Amusement Parks:
A Confluence of Transportation, Industry and Topography

BY JENNIFER SOPKO

Figure 1. Detail of 1891 Latrobe View Company photograph shows how the Ligonier Valley Rail Road built around the trees when developing its Idlewild picnic grounds to boost passenger business along the short-line route between Ligonier and Latrobe. [Ligonier Valley Historical Society]
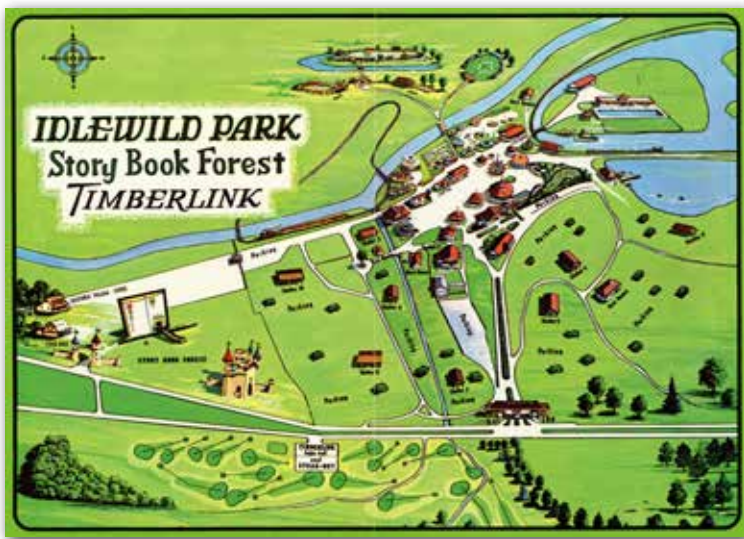

Figure 2: Late 1970s souvenir map shows that Idlewild's main amusement area remained shaded by trees and was generally condensed within the original Darlington family tract, as it is today. [Idlewild and SoakZone Archives]

From Europe to the United States, amusement parks have historically served as community gathering places where people of differing heritage and social classes enjoy outdoor recreation, thrills and entertainment. In post-Civil War America, the confluence of several factors spurred the growth of picnic groves and amusement parks across the country: developing industries, expanding transportation systems, evolving technology, and increased leisure time for the middle and working classes.

Dozens of parks sprang up along electric streetcar lines, on the outskirts of towns, and in scenic rural areas during the late 19th and early 20th centuries, serving as respites from the daily grind – and even grime – of urban life. Western Pennsylvania was a prime example of this phenomenon, from Idlewild Park in Ligonier to Kennywood Park in West Mifflin; from Cascade Park in New Castle to Monarch Park near Oil City; and from Four Mile Creek Park in Erie to Luna Park in Johnstown. These parks all attracted populations of pleasure-goers boosted by Western Pennsylvania industry, many strategically plotted along transportation networks and among the diverse regional landscapes: Appalachian Mountain ranges, forested valleys, river networks and even rugged lake coastline. Transportation, industry and topography directly influenced the development and patronage of these commercial playgrounds.

Trains And Trolleys

Railroads brought folks to some of the earliest amusement parks in Western Pennsylvania. Pennsylvania's oldest, Idlewild Park in Ligonier Township, was established in 1878 by the Mellon family-owned Ligonier Valley Rail Road along the Loyalhanna Creek and added as a seasonal stop on the short line's schedule (Figures 1 & 2). Aliquippa Grove in Beaver County opened around 1880 along the Pittsburgh and Lake Erie Railroad at the future home of a Jones and Laughlin Steel mill. Rock Point Park, located outside Ellwood City, was developed by a local railroad that would eventually become part of the Pittsburgh, Youngstown and Ashtabula Railroad, later absorbed into the Pennsylvania Railroad's network (Figure 3).

In addition to the railroads, the growing number of electric streetcar companies across the United States drove the development of what were dubbed "trolley parks" around

---

Members and Friends

August has traditionally been a quiet month for the Ephemera Society of America; not so this year. A series of high impact events have taken place. The most consequential is the announcement that Rare Books Los Angeles (RBLA) has been selected as promoter for our March 2023 Conference in Greenwich.

This process was triggered when our most recent fair promoter, Marvin Getman, decided to focus his attentions on the virtual fairs that he has been running jointly with us, which he will continue to do.

RBLA is a Southern California-based producer of antiquarian book fairs, which also welcome dealers in ephemera, book arts, maps, and vintage photography. Founded by booksellers and ESA members Jen and Brad Johnson along with family members Jodi Tolan and Mechele Burry, they approach the production of events with inside knowledge of operations of the trade. They are also well-known for utilizing social media and other creative outreach approaches to bring new audiences to their events. "Our goals are to modernize, streamline, and simplify operations for the exhibitors and develop exciting and engaging outreach to bring new audiences to Ephemera 43," said Rare Books LA's Director of Operations, Jodi Tolan.

The ESA board of directors unanimously approved this decision based on the solid proposal for Greenwich, a ramping up of our digital presence and the offer of a west coast fair.

While these negotiations were under way, the Conference Committee organized and ran our second annual virtual conference on August 26th. This was a scaled down version of Greenwich but with a much wider, international reach. If you missed the event, I encourage you to seek out the recorded version which can be found on our website at *www.ephemerasocity.org*.

The presentation by Barbara Fahs Charles, current board member and Erika Piola of the Library Company of Philadelphia was outstanding. They discussed the Robert Staples Metamorphic collection, which is now housed at the Library Company. The second presentation was delivered by MinJoo Baek on the ephemeral nature of the Shanghai Food Markets. Through the wonders of technology, this talk was delivered from China. Immediately following was the virtual ESA fair. My thanks and congratulations go out to the Committee and the presenters for a successful completion of our second annual virtual conference.

The ESA will also be holding our mid-year meeting once again; this year in Portland, OR. The dates are October 10-13, 2023 and Glenn and Judith Mason have put togther a fabulous schedule. If you are interetested in attending one or several of the events, please reach out to the Mason's as soon as possible at *gmason44@gmail.com*. We look to seeing you there.

David

David Lilburne
President

Robert Louis Staples:
On Becoming a Serious Ephemerist and Small-time Dealer

By Barbara Fahs Charles

Robert Louis Staples (1933–2021) joined the Ephemera Society in 1980, the first year. He had worked for the Office of Charles and Ray Eames from 1957 to 1973 designing furniture and exhibitions. He moved East in the summer of 1973 to join Barbara Fahs Charles and establish Staples & Charles, specializing in museum exhibitions. The firm designed projects nationally and internationally for forty-five years.

Bob was an industrial design student in the department of architecture at the University of Southern California. Other than a few collections typical for young boys—a few stamps, some military patches—there is nothing in his early history to suggest a future collector of ephemera. Likewise, none of his college art or early three-dimensional design projects seem to forecast an interest in graphics and historic paper. But at the Eames Office he was exposed to both fanciful graphics by Deborah Sussman (no "Swiss grids", at least at that time) and the whimsies created by John Neuhart on his hand press. The office was small (fewer than a dozen employees plus Charles and Ray) and the staff were both work colleagues and friends—friends who created offbeat invitations for their parties.

Beyond the immediate staff, Alexander Girard was a significant influence [Figure 1]. He developed imaginative installations of folk art and found graphics for the Herman Miller showrooms. Bob was responsible for the overall design of the Los Angeles showroom from time to time. In 1962 Girard designed the Hallmark penthouse, where VIPs were invited to stay. Featured was a 20-foot-long by 3-foot-high display of historic holiday cards and decorations. Bob may or may not have seen it in person, but he certainly knew it well and kept a set of photographs of the whole display that he showed me more than once, with the unrealized idea of creating a linear vitrine of ephemera for our house. In 1969, as we were beginning work on *A Computer Perspective* and its 100-foot wall on the history of computers, Charles Eames sent us to Moline, Illinois, to

Figure 1: Alexander Girard (left) and Bob Staples working on the Nehru exhibition in Ahmedabad, India, 1964. [National Institute of Design, Ahmedabad, India]

In this Issue...

The articles in this issue reveal how interest in ephemera studies can begin very early. The lead article, by our youngest author, **Jennifer Sopko**, explores a life passion for amusement parks, particularly in her home territory of western Pennsylvania.

At the other end of life's journey, **Bill Moskoff**, a retired Russian specialist, takes us back to his Ph.D. work on the Soviet footwear industry in the 1960s.

For the piece on Winold Reiss, Library of Congress Curator **Mari Nakahara** shares her love of architectural design history that was first stimulated during research for her 1994 Ph.D. dissertation on McKim, Mead & White.

Mary Kwas, a retired archaeologist, became intrigued by aviation history in high school, and here showcases a collection of greeting cards started decades ago.

The Sopko and Nakahara pieces are based on presentations at Ephemera 42 in March 2022, and are available to watch on the Society web site.
—*Diane DeBlois, editor*

Figure 2: Bob Staples measuring objects in The Coca-Cola Company Archives, 1980s. [Staples & Charles]

Library Company of Philadelphia) and an extensive assemblage of tobacco ephemera. He always liked posters and kept his favorites stashed away, but many were sold or traded over the years. He especially enjoyed orchestrating trades. A couple of times, he put together a photo notebook of posters that he thought might interest the Library of Congress. After a few weeks, the curator would call and say which pieces they were considering and invite Bob to bring them for inspection, and to look at their duplicates. Once Bob and the curator agreed on a possible exchange, it was reviewed for comparable values by another section at the Library. Only then could he bring his new treasures back to the office, record them in his account book, make minor repairs where needed, and think about a new trade. For example, a sixteen-sheet poster for Hamlin's Wizard Oil ("cures all pain in man or beast"), showing an elephant drinking straight from the bottle in the middle of a street in Chicago where it was first produced, went from the Library of Congress, to Bob, to the Chicago Historical Society, as part of an exchange that included Bob receiving a nearly life-sized advertising display of a fisherman hauling a huge cod that advertised Scott's Emulsion Cod Liver Oil. A poster for the B&O Railroad that Bob acquired at auction was traded to the B&O Railroad Museum in Baltimore for a delightful poster for the Chicago & Alton Railroad, now at the Hun-

see Girard's masterful ephemeral salute to John Deere and the agricultural communities of the Midwest at the Deere & Co. Administrative Center. Layered displays of objects and ephemera would become a hallmark of early Staples & Charles museum installations [Figure 2].

Outside of the Eames Office, there were other lures. Just a few of blocks away—good for a lunchtime break— was the Firehouse on Rose Avenue filled with advertising antiques. Bob found the lithographic tins especially enticing, and was drawn to small tin tobacco tags. The monthly Rose Bowl Flea Market in Pasadena, which began in 1968, was another draw. It was there that Jay Last met Gordon McClelland and his stacks of orange box labels for sale. McClelland, and others, also had cigar box labels at 25 cents each that appealed to Bob --so much so, that he covered a wall in his Santa Monica house with a checkerboard pattern of square cigar labels and mirrors.

Throughout the 1960s, Bob was becoming a collector and connoisseur, but he was not yet a dealer. That changed on the second Sunday of April 1971, when I told him I wanted to sell some items at the Rose Bowl before departing the Eames Office to photograph merry-go-rounds. Bob, in his "I can make something quickly" mode, created a charming canvas booth and brought along some ephemera that no longer amused him. When we tallied our sales, I had $60 and Bob had $600. From that point, selling fed Bob's growing ephemera habit, and, for a short period, he set up shop monthly at the Rose Bowl to help finance his 1973 move East. Posters were his early stock, mostly from a large cache that he heard about in an old theater in Elgin, Illinois, and sent me to buy for slightly under $9.00 each.

It was in the East that Bob learned about trade cards and began his large metamorphic collection (now at the

Figure 3: Chicago and Alton R. R. poster. [Staples & Charles]

tington Library [Figure 3; see also Jay Last: *The Color Explosion*, p. 158].

In the 70s, regional advertising antique shows in Gaithersburg, Maryland, and Indianapolis were important venues for meeting collectors and dealers, and for selling, more than buying (though a terrific group of Charles Shober & Co. lithographs were acquired through someone Bob met at Indianapolis [see Jay Last: *The Color Explosion*, p. 146, lower]). At these markets, Bob's display of 19th century lithography stood apart from the more prevalent tin signs. Then in 1980, Bob attended the Ephemera Society of America's first fair and came back widely enthusiastic about both the diversity of what he had seen and the people he met. He called it "the intellectual's flea market." For the next six years, Bob had a booth at the ESA annual fair; in 1986 he and Barbara were the first recipients, after Maurice himself, of the Maurice Rickards Medal. Bob always attended the fair when travels for design work would allow, and he was a dealer once again for the last four years prior to the Covid-19 pandemic, sharing a booth with Al Malpa. Bob enjoyed making sales at the ESA fair, but even more, he relished catching up with dear friends, looking at other collectors' treasures, and, to a select few (with a twinkle in his eye), showing off his new finds.

