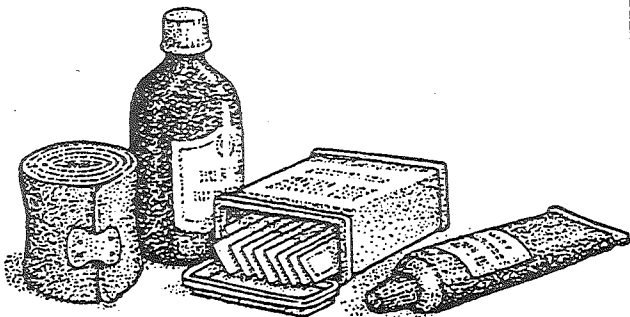


This early Victorian side chair would probably sell for \$265 to \$285.

without question the most extensive price guide of Victorian furniture available. Each piece is illustrated and described in detail.

## LEASE DRUG CO.

337-8727



Serving The Area  
Since  
1917

and still serving the  
nicest people with  
"RED CARPET TREATMENT"

229 N. Ellsworth, Salem

Monday-Friday 8:30 - 8:00

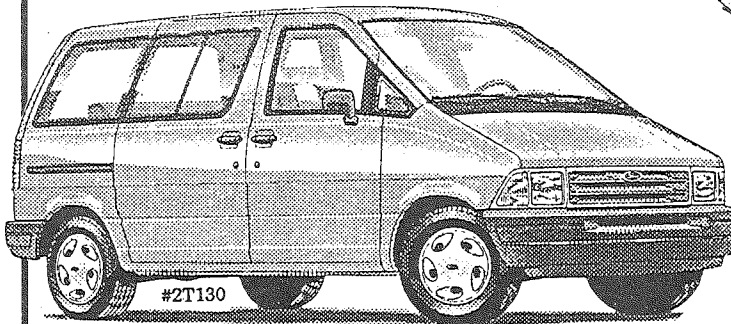
Saturday 8:30 - 7:00

Sunday 10:00-1:00

Closed Holidays

Free Delivery

## FAMILY ROOM



### 1992 FORD AEROSTAR XL WAGON

3.0 Liter V-6  
Automatic Overdrive  
Privacy Glass  
Tilt Steering Wheel  
7-Passenger  
Rear Defroster  
Rear Wiper/Washer

Air Conditioning  
Anti-Lock Brakes  
Speed Control  
Clearcoat Paint  
AM/FM Cassette  
Captain Chairs  
Driver's Air Bag

Retail Price \$18,494

# \$14,987

FORD REBATE APPLIED

CONTINENTAL DRIVE

SALEM, OHIO

332-0031

1-800-686-0031



Offering the  
Best  
Lease Plans  
Available!

24-MONTH LEASE

# \$280 PER MONTH

\$280.34 per month, \$300.00 refundable security deposit, \$6728.16 total of payments, \$1000.00 cash or trade applied, \$750 rebate applied, 30,000 miles allowed, 11¢ per mile penalty, plus tax and title.

AREA'S FINEST  
SELECTION OF USED  
VANS AND WAGONS

WE'RE DEALIN'!

OPEN TONIGHT UNTIL 9

London  
FORD • LINCOLN • MERCURY