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COVER

A page from the Susquehanna Boom Company's register book is shown. Each symbol is an identifying mark incised on all logs belonging to an individual owner and taken from a specific stand of timber. The original register is in the Museum's collection.

ACKNOWLEDGMENTS

Bald Eagle Art League members Mrs. Loretta Hessler, Larry Seaman, Mrs. Jane Smith and Mrs. Mary Wilkinson provided the drawings which illustrate this issue. Dr. June Baskin drew the maps, and Miss Gladys Widemire donated the cover photograph.

GREETINGS FROM THE PRESIDENT'S DESK

Dear Members:

This is the last issue of the Journal under the supervision of Andrew K. Grugan who, on April 15, completes fourteen years of service to the Lycoming County Historical Society and Museum, two years as president and twelve years as director.

Under Mr. Grugan's administration the Lycoming County Museum has become one of the outstanding historical institutions of the country. It has been accredited by the American Association of Museums and has received the Pennsylvania Travel Award for Excellence, an award which named it one of the top ten travel related attractions in Pennsylvania.

Mr. Grugan has very skillfully performed the many types of work that museum direction entails — researching, accessioning, describing, exhibiting, registering newly acquired objects, planning programs, etc. The exhibits prepared by him have been of the highest quality, meticulously authentic and artistic. The special programs he has conducted for adults and children have been both informative and delightful, his lectures spiced with his own wry humor and charming digressions. Regularly he has guided classes of elementary school children, thousands from Williamsport and county schools, through the Museum, giving them insight into city and county history and promoting an interest on the part of many in returning to the Museum independently.

For six years Mrs. Gloria Grugan has been travel director and gift shop manager for the Society and Museum. Those who have traveled with her testify to her helpful and efficient handling of their tour groups.

We are grateful for the very reliable service Mr. Grugan has rendered and also for the capable help given by Mrs. Grugan. We shall miss them.

They have our very best wishes for much happiness in retirement.

Sincerely,

Dr. Clarence R. Mutchler
President

LETTER FROM THE DIRECTOR

Dear Members:

During my time served as President of the Society in 1971-72 I became interested in working with "the Journal." Since the Spring 1972 Journal I have enjoyed seeing the publication present a wealth of interesting information to our members. As the various galleries in the Museum have become organized with hundreds of artifacts donated by our members I have felt an issue of the Journal should feature these exhibits in such a way that it could be used as a casual guide to the Museum.

Now when I am about to retire as your Museum Director, I am pleased that this Journal presents a walk through the Museum displays. It is a guide to the many interesting collections accompanied by a simple floor plan and illustrated with drawings of some of the typical antiques on exhibit. We have a very fine accredited museum so I hope that you will keep this issue and use it to explore and enjoy your Museum more fully.

I also would like to take this opportunity to thank all the members who have donated their treasured heirlooms and artifacts to the Museum, all the people who have contributed so many fine articles to the Journal, all the volunteers who have given so generously of their time - and talents and last, but not least, all the Society members and friends who have given me such wonderful support during the past fourteen years.

Sincerely,

Andrew K. Grugan

FOREWORD

"Local history, as a record of man's activities, includes all aspects of life. The museum collections, serving to illustrate those aspects, must include materials of great variety ... The museum does not collect antiques as such. Although many of its objects are old, valuable, and esthetically interesting, their prime importance to the museum is that of historic significance, i.e. their relationship to the human history of the county. Materials typical of everyday life are more desirable than those of exceptional bearing. A tin washpan, symbolic of a life of toil, characterizing the many, may be more significant to the museum than an exceptional piece of furniture or a fine painting, relating to a select and wealthy few."

The nature of the Lycoming County Historical Society Museum has not changed since John W. Strawbridge III, a former staff member, wrote these words in 1969 (JOURNAL, Vol. VI, No. 1). To clarify the relationship he spoke of, between museum objects and human history, this current issue of the JOURNAL has been planned as a catalog of the Museum's collections; it will amplify identifications and explanations in the individual exhibit areas and will, if it achieves its purpose, make the displays more meaningful to those who view them.

The plan of the sections is generally chronological and parallels the recommended route on the Museum map (see PP. 14-16).

INDIAN GALLERY

Although the Gallery contains items from various parts of North America, the emphasis here, as in other galleries, is on local artifacts. "Local" in this particular section of the Museum means generally central and eastern Pennsylvania, rather than specifically Williamsport or Lycoming County.

The oldest object in the Museum is the skull of a 20-year-old Indian; this piece, which dates back some 10,000 years, was found along the Susquehanna River.

Especially noteworthy in the Gallery are three dioramas which cover the local Indian period and which were made for the Museum by James Bressler and a group of volunteers from North Central Chapter No. 8, Society for Pennsylvania Archeology. The earliest of the three displays depicts a village which existed near Halls Station sometime in the span of 2000-1000 B.C. The activities shown—cultivation of corn, grinding of grain, use of round bark huts—have been authenticated by excavations in the area.

A stockaded village of approximately 1400 A.D. is represented in the second diorama; this group of long houses stood in Loyalsock Township, near the "Golden Strip" on East Third Street, and may have been the town of the legendary Madame Montour, the French-Canadian woman who was captured in 1694 at the age of 10 and reared by the Indians and who served as an interpreter between the Indians and the British, before the Revolution. The scene in this display also has been based on artifacts; even the circular grave in which an Indian is being buried, knees drawn to chin, is historically accurate.

The third diorama shows the "Plum Thicket Massacre" as it took place on June 10, 1778, on what are now the grounds of Calvary United Methodist Church, at the corner of West Fourth and Cemetery streets. Although there are no archeological remains of this attack, the

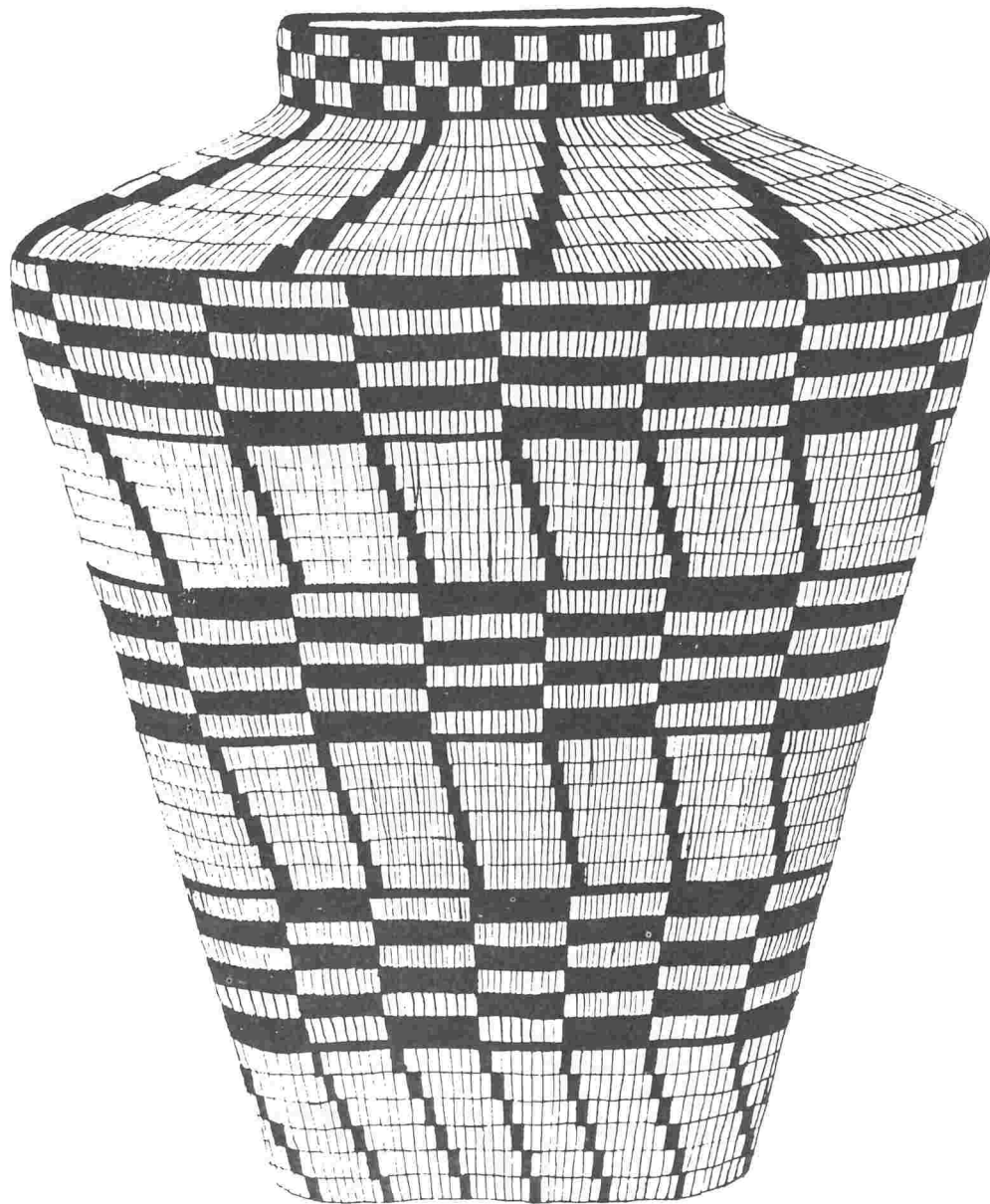
scene has been reconstructed in accordance with the account given in John Meginness' **Lycoming County, Its Organization and Condensed History for One Hundred Years**.

