The Wheeling
Columbian Celebration
Committee
Requests the participation of

In the Celebration of the
Four Hundredth Anniversary
Of the Discovery of
America,
On the 21st Day of October,
1892.

Mayor C. W. Seabright.
Chairman.

Eugene Z. Hanke,
Secretary.

UPPER OHIO VALLEY HISTORICAL REVIEW

Editor, Dr. David T. Javersak
West Liberty State College

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Cover: Fascimile of the 1892 program used in Wheeling’s 1892 celebration of the 400th anniversary of Christopher Columbus’s first voyage to the Americas.

Courtesy of Dorothy Gene Hanke Thomas.
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COLUMBIAN DAY
WHEELING, WEST VIRGINIA

OCTOBER 21, 1892

By Bruce A. Yarnall

The year 1892, the four hundredth year since the discovery of the Americas by Christopher Columbus, was one in the United States filled with excitement, anticipation, and a general faith the future would be bright.

During the year, Ellis Island in the New York harbor opened, replacing Castle Garden as the immigration receiving station; Andrew Carnegie and his striking steel workers battled it out in Homestead, a suburb of Pittsburgh; the Supreme Court dissolved John D. Rockefeller's Standard Oil Trust; Lizzie Borden was tried for the hatchet murders of her father and stepmother; and Chicago and other cities and towns prepared to mark Columbus Day and the dedication of the Great Columbian Exposition.¹

The first exposition declared a "world event" was the London Fair of 1851. This great fair was followed by others throughout Europe and the United States. The 1876 display in Philadelphia, marking 100 years as a nation, was the first United States fair to gain respect from the European nations.²

As the 400th anniversary of the Columbus voyage approached, several American cities vied for the rights for a world class fair. New York, Chicago, Philadelphia, and Washington City proposed exhibitions, but it was finally Chicago, an emerging city in the Midwest, which won the federal government's approval to host the great fair.³

The act of Congress establishing the fair at Chicago stipulated that the buildings be dedicated "with appropriate ceremonies" on October 12, 1892, the traditional date set aside to mark Columbus Day. However, New York City, unhappy having lost the fair to its Midwestern rival, set in motion plans for a great celebration on that date. Subsequent legislation postponed the dedication until October 21, 1892.⁴

When the celebration arrived, Chicago was prepared for the 125,000 in attendance. Activities began the day before with a grand parade in which over 100,000 marched. The actual dedication services on October 21st were held at the great Hall of Manufacturers and Liberal Arts on the fair ground still under construction. Vice President Levi P. Morgan stood in for President Harrison, whose wife was near death. Other dignitaries included former President Hayes, the entire Supreme Court, and elected officials.⁵

Governors of the various states were invited. West Virginia Governor A.B. Flemming and party arrived on the 19th. He stopped briefly the day before in Wheeling on his way from Charleston to Chicago. The chief executive traveled in style in the private rail car of the B&O Vice President.⁶

ABOUT THE AUTHOR ...
Speakers at the dedication declared the upcoming fair a great force for world peace and the advancement of knowledge and liberty as well as demonstration of the maturity, culture and sophistication of not only the host city, Chicago, but the nation as well.7

Wheeling, likewise a proud city, prepared to demonstrate its position and potential as the nation neared the twentieth century mark. As the largest city of the 35th State, Wheeling's population was 34,522 in 1890, an increase of 12.3%, since 1880. During the same decade, the number of business establishments in the city increased 34%, as did total capital invested.8

According to Callin's Directory (1891-1892), the city was an industrial and merchandising hub for the region. Earlier that year, on August 4, the Benwood Iron Works, Belmont Nail Company and the Wheeling Steel works all joined together under a new company called Wheeling Steel and Iron Company. This company joined the Riverside Iron Works as "two of the leading concerns in this line of business in the United States."9

Wheeling also sported several glass interests "who are among the leading ones of the country" as well as three potteries. In the production of tobacco products during the year ended June 1, 1892, the city's factories produced almost 54 million cigars and stogies and processed close to 5 million pounds of the raw leaf into other lines such as chewing tobacco.10

The city's catchup and canning establishment, described as "a growing industry," produced nearly 50,000 bushels of tomatoes that fall. Of the four firms, the Flaccus Brothers worked "day and night" on double time since mid-September while their preserving department and vinegar factories "ran at full steam."11

Beer and ale production from the city's five plants employed 300 men while many other industries flourished including foundries, boiler works, planing mills, carriage factories, and tanneries.12

There were eighty-three wholesale warehouse operations in Wheeling, covering the lines of groceries, confectioneries, dry goods, notions millinery, clothing, hats and caps, boots and shoes, drugs, hardware, wines and liquors, cigars and tobacco and wood. The five grocery warehouses claimed business of over four million dollars in trade that year.13

In 1892, ten rail companies, including the B&O, Wheeling and Lake Erie, Ohio River and Wheeling and Elm Grove, posted their schedules in the Wheeling papers.14

A building boom of public, private, industrial, and commercial buildings took place throughout the city in 1892. Three new banks buildings, The City Bank of Wheeling (1300 Market Street), The Bank of Wheeling (1229 Main Street), and The Mutual Savings Bank (1519-1521 Market Street), were joined by the new building of Stone and Thomas on Main Street and the original Hawley Building, just north of Stone's.15

The Hotel Windsor on Water Street, recently remodeled, added a six story wing providing access to Twelfth Street. Other hotels included the Stamm, Brunswick and the McLure. The latter was described as the largest in the state with over 400 bedrooms as well as parlors and dining halls. The electric trolley cars which passed the McLure every five minutes provided easy access to all railroad lines.16

The Wheeling Ice and Storage Company announced plans to erect a new building between Water and Main Streets (2224 Water Street) consisting of three stories over a stone basement. Thick walled construction would provide the opportunity to add two more floors when needed. Meanwhile, the wholesale firm of Schaefer and Driehorst completed their five story office and wareroom building on the southwest corner of Fourteenth and Main.17

The Main Street stone bridge over Wheeling Creek, completed in 1890, was joined in 1892 by two new iron bridges over the river. The Wheeling and Belmont Bridge Company opened the main channel bridge from 10th Street to the island and from the northern end of the island to Aetnaville earlier in the year, while a new water works located on the Ohio River just north of the city was proposed for the following year.18

Residentially, the huge mansion of Anton Reymann had just been completed on the northeastern corner of Eoff and Fifteenth Streets. Meanwhile, others opted for the emerging suburbs. Realtor G.O. Smith offered "one of the best and most desirable building lots in Ohio County. In Woodsdale, close to the motor line and only a few minutes drive from the city," a 125 x 359 foot lot was offered for a "conservative price." On another occasion, Smith dared potential purchasers and investors to compare property in Wheeling which "is worth 100 cents on the dollar after purchase" to other "boom towns." Further, "real estate in Wheeling is always good as old wheat in the mill." Another Realtor, W.V. Hoge, whose offices were located in the new city bank building, offered "a few choice lots in Edginton, cheap and on easy terms."19

For those looking for other investments, Wheeling's brokers offered a variety of local stocks for sale. Some of the newspaper offerings included: Wheeling Steel and Iron, Wheeling and Belmont Bridge Company, United States Glass, Aetna Iron and steel, Laughlin Nail Mill, Ohio Valley Bank, Warwick China Company, Junction iron Company, and Wheeling Ice and Storage Company, to name a few.20

Nine principals and one hundred twenty-two teachers provided public education to the city's 5,000 students in ten buildings in 1892. In addition, the city supported thirty houses of worship and eighty-two social, fraternal and civic organizations.21

This was the community that held the Celebration of Columbian Day on Friday, October 21, 1892.