While I never had the pleasure of working directly with Bob on an exhibition, I certainly appreciated the results of his long and productive partnership with Barbara at Staples & Charles. Their installations for the Smithsonian, the Chicago Historical Society, and other institutions included actual ephemera and demonstrated the influence ephemera had on their design sensibilities through colorful evocations of historical moments and dry wit. One of Bob's many contributions stands out for me — an interactive feature from the exhibition, *Benjamin Franklin: In Search of a Better World*. Visitors who responded correctly were rewarded with a "Huzzah!" This period touch reflected Bob's sense of history and humor. His wit and wisdom are sorely missed throughout the museum community. — **Helena Wright**

I first met Bob Staples back in the 1970s when he, Barbara and I were doing the Indianapolis Advertising Show. We both had an interest in Victorian trade cards so, of course, we developed an immediate connection that developed into a life-long friendship. Bob was always willing to share his knowledge and help in any way he could. Organizing cards, and sharing new finds was always a joy. His appreciation for cards was infectious. I always felt that when our visit ended, I was blessed with some new insights in the field we both enjoyed. He was a true gentleman in every sense of the word. I will always be grateful for his friendship. — **John Kemler**

Bob Staples and Greenwich ephemera fairs will always be linked together in my mind. The two seemed inseparable, like printing ink on paper. Bob always had a playful smile on his face during the shows and a glass of red wine in his hand soon afterwards. But his eye for exceptional design was his true calling card. It went well beyond his celebrated career, inspiring him to collect only the most stunning examples of color lithographed advertising posters from 19th-century America. Thanks Bob, for cherished memories far from ephemeral. — **David H. Mihaly**

Bob was a world-class designer who used that prowess to amass original and outstanding ephemera collections. Charming, inventive and perhaps a bit shy, he sometimes initially appeared to strike a rather withering, stern pose, particularly when asked the price of one of his duplicates. But that mask rapidly disappeared to reveal an engaging, almost elfish, personality. I enjoyed watching the Staples transformation—seeing the corners of his mouth slowly turn up accompanied by a lively spark in his eyes. No words were spoken. At least for a moment. And then his delightfully winsome, humorous side took hold. I fondly recall that appearance while laughing with him about our undaunted quest for diner rice pudding (or was it tapioca?) at a New Jersey trade card convention. He is greatly missed. — **Bruce Shyer**

Any time guests in our Portland, Oregon home are drinking red wine, Judith and I smile to ourselves, fondly remembering Bob Staples out on our deck drinking red wine with ICE CUBES in it! We are not wine connoisseurs (to us there is red wine, pink wine, and white wine), but we have heard it be said that white wine should be served chilled and red wine is OK served at room temperature. So, ICE CUBES? Bob's response: "I like it that way. I learned it in Italy." End of conversation! Thereafter, any time I saw Bob, I gave him a bad time about ice cubes in his red wine. In a way, it became "our thing". During one of his and Barbara's visits, with two other dealers also staying with us for a weekend during a Portland antique show, we learned something new about Bob's interest in graphics and ephemera. The other two dealers, unfamiliar with Jay Last's book, *The Color Explosion*, asked to see my copy. As they were commenting on the wonderful chromolithography of the large advertising pieces pictured in color in the book, Bob would frequently, but quietly, say, "*He got that one from me.*" Not only a designer, but a collector with an eye for design! Two and three-dimensions living as one in Bob. We greatly valued Bob's friendship and the humored repartee. Judith and I often remark to each other how many wonderful friends we have met since becoming more involved with the Ephemera Society, and our relationship with Bob Staples was one of those we highly treasure. — **Glenn Mason**

Figure 3: 1895 program for an employee picnic for the Pennsylvania Lines, a holding company of the Pennsylvania Railroad, which operated Rock Point Park, near Ellwood City. [Courtesy Everett Bleakney, Ellwood City Area Historical Society President]

the turn of the 20th century. The first horse-drawn streetcar in Pittsburgh appeared in 1859, followed by cable railways and inclined planes. By the 1890s, electric traction technology had taken over, making local and interurban travel faster than it had been before and nurturing suburban residential growth; people could now live outside of the towns or cities where they worked.

Pennsylvania had more operating trolley companies than any other state. For example, in 1917, Pennsylvania was reported to have 120 operating electric railway companies, compared to 101 in New York, the state with the highest milage of streetcar track.[1]

To boost passenger business on weekends (outside of the weekly commute), the traction companies would lease or purchase property and establish picnic groves at stops along or at the ends of their lines. The venues offered simple attractions in a pleasant setting - a boating lake, a dance hall, concession stands and perhaps a steam-powered merry-go-round. Some picnic grounds evolved into amusement parks with the addition of thrilling rides like roller coasters, aerial swings and Ferris wheels. To these were added games of chance, and free entertainment by daredevils or vaudeville stars. Park management would typically engage concessionaires to build or install and operate rides on the park property at their own cost, kicking

back a percentage of the profits to the lessor. As the streetcar lines were powered by electricity, the company could light the parks at night and operate the rides into the evening.

Locally-based companies included the New Castle Traction Company – a predecessor of Pennsylvania Power Company (Penn Power) – which in 1897 founded Cascade Park, a longtime picnic grove turned amusement park along Big Run in Lawrence County. The Butler Passenger Railway Company opened Alameda Park in 1901, about two miles west of the city of Butler, giving the forested park a Spanish-inspired name the meant "public walkway" or "promenade shaded with trees."

The Beaver Valley Traction Company purchased and developed two parks on opposite ends of its streetcar line in Beaver County in 1901. Junction Park was located in an industrialized and flood-prone area known as Junction Stretch along the Beaver River in Rochester Township. The park's entrance and its attractions, which included a roller coaster and carousel, were right off the trolley line (Figure 4). The more rustic Morado Park (also called Morado Springs Park), was in Beaver Falls, at the northern end

Figures 4 & 5: Junction Park in Rochester Township and Morado Park in Beaver Falls, were trolley parks anchoring each end of the Beaver Valley Traction Company's streetcar line in Beaver County. [Junction Park postcard, Pennsylvania Trolley Museum, Kathryn and David Black Transit Archives. Morado Springs Park letterhead, Beaver Falls Historical Museum.]
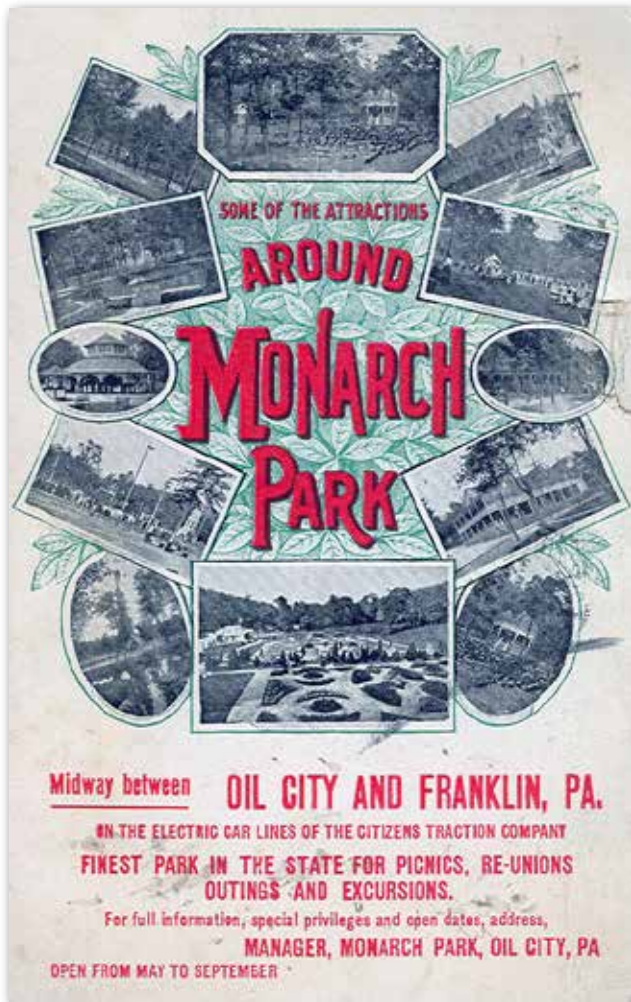
Figure 6: Undated poster for Monarch Park where beautiful flower beds and gardens, a grand carousel, the Thriller Roller coaster, and the Electric Tower greeted visitors stepping off the Citizens Traction Company streetcar. [Courtesy Bonnie Streyle]

of the trolley line near the Wallace Run ravine (Figure 5). Streetcar passengers disembarked at a covered station right off the line and entered the park to enjoy picnics, ride its carousel and, starting in 1926, a swimming pool.

Venango County had its own trolley-turned-amusement park that operated for at least a quarter century. Entrepreneur John Smithman established what was originally known as Smithman Park in 1896 for the Oil City Street Railway Company, a trolley line he also chartered. The park was located in Cranberry Township, between Oil City and Franklin, right in the heart of the commercial oil industry that developed in Northwestern Pennsylvania in the 1850s. The competing Citizens Traction Company bought the park in 1901 and connected its streetcar line with those in Franklin. The park's name was changed to Monarch Park, as Monarch was the maiden name of traction company owner Dan Geary's wife (Figure 6).

Trolley parks in Crawford County included Oakwood Park, located in today's West Mead Township. The Meadville Traction Company opened the park in 1898 near the Ponce de Leon Mineral Springs, a destination about two miles east of Meadville that, as early as 1888, had attracted visitors searching for healing, healthful waters. Titusville had two recreational destinations at either end of its local streetcar line. The Titusville Electric Traction Company brought passengers to Mystic Park, located along Oil Creek about four miles above Hydetown on the western outskirts of the city. The Fieldmore Springs resort sprung up in a narrow, forested valley called The Gorge, located about two miles east of Titusville. Burchfield's new venture benefited from trolley service bringing passengers along the Titusville Electric Traction Company line as the tracks followed Pine Creek to the resort through a pine and hemlock forest.

Consolidation of the smaller local streetcar companies into bigger systems with interurban networks – along with their parks – created conglomerates like the Pittsburgh Railways Company and West Penn Railways Company. Pittsburgh Railways would operate four Pittsburgh-area trolley parks at the turn of the century: Kennywood Park in Mifflin Township (now West Mifflin), Calhoun Park in Lincoln Place, Oakwood Park in Crafton, and Southern Avenue Park in Carrick, all founded between 1895-1899 (Figure 7). West Penn Railways would also come to acquire its own amusement parks started by smaller lines, including Olympia Park in Versailles Township (near McKeesport) in Allegheny County, Oakford Park between Jeannette and Greensburg in Westmoreland County, Lenape Park in Kittanning, and Griftlo Park (originally Allison Park) between Vandergrift and Apollo, both in Armstrong County.

Although amusement parks weren't the primary business for electric streetcar companies, their income potential from group picnics and increased numbers of streetcar passengers certainly made them attractive ventures, as the *Street Railway Journal* recognized in 1902.

"Street railways park properties are generally admitted now to be legitimate and profitable adjuncts to a street railway transportation system, and it may properly be said that a street railway company which does not own or operate a park property near its terminus or on its line of route is an exception."

"Amusement for Street Railways Parks." *Street Railway Journal.* Volume XIX No. 9. March 1, 1902.