Other outstanding pieces representing local Indian culture include a fine large stone mortar and pestle and a stone pipe, its bowl carved in the likeness of a wolf.

Of the exhibits from more distant areas, the Indian baskets displayed high on the walls of the Gallery are noteworthy. These beautiful examples of the basket-weaver's art were collected between 1895 and 1905, generally in the south-western part of the United States, by Miss Cora Anthony. Miss Anthony, a Williamsport native and a teacher in local schools, traveled extensively in the South-west; she also taught for a time in an Indian school in that area.

A final display case in the Gallery contains objects made and used by Eskimos of Alaska and northern Canada. Included are hunting and fishing gear, a soapstone oil lamp, a cup shaped from a musk-ox horn, and knives of various types. Among these items stands a carved wooden effigy, an early twentieth-century gravemarker from Fairbanks; this piece may be of Athabascan Indian origin.





An urn-shaped woven basket, 14 inches high, is from the Cora Anthony collection.

COLONIAL EXHIBIT

This area of the Museum consists of three sections: a kitchen setting, a parlor scene, and a textiles display.

The kitchen is the most complex of the three, crowded with wooden and metal cooking utensils and pottery objects of many types. All the pottery, both redware and salt glazed pieces, was locally produced; the earliest potteries were on East Third Street, where there were native clay deposits. On display are two "turk's head" dishes, very similar in shape to modern Bundt pans, and a spittoon; the small opening (two inches) suggests that the tobacco-chewer of that day needed to be very accurate. Early room deodorizers were in the form of red clay pots whose lids were molded to create holders for votive-sized candles; herbs or spices, steeped in water in the lower part of the pots, provided pleasing fragrances.

Handmade iron utensils, though designed for practicality, were frequently surprisingly beautiful as well. One truly outstanding piece is a rotating trivet used as an in-the-fireplace broiler. The handle, which ends in an open heart shape, is typical of Pennsylvania Dutch design. Several iron implements used for baking wafers are so molded as to create delicate designs on the baked goods. Even the colonial toaster which sits before the fireplace is gracefully formed.

Among the wooden pieces, several recall how taxing kitchen work used to be. Bringing water from spring or well meant donning a carved yoke in order to carry two buckets more easily. A large dough tray, its original paint intact, is a reminder of the kneading and baking required to produce the colonists' daily bread; an apple peeler, sausage stuffers, and a cottage-cheese maker, too, are in the do-it-yourself category.

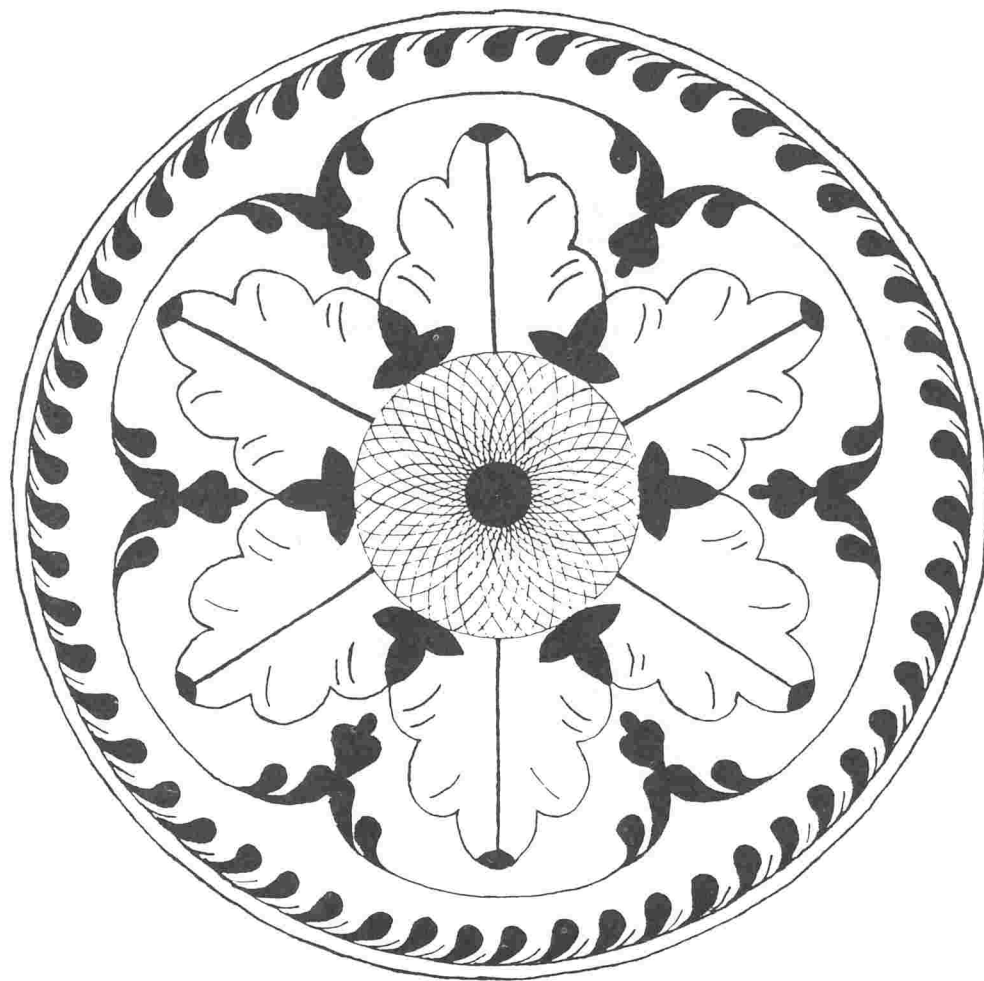
Although most of the Pennsylvania long rifles hanging on the wall were not made in Lycoming County, gunmakers did work here in the early days, and one of the handmade weapons was produced

by a man who operated in both Muncy and Williamsport. Considered the finest guns of their time, the long rifles were very accurate.

In the parlor, the mantelpiece on display belonged to Judge William Hepburn. The two tilt-top tea tables, as well as a highboy elsewhere in the Museum, were brought to this area by Quakers who settled at Pennsdale and are of Philadelphia Chippendale design. The English andirons and the mirror, adorned with an example of reverse-glass painting, were the property of Michael Ross. A pierced-tin footwarmer on the mantel shows the heart motif so popular with early Pennsylvanians.