Almost as if to build the excitement for the big day, the city sported earlier in the month the grand assembly of the West Virginia Knight of Pythias. The Democrats held a big rally and speech by the former Governor of Tennessee during the second week while Catholic Schools and Churches
held Columbus Day observance on the traditional holiday, October 12th. The week of Columbian Day, playing at The Grand Opera House, located on the northeast corner of Twelfth and Market Street, was the popular "South Before the War" with over sixty in the cast including "thirty prize cake walkers, twenty buck and wing dancers, forty people in the chorus, twenty jubilee singers, one yoke of oxen, three quartets, great cotton picking scenes, the landing of the Robert E. Lee [steamboat], songs, dances and specialties with out a parallel." 23

The secondary highlight of the week, at least for Republicans, was the arrival of Ohio Governor William McKinley on October 18th. He spoke to a large crowd on the State Fairgrounds on Wheeling Island that afternoon. The Intelligencer, a Republican newspaper, went to great lengths to encourage participation. It was noted that the county committee had paid a lump sum to the Wheeling and Belmont Bridge Company to provide free passage on all bridges to the island that afternoon. In addition, a pontoon bridge was erected from the base of Twelfth Street to the southern end of the island. The river was low at the time. The bridge, touted as a "shortcut" could handle 20,000. 24

The Ohio governor estimated the afternoon audience at 6,000 while the local Republican paper stated it was larger and the Register, a paper of Democrat persuasion, called it much less. In the evening, Republican clubs from throughout the tri-state area assembled for a huge political procession of "red fire" to promote President Benjamin Harrison's re-election bid. "Little Tip," the Republican cannon was brought out from hiding by the boys of the Linsky Institute to be pulled behind the "tariff champions." Further, the newspaper declared that "vehicles should keep off the streets over which tonight's procession passes ... even street cars should not be allowed to spoil the symmetry of the parade." 25

When the dust had settled on this preview of the rest of the week, the organizers declared that it was "a demonstration that will make votes." 26

In addition, an oyster supper was given by the Young Ladies Society of St. Alphonsus Church "to benefit the orphan asylum connected with the congregation," while the German singing society, the Arions, held a great program the evening before Columbian day that included an oration, singing and ended in a grand ball in their building on the corner of Twentieth and Main. 27

Actual preparations for Columbian Day began early in the month. F.P. Jepson, cashier of the Bank of the Ohio Valley, served as chairman of the celebration, and fellow resident, Col. J.A. Miller, president of the W.Va. Printing Company and Wheeling Ice and Storage, was selected as chief Parade Marshall during a meeting on October 3rd. At the same time 10 division marshall's aides were proposed. Committees were appointed for floats, fire works, street decorations and display, music and invitations. 28

The county commissioners appropriated $800 to the cause on the condition the city government provide $600 and the school board another $300. 29

On October 6th the Wheeling Intelligencer reported the street decoration committee had decided upon four official floats representing Columbus's three boats and one of the "landing" when the explorer was greeted by the Indians. Meanwhile, it was decided to have morning exercises in the schools, and a big parade in the afternoon consisting of historical, industrial displays, along with civic, military, and benevolent organizations. The chief marshall reported several of the proposed parade division directors declined due to other commitments while one, Hullien Quarrier, presented his regrets "on account of not being an expert equestrian." 30

At another meeting, the "committee on display and decorations" decided to decorate new "stone bridge," and two persons were selected from each ward to see that businesses and houses were decorated appropriately. 31

The Fire Works Committee proposed, for a total cost of $408, placing a 120 foot barge in the river for a show which would have the words "Welcome" and "Good Night" outlined along with the American Flag. Some thirty-six water pieces were proposed that would "play along the surface of the river and perform all sorts of pranks." 32

To supplement the celebration, brewer Anton Reymann gave $500 towards the activities while others could donate at any banking house in the city. All told, organizers expected the official expenses to run around $2,000. 33

The committees on invitations contacted businesses and expected to have over 5,000 engraved invitations available for the companies to send to selected "out of town" customers. By arrangement, all the major railroads offered half fare for the day; B&O rates applied from Grafton northwest as well as Washington and Pittsburgh in Pennsylvania. 34

The school exercises would be held in the morning "in compliance with the official program issued by the World's Fair Board of Commissioners." Activities would be held inside the various schools beginning at 9 a.m. for one hour, then outside before the afternoon when over 500 scholars would participate in the big parade, "each one being furnished with a flag and badge." Having been "carefully drilled" for weeks, the students would be divided into divisions headed by a school banner. 35

As the parade date neared, other entries were added to the long list of participants. Roman Dobler, president of the Ohio Valley Trades & Labor Assembly reported the organization would supply two floats, one of which was a large globe supported by six men representing stone masons, carpenters, miners, blacksmiths, machinists, and woodsmen. The second float would hold five ladies representing art, science, commerce, agriculture, and the Goddess of Justice. The "patriotic orders" of the city predicated over 1,000 members of their various organizations would be in the procession, yet "an effort is being made to secure a band and considerable difficulty is being experienced as nearly all the bands for miles
have been gobbled up for that day."

The Colored Republican Club was invited and expected to turn out. The Retail Grocers Protective Association decided they would be represented by two wagons, one representing a grocery store of 1892 and one hundred years earlier. The American Flint Glass Workers Union #9 agreed to turn out with all members "carrying glass canes." The Wheeling area Wheelmen signified a willingness to participate in the celebration. Outfits consisted of outing shirt, knickerbockers, stockings, caps and dressed wheelers. All riders had to be over the age of eighteen. The Ancient Order of Hibernians, whose members wore white vests, white gloves and carried canes, also agreed to participate.

Other entries confirmed prior to parade day included the Brotherhood of Railroad Locomotive Engineers, a model of a railroad engine; H.F. Behrens, a big steamship, and Reymann Brewing. Republican tariff students proposed to participate in the parade, while the Polish Society of the Church of the Immaculate Conception, South Wheeling would turn out with their new $150 silk banner.

On the four official floats, 60 costumes were ordered expressed from a St. Louis concern, while 16 horses, each guided with a costumed footman, would be needed for these floats.