An Industrial Melting Pot

The industries that exploded in Western Pennsylvania during the mid-to-late 19th century – coal, coke, steel, aluminum, oil, glass and manufacturing – brought a population to the region that would become the market for these pleasure grounds. The Pittsburgh coal seam, discovered in the Connellsville Coke region that stretched between Westmoreland and Fayette counties in southwestern Pennsylvania, produced a superior quality of bituminous coal that was processed in hundreds of beehive coke ovens. This coke, in turn, powered the steel mill blast furnaces in Pittsburgh and Johnstown, which churned out the materials that built America. The region also became a powerhouse in glass production thanks to cities like Jeannette, Mount Pleasant and Arnold in Westmoreland County. Northwestern
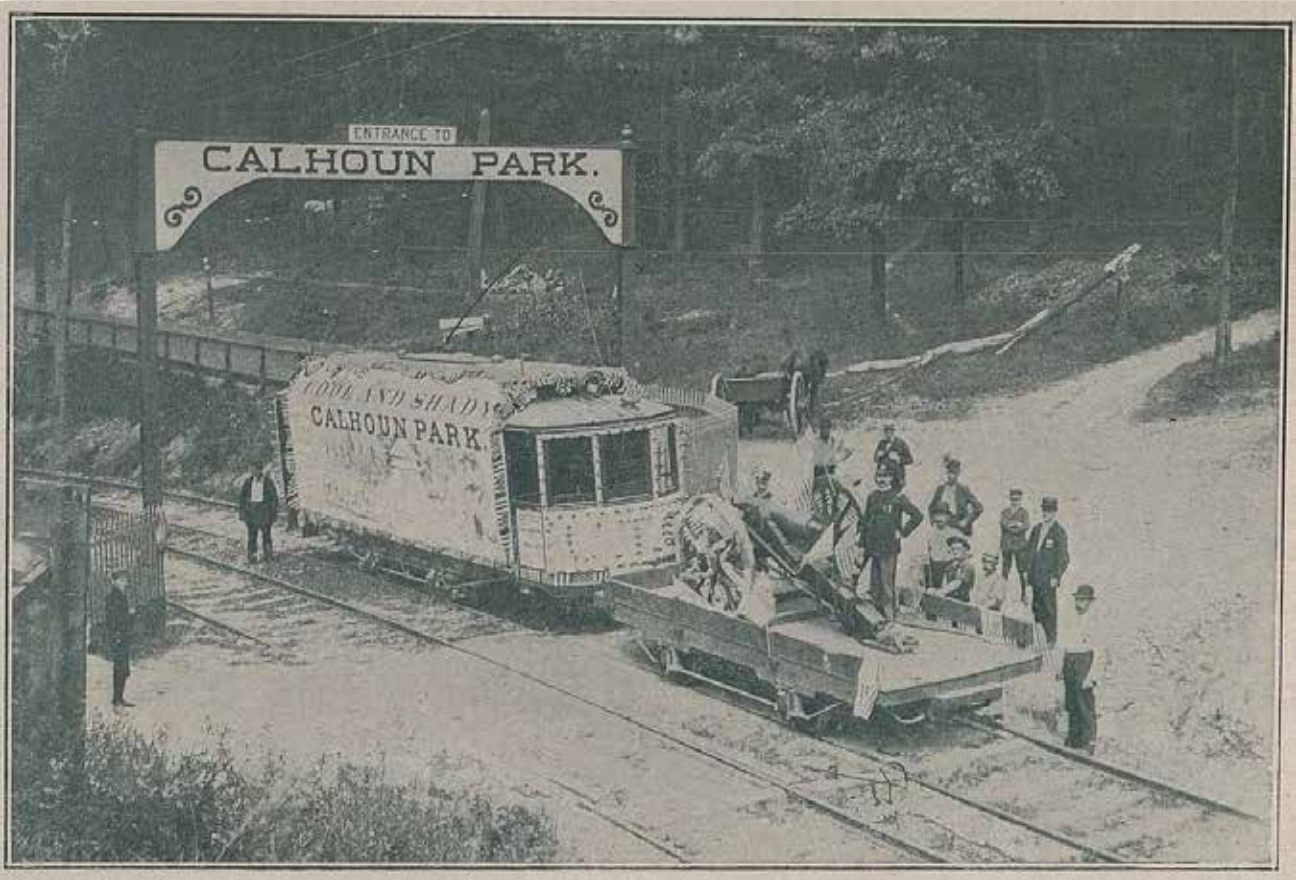
7

Figure 7: Illustration from a 1902 viewbook, Pittsburgh's Popular Parks*, published to celebrate the Pittsburgh Railways Company consolidation of local streetcar companies as well as the amusement parks controlled by them. Kennywood Park, Calhoun Park, Oakwood Park and Southern Avenue Park were promoted together as perfect locations for group outings by churches, societies and other organizations and offered the same types of attractions: carousels, bowling alleys, shooting galleries, dancing and music pavilions, photo galleries, athletic fields, wooded grounds with romantic walking paths, refreshment stands and live vaudeville entertainment. The photogravure for Calhoun Park reveals a novel way to emphasize its "Cool and Shady" location, the float decorations implying a July 4th event. [Thomas & Katherine Detre Library & Archives, Senator John Heinz History Center]*

Pennsylvania is considered the birthplace of commercial oil production; Edwin Drake's Titusville well would be credited with launching a global industry in 1859.

From Pittsburgh, Johnstown and New Castle to Oil City, Titusville and Erie, the industries that grew around these hubs naturally increased their populations. Employees were needed to operate plants like the Cambria Iron Works in Johnstown, the Jones and Laughlin Steel Company in Pittsburgh and Aliquippa, the American Steel and Wire Company in Donora, and the Homestead Steel Works. The late 19th century wave of southern and eastern European immigration affected the region's growth. The population in Western Pennsylvania – comprising the 26 counties west of the Appalachian Divide – more than doubled between 1880 and 1910, jumping from about 1.4 million to nearly 3 million people,[2] including English, Scots-Irish, Germans, Italians, Poles, Croatians, Slovaks and African Americans.

While not everyone could afford the trolley

Figure 8: 1946 cover of program from from the 53rd Annual H.J. Heinz Company picnic at Idlewild Park. [Idlewild and SoakZone Archives]

Figure 9: Watch fob souvenir of the American Sheet & Tin Plate Company at Cascade Park in 1911. [Author's Collection]

Lake in northwestern Pennsylvania, a subregion that also borders Lake Erie. In between are the Youghiogheny River, Brush Creek, Kiskiminetas River, Conemaugh River, Loyalhanna Creek, Beaver River, Connoquenessing Creek, French Creek, Oil Creek and Four Mile Creek, among many other smaller streams.

In Western Pennsylvania, many parks were built on land along or above rivers and lakes and within forested valleys. Cascade Park is a prime example of how developers and designers embraced the natural terrain and placed rides, buildings and other attractions around the park. Before the trolley park opened in 1897, people had flocked to the Lawrence County picnic grove since at least 1886. The spot just outside New Castle along Big Run Creek was originally named Big Run Falls and later became known as Brinton Park, after Civil War veteran Colonel Levi Brinton, who purchased the property in 1891 and began developing

fare or amusement ride tickets, and segregation, subtle or overt, shamefully excluded others for many years, this ethnic melting pot was generally the market for the trolley parks. Companies like Heinz, Westinghouse, U.S. Steel and Alcoa held employee and family picnics at the parks (Figure 8). Parks also hosted events sponsored by churches of many denominations, communities, school districts, unions, social clubs, political rallies and family reunions. Even the Ku Klux Klan hosted picnics at some of these parks in the 1920s, including Idlewild Park in Ligonier, Cascade Park in New Castle and Alameda Park in Butler. These groups often produced programs and other memorabilia such as pins, buttons, ribbons, pennants, and watch fobs to commemorate their outings and identify their members (Figure 9).

Park Planning: Build Around The Landscape

Photographs, postcards, advertisements, brochures and illustrated letterheads show the diverse topography of Western Pennsylvania as amusement park backdrops. Situated in the western Appalachian Mountain range, this region, which comprises about a third of the state, is dotted with mountains and hills, valleys and gorges. An extensive network of major and minor waterways feed into the Ohio River Valley in the southwestern territory, where the Monongahela and Allegheny Rivers converge with the Ohio River at the city of Pittsburgh, the "Gateway to the West." Natural lakes include Conneaut
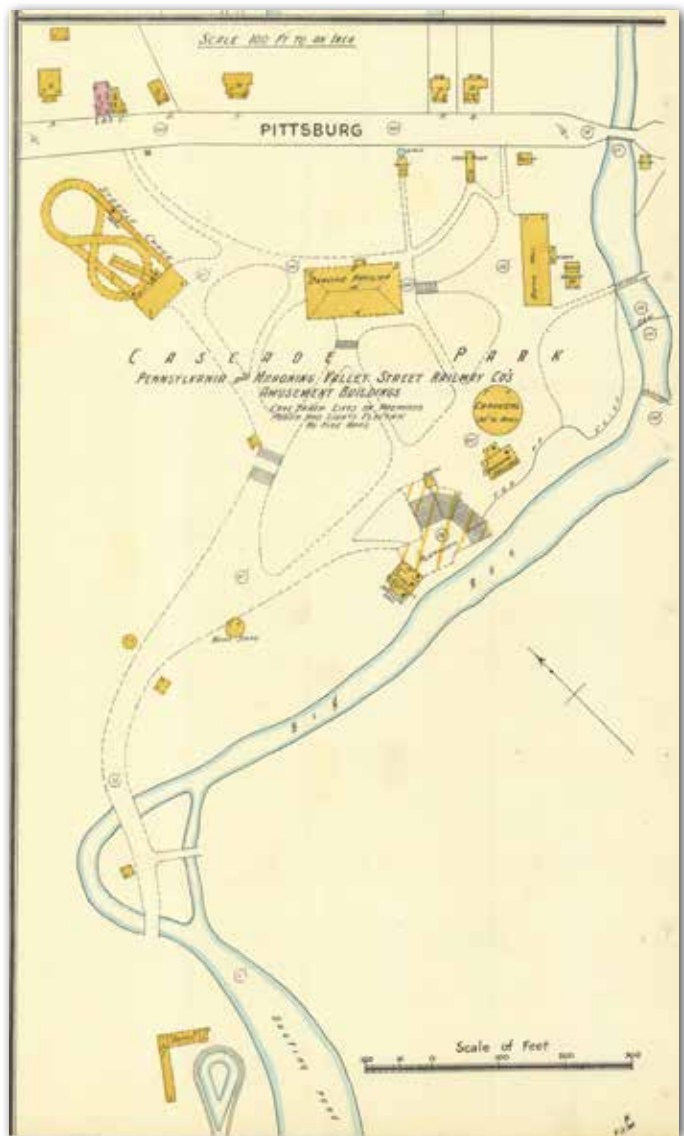

Figure 10: Detail from a 1904 Sanborn Company fire insurance map shows Cascade Park's massive dancing pavilion set atop a sloped hillside leading down to a cliff overlooking Big Run and Big Run Falls. It also shows the park's first coaster, a Figure Eight designed by John A. Miller and built by the Ingersoll Construction Company. [Penn State University Libraries and Library of Congress Geography & Map Division]

*Figure 11: 1902 Ingersoll Construction Company advertisement for the Figure 8 Toboggan Slide and Laughing Gallery attractions that the firm marketed to amusement parks. [*Street Railway Journal. *Volume 20. July-December 1902, Smithsonian Libraries]*

the picnic grounds as well as his own streetcar company to access the park. When New Castle Traction acquired the property and the unfinished trolley line from Brinton, the company engaged Boston landscape architect and civil engineer, Frank Blaisdell, who had designed other trolley parks, to revamp what became Cascade Park.

Dancing and dining pavilions were placed on tiered hillsides overlooking attractions below. These were large buildings, some two stories, designed to hold large numbers of people. Cascade's massive dance hall (still standing today) sits atop a sloped hillside leading down to a cliff overlooking Big Run and its waterfalls (Figure 10). A similarly sited dancing pavilion was built at Alameda Park in Butler. The grounds were formed by three converging valleys surrounded by oak-covered hills, wildflowers, and walking paths, plus a dozen natural springs.

Ride design also evolved to take advantage of the landscape. At the turn of the century, the Figure Eight Toboggan Slide, a stacked side-friction roller coaster (patented by E. Joy Morris) whose track followed the shape of a figure eight, was a common amusement park ride. Frederick Ingersoll's Pittsburgh-based Ingersoll Construction Company installed many of these at regional parks across the country (Figure 11). While many such coasters appeared at parks during the early years, designers and engineers like John A. Miller, who developed more than 100 roller coaster-related patents, used the natural landscape to his advantage, conceiving roller coasters that plunged over hillsides and into ravines.

One such configuration appeared at Cascade Park in 1922, when popcorn and peanut concessionaire Billy Glenn implemented Miller's design (in partnership with Harry Baker) for a new roller coaster called The Gorge, which crossed over Big Run. After Glenn's Gorge was removed in 1955, a new attraction, later renamed the Comet, would be the second generation of roller coasters built within Cascade Park's ravine. It was manager Paul Vesco's most notable addition to the park – at least for roller coaster afficionados.

Kennywood Park in West Mifflin, a National Historic Landmark once dubbed the "Coaster Capital of the World," boasts three ravine roller coasters designed by either John Miller or Miller and Baker: the 1920 double-dipped Jack Rabbit adjacent to the 1927 mobius-tracked Racer, plus the 1924 Pippin, which was rebuilt into today's Thunderbolt in 1968 (Figure 12). Frequently appearing on lists of top wooden roller coasters, the Thunderbolt notably shoots riders straight down into the valley along the Monongahela River as soon as the train leaves the station, rather than beginning the ride with the traditional slow chug up the lift hill; that suspense doesn't come until mid-way through the ride.