The textiles display includes both the equipment used for spinning and weaving and the final products of those procedures. Although it later (mid-19th century) blossomed into a small-mills operation, weaving in the colonial era was a cottage industry carried out by trained professional weavers such as John Rich of Woolrich. Rich was among the craftsmen who produced the double-faced jacquard-weave coverlets on exhibit; William Lowmiller, who wove at Level Corner, near present-day Linden, was another. A second type of woven work was the so-called "show pieces," one being displayed on the kitchen wall and others above the trundle bed. These pieces of home-woven linen were produced as both decorative items and demonstrations of the makers' needlework skills; they reveal edgings of fine drawn work (kitchen) or of crocheting. Candlewick embroidery and trapunto quilting decorate other "fancywork" examples.





This graceful design, cast in iron, decorates the cooking surface of a long-handled wafer iron in the colonial kitchen.

TRANSPORTATION EXHIBIT

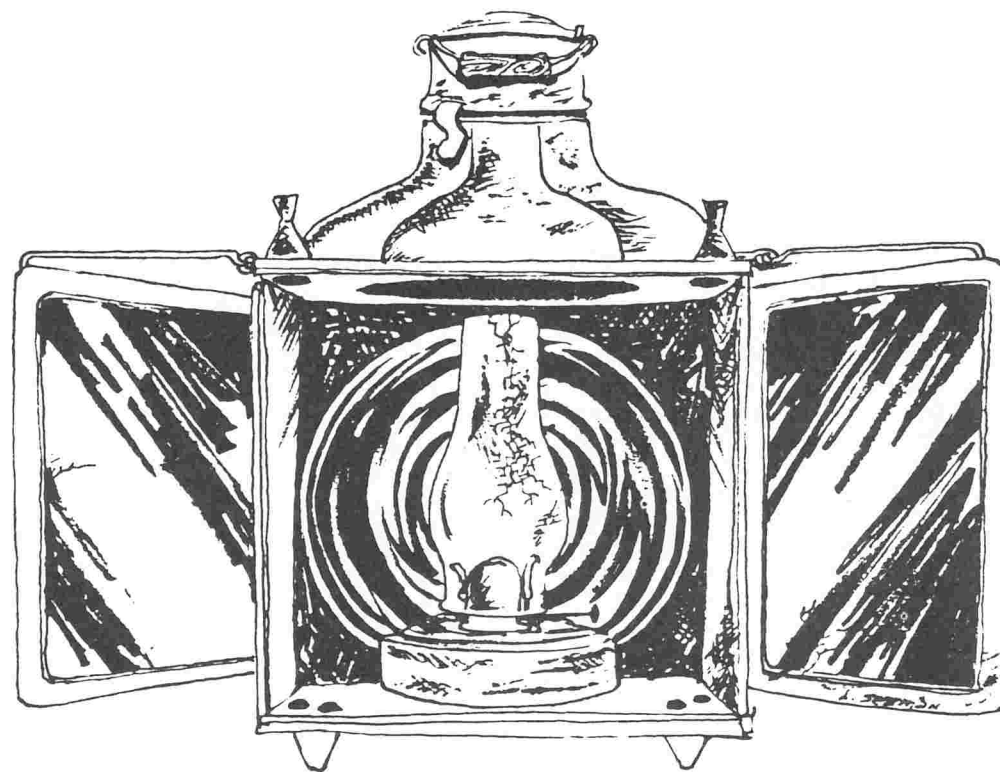
Transportation comes in many forms, and the Museum's displays run the gamut: from canal boats, trains and bicycles to fire engines, baby carriages and even a bob sled.

Pennsylvania's system of canals provided, during part of the 19th century, the state's first major network of transportation for passengers and freight. At the height of the canal era, it was possible to travel by boat from Philadelphia to Pittsburgh and on up to Erie, or from Elmira to the Chesapeake Bay. Serving the Williamsport area from 1834 to approximately 1890, the West Branch Division of the Pennsylvania Canal stretched 73 miles from Northumberland upriver to Lock Haven; from there extensions con-

tinued on to Farrandville, on the river, and to Bellefonte, on Bald Eagle Creek.

Two dioramas illustrate canal life. The larger of the two, showing a lock and the house of its tender, was made by the Richard Mix family. (On the West Branch Division, 19 locks were used to raise or lower the boats as the level of the land required.) The painting on the wall above the diorama is an original water-color by E. L. Henry, a nationally-known painter. Michael Lins, then a Bishop Neumann High School student, constructed the second diorama.

The swinging, or pivoting, bridge on exhibit is believed to be the model for a patent taken out in the 19th century by



This lantern, with its shiny round reflector and mirrored panels, served as the headlamp on a packet boat traveling the Pennsylvania Canal.

a Williamsport man. The bridge was so designed that the stack of an on-coming boat turned the bridge floor at a 90-degree angle and thus enabled the boat to pass through. Because a cantilever device swung the bridge back into position automatically, no bridge-keeper was needed. The use of such swinging bridges was widespread. The cargo boat model also dates from the 19th century.

In addition to freight and passenger boats, other craft served as floating general stores. Mules or horses provided power and moved the boats at a sedate four miles per hour - a rate limited by law because higher speeds created turbulence which washed away the fragile earthen banks of the canals. To signal a packet's arrival, the boat captain used a conch shell or long tin horn. Brass bells on the team added to the din; the fine bells on display were entirely handmade and adorned animals used on the Lock Haven run.

Although the canals flourished, their time was brief, and a number of factors contributed to their demise. The flood of 1889 was ruinous to waterways, but also important was increasing competition from the railroads. In 1839 the first area railroad was established to haul freight between Williamsport and Ralston; locomotives and cars rode on a wooden track capped with strap iron. The railroad pictures are all 1901 originals photographed at the New York Central's Newberry yard by Junction Stationmaster James Rechel.

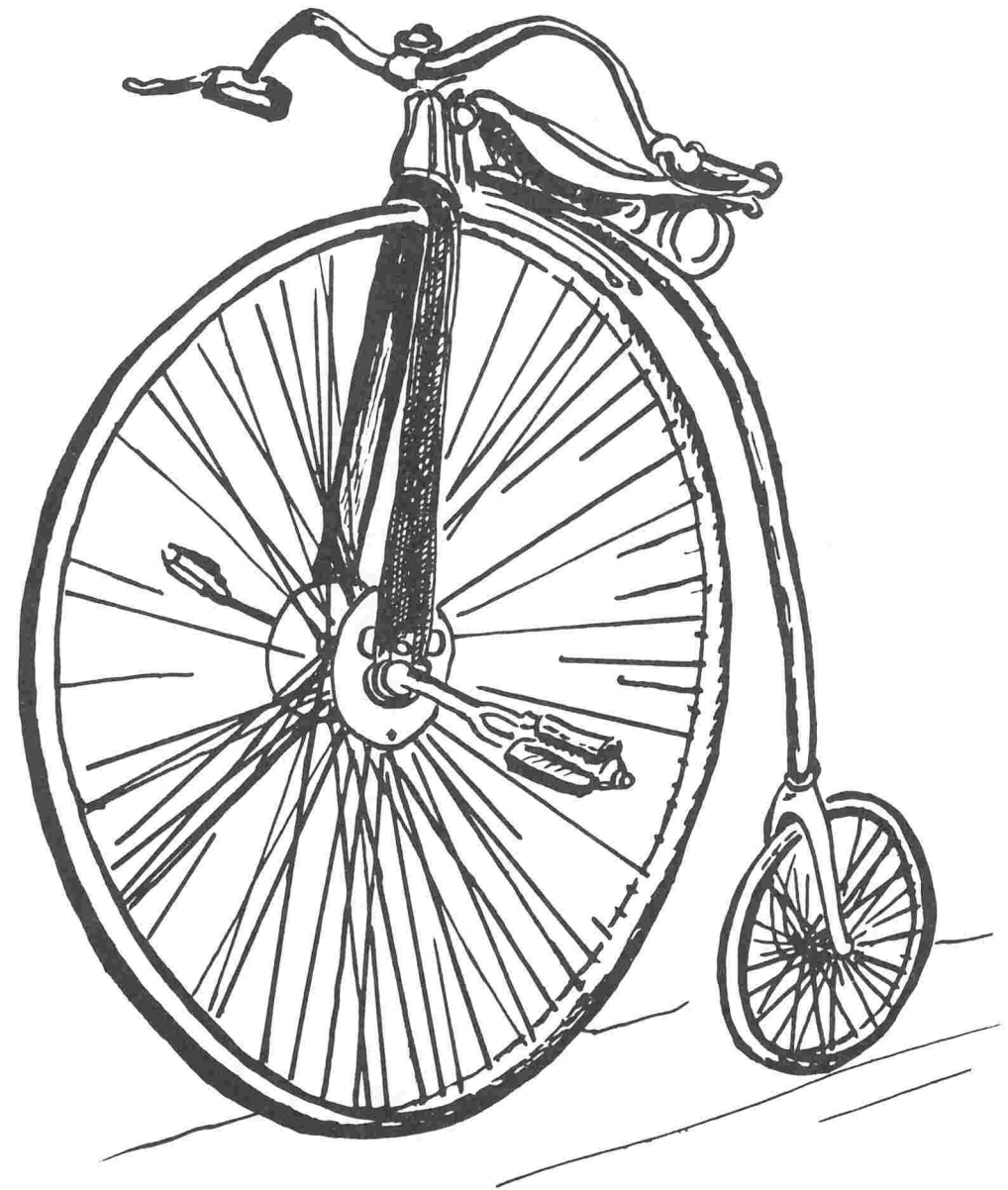
Admittedly fire-fighting equipment has a primary purpose other than transportation, but the Museum's steam engine and hose cart are noteworthy. The steam pumper, built in 1888 and shown in an 1918 photo with driver Timothy Shannon, was from Engine Company #3, the Hibernian Company, located on Campbell Street between Second and Third. Factory reconditioned in 1908, the steamer was still in use during the 1927 fire which destroyed the Hippodrome Theater at 744 West Fourth Street. The hose cart, from South Williamsport, was