Many who had decorated for the McKinley celebration left their handwork in place for the second, larger event of the week. Stanton and Davenport at 1301 Market Street and Carle Brothers at 1308 Market Street, offered "tissue wreaths, stars, plumes, festoonings, etc." to the general public. They further advised the public that "we have them in the Spanish colors as well." In addition, the amount of colored cottons, sold at seven, eight, and ten cents a yard as well as gross after gross of flags, had been sold by the stores of Wheeling. One of the largest purchases was made by the City of Wheeling which selected over 350 yards of bunting and twelve dozen flags of various sizes.

The day before the big parade, the Grand Marshall, Col. J.A. Miller, opened his "headquarters" in the public library building on the southeast corner of Fourteenth and Market. All music bands were to report to him the day of the parade while all carriages for dignitaries were to report to the court house. Each marshall was to supervise and remove from the lines in his division any that he deemed improper. Empty vehicles were not permitted. Carriages were not to be allowed excepting those carrying committees and invited guests. No political organization would be permitted to carry any motto. Only banners proclaiming the name of the sponsoring club would be allowed.

At the last minute, the committee on decorations and display pleaded for more money "on account of having to bring in the scenic artists from the Grand Opera House, Pittsburgh, to do the fine work on the floats, as the work could not be done in Wheeling." The motion passed, and the artists were quickly called in to do the work.

Final parade preparations were made. Some felt that the floats could not be taken down Main Street hill without brakes to hold them back. Alternatives were discussed, but the proposal failed. A suggestion to take the parade south beyond 31st Street also failed, when the marshall decided the streets were too torn up for the new street car lines in the 8th Ward. Likewise, a proposal to travel north to 7th Street was defeated because of the difficulty of getting the floats down the steep grade between Market and Main.

The procession would counter march so that all in line could see the whole parade conveniently. Divisions would form east of 14th and Market and proceed north on Market to Ninth, thence Ninth to Main, Main to Twenty-fourth, Twenty-fourth to Chapline, Chapline to Thirty-first, Thirty-first to Eoff, thence back to Twenty-third, over to Chapline, back to Twentieth, thence back Market Streets to the beginning point.

And, finally, by official proclamation, Mayor C.W. Seabright declared October 21, 1892, a legal holiday. He asked all manufactories and businesses to suspend operations "at least during the afternoon hours" and further, requested all houses be decorated.

The day before it was feared that the weather would be bad. An early morning rain did fall, but this "merely served to lay the dust." The morning opened as a perfect autumn day of sunshine and mild temperatures.

In addition to the school exercises that morning and the grand parade during the afternoon, orations would be delivered following the procession by several prominent speakers. In the evening, the fire works took place off the 12th Street wharf beginning at 7:15. Other "Columbian" activities included a "Columbian Lunch" that evening at the Fort Henry Club and a Columbus Ball at the Turner hall (909 Market Street).

The Intelligencer, the following morning, reported that "the city was well decorated, including the new building for Stone and Thomas." While it was difficult to determine the number of people in the parade, many apparently dropping out of line from time to time, the estimates placed the total at 7,000. When the head of the parade returned to Sixteenth Street from Thirty-first, the tail of the parade had yet to begin marching. The entire procession was four miles in length. Many who had witnessed the earlier parades in New York and Boston declared the Wheeling parade much better, only shorter than the two big city celebrations.


The school children, all without exception, marched the entire parade route in uniform accompanied by a "drum corps" with "caps of red white and blue sashes and carrying the prize banner. In the patriotic order division, the City Letter Carriers and Post Office employees of Eureka Lodge, U.O.O.F. were in "full uniform with magnificent banner marching in the form of across."
The fourteen barouches, a four-wheeled carriage with a collapsible hood, two double seats opposite each other and a box seat in front for the driver, carried national, state, county and city officials.

Members of the German Pioneer Society and their families traveled the route in “fifteen decorated hacks and carriages” following the entry of three carriages carrying the members of the Catholic Clergy of Wheeling and vicinity while students of the North Wheeling Catholic School rode on three decorated floats depicting “The Landing of Columbus,” “Indian Village” and one with a live American Eagle in a cage. 50

The athletic club, the Wheeling Turnverein, marched in the society’s uniforms, bearing swords” followed by a Wagon of the Turnverein, with Athletic Apparatus, all handsomely decorated.” One hundred thirty-six “Colored Hotel Porters” marched with immense sample cases while escorting commercial travelers of Wheeling or those now visiting the city. Each porter sported a “grip and cane or umbrella.” 51

In the retail division, the “Package Delivery Boys” carried parcels and a banner marked “Package Boys 1892-Business Men 1900,” while The Nail City Lamp and Stamping Company had a float containing a display of lamps. McAlpin’s Drug Company gave away “Wheeling Pills,” while the George E. Kurner Company displayed a “paper house on wheels pulled by a donkey cart.” 52

The end of the procession consisted of a decorated wagon by the city’s German newspaper, the West Virginia Statt Zeitung a model of Siebert’s Garden Bowling Alley on a wagon, and various “decorated wagons, buggies and carriages.” 53

The eloquent editor reported the sight was “a panorama of moving grace and brilliant color.” “Cheers and waving of handkerchiefs were spontaneous” throughout the parade. Yet, some incidents occurred that caused concern. The Trades and Labor Assembly float caught fire from a trolley wire on Market Street near Eleventh and “blazed brightly for a time.” A panic was narrowly averted, when the blaze was extinguished. The Friend and Sons Company wagon also struck an electric wire on Main Street near Eleventh. A wagon belonging to the Grass City Fruit Gardens of Belleair broke down in front of the Post Office. But most disconcerting of all was the huge number of citizens who refused to remain on the sidewalks and stood in the streets. “It is always the same. The sidewalks are deserted and people crowd out into the streets like yaps, spoiling the marching, inconveniences the marchers and endangering their own lives and limbs. One of the division Marshalls said last night that hereafter processions would occupy the sidewalks and let the crowds have the street.” 54

All sorts of tokens were given away from the wagons: candy and pills, yardsticks and soap, spool cotton and fancy cards. In the grocer’s display, “a boy distributed lavishly scoops of sugar and salt alternately, and there was a constant ripple of merriment near the wagon as some applicant for sugar got salt.” 55

The following day, the orations and speeches received little editorial notice, but the Fireworks Committee came away with severe criticism. The display went off an hour early and “to add insult to injury, the committee let somebody land a steamboat between the display and the wharf.” Many of the thousands who gathered on the bridges, and along Water Street” left in disgust before the display was half over.” Further, “The Intelligencer editor retorted, “it would be a decent amateur show by a private citizen, but on this day, it was not up to the high standard of the other features [of the program].” 56

According to the Register, the parade and its success was the discussion of the day over the weekend. The question of what to do with all the bunting was addressed. Some would be saved for Democratic and Republican rallies before the November election, while the “poorer classes” will also get some of it and thrifty housewives will make good use of many a yard of colored cotton. 57

While the sponsoring committees expected bills to total $1,900 and were genuinely satisfied, members of the Trades and Labor Assembly were extremely concerned about the “disgraceful action of two members on Columbian Day.” Some union members wanted to expel the men immediately, but the action was tabled for further investigation. 58