River and lakefront amusement resorts offered marine activities like fishing and rowboats as well as another way to reach the park: steamboat, riverboat or ferries. Some parks sat at "sea level" like Perkins Park along French Creek in Cambridge Springs, and Exposition Park, later renamed for Conneaut Lake, the largest natural lake in Pennsylvania, both in Crawford County. Cool Coney on the "O-Hi-Oh," Pittsburgh's short-lived Coney Island, was built on Neville Island, surrounded by the Ohio River, and accessed by train, trolley or riverboat. Other parks were set on plateaus overlooking the water like Rock Point Park, built on a sandstone bluff above the confluence of the Beaver River and Connoquenessing Creek near Ellwood City, which required folks disembarking from the train to follow a steep path up to the park's attractions. Both Waldameer Park and Four Mile Creek Park were situated along Lake Erie on the opposite sides of the city of Erie and accessed by the Erie Electric Motor Company streetcar line.

Trees were another centerpiece of Western Pennsylvania parks. They provided both beauty and welcome shade during hot summer days. Parks often marketed their abundant tree coverage as a call to customers. Coney Island was advertised as "The Park with a roof of trees," while Alameda Park was described as "The Park of a Thousand Trees."

Other parks took special pains to preserve their greenery. Before it evolved into a full-fledged amusement park in the 1930s, Idlewild Park was a much simpler picnic grove with lakes and a steam-powered carousel along the Loyalhanna Creek near Ligonier, built to boost passenger business on the short-line Ligonier Valley Rail Road. On May 1, 1878, attorney William M. Darlington granted Judge Thomas

Mellon and his railroad the right to use part of a fan-shaped tract of land "for picnic purposes or pleasure grounds" with the condition that no timber or trees were to be cut.[3] An 1891 Latrobe View Company photograph of the picnic grounds shows that the railroad followed this directive, even building one pavilion around an existing tree (Figure 1). This trend continued at Idlewild through the mid-20th century as rides, buildings and picnic benches were sited around the aging trees (Figure 2).

Foliage also inspired a rustic style of architecture that became popular at outdoor recreation spots during the late 19th and early 20th centuries. Twig architecture incorporated unstripped and intertwined twigs, branches and logs into site furnishings such as bridges, pavilions, railings, benches, and boat docks. Among Frank Blaisdell's improvements at Cascade, he incorporated twig architecture into several pavilions and foot bridges that spanned Big Run and its beautiful waterfalls, which had inspired the park's name. Other parks featuring this woodsy style were Morado Park, Monarch Park, Olympia Park, Four Mile Creek Park, Aliquippa Grove, and Elk Park in Girard.

Conclusion

Most of the amusement parks in Western Pennsylvania developed, thrived and then disappeared, for a variety of reasons: the demise of streetcar service coupled with the rise of the automobile, competition with other regional parks, financial woes including the Great Depression, natural disasters such as fire and floods, and owners simply deciding to get out of the business. The following parks still operate today: Idlewild Park in Ligonier, Kennywood Park in West Mifflin, Waldameer Park and Water World in Erie, Delgrosso's Park and Laguna Splash in Tipton, Lakemont Park in Altoona, and Conneaut Lake Park in Conneaut Lake. For those parks that did not survive, ephemera -souvenir postcards, picnic programs, maps, surveys, newspaper advertisements and streetcar schedules - offer a vision of these long-lost pleasure grounds that spread throughout the

Figure 12: Matchbook cover describing Kennywood Park in West Mifflin as the "Coaster Capital of the World." [Author's Collection]

mountains, the valleys and along the riverbanks of Western Pennsylvania from the late 19th century, on.

Author's Note: Thank you to all the wonderful historical societies, libraries, museums, archives, local and amusement park historians, and friends who have generously shared their time, expertise and images for my forthcoming book covering the histories of the many lost amusement parks that once operated in Western Pennsylvania. Many sources have been credited in the image captions for this article, but there are many others who made this article – and my amusement parks research as a whole – possible.

Endnotes

1. Department of Commerce Bureau of the Census, "Census of Electrical Industries: 1917. Electric Railways." Washington Government Printing Office, 1920.
2. The total population among the 26 counties in Western Pennsylvania reported in 1880 was 1,405,336 while in 1910 it jumped to 2,971,554. 1910 Census: Volume 1, Population, General Report and Analysis. Chapter 1: Number and Distribution of Inhabitants. Table 64: Area and Population off Counties or Equivalent Subdivision In the United States: 1910, 1900 and 1890 / 1900 Census: Volume 1. Population, Part 1. General Tables. Counties. Table 4 - Population of States and Territories by Counties at Each Census: 1790 to 1900.
3. Letter from William M. Darlington to Thomas Mellon, Esquire. Photocopy of original letter appears in James Madison Myers' 1955 thesis on the Ligonier Valley Rail Road, a copy of which is retained in the Ligonier Valley Rail Road Museum archives. It was actually William Darlington's wife, Mary Carson O'Hara Darlington, who legally owned the Ligonier Township property that would eventually become Idlewild Park, as she indirectly inherited the land from her grandfather, General James O'Hara.

Jennifer Sopko, a Pittsburgh native, focuses her writing projects on Western Pennsylvania with goals of enlightening readers about forgotten and obscure regional history and on reinterpreting familiar stories. She has covered the Ligonier Valley, Westmoreland County and Western Pennsylvania as a freelance writer and journalist for several regional publications, including the *Latrobe Bulletin*, the *Ligonier Echo and Westmoreland History* magazine. She is the author of *Ligonier Valley Vignettes: Tales from the Laurel Highlands* (2013), and *Idlewild: History and Memories of Pennsylvania's Oldest Amusement Park* (2018). She edits the triannual publication of the Westmoreland Historical Society, and is also a board director or member of the Ligonier Valley Rail Road Association, the National Amusement Park Historical Association, the American Coaster Enthusiasts Western Pennsylvania chapter, the National Carousel Association, the Senator John Heinz History Center, the McKeesport Regional History and Heritage Center and Tube City Community Media, Inc.

Luna Park

Figure A: Four-page letter from Luna Park manager John P. Eckhardt to his wife in Philadelphia about troubles at the park, June 14, 1909. That would prove to be the amusement park's final season. The eye-catching Frederick Ingersoll Company letterhead printed by the Republic Banknote Co. depicts Luna's entrance, Shoot-the-Chutes ride and Scenic Railway roller coaster. [Author's Collection]

I was very excited to acquire a fascinating piece of ephemera at our 42nd Annual Conference and fair in March 2022. A June 14, 1909, letter from John (J.P.) Eckhardt, manager of Luna Park in Pittsburgh, not only reveals the financial difficulties of the short-lived park, but also Eckhardt's personal employment worries that foreshadowed the park's closure after only its fifth season. [Figure A]

Luna Park, located in Pittsburgh's Oakland district at the intersection of North Craig Street and present-day Baum Boulevard, opened on June 5, 1905. It was the first in Frederick Ingersoll's pioneering chain of World's Fair-type amusement parks inspired by the bombastic carnival atmosphere of the Midway Plaisance at the 1893 World's Columbian Exposition in Chicago. Ingersoll had risen to prominence by building and operating rides, most notably Figure Eight coasters.

For a nickel, visitors passed through a curved, twin-tower entrance topped with a crescent moon welcoming them to "Pittsburg's Luna Park" (the city lost its "h" between 1891 and 1911 due to a new U.S. Board on Geographic Names policy). [Figure B] With the park spread out before them, visitors descended a stone staircase to find seven acres of amusements surrounding a lake containing the flagship attraction: a Shoot the Chutes water flume ride. [Figure C]

Luna Park dazzled at night, illuminated by thousands of incandescent lights. It also had peculiar midway attractions (like the Infant Incubators), incorporated exotic architecture

with its Japanese Pavilion, and offered traditional amusement rides like a Dentzel menagerie carousel and a Scenic Railway roller coaster built along the hillside at the park's edge. Luna welcomed free acts like vaudeville entertainers, aerial acrobats, and the Wincherman animal show whose lion, Prince, escaped his cage in 1907 and maimed a woman, causing her death and casting a pall over the park's legacy.

In addition to building and managing Luna Park, Ingersoll had his hands full and his finances squeezed between multiple business ventures based in the Steel City. His Ingersoll Construction Company designed, built, sold, and operated Figure Eight side-friction roller coasters, among other amusements, at numerous parks throughout Western Pennsylvania—including Kennywood in West Mifflin, Eldora Park near Donora, Oakford Park between Jeannette and Greensburg, and Cascade Park in New Castle—as well as across the country and internationally. His Luna Park Amusement Company oversaw the handful of parks Ingersoll fully developed, including the Lunas in Pittsburgh and Cleveland.

Ingersoll retired as Luna's general manager in 1906 after the park's second season, citing health issues. Lawsuits from the park company and elsewhere, compounded his financial straits. The stock market volatility during the Panic of 1907 didn't help. Luna Park changed owners and managers in 1908, and then again in 1909, as it struggled to turn a profit.

Clearly, what then manager J.P. Eckhardt wrote his wife, the 1909 season did not appear very promising.

My Dear Sweetheart,

It was very cold here to night and business bum and I feel bum to[o], and if it was not for the fact we need money so bad I would certainly throw up this job for indeed it's awful standing creditors. And trying to keep everybody in line. But I hate to be a quitter for I know if the weather only gets warm the park will do business. And if I can stick and make it a success I will always be able to land a good summer position for this man Ingersole [sic] is a real live one but lost a fortune in the last two years and has to keep low. He controls parks all over the country and if I can show him I am a real business man I do not need to worry about summer work in the future. Well dear your letter came early to day and you sure are having your troubles too. I was awful sorry I could not send you money for Sunday and I know you must have been up against it good and hard Sunday but dear it could not be helped. So we must hope for better results and I will do all in my power to have things come better for you. So try and hold out a little longer and maybe things will break better for us. How is your new girl getting on? I hope she is a big help to you and as it keeps you from being alone I am glad you got her with you. Well dear I am in hopes this gets off to night so you will not be without a letter from me tomorrow. I have to get up early every morning as I have so many things to attend to in the city that I do not get hardly any time to myself. But I am willing to work if I can only get results. For that's about all I can expect for the present. Well dear I will say good night now and ever more with lots of love kisses and best wishes from your one true Sweetheart.

Johnny

Figure B: Entrance to Luna Park, Pittsburg, PA. When Frederick Ingersoll's new Luna Park– the first in his chain of amusement parks – opened in 1905, the city of Pittsburgh had dropped its final "h." as shown on the park's moon-capped entrance. [Detroit Publishing Company photograph collection, Library of Congress Prints and Photographs Division.]

Figure C: This souvenir postcard shows a view from the top of Luna Park's centerpiece attraction, the Shoot the Chutes water flume ride. [Author's Collection]

Eckhardt's reference to creditors meant Luna was again in debt, made only more dire by the unseasonably cool weather keeping visitors from the park. He also alludes to Ingersoll's financial troubles and withdrawal from a more prominent role. If the park owed money to its creditors, was it able to pay its management and employees? Given Eckhardt's regret over not being able to send his wife money, and thoughts about leaving his position, perhaps not. His scribbled handwriting indicates his rush to send this missive to his wife as quickly as possible, given concerns about her own troubles and his early start at the park every day. Eckhardt's closing goodnight to his sweetheart echoes the "Goodnight" heart sign above Luna's exit.

Luna Park opened for the 1909 season but faced new competition from other entertainment that summer. Forbes Field, the shiny new home stadium for the soon-to-be World Series champion Pittsburgh Pirates, opened that year and featured a nightly Hippodrome with more acts than Luna. In addition, Pennsylvania's Blue Laws restricting business and entertainment operations on Sundays shuttered the park on those days, eliminating another revenue-generating opportunity. After 1909, Luna never again operated as an amusement park; in 1910 all of its ride equipment and coin-operated machines were listed for sale and its buildings were demolished for new bridge and road infrastructure that began to transform the neighborhood.

While no trace of Luna Park remains, (only surviving ephemera like Eckhardt's letter), the atmosphere of a turn-of-the-century exposition park can be enjoyed in the Lost Kennywood section of Kennywood Park in West Mifflin, which has recreated the general layout of the long-lost park.