built in Philadelphia about 1850 and was donated to the museum by Citizens Company #2.

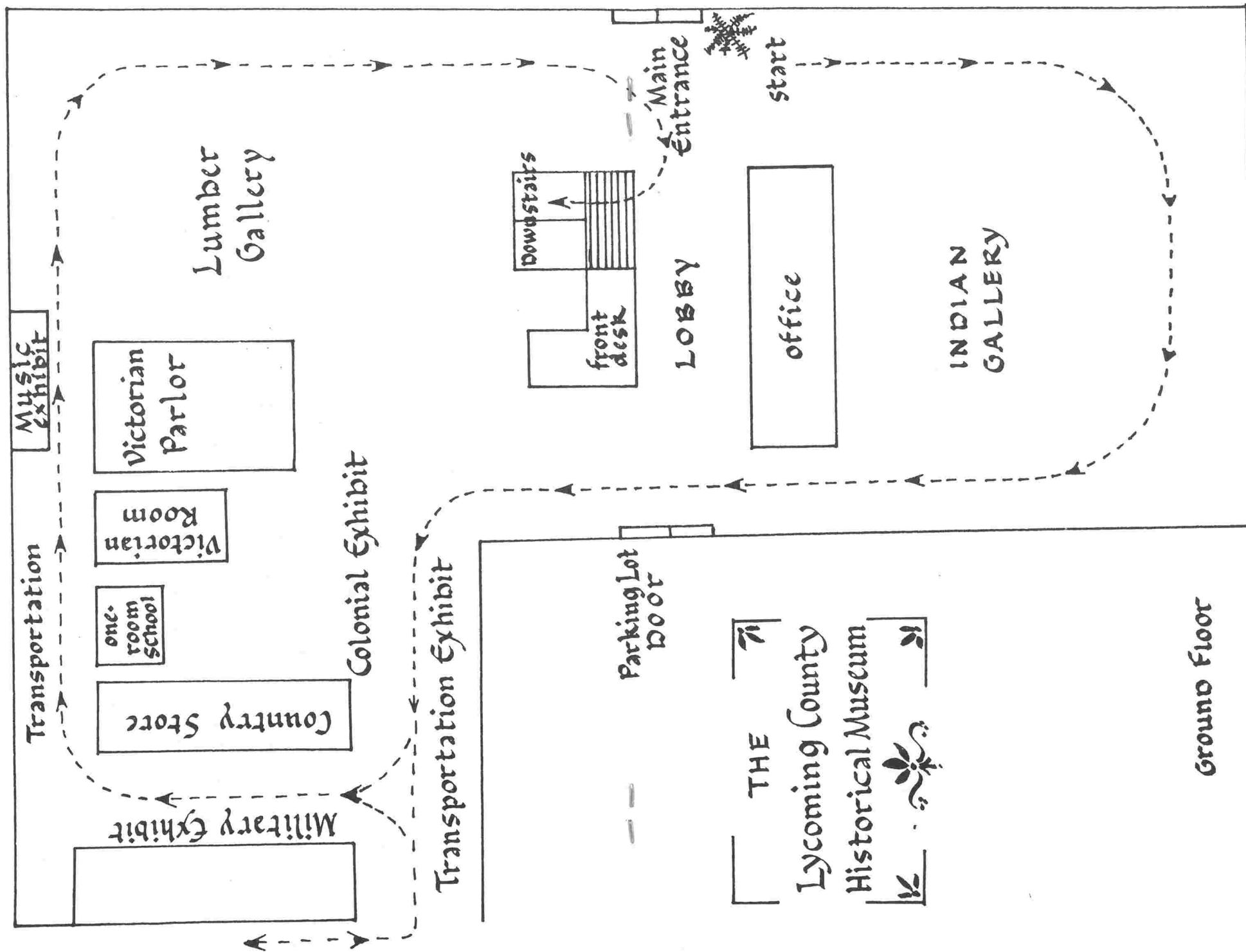
The Pennsylvania license plates make up a rare complete state collection.

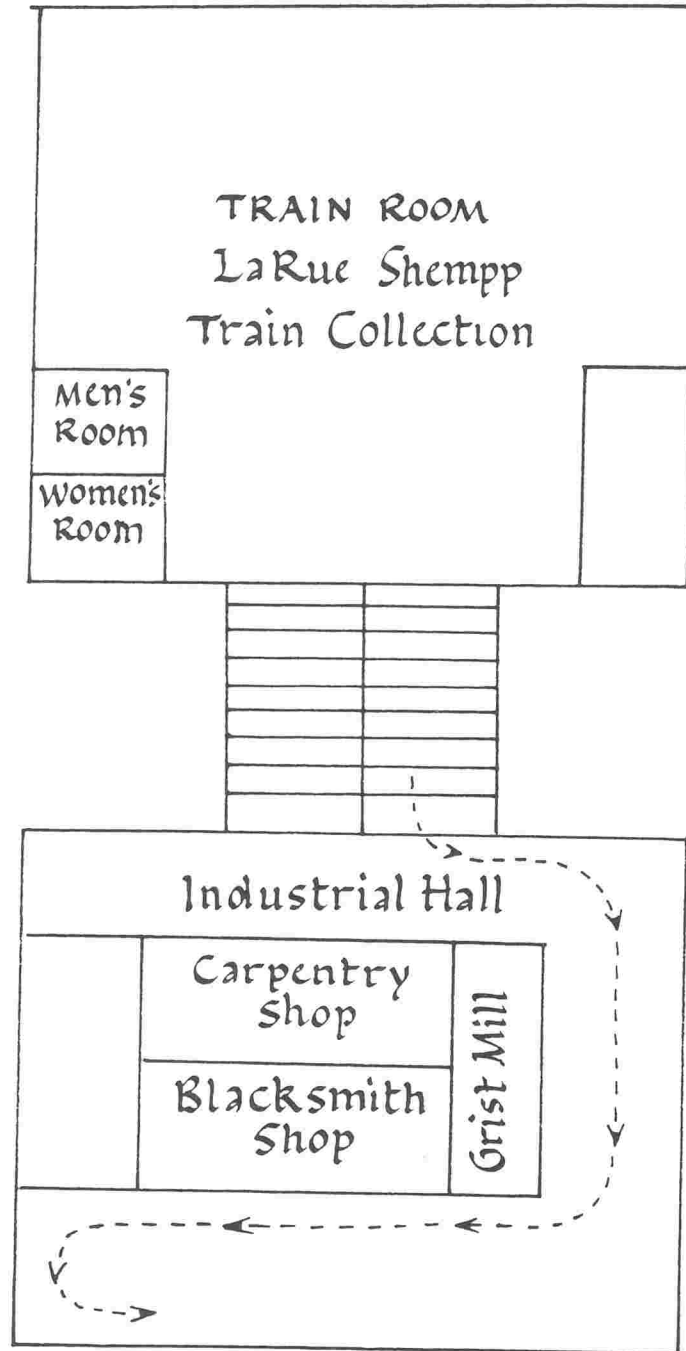
Of the bicycles, the earliest are two high-wheelers with wooden spokes and iron "tires" that very much resemble those of buggy wheels; these bikes are pre-Civil War. The so-called "bone-breakers," with seat atop the lofty front wheel, belong to the 1880-90 period. Two of the more modern bicycles were produced locally; one is of Demorest manufacture from the early 1900's, and the other, dating from 1920 or 1930, was made by the Tivy Bicycle Company, which was located on Walnut Street.