The day after the parade, the large arch erected on the Main Street bridge fell down and “by evening it had nearly been stripped of the covering of painted canvas and the framework destroyed.” 59

Shortly after the big celebration came the election. Then some normalcy returned. President Harrison lost in the General Election the following month despite the fact his ailing wife died on October 25th. Following the election, the Wheeling Intelligencer’s first reports held out the hope the “Solid South” would be broken and the 35th state give the Republicans a plurality. But this was not to be the case. By November 10th, two days after polling, it became clear that former President Cleveland, the Democrat, had taken the state. The Intelligencer’s headlines declared “some queer developments” have caused the state to be lost. 60

That next spring, the Columbian Exposition opened on May 1, 1893 following a harsh winter and a wet Chicago spring. By the close of the fair that October, over 20 million had attended. The B&O Railroad alone carried over 581,000 to the fair great fair. 61

Unfortunately, for the Exposition, for the nation and for the new President, a four year depression resulted from a stock market crash on May 5, 1893, just four days after the fair’s opening. 62

The grand celebrations of the October 1892 Columbian Day and the great exposition the next year helped Americans see of themselves what they wanted to, a nation as a world power on equal footing with the great Imperial powers of the old world: a nation whose technology, factory management, inventiveness, organization and mass production would be the basis of a great celebration of the age of the machine. America was
ready to enter the world of international commerce. America had come of age.

Wheeling, likewise, would fulfill the hopes and aspirations, the positive energy displayed during this celebration of 400 years of American development. The city would remain the largest and most influential municipality in the state of West Virginia for the next forty years.

NOTES


3. Barger, op. cit., pp. 43-70

4. Ibid., p. 88-89.

5. Ibid.


10. Ibid., p. 14

11. Intell., Oct. 6, 1892

12. Ibid.

13. Callins, pp. 17-19


Hereafter referred to as “Reg.”


17. Callins, p. 16; Intell., Oct. 6, 1892.

18. Intell., Oct. 18, 1892; Reg., Oct. 23, 1892.


20. Ibid., Oct. 7 and Oct. 19, 1892.


22. Reg., Oct. 10, 1892.


25. Ibid., Oct. 18, 1892.

26. Ibid., Oct. 19, 1892.

27. Ibid., Oct. 19, Oct. 21, 1892.


30. Ibid., Oct. 6, 1892.

31. Ibid., Oct. 7, 1892.


34. Ibid., Oct. 13, Oct. 18, 1892.

35. Ibid., Oct. 18, 1892.

37. *Intell.*, Oct. 20, 1892.

38. Ibid., Oct. 11, 1892.


42. Ibid.

43. *Intell.*, Oct. 17, 1892; *Reg.*, Oct. 20, 1892.

44. *Intell.*, Oct. 21, 1892.

45. Ibid., Oct. 22, 1892.


47. *Intell.*, Oct. 22, 1892.

48. Ibid.

49. Ibid.

50. Ibid.

51. Ibid.

52. Ibid.

53. Ibid.

54. Ibid.

55. Ibid.

56. Ibid.


58. Ibid.

59. Ibid.

60. *Intell.*, Nov. 10, 1892; *Reg.*, Oct. 25, 1892.


63. Barger, p. 113-114.

ABOUT THE AUTHOR ...

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HOBB'S, BROCKUNIER AND COMPANY
CONTRIBUTED GREATLY TO GLASS INDUSTRY

By Catherine Blair Romanosky

In our fast-paced, throw-away society, many of us have come to take mass produced items for granted. Take glass, for instance, an item that is abundant and inexpensive, both for utilitarian and decorative uses. We owe this availability to the glassmakers of Victorian America, many of whom lived and worked in Wheeling. One of those glass houses was Hobbs, Brockunier and Company, a firm known for its experimentation and mass production of art glass, table ware and chandeliers. This paper will examine the growth of Hobbs, Brockunier and Company, the Victorian culture and its demand for glassware, and in specific the demand for Wheeling Peach Blow, one of Hobbs, Brockunier's most famous products.

HOBB'S, BROCKUNIER AND COMPANY

"The years from 1810-1890 were the period of great expansion for the Midwestern glass industry. At least 130 factories were established in Ohio, Pennsylvania and West Virginia area," 1 according to the Smithsonian Institution's Encyclopedia on Glass. Wheeling's earliest glass company dates to 1829, to the Ritchie factory, founded by John and Craig Ritchie.

Wheeling's situation made it a prime location for the glass industry. Sitting along the Ohio River, being the terminus of the National Road, and later having proximity to the major railroads, Wheeling had access to all modes of transportation for receiving raw goods and shipping finished products. In addition, the area boasted abundant natural resources, including sand, coal, and natural gas, all important to the glass industry. 2

The area must have appeared truly promising to attract the experienced glass maker James B. Barnes of New England Glass Company, Cambridge, Massachusetts, to scout a location for a glass factory in South Wheeling (then known as Ritchie Town) in 1844. Having discovered the availability of a glass factory established by the failing Plunket and Miller glass works, Barnes returned to Cambridge to encourage John Hobbs to invest in the firm with him. 3 One historian described Barnes and Hobbs as follows: "The principals were in the prime of life, ripe in experience, skilled in their vocation, industrious and determined men, but having a small amount of capital." 4 James B. Barnes had been superintendent of the crucible pot room at New England Glass, while John L. Hobbs was the principal salesman and superintendent of the cutting department for the same firm. They were followed to Wheeling by their sons, James F. Barnes, an accomplished glass workman, and John H. Hobbs. 5

Established Barnes-Hobbs and Company in 1845, the firm produced
solar chimneys, jars, vials, tinctures, lamps for lard oil, salts, cologne bottles, flint and colored glassware. One historian, writing in 1879, noted the establishment of the firm as a major accomplishment:

The starting of this idle glass house was to mark an era in the history of the city, which should make her famous throughout the length and breadth of America, and renowned in the markets of the Old World, for the quality and extent of glass manufactured. The only great towns of the West and South at that time were Cincinnati, St. Louis and New Orleans. Not a mile of railroad west of the Allegheny mountains was built, the present track of the great highways of civilization being forest paths, and the only echo waking the quiet of the peaceful Ohio Valley was the hollering of the teamsters of the heavy merchandise wagons. River transportation was the sole means of receiving most of their materials, and forwarding their products, except to inland towns, which had to be reached by the slow and expensive means of the old-fashioned road wagons with teams of four, six and eight horses, which transversed the National Pike, the appian way of those times of fragrant memory to many. Goods of all kinds were sold almost entirely on long credits with frequent renewals. These and many other discouragements had to be faced and overcome in relighting the fires of the furnaces and rehabilitating the works to push them forward to successful results; obstacles that would dishearten and obstruct the most sanguine and energetic business of this day of progress and improvement.