Special thanks to Shirley McQuillis Iscrupe, Ligonier Valley Library Pennsylvania Room archivist, and editor Diane DeBlois for transcription help, as well as Brian Butko, author of Luna: Pittsburgh's Original Lost Kennywood *(Senator John Heinz History Center, 2017), for his fascinating and authoritative read on the rise and fall of Frederick Ingersoll's pioneering Pittsburgh park.*

Unity of Creation:
The Comprehensive Design Work of Artist Winold Reiss

By Mari Nakahara

Born in Karlsruhe, Germany in 1886, Winold Reiss (Figure1) attended the Munich School of Applied Arts from 1911 to1912, where he studied life and figure drawing, as well as interior and industrial design. In 1912, Reiss entered Munich's Royal Academy of Fine Arts to study under Franz von Stuck. The following year, Reiss emigrated to the United States and settled in New York City. For his first year there, he produced the type of graphic designs that reflected his German art training. At the same time, Reiss explored the City, engaging with people and companies that he met through his German connections such as Ernst Hanfstaeng, who would eventually become Reiss's gallerist. Reiss also began to work for the International Art Service. This allowed him to communicate in German and to work in the *Viennese Jugendstill* style in which he had been trained.

While he continued working as a graphic designer, he developed a desire to teach, establishing the Winold Reiss Art School on Fifth Avenue in 1916. He also began to design interiors. The design for the Busy Lady Bakery in 1915 (Figure 2), was his first commissioned interior work. His cover design for the magazine, *Modern Art Collector* (also known as MAC), which he co-published, appeared during its short run between 1915 and 1918. By 1916, Reiss had an established reputation as an artist and designer.

Reiss was also a renowned portraitist. Since his youth, he had been passionately interested in Native Americans and, in 1920 he began to draw portraits of Montana's Blackfeet elders. He continued to paint Native American subjects throughout his life. Some of these paintings were used by the Great Northern Railway on its calendars and some inspired the interior design for the Longchamps Restaurant at 624 Madison Avenue in NYC. Background motifs in the portrait of Lazy Boy (Figure 3) were applied to the Longchamps Restaurant walls (Figure 4). In the 1920s, Reiss expanded his American portrait subjects to capture likenesses of the leaders of the Harlem Renaissance (Figure 5).

Despite his fame as a graphic designer and painter, Reiss has not yet been properly evaluated as a designer for architecture. The purpose of this article is to use ephemera to introduce the amazing spaces that Reiss created in New York City, with designs from murals, furniture and dishware to menus and lobby cards.

Example 1: Hotel Alamac

Figure 6 is a luggage label for the Hotel, which opened in 1923. Figures 7 and 8 show a sketch for a mural and its finished state. The Alamac building still stands, even after the hotel went out of business. Somehow the mural survived and came up at auction (the hotel itself was sold at auction in 1938 for $1,000).

Figure 1. Self Portrait, version 2, 1914. Pastel on paper, [Courtesy of Reiss Archives]

Two sets of sketches enable us to trace Reiss's design development and color scheme. The first set (Figures 9 and 10) shows a seating booth and murals at the hotel. Figure 9 is a pencil sketch for the Medieval Grill Room, and Figure 10 is a colored illustration for the Africa Room. They appear almost identical, but the different mural motifs help us identify which rooms they depict. Reiss applied a grey mono-tone to the main wall and ceiling, with cobalt blue for seating and trim. Then, he added vivid colors for the murals. A set of perspective studies (Figures 11 and 12) show the hallway, drawn from slightly different angles. Figure 12 shows the same background color application, mono-tone grey walls with cobalt blue trim, which were used to unify the space as a whole.

Walls of the hotel's Congo Room (Figures 13) are painted with a jungle of colorful foliage inhabited by snakes, monkeys, leopards and birds. Sculptural interpretations of African masks and figures adorn the roof beams and columns, and inspire the light pendants and chairs. The dishware, designed by Reiss, continues the jungle motifs (Figures 14 and 15).
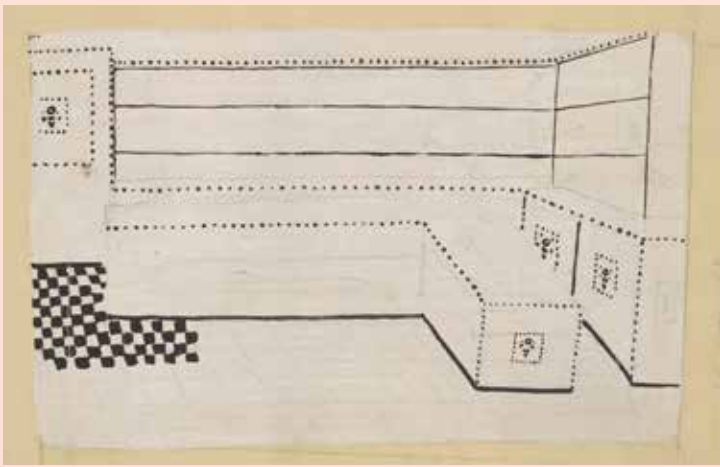
Figure 2. Study of Busy Lady Bakery, *1915. Graphite and ink on paper, [Library of Congress Prints & Photographs Division, Winold Reiss Collection, LC-DIG-ppmsca-64256]*
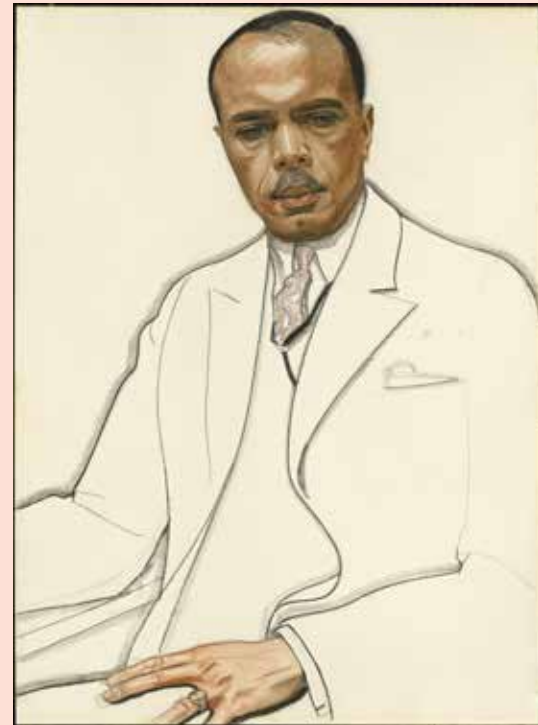

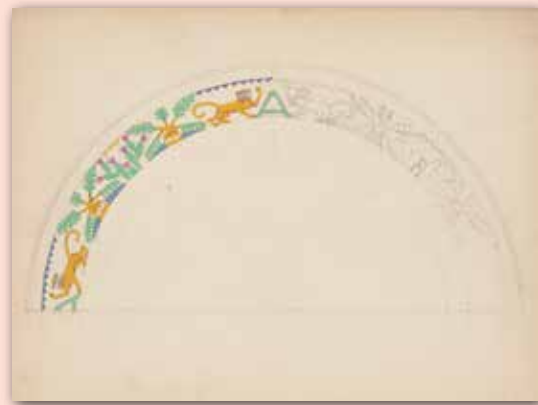*Figure 3.* Lazy Boy a Blackfeet Indian Medicine Man, *1927. Mixed media on Whatman board, [Courtesy of Reiss Archives]*

Figure 4. Study for Indian Room, Longchamps Restaurant at 624 Madison Ave., NYC, 1935. *Graphite, tempera and metallic paint on paper, [Library of Congress Prints & Photographs Division, Winold Reiss Collection, LC-DIG-ppmsca-64505]*

Figure 5. James Weldon Johnson, *1920. Pastel on illustration board. [Courtesy of National Portrait Gallery, Smithsonian Institution]*

Figure 7. Sketch for Medieval Grill mural, Hotel Alamac, *1923. Graphite on paper, [Library of Congress Prints & Photographs Division, Winold Reiss Collection, LC-DIG-ppmsca-64234]*
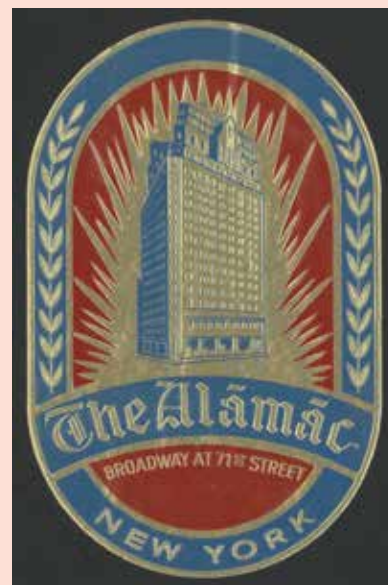
Figure 6. Luggage label for the Hotel Alamac, *1923-1930. Color screen, [Library of Congress Prints & Photographs Division, Winold Reiss Collection, LC-DIG-ppmsca-75498]*

Figure 8. Photo of the Mural from Craft in the Machine Age.
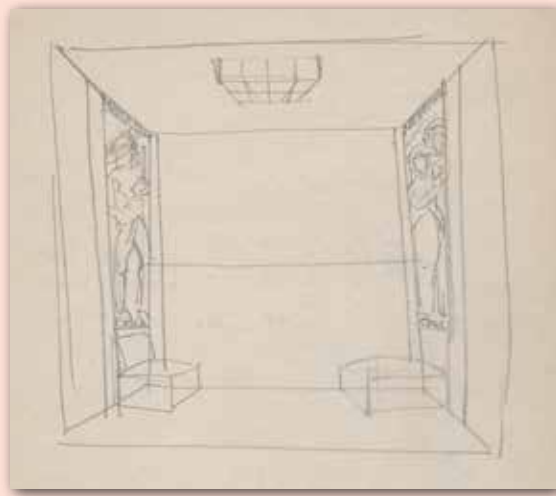
Figure 9. Sketch for Medieval Grill Mural, Hotel Alamac*, 1923. Graphite on paper, Library of Congress Prints & Photographs Division, Winold Reiss Collection, LC-DIG-ppmsca-64235*

Figure 10. Sketch for A...
Graphite and gouache o...
Prints & Photographs D...
LC-DIG-ppmsca-64251]

Figure 14. Design for plates with tiger and plants, Congo Room, Hotel Alamac*, 1923. Graphite and tempera, [Library of Congress Prints & Photographs Division, Winold Reiss Collection, LC-DIG-ppmsca-64294]*

Figure 15. Design fo...
Hotel Alamac*, 1923...*
Congress Prints & P...
Collection, LC-DIG-...

Figure 13. Underwood & Underwood, Congo Room, Hotel Alamac*, 1924. [Library of Congress Prints & Photographs Division, Winold Reiss Collection, LC-DIG-ppmsca-64756]*

Figure 17. Underwood & Underwood, Congo Room looking through gated mask entrance into restaurant*, 1924. [Library of Congress Prints & Photographs Division, Winold Reiss Collection, LC-DIG-ppmsca-64751]*

Figure 18. Congo Room menu*, 1923. Ink on paper, [Library of Congress Prints & Photographs Division, Winold Reiss Collection, LC-DIG-ppmsca-64292]*

Figure 19. Main lobby elevatio...
tempera, and metallic paint on ...
[Library of Congress Prints & ...
Collection, LC-DIG-ppmsca-64...