Also of local construction is the large tricycle, handmade in the Gohl Carriage Shop and built almost entirely of wood. The smaller, girl's, tricycle, which must have belonged to a young resident of the 900 block of West Fourth Street in the early 20th century, was found smashed flat by a truck and was restored by Francis Maneval.



The Gohls, whose family business was a carriage shop, rode this bicycle over area roads.





Downstairs of Museum

MILITARY EXHIBIT

Among uniforms from this century's wars and regimental flags of Reno Post No. 64 stand eight plaster statuettes made by John Rogers, a nineteenth-century sculptor from Long Island. Rogers perfected a method used in reproducing the figures: rubber molds were formed from the 70 or 80 originals, which were cast in copper or brass, and were filled with liquid plaster.

Thousands of the statuettes were sold nationwide by door-to-door salesmen, who guaranteed safe delivery anywhere; if broken in shipping, the statuette was replaced free of charge. Since the figures were relatively inexpensive, in the range of \$8-\$100, practically every home displayed a "Council of War" or a "Wounded Scout."

This last-mentioned piece, incidentally, was one of two owned by General George Custer, who carried "Wounded Scout" and "One More Shot" with him on his campaigns; as the General's headquarters shifted, his aide packed and unpacked the statues. Since they were fragile, having no metal skeleton, the aide must have spent a fair amount of time gluing fragments together. The Museum's exhibit includes both of the General's favorites.

Rogers' work is notable for its accuracy and faithful detail, the result of careful research on the sculptor's part; his figure of George Washington, made for the 1876 Centennial celebration, is a case in point. Yet for all its correctness, the figure was a commercial failure. Since very few were sold, the piece is extremely rare today; in addition to the Museum copy, only a few others are known to be extant, one in the collection of the New York Historical Society and another in Smithsonian Institution.

Another figure which did not sell at first was "The Council of War," which portrays President Lincoln, Secretary of War Stanton and General Grant. As

originally cast, the piece had Secretary Stanton posed with his hands behind the President's head. Because of Stanton's suspected involvement in the plot to assassinate Lincoln, the public considered the hand position to be threatening to the President and refused to buy the statuette. However, Rogers rose to the occasion and redesigned Stanton's pose so as to bring both his hands into clear view; then the piece sold.

Also noteworthy in the Military Exhibit is the furniture, all of it signed and dated by its maker, William (Billy) Slack. A local man, Slack served in the Union army and, after his return from the war, resumed his occupation of cabinetmaking. The staircase in the old post office building, now the City Hall, is an example of his work.

He was the creator also of the large wooden cabinet, to the left of the main exhibit, which is decorated with cut-out military insignia.

Outstanding among the flags is that of the Woodward Guards, dating to the 1850's. The displayed Texas banner is a captured one, brought back to Lycoming County during the Civil War.



COUNTRY STORE

What the suburban mall is to 1984's shoppers the small-town general store was to buyers of the nineteenth and early twentieth centuries. Almost anything that could not be made at home was available at such an emporium. The Museum's display is based on a real, but typical, country store: the Younkin establishment in Linden.

What could one buy at such a store? Everything from spittoons to brass stencils for painting identification numbers on logs: lamps and lanterns ... footwarmers ... toys of all sorts ... baskets ... fish and animal traps ... shaving mugs ... candle molds ... scales ... coffee grinders ... shoe cleats for icy days ... tobacco ... horse collars ... cabbage cutters. Many of the store's articles (the springerle rolling pin and the shoe cleats, in particular) were made locally.

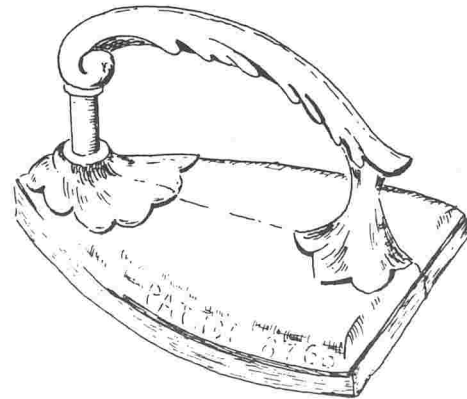
The display of irons is a veritable history of that kind of household equipment. Some are of the sadiron variety, to be heated atop a range. The earliest ones had metal handles; not until later did the wooden, so-called safety, handles come into use. One of the Museum's irons was manufactured in the 1860's by the E. Keeler Company. Another is a cumbersome device to be filled with burning charcoal and thus kept hot over a period of time. Exotic-looking contraptions ridged like miniature washboards were fluting irons, needed to freshen the ruffles which adorned milady's dress.

The exhibit contains more than two dozen different kinds of lighting equipment: oil lamps, pierced tin lanterns, and, mounted outside the store building, a gas street light from late-nineteenth-century Newberry.

In the end of the store devoted primarily to toys stands a high chair from the home of Peter Vanderbilt Jr., son-in-law of Michael Ross; the chair dates to the first half of the nineteenth century. Also pre-Civil War is a horse pull-toy. A cast-

iron horse and sleigh, probably from the 1870's, still bears its original paint. Blocks, dolls, rocking horses, trains and carved wooden animals suggest that children's tastes haven't changed appreciably over the years. Oscar Long, a local cabinet maker, created the two Victorian sample chairs in 1876; they are signed and dated. The upholstery probably is not original.

Civil War carpet bags share display space over the store with leather trunks and valises; some of these latter pieces pre-date the war between the states.



This sadiron was made by the E. Keeler Company in 1866. Long ago one meaning of the word "sad" was "heavy."

ONE-ROOM SCHOOL

Although most of us remember school rooms apparently not very different from the one on display, the Museum's exhibit contains some unusual items.

Dating back a hundred years or more to the latter half of the nineteenth century, the teacher's desk is from the Klump school, near Balls Mills, and was used by, among others, Historical Society president Clarence Mutchler when he practice-taught at that school; the painted desk is the product of a Lycoming County furniture company, perhaps one in Picture Rocks. Since large slateboards did not come into use until after 1850, the wooden blackboard is even older than the desk. The tin stove, which has never been used, also is pre-Civil War, bearing the date 1860. It was manufactured in Jersey Shore at the W. R. Wilson foundry.

Perhaps the most "historical" item in the school display is the bell, which once summoned youngsters to classes in the old Franklin Elementary School on Mulberry Street. (Reference here is not to the Franklin torn down in the 1950's but to an older structure probably built in the 1830's or 1840's.) The bell was cast in Philadelphia in 1818 and thus in all likelihood was not new when installed in Franklin. It was the first bell rung in Williamsport to mark General Lee's surrender at the end of the Civil War. As related by Arthur E. Pepperman, then principal of Curtin Junior High School, the story goes that Dr. Charles Youngman, who was passing the Western Union office just as the news came in from Appomattox, went to the nearby school and asked for the privilege of ringing the bell. At first refused, permission was granted after the principal verified the news, and the bell rang out word of peace.