Just four years after the move to Wheeling, James B. Barnes died. The firm re-organized as Hobbs-Barnes and Company and continued to make flint and fancy colored glassware in all varieties of cut, plain, and fire-polished. By 1852, the firm had a retail store up town, where it sold queensware and imported glass and china, as well as house and steamboat furnishings. The store had been started by Southwick and Company, whose factory and store Hobbs-Barnes and Company "had taken over upon its failures," writes Josephine Jefferson. She explains that the factory was dismantled and the machines, molds and presses were installed at the Hobbs-Barnes plant, at which time the firm also built large new furnaces and greatly increased its output.

A few years later, however, Hobbs-Barnes was idled for six months. Many of its experienced workers, in 1861, enlisted in the Union Army. Eventually, young men and boys were recruited and trained, and the firm reopened before the end of the year. According to a report by Jefferson, it is at about this same time that James F. Barnes, "disgusted with the way the business was being conducted, sold his interest to the Hobbs' for $15,000. Mr. Brockunier, the firm's bookkeeper, entered the firm, and the factory's name was changed to Hobbs-Brockunier and Company in 1863.

The Dictionary of Glass entry about Hobbs, Brockunier says that the firm "became the only important producer of fine glass in the region. It employed William Leighton (William Leighton, Sr. is credited with perfecting in 1864—shortly after he came to Wheeling—the lime glass formula that revolutionized the entire glass industry), and made Peach Blow Glass, Gold Ruby Glass, Dew-Drop Glass, Spangled Glass, and under license from new England Glass Company, a type of Amberina called 'Pressed Amberina.'"

By 1879, Hobbs-Brockunier and Company greatly expanded their firm and upgraded their equipment. "Every furnace at the works within a few years has been rebuilt and greatly enlarged, until now it has the largest productive capacity of any similar establishment in the West," wrote one historian. The firm had three furnaces, one with nine pots, one with ten pots and one with 13 pots. The 13-pot furnace was the first of its kind in the city and vicinity. Completed in September, 1879, the pots were of the largest dimension, and were "the largest and most complete in this country, if not in the world."

The historian, J.H. Newton, writing in 1879, when Hobbs-Brockunier and Company were leaders in the glass industry, offered this description of the firm:

The works cover an area of several acres. It has an extensive cutting department, engraving room, mould making department and all the conveniences and appurtenances of a complete and well arranged works. It gives employment to 350 persons, disbursing annually a large amount for labor, and is one of the establishments which contributes largely to the material prosperity of the city, and its goods have aided in no small way in making known the city abroad. Its production now consists of all articles of glass for table use, engraved, cut and etched; bar goods, lamps, chandeliers and epergnes. Its wares are sold in every state in the Union, Cuba, South America, Australia and Europe.

Following the exhibition in celebration of the United States Centennial, one writer in The Crockery and Glass Journal wrote as follows: "We may fairly claim that no better or purer glass can be made than that which we in these U.S. are now make, not at Sandwich and Boston only, but at Pittsburgh, Wheeling, and other favored spots."

The glass industry in the United States was a point of pride, and the skilled craftsmen achieved a level of skill surpassed by none. The following description of a New England glass factory might well apply to Hobbs-Brockunier, as the founders of the firm had their start at New England Glass Company:

Imagine a crisp and blustery winter morning in New England late in the 1800s. The brisk footsteps of a glass worker at dawn can be heard as a thick mantle of snow covers the ground. A solitary squirrel scampers by, foraging for food, and long dagger-like icicles hang from the buildings' edges. The
artisan has arrived at his intended destination. He is cold and wind-bitten by the harsh weather.

Inside, the crews of men are warming themselves as they chat and prepare to commence work. A giant conically-shaped furnace radiates heat outwardly to the workers scattered throughout the room. The coal-fed furnace is 22 feet in diameter and contains ten pots. The furnace gorges itself with five tons of coal in a 24-hour period. Fires are seldom allowed to burn out, as this would be expensive to the operation, and might crack the pots.

The melting pots withstand temperatures of 2600 degrees for periods of 36 hours while the batch is being cooked. Each pot is constructed of special Stourbridge England fire clay and Missouri clay. Built entirely by hand, the pots are fabricated a portion at a time, while the clay is covered with cloths to absorb the moisture. This procedure continues until the four foot diameter vessel is completed. Each pot will hold about a ton of glass; the life of a pot may range from a few weeks to eight months. Glass ingredients may deteriorate and crack the clay, so that molten masses run through the furnace grating below. On some occasions the glass solidifies and seals the crack; most frequently, the batch must be bailed out and placed in new pots. The brick inside the furnace has also been constructed to withstand the intense heat, as common brick would soon crumble.

The glass ingredients in the pots are now fluid and at white heat; their contents are kept in perfect fluidity from ten to 30 hours. Once the bubbles disappear and all foreign matter is skimmed, the furnace will be cooled; the metal will become thick and adhesive, and then it will be worked quickly.

This batch has been meticulously mixed and measured by one of the men, gathering scoops of ingredients from wooden bathtubs. Into the trough he places fine, pure white sand that is soft as flour. It has been screened many times, and iron deposits have been removed by means of electric magnets. Layer upon layer of necessary materials are spread, and then the worker shovels them from one end of the trough to the other, mixing them completely. Wasted glass is also added, as this promotes proper fusion and the chemical union of silica and the mixed bases.

Men are divided into gangs and work two six-hour periods, with a six hour break between. The gang consists of the “gatherer,” who works glass taken from a pot on the end of his blowpipe; the job of reheating is assigned to the “sticker up,” a “servitor” does the necessary preliminary steps; and the “gaffer” refines and completes the example.

Glasses is demanding to fabricate, but in the hands of a skilled craftsman, it is a very responsive medium. His art has been learned through many years of education, experimentation, and trial and error. The tools are a mere dozen, with only three absolutely essential to form a simple piece. They are the blowpipe, the pontil rod, and a tool for shaping. In a thousand years, there have been only minor changes and very few additions to the glassmaker’s tools.

One artisan takes a bulb of molten glass, about the size of a baseball, on the end of his pipe. Working rapidly, he uses a “block” to shape the white hot glass. Now he introduces air into the bottle by placing his lips on the other end of the pipe and blowing. As the batch begins to take on a light pink hue, it must be reheated again in the glory hole.

Retracted white hot, one man turns the blowpipe, while another shapes the base and neck of the bottle with his tongs. The bottle, held by its neck, must be turned around to complete the formation of its neck. Another man, with a pontil rod has a small blob of glass at its end, applies his pipe to the base of the bottle and retrieves it from the first worker.

Heated once again in the glory hole, a craftsman takes it out and cuts the neck of the bottle with shears. The molten glass, the consistency of taffy, is now tooled and shaped to form the lip of the decanter. Another worker applies the finishing touches by adding a small amount of glass to the side of the bottle to form a well-shaped handle. The pontil rod is now carefully knocked off, and holding tongs are used to carry the piece to a long annealing oven. If the object is cooled too quickly, it may crack or show imperfections.