Africa Room Hotel Alamac, 1923.
on paper, [Library of Congress
Division, Winold Reiss Collection,

Figure 11. Sketch for hallway, Hotel Alamac,
*1923. Graphite on paper, [Library of Congress
Prints & Photographs Division, Winold Reiss
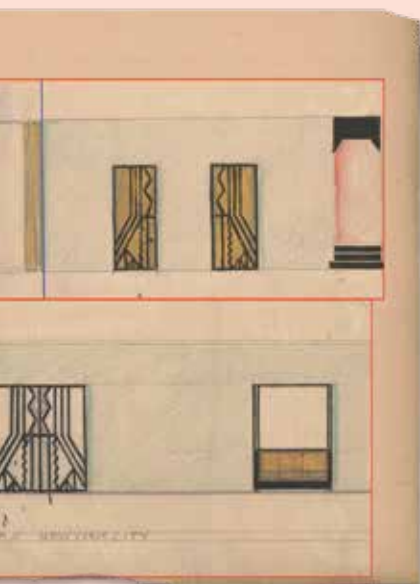Collection, LC-DIG-ppmsca-64233]*

Figure 12. Sketch for hallway, Hotel Alamac, *1923.
Graphite and gouache on paper, [Library of Congress Prints
& Photographs Division, Winold Reiss Collection, LC-DIG-
ppmsca-64252]*

or plates with monkeys, Congo Room,
*Graphite and tempera, [Library of
Photographs Division, Winold Reiss
-ppmsca-64295]*

Figure 16. Various sketches for interiors, Congo Room, Hotel Alamac, *1923. Graphite, watercolor and
tempera on paper, mounted on paper board, [Library of Congress Prints & Photographs Division, Winold
Reiss Collection, LC-DIG-ppmsca-64624]*

*s, 1928. Graphite, colored pencil,
tracing paper, mounted on paper board,
Photographs Division, Winold Reiss
4206]*

Figure 20. Drix Duryea,
Main Lobby, Shellball
Apartments, *1929. [LC-
DIG-ppmsca-64704]*

Figure 21. *Drix Duryea,* Main Lobby, Shellball Apartments, *1929. [Library of Congress Prints & Photographs Division, Winold Reiss Collection, LC-DIG-ppmsca-64708]*

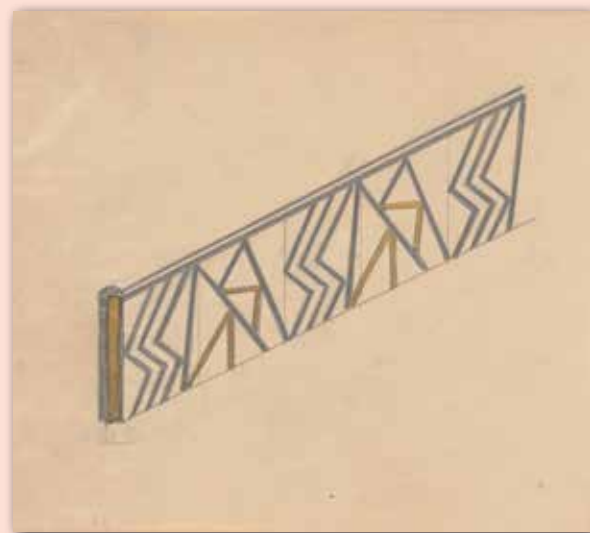*Figure 22. Sketches of geometric designs for Shellball Apartments, 1928. Graphite, tempera, and metallic paint, [Library of Congress Prints & Photographs Division, Winold Reiss Collection, LC-DIG-ppmsca-64211]*

Figure 24. Sketch of the railing design, Shellball Apartments, 1928. Graphite, tempera, and metallic paint, [Library of Congress Prints & Photographs Division, Winold Reiss Collection, LC-DIG-ppmsca-64213]

Figure 23. Drix Duryea, Entrance vestibule, Shellball Apartments*, 1929. [Library of Congress Prints & Photographs Division, Winold Reiss Collection, LC-DIG-ppmsca-64705]*

Figure 25. *Drix Duryea,* Rear court, Shellball Apartments, *1929. [Library of Congress Prints & Photographs Division, Winold Reiss Collection, LC-DIG-ppmsca-64414]*

Figure 26. *Drix Duryea,* Lounge, Shellball Apartments, *1929. [Library of Congress Prints & Photographs Division, Winold Reiss Collection, LC-DIG-ppmsca-64706]*

Figure 27. Design study for lamps with triangular shades, 1926-1929. Graphite, watercolor, tempera, and metallic paint on paper, [Library of Congress Prints & Photographs Division, Winold Reiss Collection, LC-DIG-ppmsca-64061]

Six small sketches for the Congo Room mounted on a paper board (Figure 16) also survive. The African mask doorway at top right was further abstracted when the actual entrance was built. The mouth's upper and lower teeth, now rendered three-dimensionally, provide a dramatic frame to the room and entrance experience for the visitor (Figure 17). Reiss's design for the Congo Room's menu, continues the use of African figures as a motif (Figure 18).

Example 2: Shellball Apartments in Kew Gardens, NY

The two long sketches pasted on paper board (Figures 19) are elevations for the main lobby of the Shellball Apartments. At the top, two adjoining walls are depicted as one continuous elevation. The two single doors, which are elevators, were originally designed to be symmetrical, but were configured asymmetrically in the final design (Figure 20). Comparing the photo with the bottom elevation, we see that Reiss maintained the symmetrical configuration for the double entrance doors (Figure 21).

Reiss's small sketches were assembled on a larger paper board, often on both sides. These sketches (Figure 22) are of the grill work, but their orientation raises a question. We can see from the built photos (Figures 20 and 23, see red outlines) that Reiss employed the same design at different locations throughout the building, rotating it 180 degrees as desired.

Another example of the grill work is shown in Figure 24. This sketch was a mystery until the discovery of the photo in Figure 25. The pattern is almost identical to the

actual railing and the sketch illustrates Reiss's application of a golden metallic finish, which gave the railing a rich appearance that n can't be conveyed in the black and white photo. For its production, Reiss used Dupont Duco, a cutting edge, relatively inexpensive and durable paint of the 1920s, and successfully created the intended effect.

As part of its interior furnishings, Reiss designed table lamps for the Shellball Apartments (Figures 26 and 27). A motif of stacked cones is seen in both the photo and the sketches. Reiss, always looking to use the latest materials, fabricated his lamp with a metal frame, using jade-colored plastic for the base and shade.

The above are only a few examples of Winold Reiss's contribution to the world of art and architecture. His unifying approach to design produced stimulating spaces for those lucky enough to encounter them. A visitor to a Reiss-designed restaurant, for example, encountered his full design vision, from the configuration of the space, the finishes and decorations, both flat and sculptural, the fixtures and furnishings, to the details of the menu graphics.

Our understanding of his process and often, the only remaining trace of his work, is preserved in the collections of Reiss ephemera. As many of these buildings and interiors no longer exist, these collections can assist us in connecting his initial ideas to final designs which can no longer be confirmed by our own eyes.

Mari Nakahara, Curator of Architecture, Design, and Engineering at Library of Congress Prints & Photographs Division, graduated from the Tokyo Metropolitan University's Department of Architecture in 1994 with a Ph.D. in Architectural History and Design. Her research for her dissertation on McKim, Mead & White at architectural archives in the U.S. led her interest to become an architectural archivist. Following an internship at the Avery Architectural Archive and Museum of Modern Art in NY in 1996 and 97, supported by a Fulbright fellowship as well as a Cultural Affairs for Japanese Government fellowship, she at last immigrated to the U.S. to pursue her goal. In 2009, Nakahara acquired an MLS from Catholic University of America. Her experience working at archives, not limited to architecture, includes New York Public Library, the Skyscraper Museum, and the Octagon, the Museum of the American Architectural Foundation. After serving as a Japanese librarian/specialist at the Library of Congress Asian Division for nearly eight years, she became Curator of Architecture, Design, and Engineering at the Library's Prints & Photographs Division in January 2015. Nakahara has also been active in the promotion of architectural documentation in Japan, her mother nation and contributed to the establishment of the first national architectural archive there.

19

Air Mail Greetings

BY MARY L. KWAS

Since the world entered the air age in 1903 with the Wright Brothers' first powered flight, images of airships, airplanes, biplanes, military aircraft and even rockets have been popular subjects for greeting cards in America and throughout the world. Aviation technology changed rapidly over the first decades of the twentieth century, and artwork on greeting cards reflected those changes.

The first period in which aircraft appeared on greeting cards was during the Golden Age of Postcards, which dates from about 1905-1915, and which conveniently coincided with the birth of aviation. Designers of greeting postcards during this period of high demand needed novel images, and what better than the new flying machines that enthralled the public.

Although the Wright Brothers were the first to accomplish heavier-than-air powered flight, they were not the only inventors working on the problem. Other Americans and Europeans, especially the French, were close to a solution and quickly perfected their planes after the Wrights' success. Fearful of the competition, the Wright Brothers avoided demonstration flights in order to retain proprietary rights to their invention. Thus, Americans did not see the first public proof of heavier-than-air flight until Glenn Curtiss's one-kilometer flight on July 4, 1908, which won him the Scientific American Trophy. Shortly after, the Wrights followed with demonstration flights in both the U.S. and France — and the world went mad for the "birdmen!"

Aircraft images quickly appeared on holiday and greeting postcards. The strange machines were a conglomeration of ribs and struts and wires, and looked more like large box kites than the airplanes that would soon emerge (*Figure 1*). Some artists, unfamiliar with the machines, drew odd contraptions that would never have flown, while other artists were so attentive to detail that one could tell the different inventors' ships apart.

Holiday postcards with aviation images are found in the largest numbers on Christmas/New Year's and Valentine cards. During the Golden Ages, however, airplanes appear on postcards for just about any holiday. We see Easter bunnies and chicks, Thanksgiving turkeys, Halloween witches, and even George Washington flying or admiring the new aircraft. Santa drops his gifts from the sky, just as bunnies drop colored eggs, and turkeys throw out harvest vegetables (*Figures 2 & 3*).

Postcards were so popular during this period that they were used for all sorts of greetings, and airplane images kept pace. One can find aviation-themed postcards for birth announcements (*Figure 4*), get well wishes (*Figure 5*), birthday greetings, invitation regrets, travel, and non-specific general greetings, the planes typically bedecked with forget-me-nots.

Postcards were also popular premiums for advertising, whether it was for a bank, a town, a business or a product (*Figure 6*). The Swift Company, for example, released a series of postcards for their margarine product, Butterine, that featured young women of different nationalities, each with an airship or airplane of their country (*Figure 7*).

The technology of aviation advanced rapidly, especially spurred on by the demands of World War I (1914-1918) (*Figure 8*). Aircraft became more air-worthy, faster, and much more deadly, as inventors learned how to attach weapons to planes. The earliest skeletal structures were now covered with fabric to give the planes a closed body, although they still sported open cockpits. Biplanes and even triplanes, noted for their maneuverability, were used in aerial dogfights. War-time pilots became military heroes, counting the number of aircraft they brought down to achieve the title of "ace." Baron Manfred von Richthofen, who flew for the Germans, topped the list at 80 victories before dying in combat. America's ace, Eddie Rickenbacker, survived the war and went on to a career in leadership at Eastern Air Lines.

Figure 1. Santa has ditched his sleigh for an early aeroplane, possibly a French Farman, that looks less like a plane than a box kite, on this bright red Christmas postcard. Postmarked 1915. Pub. by G.K. Prince, Buffalo, NY.

Figure 2. Airplanes on St. Patrick's Day cards are rare, but this jaunty fellow looks pleased to be aloft. He may be flying a Curtiss biplane, which did have a steering wheel instead of dual sticks for control. The odd contraption of an engine, however, gives this postcard a steampunk look. Postmarked 1913? Trademark: G in an artist's palette. Printed in Germany.

After the war ended, Americans' interest in aviation returned to the home front. Surplus biplanes were purchased by young pilots who traveled across America, barnstorming from town to town, putting on demonstration airshows and offering rides to paying customers.

At the same time, the greeting card industry was growing in new directions. The postcard craze ended in 1915, although postcards did not disappear overnight. Some postcards with early 1920s postmarks show images of earlier airplane types, suggesting the use of old stock. The new greeting cards of the 1920s and 1930s, however, display recognizable stylistic changes.

While bi-fold cards existed in the 1910s (*Figure 9*), they were rarer than postcards. The cards of the 1920s (*Figure 10*) and early 1930s were typically flat cards, more square-shaped and intended to be mailed in envelopes (*Figure 11*). As card design advanced through the 1930s, more complex styles developed, including bi-fold and French-fold cards, die-cuts, and those augmented with cut-outs, foil backings, and textured paper.

Bright colors, such as aqua, blue, yellow and pink were in vogue during this Art Deco period, even on Christmas cards, and the cards were often embellished with accents in gold or silver. Later in the 1930s, black and red silhouettes were popular (*Figure 12*). Illustrations on cards of this period are bolder and less detailed than those of the 1910s.

As the Golden Age of Postcards came to an end, the Golden Age of Aviation dawned. During the 1920s and 1930s, aircraft manufacturers continued to improve their products and hoped to attract new pilots. Competitions for speed races and cross-country events tested new aircraft, and individual pilots continually broke records for speed, distance, altitude, and endurance.

These daring pilots were not just men. While women had been involved in aviation from the very beginning, the more frequent deaths from accidents in the earliest years, followed by wartime restrictions, limited women's participation. After World War I, women quickly joined the competitive flying scene, also participating in races and setting records. Airplane manufacturers capitalized on the skills of women pilots as long as they felt it helped sell flying to the public.

Figure 3. Thanksgiving postcard, postmarked 1910?, embossed with gold embellishments. Like Santa with toys, this turkey delivers a harvest feast by airdrop, but parts of the plane appear to be in a strange configuration.