Shortly after 1900, when plans were made to replace the old school, the bell was taken first to Fire Company #1, directly across Mulberry Street, and later to Curtin Junior High as part of an exhibit of the Historical Society.

The bell marked the conclusion of two later wars as well. At the end of World War I, Pepperman, Dr. Youngman and others had a carriage made and readied the bell to be rung as soon as the Armistice should be declared. When the word came, Dr. Youngman struck the bell so forcefully with a hammer that the marks can still be seen. The bell appeared in the Armistice Day parade in 1918 and also in the parade marking the end of World War II.



Since our listing of those who contributed \$25.00 or more to the Lycoming County Historical Society and Museum in celebration of its 75th Anniversary, Wilhelmina Mikusinski has made a contribution to that fund in memory of her father, John Mikusinski, and her brother, Jack Mikusinski.

MUSIC EXHIBIT

During the late decades of the nineteenth century, Williamsport became known for three aspects of music production: sheet music was printed, brass band instruments were manufactured, and the Repasz Band performed.

The Repasz is considered to be the oldest continuous brass band in the nation, exclusive of the armed service bands. Founded as the "Williamsport Band" in 1831 by Jacob Lyons Mussina, the organization was re-named during the Civil War period in honor of its conductor, Jacob Repasz. The Museum displays three instruments of the band's percussion section: a bass drum, probably from the turn of the century, and a pair of nineteenth-century tympani. These are made of copper and mounted on heavy iron frames; wooden covers protect the drum heads.

Theme song of the band was its **Repasz Band March**, composed by Charles C. Sweeley and published by the most famous local printers of sheet music, the F. W. Vandersloot Music Publishing Company. This establishment operated from 1897 into the 1930's at 233 West Third Street, across from the Federal Building, advertising catalogs and "high class sheet music for band, orchestra, and mandolin" groups. Similar businesses were the United States Music Publishing Company and the smaller J. M. Warner Music Company and Fisk, Achenbach and Company. Vandersloot, a member of Pine Street Methodist church, wrote and compiled 19 hymns in a collection called **Gospel Songs**, with the sub-title "Echoes from Old Pine."

Brass band instruments were manufactured here from about 1880 until the 1940's. The Henry Distin Company (later bought out by Brua C. Keefer) produced the 1905 cornet and the 1880 heraldic horn, one of a pair in the Museum's collection. The third instrument on display, also a cornet, dates to approximately 1930 and was made by Valentine Luppert's Imperial Band Instrument Company in

South Williamsport.

A faded photograph on the wall of the Music Exhibit recalls a man who, although he wasn't a musician, must be mentioned in any account of the city's musical history. William King (Killy) Kilpatrick was, according to his publicity, the "world's greatest drum major." As such, he toured the world with Sousa's band, as well as with other famous musical organizations, and appeared in the Ringling Brothers Circus; a New York City newspaper in 1889, when Killy was 18, described him as "the genius of the golden wand."

When Killy died in 1915, after being struck by a train, his funeral procession was spectacular. From the family home on Chatham Street to Wildwood Cemetery, it moved to the measured cadence of the death march; as he marched, Killy's best friend carried a velvet cushion on which lay the drum major's awards and his baton.



Thousands of drum beats have vibrated the head of this turn-of-the-century bass drum.

VICTORIAN EXHIBITS

At the heart of the Museum are the displays of Victoriana, representing as they do the period of Williamsport's greatest resplendence. Paintings, furniture, and decorative and architectural items all illustrate the days when the city boasted the highest concentration of millionaires in the world.

The smaller of the two parlors, located along the east corridor, contains a variety of typical pieces: a horsehair-upholstered chair, stuffed birds, an ornate fire screen, reed parlor organs, and a painting by Severin Rosen. Although Rosen's compositions of fruit and flowers were not generally popular with collectors when the artist came to Williamsport in 1858, the owners of mansions on "Millionaires' Row" bought the canvases freely.

Every proper Victorian parlor contained a center table with some sort of display to catch the eye. Here, on a table with an imitation marble top, a large glass bell, or "shade", shows off the birds of Lycoming County. The stuffed peacock was originally part of a natural history collection in the old Clay Elementary School. Petit point and bead work decorate the fire screen, probably of English origin but owned locally around 1860. Of the two parlor organs, both from the period of 1880-1915, the one to the right was a top-of-the-line piece; ornate, detailed carving and two candlestands warrant this description. The other reed instrument, to the left, is more like what most homes possessed. The camelback sofa is typically scrolled and carved.

Lining the corridor between the two Victorian parlors are several chairs, a mantel, leaded glass windows, and a pair of rather overpowering gold pier glasses decorated with sculptured female faces surrounded by floral sprays; the size of these glasses is enough to suggest the generous dimensions of the Victorian mansion. The mirrors are from the Hays house on Hepburn Street and date to the 1870's. Although most of the fine old

houses were built close to the center of town, on Third or Fourth or intersecting streets, the leaded windows and wooden grill were taken from a home on Arch Street, in Newberry. (The Dodge lumber mill, largest in the world, stood on Arch Street, near the present location of Lloyd's Lumber Company. The wooden houses which used to stand in Jaysburg, on the east side of Arch Street, south of Lloyd's, were built by Dodge for their millworkers.)

J. Roman Way owned the late Victorian mantel, which was made in Williamsport. It topped a facing of Min-ton tiles, examples of which may be seen to the left of the mantel.

Victorian chairs came in all descriptions. John Henry Belter, a New York City woodworker of the 1850's, created pieces with laminated wood backs long before plywood was a household word. Peter Herdic's chair, with a solid-wood back, sports red carved velvet upholstery. Although two Gothic revival armchairs both date to the 1840-70 period, they differ widely. The first, finished in a traditional dark color, has a petit point seat and a heraldic-like design on the back. Carved velvet upholstery and swirled leaf carvings mark the second chair, which has an unusual light finish. Another Gothic revival pair displays twisted-effect rungs and leather seats.

Near this latter pair is a "two-faced" (gentleman and lady) desk made at the J. K. Rishel furniture factory for Mr. and Mrs. J. Walton Bowman.

A more formal room is shown in the larger of the two parlors, which is furnished with a suite of sofa and four chairs, two with arms and two without — the so-called gentleman's and lady's chairs. These pieces came from the home of Jonathan Augustus Stearns (1844-1902) and his wife, Sarah Huckle Lyon (1850-1930). Carvings of women's faces, which serve as arm supports, suggest ships' figureheads. Again, the wood's

light-colored finish is uncommon. "White's Castle," which stood in what is now Way's Garden, was the source of the melodeon, formerly owned by Emily Weaver White (Mrs. John White). The pier glass, all of a piece with the heavy cornices, adds architectural interest to the display; these items came from a house in Lock Haven. The chandelier of etched glass globes and cut prisms is from the Robert Foresman home at 951 West Fourth Street.

Decorative elements in the parlor include two "shades," a bust and portraits. The shade at the foot of the pier glass contains wax flowers while the larger bell, on the table in the foreground, covers an arrangement of wax fruit (lemon, melon slices complete with seeds, berries and peach halves) made in Sunbury in 1870. Both portraits also date to 1870. Levi Tate was a newspaper publisher and owner of several local papers. The likeness of the little girl, Nellie Tallman, was painted by her father, a student of Severin Rosen. A sad footnote tells us that the child toppled from her stool during a posing session and died of her injuries only a few days later.

Another sort of Victorian furniture is the golden oak bedroom suite shown in a room setting along the west corridor of the Museum, between the colonial kitchen and the military exhibit. The set was made in 1906 at the Luppert and Kline factory in South Williamsport, near the Maynard Street bridge, and sold for \$15 (bed and dresser). This room also demonstrates the Victorian love for decoration. The horsehair-covered platform rocker sports an embroidered insert; a human hair wreath and a sampler with German words, made on Franklin Street in the late nineteenth century, adorn the walls. And primitive plumbing is suggested by the oaken cabinet at the foot of the bed: a discreet daytime housing for the essential chamber pot.