The 660-foot oven, provided with a conveyor belt, moves the glass from the hot to the cool end in a period of four days. Some heavy, larger examples might require a week in the oven. Once the goods are properly cooled and tempered, they are wrapped with care in padded layers, boxed and shipped to major distributors. 17

VICTORIAN CULTURE AND THE DESIRE FOR GLASS

Victorian America coincided with the Industrial Revolution, a time of quantity production.

Mass production in turn produced a great deal of new wealth. This added affluence gave the great middle class an opportunity to satisfy long-cherished dreams and they lost no time in fulfilling their desire for hitherto unknown luxuries. To these people, magnificence usually meant quantities of ornamental objects .... Victorianism triumphed over conservatism. 18

Victorian style reflected a desire for color or ornamentation. In fact, according to one writer, it was during the two decades before the first Worlds’ Fair that “color in glassware had become of paramount importance, and an irresistible attraction for the majority of customers.” 19 He goes on to say:

Fancy shapes sometimes almost completely disregarded the function of the vessel if it had one beyond being ornamental. Even a casual glance through illustrated catalogues and articles convinces one that by the mid century novelty had already become to the Victorian era what the gadget
The growth of the middle class and expendable income, coupled with new technology in the glass industry, led to lower prices, greater demand, and increased production.

Pressed glass with a high lead content superseded some of the cut and engraved and free-blown glass that earlier had served as status symbols. With lowered prices under the lime-soda formula, the industry saw a "democratization" of its products. Lowered production costs resulted in a flood of inexpensive tableware, allowed more money to be spent on molds, increased the numbers of patterns, and ushered in a wide use of color. These new products came within the economic reach of almost every American. 

The glass industry responded to the increased demand. Between 1880 and 1890 there was tremendous growth in the glass industry. The number of factories increased by 71 percent; the number of furnaces increased by 83 percent; the number of pots increased by 85 percent; the number of employees increased by 83 percent; the value of product increased by 94 percent; and the wages paid to glass workers increased by 125 percent. According to the 1880 Census, capital invested in glassware factories nationwide totaled $6,907,378. By the 1890 Census, capital investment in glassware factories increased 123 percent to $15,448,196.

In 1889 the glass industry in Wheeling alone boasted three glass houses, seven furnaces, 72 pots, combined capital of $500,000, and employment of nearly 900. By this time, the major railroads had reached Wheeling, adding increased shipping capacity. The Baltimore and Ohio arrived in 1852, the Cleveland and Pittsburgh, which was part of the Pennsylvania system, was completed to Bridgeport in 1859; the "Pewicky," the first train from Steubenville to Wheeling, arrived in 1878; and in 1888 the Wheeling and Lake Erie established the Wheeling Terminal Railway.

"Under the aegis of the competitive renaissance from the mid-1880s into the early twentieth century many art glasses, technical triumphs in color and metal, were created, and many ancient types were reproduced in 'modern' ways." Only a few American glass manufacturers stand out as leaders during this period of experimentation. These leaders "determined the formulae for most of the art-glass metals and colors." Among them were New England Glass Company, Mount Washington Glass Works of New Bedford, Mass., and Hobbs-Brockunier and Company. This experimentation with decoration, techniques and materials, according to one source, "brought creativity in glass to its apex in the United States." 

A description of the glass produced follows:

During the late Victorian period, double colors and numerous interesting shaded wares were produced, new mixtures of chemical compounds were used and heated objects were sprayed with various chemicals and gases. Decorations were ornate with applied work in contrasting colors; there was a revival of Venetian decorating techniques, and many fluted and ruffled rims were evident.

A CASE IN POINT: PEACH BLOW

As with businesses today, the adopt businessmen of the Victorian era responded to the demands of their customers. As they had done with other varieties of art glass, the glass companies produced what the public wanted. It is the case of Peach Blow glass that clearly illustrates this response to demand as a means to achieve profit.

The sale of a porcelain vase on March 8, 1886, in New York, initiated the demand for Peach Blow:

The greatest excitement of the sale was when the famous $18,000 Peach Blow vase was set on the table, covered with a spread of old gold cloth. To any but a connoisseur it appeared to be a very common bit of plain porcelain. Ovoid in shape, it had a slender neck spreading at the top. It was eight inches in height and three inches in diameter. I Wang-Ye, a Chinese Mandarin Prince, once owned it. That was one point in its favor. It was made in the Tang-Han period, somewhere between 1662-1722, and that was another point. It was these features that set collectors raving; and the experts among them say it was the finest specimen of its class in existence. A sharp rivalry for its possession was anticipated; but the piece it brought exceeded all expectations. For months people talked of nothing else. The cheeks of lovely ladies must be Peachblow or nothing. The comic weeklies were full of Peachblow jokes.

Even the writings of critics, days after the sale, could not squelch the new-found craze: "The belief that it must be beautiful, as well as rare, was so general that all the glass houses must have had the same idea, along about the same time--to capitalize the magic name." Evidence shows that several firms had already been producing peach blow glass.

An Illustrated Dictionary of Glass gives the following definition for Peach Blow Glass:

A type of art glass made by several United States glassworks, that was intended to resemble the peach bloom glaze in Chinese porcelain of the reign of K-ang Hsi (1662-1722). One version, made from 1885, by the New England Glass Company, was of uncased glass and shaded from an opaque cream color up to deep rose; another, made by Mount Washington Glass Company, shades in pastel tones from pale blue to rose-pink. When
the latter company sued for patent infringement, it kept the name and the former adopted the name Wild Rose. Another version made of cased glass [cased glass refers to any blown object having successive layers of glass incorporated into one over an inner core], shaded in darker colours (yellow up to reddish) and had a silky or glossy surface; it was made by Hobbs, Brockunier and Company, and was used for tableware and decorative objects. This last version often has a moulded drapery pattern on the inner layer, termed 'Wheeling Drape.' Another version (called 'Peach Glass') was made by Thomas Webb and sons of cased glass shading from pink up to deep red, with either an acid-etched (mat) or a glossy surface, and occasionally with gold decoration; this type was also produced by Stevens and Williams and called by them 'Peach Bloom.' An uncased version was made by the Boston and Sandwich Company, often with a moulded swirl pattern and coloured pink, sometimes with bail handles resembling a thorny branch. Imitations of all these peach-coloured versions were also made in Bohemia. 30

Regardless of which firm was the first to produce Peach Blow glass, Hobbs, Brockunier and Company created Peach Blow and several of the other art glasses and produced them in far larger quantity and variety than the Eastern glass houses. 31 One must also keep in mind that "the New England and Wheeling concerns each appealed to a different class of buyers. New England catered to a smaller and more refined clientele, while the Wheeling makers, with an eye to volume, sold to the masses in the South, in the West and in Canada." 32 Demand for Peach Blow products must have been great, as there was also a "lively importing business in Peach Blow." 33