21

Figure 4. Birth announcement postcard, postmarked 1920. The "dearest babe" foregoes the stork and brings himself home. The card was sent for the birth of Harold George Witthoft (1920-2001), son of Marie and George Witthoft. Witthoft, a farmer, lived in Page County, Iowa.

Newspapers avidly covered aviation events of all kinds, and pilots—both male and female—were the heroes of the day. The American public continued to be enamored with aviation, flocking to airshows, following stories in newspapers and magazines, and considering aviation a viable career.

Aircraft on cards from the 1920s-1930s reflected the typical planes of the day. Both open-cockpit biplanes and closed-cockpit monoplanes are featured on greeting cards. After Charles Lindbergh's non-stop flight from New York City to Paris in 1927 in his Ryan monoplane "The Spirit of St. Louis," illustrations of airplanes with names such as "The Spirit of Christmas" or "The Spirit of St. Valentine" began to appear on holiday greeting cards (*Figures 13 & 14*).

Valentines, especially, show the most diversity in card types and continued to frequently use aviation images. The range of Valentines is almost mind-boggling, with simple postcards and bi-fold cards, as well as cut-outs, three-dimensional cards, fold-outs, mechanicals, and those with embellishments of honeycomb paper, lace and ribbons (*Figure 15*).

Interestingly, a large number of Valentines feature women pilots, more so than other holiday cards. Since the holiday is targeted toward smitten couples, having both sexes represented probably enhanced sales. Women would have been aware of the daring exploits of long-distance flyer Amelia Earhart and air-race champion Louise Thaden, among others, and may

have fantasized their own daring exploits in attracting a mate. In addition, many of the cards were clearly intended to be exchanged between children, who would have been growing up during these exciting aviation years and may have dreamed of becoming pilots themselves. While considered more of a career choice for boys, aviation was promoted, albeit ambivalently, to girls. Series of novels about girl pilots, for example, were purchased by parents as gifts for their daughters. Thus, aviation images on Valentines must have appealed to the children of these decades.

Even after cockpits were enclosed, Valentine airplanes are usually open-cockpit. People figure prominently in the imagery and their faces need to be seen. Males and females share the cockpit, or one looks upward lovingly toward a high-flying love-interest. Text invites the intended to "come fly with me," or promises "I'm winging my way to you," or "I'll be riding the clouds if you'll be my Valentine."

With the onset of World War II in the 1940s (*Figure 16*), aircraft imagery changed again, as did greeting card styles. Patriotic colors of red, white and blue were featured, along with warplanes or G.I.s assembling planes. Humans and humanistic animals are drawn in a cartoon-like style. As Americans settled into postwar prosperity in the late 1940s, commercial passenger planes start to appear on cards (*Figure* 17). In the 1950s America entered the Space Age, and jets and rockets make their debuts.

Today one can still find aircraft featured on greeting cards, even antique aircraft like biplanes, but they are now just one of a vast set of thematic options. The charm of

Figure 5. Get well postcard, ca. 1923. A biplane skywrites the message. Skywriting did not come into use for advertising until the early 1920s, and the covered-body, open-cockpit plane is typical of the period. Made in USA, with logo of M on side of steaming mug.

Figure 6. Advertising postcard, 1910s, M.L. Annenberg, Pub., Milwaukee, Wis. Advertising Milwaukee's German heritage, the postcard promotes beer, sausage, cheese, and sauerkraut, with the pilot flying a fantasy aircraft. Moses Annenberg was a distributor of Chicago newspapers in Milwaukee, where he lived with his family from 1906-1920, and enjoyed the German-American culture.

Figure 9. Bi-fold Valentine card, 4 x 6 inches, ca. 1910s. Despite the overwhelming postcard craze during this period, bi-fold cards did exist. The card is printed with a sentiment on a separate sheet of paper attached to the outer card by a red satin bow. It says: "To My Valentine / There's a song in my heart, When I dream of you; And the Song that it sings is Sweet. 'Tis a song of love, Both tender and true. 'Tis a song of life with you." Made in U.S.A.

Figure 7. Swift's Premium Butterine postcard, copyright 1910 Swift & Co. The card shows both a Curtiss biplane (with wheels) and a Wright flyer. On the back, a message printed to look like handwriting says: "My papa says the United States is the best place to live in because you can get Swift's Premium Butterine everywhere—Columbia."

Figure 10. Engraved Christmas card. Flat card, 5 x 4 inches, ca. 1921. A two-place military biplane with U.S. markings airdrops holly like propaganda leaflets. This formally engraved card is typical of early 1920s Christmas cards, which evolved out of calling cards.

Figure 8. World War I New Year's postcard. Baby New Year is barely covered in military attire with his kit bag at his feet, probably returning home at the end of the war. A two-place military biplane with U.S. markings flies past. Postmarked December 1920, the card was probably released for use in the 1919 new year, immediately following the end of the war. Made in U.S.A.

Figure 11. Christmas card. Flat card, 5½ x 4¼ inches, postmarked 1929. Cards of the late 1920s into the 1930s utilized bold designs and bright colors. Houses depicted in the illustrations typically exhibit high-peaked roofs. This card is enhanced with gilding in the sky. The associated envelope is lined with geometric-patterned paper.

Figure 12. Black and red silhouette Valentine. French-fold card, 4 x 3¾ inches, ca. 1935, with silver embellishments. Card opens to show the plane now carrying two people, with the verse: "This Valentine is bringing you / A thought of special cheer / In glad remembrance of the joy / You bring throughout the year." Made in U.S.A.

Figure 13. The Spirit of Christmas. Flat card, 5 x 3 inches, ca. 1930. Gilded moon, stars, and rooftops. The plane resembles Lindbergh's Ryan monoplane.

Figure 14. Spirit of St. Valentine, handwritten on back "1932." 3-D die-cut card, 3¼ inches square, with gold embellishments, pulls open to reveal full image that is seen through heart cut-out. Inside verse: "I'll 'fly' with you through clear skies and fogs." Made in U.S.A.

Figure 15. Girl Pilot Valentine. Die-cut card, 4¾ x 2¾ inches, prob. 1920s. The confident female pilot suggests a 1920s flapper. Made in U.S.A.

Figure 16. World War II Valentine. Die-cut card, 3 3/8 x 5 3/8 inches open, 3 3/8 x 4 inches closed, handwritten on back "1946." Top folds down and up to make a 3-D effect. A military couple, perhaps the male an Air Force pilot and the female a member of the Women Air Force Service Pilots (WASP), fly in a twin-engine plane. Typical of cards of the 1940s, the figures have a juvenile appearance. Made in USA.

Figure 17. Season's Greetings. French-fold card on textured paper, 4¼ x 5¼ inches, ca. 1950. This twin-engine plane is typical of commercial passenger planes used in the late 1940s and into the 1950s. Image continues on the inside, where plane skywrites: "Just flying in to wish you a Happy Christmas and bright skies always."

period aircraft on period greeting cards, however, can still entice the collector and remind us of the excitement people felt when the world first conquered the skies.

For More Information:

1) *American Christmas Cards, 1900-1960*, edited by Kenneth L. Ames, published by Bard Graduate Center, 2011.
2) *American Holiday Postcards, 1905-1915: Imagery and Context*, by Daniel Gifford, McFarland & Co., Inc., Pub., Jefferson, NC, 2013.
3) *From Birdwomen to Skygirls: American Girls' Aviation Stories*, by Fred Erisman, TCU Press, Ft. Worth, TX, 2009.
4) *Heroes Without Legacy: American Airwomen, 1912-1944*, by Dean Jaros, University Press of Colorado, 1993.
5) *Monoplanes and Biplanes: Their Design, Construction and Operation,* by Grover Cleveland Loening, Munn & Co. Inc., New York, 1911.
6) *The Romance of Greeting Cards*, by Ernest Dudley Chase, Rust Craft Publishers, 1956.
7) *The Winged Gospel: America's Romance with Aviation, 1900-1950*, by Joseph J. Corn, Oxford University Press, New York, 1983.

Mary Kwas is a retired archaeologist. Among her publications is *A Pictorial History of Arkansas's Old State House*, published by the University of Arkansas Press. Although not a pilot, her interest in aviation history began in high school, and she particularly enjoys reading about women pilots of the Golden Age. She found her first aviation greeting card while browsing in an antiques shop many years ago. Once she had acquired three cards, she knew she was hooked. Mary lives with her husband in Lansing, MI, where in the summer they enjoy their daylily garden.

The Venerable Skorokhod Shoe Factory in Russia

By William Velvel Moskoff

Most companies today have a life expectancy of about twenty-one years. The Skorokhod Shoe Factory, established in 1882, has been part of the economic and social history of St. Petersburg and Russia for close to a century and a half, producing footwear first under the Tsars, then the Soviets, and now, after the collapse of communism, in the post-Soviet period. Founded by a German entrepreneur, the firm grew to be a large industrial establishment and a major employer. During WWI, it was essential in supplying the Russian Army with boots. During that war, it was Russianized and soon after the Bolshevik Revolution, the factory was nationalized. With the arrival of the First Five-Year Plan in 1929, the company became part of the state-controlled economy of the Stalin era. The factory played a big role in Leningrad during WWII and after the war, was subject to the ups and downs of the Soviet economy. It survived the transition to a post-Soviet economy, remaining a major producer of footwear.

The roots of the Skorokhod factory go back to 1825 when Andrei Kirshten, a German entrepreneur, arrived in St. Petersburg from Frankfurt. In 1832, he opened a rubber factory in the city. Four years later, he developed a new method for making shoes and the Russian government granted him the right to produce these shoes for six years. The business prospered and by the mid-1850s Kirshten's factory had become the largest of the city's five footwear factories, employing about 150 workers, a number that would grow exponentially. The factory produced galoshes and ankle boots and started to tan its own leathers. In 1862, Kirshten's son, now the owner, merged his shoe factory with the large Russian-American Rubber Manufactory of St. Petersburg, also founded by a German merchant. After the merger, the firm called itself the Association of Mechanical Footwear Production, and it is likely that mechanization helped spur the rapid growth of the enterprise.

In 1893, the factory moved to a new site on the Obvodny Canal, which in the 19th century served as the southern edge of the city of St. Petersburg. The factory was a substantial brick building, three and a half stories tall, joined to a second wing by a recessed five-story tower. A two-and-a-half story brick building with a large chimney, probably the tannery, sat behind the main factory complex. Rows of large windows on each floor illuminated the working area, although by the latter part of the 19th century, gas lights probably supplemented the daylight (Figure 1).

In 1910 the firm took the name "Skorokhod," so-called for its popular summer shoes, skorokhods ("runners"). In America, we would likely call them, "sneakers." A "skorokhod" is not only a fast walker, but the term also evokes the "magical shoes" of Russian fairy tales. The hero acquires these shoes as part of his quest for a great prize, and they allow him to cover great distances with each step. Sometimes the shoes were called *semimil'nye sapogi* or seven-mile shoes.

At the time of the 1917 Revolution, Skorokhod was considered one of Russia's major industrial establishments This was the consequence of expansion that began in the late 19th and continued into the 20th century. Output grew rapidly, from about 122,000 pairs of shoes in 1893 to more than 2.8 million pairs in 1914, nearly 20 percent of all shoes manufactured in Russia.

The company's success attracted investors. Figure 2 is a single 500-ruble share sold to "Honored Citizen Herbert Grüning" in 1917. The sale of the stock likely took place shortly before October 1917 and may have been Skorokhod's last public offering.

At the time that Gruning bought his stock certificate, the Russian Empire was in its third year of fighting in World
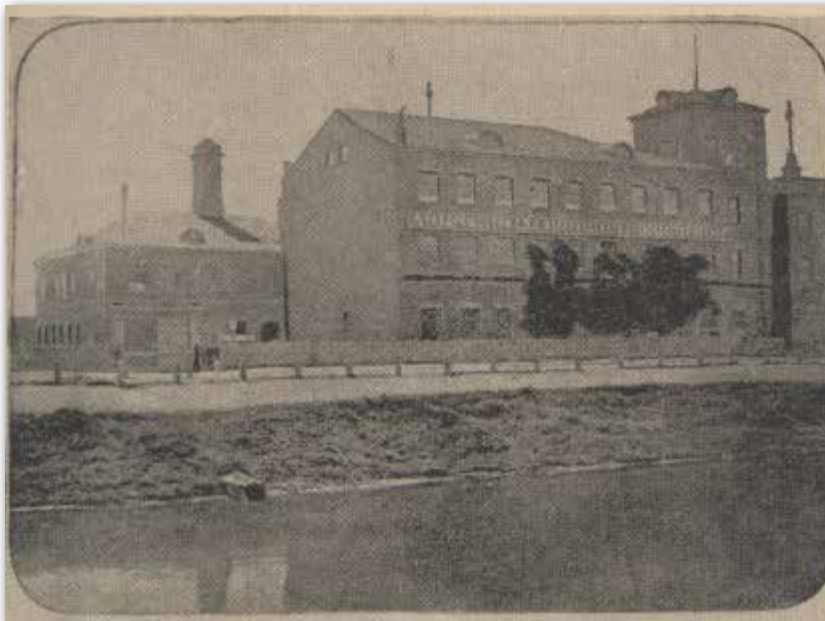

Figure 1: 1893 photograph of the Mechanical Footwear Production Factory by the Obvodny Canal, St. Petersburg.