One more piece of furniture is worthy of special note. This is an 1880's sideboard, which stands in the lobby, to the right of the front door as one enters

the Museum. Made of solid cherry, the piece has been ebonized and striped in gold. It is the work of Frederick Mankey, who had decorative furniture factories both here and in Emporium.



A shade (glass bell) covers wax flowers in a wicker basket; this piece is in the Victorian parlor, at the base of the pier glass.

LUMBER GALLERY

Just as lumbering was the most important factor in Williamsport's development, so the Lumber Gallery is the keystone of all the Museum's collections; as such, it is the most extensive of the exhibits in terms of space.

Lumbering began early in Lycoming County. Evidence suggests that the first area sawmill was built in 1792 along Lycoming Creek, some four miles upstream from the river. Forty-six years later, in 1838, a four-saw mill, termed the "Big Water Mill," went into operation at the foot of Locust Street; there lumber was manufactured on a commercial scale. Other mills — water-powered at first, later steam-run — followed quickly, and Williamsport was in business.

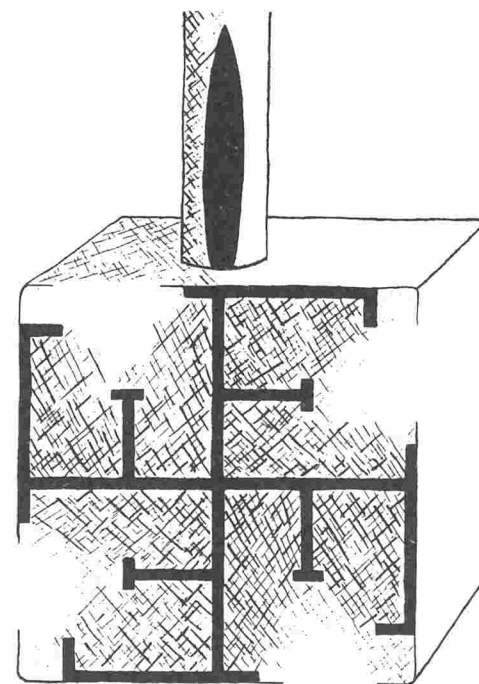
The surge of activity soon exhausted the easily accessible timber in the immediate area. Enter, in 1846, Major James H. Perkins, a New Hampshire entrepreneur with a plan for floating logs downriver from areas where timber was still plentiful, trapping the logs and transferring them to the city's mills — a plan, in short, for the boom. Local capitalists subscribed \$1,500,000 to finance the construction, which was completed in 1849. Stretching six miles from Linden to Williamsport and capable of holding 300 million feet of logs at one time, the device revolutionized lumbering and made Williamsport "the lumber capital of the world." In the peak year of 1873, 30 sawmills processed more than one and a half million logs into over 318 million board feet of lumber.

In the Gallery, models and dioramas explain the processes by which living trees were turned into furniture and building materials: cutting, skidding or hauling, floating, and finally delivering the logs to the mills. But the realia—pike pole, leather apron, tin lunch pail — evoke more clearly the hardworking, hardliving, somehow larger-than-life lumberman.

Display cases across from the dioramas contain many such artifacts. Heavy axes,

both the double-bitted type wielded by the tree-fellers ("choppers") and the broad axes used by sawyers to trim trees into logs bespeak the physical strength of the woodsmen.

Before the logs were floated down to the mills, each one had to be identified by a mark to indicate who the owner was and in what stand of timber the log had been cut. These identifications were incised in the wood by sledgehammer-like devices, also called marks, each of which bore a unique symbol or combination of letters or numbers. The Museum's collection of marks and the register of them from the records of the Susquehanna Boom Company is a highlight of the Lumber Gallery. More than 700 local marks are listed, and every logger, illiterate as he probably was, could instantly identify each one.



This "mark," a sledgehammer-like device for incising logs, bears the identifying symbol of the Susquehanna Boom Company.

they went, to break up log jams or to deter would-be assailants. The logsled, in the center of the Gallery, holds examples of both kinds of poles.

Two men whose lives were closely tied up with the Susquehanna Boom Company are represented in the Museum's lumbering displays: Ashley Reeder and Christ Haist. Reeder was a blacksmith employed full-time by the company to make chains and tools. A length of chain which he forged lies beside the boom boat, and a peavey is exhibited in the display case; a heart incised on the point is Reeder's distinctive mark.

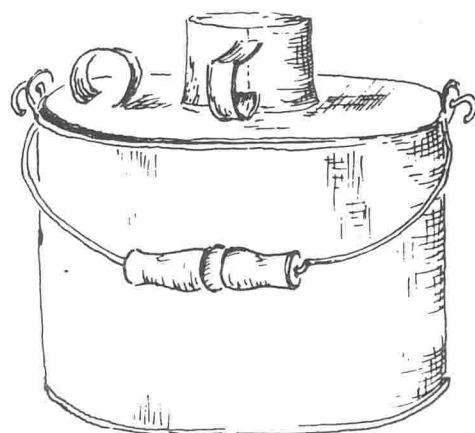
Haist worked on the boom for virtually his entire life and, as its last superintendent, carried out its closing in 1912. A corner display case houses several models which he made. The log slide and log skid were both used in loading logs for transportation on either land or water. Rafts also moved products of the lumbering industry; they were made of logs, squared timbers, or, as shown by Haist's model, sawn boards. The shear boom was located at the up-river end of the funnel-shaped boom to divert any logs which threatened to escape impoundment. Boom cribs, of which several kinds are shown, served as anchors for the boom. The rafting-out platform was a part of the sorting pens at the lower end of the boom, where logs could be separated according to owner or order.

The Gallery contains two items which, while not directly connected with the lumbering industry, suggest the great trees which once blanketed this area. In one corner stands a section of the 300-year-old Tiadaghton Elm; this section, which is not from the trunk but rather from one of the main branches, measures 30 inches across. Some long-ago farmer turned a cross section of another 30-inch log into a feed bin for his animals, hollowing the log and attaching a plank bottom. Apparently the bin saw long usage, for the outside is smooth and satiny where it was rubbed by the hungry cattle; the inside is rough.

The long-handled iron marks are of particular interest here. Many of them were cast in local foundries and thus are examples of early industrial products. In addition, since the marks were used in the forest and sometimes forgotten or abandoned there, the pieces are still found occasionally in area woods.

Unlikely as it seems, shillelachs and spuds had their uses in lumbering, too. To the logger the former was a crude, heavy wooden club with which he released the chains hooked around logs while they were being moved; the shillelagh on display was found in a Lycoming County ghost town and bears the scars of hard usage. The name "spud" was applied to any of a variety of knives employed in peeling bark from cut logs.

Other tools important to the lumberman were the peavey and the pike pole. The peavey (sometimes spelled "peavy") was a stout lever like a cant hook but with the end armed with a strong, sharp point, with which logs could be rolled into the desired position. Pike poles, heavy spiked staffs, averaged 12 feet in length and were carried with the rivermen wherever



The generous size of this dinner bucket (10" x 6½" x 7" high) suggests that the lumberman who used it was blessed with a healthy appetite. A drinking cup rides upside down on top, and a small brass plate bears the name "Geo. Blair."

WILD LIFE DISPLAY

Although most of us associate the term "stool pigeon" with the criminal element, the origin of the phrase is quite different, as the Museum's display of the passenger pigeon indicates. During the nineteenth century these birds flew into the area by tens of thousands to nest and raise their young. An expression used commonly in literature of the period describing the birds' arrival is "in clouds that darkened the sun." Thick forests rich in beech nuts, especially in Sullivan and northern Lycoming counties, provided food. But the birds served, in turn, as food for humans, and this fact led to their extinction.

To net the birds, hunters made use of a decoy, the "stool pigeon," so-called because the captive bird, its eyelids sewed shut, was tied to a "stool," a kind of perch which was staked out in the woods. Wild birds, hearing its cries, were attracted to bait spread on the ground nearby and were caught in nets dropped from trees. The captives were either beaten to death with clubs or had their necks wrung. The process was a tremendously wasteful one, since only the fattest birds were taken to market; the others were left to decay on the forest floor.