William Leighton, Jr. (his father William Leighton, Sr., came to Hobbs in 1863), whose name so prominently connected with the Hobbs firm, is said to be responsible for their Peach Blow. 34 Like the other companies producing Peach Blow, Hobbs had its own formula. The Hobbs catalog reported Peach Blow in a variety of forms: salts, pepper shakers, mustard jars, gas shades, tankard pitchers in several styles, as well as several sizes of tumblers, handled tumblers, champagnes, water tumblers, sherbet or custard cups, finger bowls, 20 styles of vases, sugar bowls, creamers, spoon holders, butter dishes, five sizes of pitchers, water bottles, decanters, celery vases, molasses jugs, sugar sifter, oil and vinegar cruets. 35 They even produced items that met "holiday demand by naturalistic fruit: pears, peaches, apples." 36

Hobbs, Brockunier's quantity production of whatever satisfied utilitarian demand is credited by a book on Pittsburgh area glassware as "the reason why Hobbs, Brockunier Peach Blow dominated the American market for a long time." 40 Surely, a Hobbs, Brockunier salesman such as August Frohme was proud of the wares he peddled. Salesmen represented Hobbs, Brockunier and Company in all parts of the United States. They traveled with six or seven large trunks lined with velvet, each piece of sample glass wrapped carefully in velvet. 41

Wheeling Peach Blow remains to this day some of the most coveted glass among avid collectors of art glass. A Morgan vase, the firm's facsimile of the porcelain vase that sold at auction in 1886, today is valued between $2,000 and $3,000, according to Holly McCluskey, curator of Oglebay Park's Carriage House Glass Museum. This writer was unable to locate the price at which Hobbs, Brockunier sold Peach Blow, although similar art glass salt and pepper shakers produced by Northwood in nearby Martins Ferry, Ohio, in 1889, sold for 85 cents per dozen. 42

Not long after the Peach Blow boom, Hobbs, Brockunier and Company closed its doors. John Hobbs Sr. died in 1891. U.S. Glass Company took over the firm in 1891, but labor trouble soon closed the business. Another glass firm, already famous for its wares produced elsewhere, was enticed by the Wheeling Chamber of Commerce to move into the idle factory. It was the firm owned by Harry Northwood, who began his career in glass as a young boy at Hobbs, Brockunier and Company. 43

Wheeling Peach Blow is just one example of the glass that helped to make Hobbs, Brockunier and Company famous. Their experimentation and competitive spirit propelled them into a leadership position in the glass industry worldwide, a position they shared with their cousins in New England. The contributions of the Victorian era live today in our inexpensive and abundant supply of glass, as well as in the beautiful original productions that have been lovingly adored by collectors through the years. The next time you drink from a glass or place a decorative vase on the shelf, thank the glassmakers of the Victorian era who ventured out on those cold and blustery mornings to pursue their craft.

NOTES


7. Newton, Nichols and Sprankle, p. 239.


13. Newton, Nichols, Sprankle, p. 239.

14. Ibid.

15. Ibid.


19. McKearin, p. 133.


21. Innes, p. 44.

22. Lee, p. 293.


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27. Shuman, p. 8.

28. Ibid.


32. Shuman, p. 225.


34. McKearin, p. 135.


36. Innes, p. 452.


39. Innes, p. 452.

40. Ibid.


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THE OPENING AND CLOSING OF HAMILTON’S OPERA HOUSE
(1873-1902)

By Janet M. Mahy

Mankind has always had a need for entertainment such as plays, concerts, and recitals. People in the Victorian era were no different in this regard. Unlike people today with their stereos, tape decks, CD players, television sets, VCRs, etc., the Victorian Americans had no form of pre-recorded or broadcast entertainment. The phonograph did not exist before 1877, and did not enter many homes until after 1906 when the Victor Talking Machine Company introduced the Victrola. The radio did not enter American homes until the 1920s. The Victorians could either entertain themselves with impromptu musical renditions, frequently centered around the parlor piano, or they could attend live performances at public theatres.

After the Civil War, Wheeling had several halls suitable for concerts and small presentations, but none of them had stages large enough or sufficiently well equipped to accommodate full-scale dramatic productions. In 1866 there was a move to have an opera house included as part of the building that was to be erected on the corner of Main and Union [11th] Street. An article in the Wheeling Intelligencer for April 21, 1866 argued the case for a new theatre:

That such a hall is necessary no one will deny.
A city that claims twenty-five thousand inhabitants--
as Wheeling claims--and that has not a public hall capable of comfortably seating over five hundred people, and with little or no stage facilities, certainly should grasp an opportunity to secure a place for public amusements which our population demand. A first class entertainment of hardly any description cannot be induced to visit us for the simple reason that we have no place for them.

Unfortunately, the hoped-for opera house was not to be included in the new building. It would be another four to five years before construction began on Hamilton’s Opera House, the first opera house in Wheeling.

James Hamilton, for whom the opera house was named, purchased property on the northwest corner of Market and 14th Street for the opera house. On August 15, 1873, he sold part of the property that adjoined the opera house on the north to James W. Paxton for $20,000 cash. This was considered to be a cheap price for the property. Construction of the opera house began in 1870 or 1871 and was not completed until the fall of 1873.
From the numerous references in the Intelligencer to the progress of the opera house's construction, it is reasonable to assume that excitement was growing during the fall of 1873 in anticipation of the opening of Hamilton's Opera House. The Intelligencer for August 18, 1873, reported that "the scaffolding was taken down from the 16th [14th] Street front of the Hamilton Opera House on Saturday, affording a clear view of the front, which is the handsomest in the city." Another article in the same edition reported on the arrival of Joseph Pickett. He arrived from New Orleans on August 17, 1873, and began work on the scenery for the opera house the next morning. He was considered to be one of the finest scenic artists in the country. In the words of the Intelligencer:

We have no doubt but what the scenery in the new Opera House will be something better than was ever before seen hereabouts, for Mr. Pickett isn't one of those men that mixes the colors up and puts them in a tub together and then throws it on promiscuous like with a tin cup or a broom, or something equally good for the purpose. Some of the scenery not a hundred miles from here looks as though it was painted in that way.  

One week later, the Intelligencer for August 25, 1873, described Mr. Pickett and his assistants' progress in this way:

Judging from what he has already done we can most emphatically pronounce him a true artist, and we promise that the scenery for the Opera House will be ten thousand per cent better in every respect, than any ever before used in this city.

Sadly, not all the news about the opera house was of such a cheerful nature. On August 12, 1873, a carpenter, James Rose, fell from the scaffolding onto the stage while working. He was seriously injured.

Construction continued and the foundation and steps to the entrance of the opera house were completed on September 9, 1873. The new structure seemed to inspire improvements on the curbing and pavement of Market Street. New curbing was put down and the pavements were re-laid on Market Street between 14th and 15th Streets.  

September brought arrivals from the Fitzsimmons' Dramatic Company. The first to arrive was Henry E. Wheeler, business agent and treasurer of Mr. Fitzsimmon's company. He arrived from New York on the 15th in order to make preparations for the opening of the dramatic season, which would begin as soon as the opera house was finished and ready for occupancy.  