Figure 2: 1917 Share of Stock titled "The Firm of St. Petersburg Mechanized Production of Shoes, "Skorokhod."

War I. In September 1914, the company signed a contract to produce 5 million pairs of boots for the army. It took some time to gear up for this level of production, in part because new equipment was needed to meet the demand. Fulfilling the contract was also complicated by the impact the war had on the factory's labor force. Because army boot production was deemed essential to the national cause, many of Skorokhod's male workers who were otherwise eligible for military conscription were exempted from service. Even so, military conscription just about halved the adult male labor force in the factory. Keeping the factory's total work force at a constant level was made possible as regulations restricting the employment of women and children were eliminated, and overtime (without additional compensation) was made compulsory.

The number of adolescent employees increased significantly during World War I. Before the war, there were only 237 such workers, but by the end of 1916, there were 9,068. The plant also became increasingly feminized with many departments, such as tailoring, staffed completely by women. The owners profited from this change. Depending on their job, women in the Skorokhod factory earned between 60 and 210 rubles a month, whereas men in the same occupations earned up to 419 rubles. In June 1917, the factory employed one and a half times as many women as men.

At the beginning of the war the factory was only able to produce 1,500 pairs of boots a day; by the summer of 1916, having increased the workday to 12.5 hours and running seven days a week, it was producing 6,000 pairs a day.

An uncomfortable element in Skorokhod during WWI was the large role that Germans and Austrians played in the firm, due in part, to their ownership role. There were 34 German shareholders in the partnership while Austrian nationals owned almost a third of all the shares. It was also true of the workforce, where foreign engineers and foremen were needed to run the factory. Under wartime regulations foreign nationals should have been expelled from the city. To deal with this awkward circumstance, there was a major reshuffling of the Board of Directors with Russians replacing most of the Germans. In January 1915, Alexander Guchkov, a member of the Russian industrial elite who would become the head of the Military-Industrial Committee, was elected to Skorokhod's Board. Under his leadership, Skorokhod was able to make the transition to a war footing. He also advanced the Russification of the business. For example, all office work was now conducted in Russian and speaking German in the workplace was forbidden. Still, he was something of a blessing for the German owners as the majority of shares remained in the hands of the Kirshten family and other Germans.

The October 1917 Bolshevik Revolution opened a new chapter in the Skorokhod story. The firm was nationalized in late 1917 and renamed the Skorokhod First State Shoe Factory. The first years after nationalization were difficult. It operated only "intermittently," probably

Figure 3: Details of a Skorokhod shoebox, with the logo, and with a painting of Leningrad.

due to a combination of the chaos of the Civil War that immediately followed the revolution, the confiscatory policy of War Communism, and the absence of the factory's stable and knowledgeable leadership.

Figure 4: Postcard showing two Skorokhod women workers in 1942 holding a leather belt that they have manufactured. In addition to footwear the factory made artillery shells and these machine-gun cartridge belts.

Figure 5: Photograph of women soldiers of the Skorokhod Factory practicing a military drill.

Figure 6. (left) Skorokhod Certificate of Employment for Fuodor Nikitich.

During the Civil War the factory continued to turn out footwear for the Red Army, producing 600,000 pairs of soldier's boots in 1919. In that same year, approximately a quarter of the factory's workers volunteered for the Red Army. As the Civil War drew to a close, Skorokhod regained its stability and was the only shoe factory in the country with the latest technology. In the period of the New Economic Policy (1921-1928) Skorokhod, like most large firms, had a fair amount of control over its own business activities. But worker grievances remained. In 1928, it was reported that foremen demanded monetary bribes from workers, pressured women for sexual favors, put unqualified relatives in high-paying jobs, and threatened workers who complained, with dismissal.

The arc of history from the late 1920s until the start of World War II was governed largely by the imposition of Stalinist central planning upon the entire economic system. In 1928, on the eve of the First Five-Year Plan, Skorokhod was reorganized into a *kombinat* (combine) by placing several factories under one administrative roof. In the Russian lexicon, a combine is a group of vertically integrated plants or shops carrying out a production process. The goal of the reorganization was to double the number of shoes produced every day. When the First Five-Year Plan was introduced in 1929, Skorokhod was expected to increase output by 50 percent over the course of the plan with their existing technology. In 1940, the factory produced over 20 million pairs of shoes in over 100 varieties.

A consequential development in the life of the factory before the onset of WWII was the introduction of the hot vulcanization method at the end of the 1930s. Vulcanization is the process by which natural rubber is transformed into a cured, more durable material. The new technology had a revolutionary effect on the life of the factory.

The factory advertised itself when it sold shoes to the public. Figure 3a is a piece of a shoebox bearing the factory logo, "Skorokhod" with its address and telephone number. The logo helps us date the shoe box to the period 1936-1946 because it uses the abbreviation НКЛП, referring to Narkomlegprom, the People's Commissariat of Light Industry. This organization was established at the end of 1936 and functioned as the umbrella administrator of Skorokhod until ministries were established in 1946. Figure 3b, the other side of the shoebox top is a painting of a Leningrad rooftop set against the gray sky of the city.

The German invasion of the Soviet Union in June 1941 called on Skorokhod to participate again in a major war effort. During the first week of the war, about 1,000 Skorokhod employees went to the front while the factory shifted immediately to producing military hardware. But extraordinary circumstances faced Leningrad; the invading German Army bombed and, on September 8, blockaded the city. About 50,000 square meters of the factory's production space was destroyed by German bombs. In the late fall of 1941, the city's electric power failed and production at Skorokhod ceased. It was not until May

Figure 7: Cover and inside of a 1968 Shockworker Award Booklet to Skorokhod employee Valentina Timofeyevna Fedyainova.

1942 that production of footwear and other materiel for the army resumed (Figure 4). The siege would last roughly 900 days until the city was liberated on January 27, 1944.

At the beginning of the war, from July 12-December 12, 1941, the factory sent more than 12,000 people to build defense fortifications, working more than 221,000 man-days. "Most of the skorokhodovsty who worked at the defense construction site were women, selflessly working, often fulfilling one and a half or two daily norms. In this new business for them, many have become experienced craftsmen, brigadiers, and foremen. The work of creating fortifications was in itself a feat for women. [The] work had to be done in the difficult conditions of frontline life. Each of the women, armed with a pick or a shovel, was in danger every minute." Later, workers from Skorokhod played a role in the city militia along with workers from two other Leningrad factories, forming a rifle regiment that took the name "Skorokhodovsky." Many young women from the factory went to the front as nurses and militia. Skorokhod workers were active in the defense of Leningrad. Figure 5 shows a battalion of women workers from Skorokhod going through military training. Note that their instructor is male.

Certificates of employment give us glimpses into the lives of men before and during WWII. Figure 6 is a Certificate of Employment for Fyodor Nikitich, Employee No. 27469, who worked at Skorokhod from January 19, 1932, through November 9, 1939, and then left to serve in the Red Army (the RKKA or the Workers and Peasants Red Army), from August 11, 1940 to May 29, 1941, on the eve of the war. He was then transferred to the NKVD, the Soviet secret police agency that oversaw camps and prisons. That is, he probably went to work in the Gulag, in one of the prison or internment camps, increasingly crowded with Eastern Europeans deported from the territories the Soviets annexed in the years of the Nazi-Soviet Pact (1939-1941.)

In the post-Stalin era (after his death in 1953), Skorokhod kept growing. In the mid-1960s, it produced 38 million pairs of shoes a year and employed about 26,000. The Soviet economic system was buttressed by a set of economic and non-economic incentives to motivate high-level worker performances. One of these was the designation of Shockworker of Communist Labor (*Udarnik Kommunisticheskogo Truda*). This term originated during the Russian Civil War to describe workers who had performed difficult or critical tasks. The award reemerged during the Stalinist industrialization drive beginning at the end of the 1920s to honor workers who were especially productive. The certificate in Figure 7 was awarded to Valentina Timofeyevna Fedyainova in March 1968, for attaining a "high productivity of labor, and active participation in rationalizing, improving the technical level, exemplary behavior in in everyday life and at work."

Quite apart from its main function as a production entity, the factory had a long tradition of providing cultural activities for workers. Figure 8 shows a scene from the Tchaikovsky opera "Eugene Onegin," as staged in 1950 by amateur performers who worked at the Skorokhod factory. By the 1980s, the factory also had a library. Figure 9 is notification of an overdue library book, sent from the "Leningrad Shoe Amalgamation" postmarked November 17, 1986. It is a non-threatening straightforward message, even inviting the recipient to "stop by and renew" if the material is still needed. But all of this has been crossed

Figure 8: Postcard of a 1950 Amateur Production of Eugene Oregon by Skorokhod employees.

Figure 9: Front of a 1986 postcard from the Skorokhod Factory Library.

out. A friendly handwritten message on the back of the postcard says, "We invite you to visit our library." Whether this is to a new library member is unclear.

Skorokhod remained a single state-owned factory until 1962. From 1962 until the early nineties, the factory was part of an industrial association of about a dozen factories. As the Soviet system headed toward dissolution, Skorokhod was one of the first enterprises in Leningrad to introduce economic reforms at the beginning of the 1990s. After the end of the USSR, Skorokhod was privatized and incorporated as a joint stock company. Since privatization it has been operated by the Roslegprom (Russian Light Industry) Joint-Stock Company, which, among other things, supervises the textile, sewn goods, and shoe industry. Today, Skorokhod produces a variety of shoes for men, women and children; shoes for everyday use, dress shoes, work shoes, special footwear such as orthopedic shoes, and even shoes for people who work in nuclear power plants.An American can even go online and, from his home computer, buy Skorokhod shoes.

References

I have been interested in the Skorokhod factory since I did research for my doctoral dissertation on the Soviet footwear industry for five years at the end of the 1960s. (William Moskoff, "The Soviet Hide-Leather-Footwear Sequence in the Post-Stalin Period," Ph.D. Dissertation, University of Wisconsin, 1970.) This article has relied to a large extent upon a thoroughly researched Soviet history of Skorokhod published in 1969--E. A. Ershova, S.N. Semanov, and K. G. Sharikov, eds. *Istoriia Leningradskoi Gosudarstvennoi ordena Lenina i ordena Trudovogo Krasnogo Zanameni obuvnoi fabriki Skorokhod imeni Ia. Kalinina* (Lenizdat, 1969).

Baltimore Sun, August 14, 1919: 2.

"Leningrad Skorokhod Footwear Association," in *The Great Soviet Encyclopedia* (1979).

"Kids Shoes Factory FDO Skorokhod," en.fdo-skorokhod.ru

E. Kondratkov, "Skorokhod Nabiraet Skorost," *Ekonomicheskaia Gazeta* December 9, 1964: 29.

L.H. Siegelbaum, "Masters of the Shop Floor: Foremen and Soviet Industrialisation, in N. Lampert, G. T. Rittersporn, eds., *Stalinism: Its Nature and Aftermath. Studies in Soviet History and Society*. London: Palgrave Macmillan, 1992: 127-156.

Stephen Anthony Smith, *The Russian Revolution and the Factories of Petrograd February 1917 to June 1918*, Ph. D. Dissertation, Univ. of Birmingham, 1980.

St. Petersburg Encyclopedia on line.

Vecherniy Peter's web site.

Monica Lynn Tietz-Gehringer, "Factory Work and Wages: Russian and American Women 1900 to 1920", M.A. Thesis, University of Tulsa, 1993.

William Moskoff is Hollender Professor Emeritus of Economics at Lake Forest College and editor of the *Rossica Journal of Russian Philately*. He holds a Ph.D. in Economics and the Certificate in Russian Area Studies from the University of Wisconsin-Madison. He often collaborates with his wife Carol Gayle, Associate Professor of History at Lake Forest College, and with fellow collector Nikolai Sorokin.

29

30

Charleston Mercury Extra . . . The Union is Dissolved!, letterpress broadside, Charleston, South Carolina, 20 December 1860. Estimate $25,000 to $35,000.