Many baby birds were slain by farmers who drove their pigs into the woods. Their nest-bearing trees were shaken until the nestlings fell to the ground and were devoured by the pigs.

The last passenger pigeon in Lycoming County was killed near Linden and mounted in 1890 by Charles H. Eldon, a nationally known taxidermist and a founder of the local Historical Society; this is the bird in the Museum exhibit.

The mounted bald eagle also is Eldon's work, done in his Pine Street studio in 1921. The bald eagle head, however, is of more recent vintage, dating to 1968 when Mrs. Violet Husted, piloting her small plane, struck and killed the bird — where else? — over Bald Eagle Mountain. Since the possession of eagle specimens is now

outlawed, the federal government officially owns the mounted head, and the Museum displays it only by virtue of a certificate of permission, renewable every two years. Feathers of the unfortunate bird were donated to a New York Indian tribe, to whom they are sacred.

All animals in the exhibit, including birds and butterflies, are native to the area, although hikers are not likely to encounter cougars or ferrets in today's woods. The county's reputation as a sportsman's paradise is indicated by the fishing section and also by the unusual dual-mounted deer specimens, the work of taxidermist Norman Wilkinson. The female was shot in the state's first doe season in 1940.



HALL OF INDUSTRY

Although lumbering comes to mind as the area's primary industry of earlier days, it wasn't the only one by any means. Mills and shops of many kinds turned out goods for nineteenth and early twentieth century residents. In those days before easy long-distance transportation, communities produced what their citizens needed in their daily lives, and many items on display in the Hall of Industry were for use in the home or on the farm.

The construction of primitive wooden washing machines, churns, and food-preparation equipment shows effort to make things easier for the housewife in those pre-pushbutton days. Washboards with rollers instead of ridges took some of the work out of doing laundry by hand. One washing "machine" from 1890 agitated the clothes gently in a rocking motion, but another ground them between a series of rollers and a sliding plank; surely not many buttons could survive that treatment. Churns, too, are of many types, ranging from the familiar hand-powered up-and-down variety to one using a rocking motion; another is an unwieldy piece of apparatus for which the family dog, walking on a treadmill, provided the necessary energy.

Feeding the family involved growing and harvesting grain and butchering as well as kitchen work. A fine grain cradle, a scythe with long finger-like rods attached, kept grain stalks from scattering as they were cut; this piece was made in the water-powered Ball Cradle Factory at Balls Mills. For "butchering day" there were hooks and knives for dealing with the carcass, lard presses, and sausage stuffers. One sees a definite similarity between some of the lard presses and one type of clothes wringer. A "hamburger maker," probably local and certainly home-built, is a real Rube Goldberg affair: chunks of meat rotated on a turntable while sharp blades moved up and down to do the chopping. Even a pump shows ingenuity: the maker added a "drawer," a kind of reservoir so that a supply of water could be always at hand.

Sewing machines on display were manufactured at the Demorest factory; the original foundry and sewing machine factory date to 1845. Later, the company produced bicycles (one of these from 1890 is on exhibit in the Transportation Gallery) and cast-iron ends for theater and opera house seats.

The production of heating stoves is said to be one of the oldest industries in the West Branch Valley. As early as 1835 Isaac McKinney and his son William had built a furnace in the area they called "Heshbon" and by 1841 had a rolling mill in operation. (The Heshbon site was chosen because of the superior water power it offered; ironically, the mill was destroyed by a flood in 1865.) Their sand-cast stoves, marked "Lycoming Furnace," were decorated with sheaves of grain and other agricultural designs. Other ten-plate stoves on display are from Muncy and Lancaster; the rounded front style is more typical than is McKinney's rectangular box. The stoves are termed "ten plate" because they were cast and shipped in sections; according to one commentator, putting the pieces together properly was as big a chore as casting them.

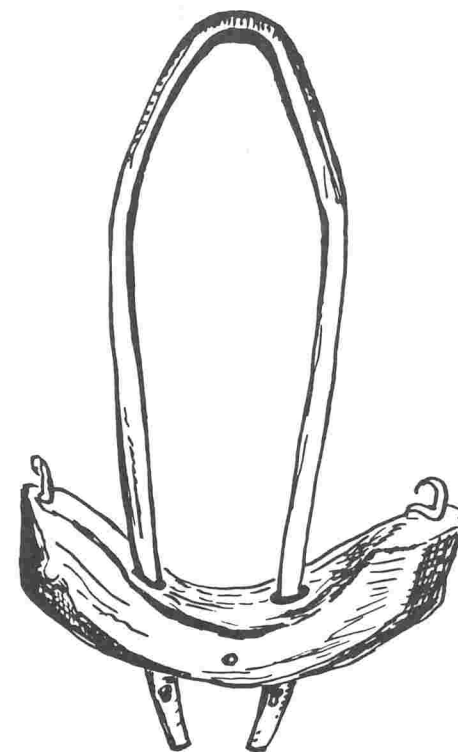
Wood shop, grist mill, and horseshoer's establishment were also important to home and farm. By hand or with a water-powered lathe, the woodworker produced shingles, butter paddles and bowls, ox-yokes, barrel staves and decorative moldings. Barrel staves were smoothed on a reverse plane, an upside-down device with its blades on top; this piece is 18th century. The woodshop display includes several new tools — molding planes, adz complete with wooden blade protector — bought by a man who intended to open a carpenter's shop when he returned from the Spanish-American War; he apparently changed his mind, however, and stored the tools, still unused, in an attic, from which they came to the Museum.

Parts of several different Lycoming

County mills make up the grist mill display. One interesting item in the exhibit is a "barter stick," a kind of calculator marked to show the miller how many bags of flour he was entitled to keep as payment for the grinding; a tally board, with holes for placing pegs, hangs on the wall at the back of the display.

The blacksmith shop indicates that the horseshoer didn't spend all his time shoeing horses. He shaped nuts and bolts on a forming iron, a large metal block with holes of different sizes and shapes; the cooled blanks were threaded with an appropriately sized die. Using a wooden jack, he removed and replaced worn-out wagon tires, curving them to fit the wooden wheels. He made cast-iron cooking and baking vessels and utensils of the type mounted on the wall across from the shop, and he fabricated fork-like instruments for spearing eels.

Some local products are of a later, more highly technical day. On exhibit is a 12-cylinder, 160-horsepower automobile engine produced in 1932 by Avco. Almost as big as today's sub-compact cars, the motor is a cut-away exhibition model typical of engines made here in the late 1920's and early 1930's for trucks and cars (Auburns, Cords, Dusenbergs) as well as for fire engines. The Shepherd Engineering Company, a turn-of-the-century concern at the foot of Campbell Street (one Shepherd building is now part of the Bethlehem Steel complex) built steam engines for use in manufacturing.



The founder of Montoursville, John Burrows, owned this ox-yoke, on display in the woodworking shop. Burrows was an enlisted man with George Washington's Continental Army at Valley Forge and later became a general with the Pennsylvania Militia. As a reward for this service, he was given a grant of land near Muncy, acreage which he exchanged for holdings in what is now Montoursville.

RESOURCE COLLECTIONS

In addition to the public exhibits, the Museum possesses two other large groups of items from which selections are made for occasional display.

The John Sloan Collection is composed of more than 300 pieces of original art. American works include Winslow Homer engravings, Currier and Ives prints, and many other original prints and paintings, one of these being from the Hudson River school. African sculptures and textiles make up another group; from eighteenth century England come eighteen engravings of social comment by William Hogarth. Although Sloan lived in Lock Haven, his widow donated the collection to the Lycoming County Museum because the artist's family were former residents of Williamsport.

Textiles, primarily quilts and hand-woven pieces, comprise a second resource collection; this collection will be reviewed in a future issue of the **Journal**.

THE SHEMPP COLLECTION: TOY TRAINS

For a review of this exhibit, see the Spring-Fall 1983 **Journal**, Vol. XIX, No. 1.