Mr. Fitzsimmons, the lessee and first manager of Hamilton's Opera House, arrived a few days later in time to assure the citizens of Wheeling that rumors of outrageous ticket prices were not true. He did not want to cause "ill will" among the patrons, therefore he "adopted low popular prices, lower prices than such performances as he will give could be seen for in any Eastern city." Prices were set at one dollar for orchestra chairs, seventy-five cents for dress circle, and fifty cents for family circle.

The actors from the Fitzsimmons' Dramatic Company arrived in Wheeling from various other cities during the end of September and early October. All were here in time for the opening performance.

Although the actors had arrived in time, the building was still under construction. On October 3, 1873, the Wheeling Register reported that the reflector for the dome had just arrived the day before. It weighed three hundred pounds and had a circumference of seven feet. Even though the hall was not completely finished, the opening took place without delay.

The grand opening took place on Monday evening, October 6, 1873, with a performance of The Tempest by William Shakespeare. Tickets went on sale a week in advance. The box office was temporarily located in the Adams & Lucas Music Store on Market Street. The advertisement in the Intelligencer on October 6, 1873, hailed the production as "A MAGNIFICENT TRIUMPH OF POETRY AND ART," pronounced that it was "one of the most notable events in the Dramatic annals of the city," and that it would be "INTRODUCING ALL THE ORIGINAL MUSIC." The play would be presented every evening during the week with matinees on Wednesday and Saturday afternoons at 2:30 p.m.

The Intelligencer for October 7, 1873, gave a glowing review of the opening night's standing room only performance:

Mr. Clifford is glib, animated, and droll, and his lordliness amuses all. Misses Stevens and Prestage were greeted with very emphatic plaudits, and that sort of manifestation of regard which only true and tried ability ever elicits. Mr. Nobies excelled the part he had to play .... The entire company amply satisfied the needs of the play.

The Register also commented on the opening in its October 7, 1873, edition. While this review was generally favorable, certain problems were noted. It read:

The first performance of Shakespeare's great play of the [sic] Tempest, at Hamilton's Opera House last night, introducing the new company to our people, and dedicating the new and beautiful Thespian temple, drew out one of those critical and fashionable audiences which this city can turn out whenever she so pleases. ... there were some discomforts, as was to be expected in
a new house that was opened before it was completely finished, and there were some faults in acting which we are not disposed to criticize, preferring to await the production of some play that will give scope to the talents of each member of the company before making any but a general allusion to the actors. ...while everything on the stage went off smoothly and all the machinery worked well, there was a decided want of rehearsal and knowledge of the stage business that made things "go haltingly off." ... All things considered, however, the hasty preparation, the unfinished condition of affairs, the want of acquaintance of the actors, one with another, the play went off better than we expected.

Both Wheeling newspaper were very supportive of the opera house. The Register had this to say:

For a long while past the citizens of Wheeling have been wont to complain of the lack of a pleasant place of amusement; a room in which the best productions of historic genius could be displayed without the concomitants of peanut eating, tobacco spitting, and other manifestations of vulgarity. The class of our citizens who craved theatrical performances for their own sake of the intellectual good to be derived from witnessing the efforts of the most studious performers, have long desired the erection of such a place of rational amusement as Hamilton's Opera House now affords.

The Intelligencer of October 6, 1873, included a description of the interior of the opera house. The following information is based on that article.

The building was on the corner of Market and 14th Street. The main entrance to the theatre was on Market Street with stage entrances at the back. The building was eighty feet long by sixty-four feet wide. Mr. C.C. Kemble, architect, designed the building and oversaw the construction. Many others were involved in the construction process of the theatre. Messrs. Schuab and Lutz did the stone work; Jacob Hull the brick work; Alexander Kemble the plastering, calcimining, etc.; Nesbitt & Bro. the trimming; W.E. Crume of Dayton, Ohio, the carpentry work; Harry Smith the painting; Wm. Robinson the glass and glazing; Joseph Klapheck the upholstering; Robert Pratt the gilding design, with A.W. Paul executing the gilding; Mendel, Booth, & Co. the box decorations; and Thompson & Hibberd the gas fitting and plumbing.

The interior was lit by gas lights, the largest being a fifty-two gas jet sunlight burner that was at the top of a dome in the center of the building. There were also chandeliers in front of the prosenium boxes on either side of the stage. There were two boxes, upper and lower, on each side. They had red velvet drapes and were surrounded by gilt paneling. The two lower boxes each had a monogram of the letter "H." Over the prosenium arch of the stage was a third and larger monogram of the letter "H" that was centered over the stage and had frescoes on either side.

Mr. Hamilton, building owner, and Mr. Joseph Piggott of Varieties Theatre in New Orleans, designed the color scheme for the interior. The walls were painted lavender with grey arches and the panels were a pinkish lavender with gilt moulding. The ceiling was painted a rich flesh color. Mr. Piggott painted nine theatrical scenes for the theatre. The painted scenes were of a kitchen, a dungeon, a gothic chamber, a garden, a village street, a rocky pass, and three others.

The hall could seat 935 with seating in each section as follows: Orchestra, 185; Dress Circle, 350; and Family Circle, 400. A sturdy railing separated the orchestra from the audience, and a similar railing separated the orchestra seating section from the dress circle section.

The stage was twenty-nine feet deep by sixty-four feet wide. Fire fighting equipment and fifty feet of fire hose were located at one side of the stage. A wide stairway led down to six dressing rooms and a spacious green room that were directly beneath the stage. All of these rooms were furnished with gas, water, and what would have been modern conveniences of the day.

The building description in the Intelligencer concluded with the following:

Mr. Hamilton estimates the cost of the building, without considering the value of the ground on which it stands, at about $45,000. He has spared no labor or expense in providing the citizens of Wheeling with a place of amusement of which any city should be proud. The crowd of last evening indicates that the people appreciate his enterprise; and we hope that as the novelty wears off it will not be forgotten that we can sustain a house of this kind only by liberally patronizing it. The present managers commence with a first class company, and we will no longer be told by strangers that we have no respectable place of amusement.

Both newspapers reported that the attendance at the second night's performance of The Tempest was rather small. The Register offered the following explanation:

One reason for the thinness of the audience is the fact that there is no heating apparatus in the
One can assume that the heating situation must have been remedied by January 3, 1874, when the "Kellogg Opera Troupe" opened for a two night run, since many citizens of Wheeling stood in line for tickets. The Intelligencer reported:

RUSH FOR TICKETS.—Sheib's Music Store was thronged yesterday by parties anxious to purchase tickets to the Kellogg concert. Between 10 A.M. and 4 P.M. the sale of subscription tickets realized the handsome sum of $1,835. This sale is almost unprecedented in this city. 13

The "Kellogg Opera Troupe" numbered seventy-two members and stayed at the St. James Hotel and Grant House. They were to present The Bohemian Girl on January 3 and Faust on January 4. These operas were to be presented in English. Librettos were sold at Sheib's Music Store and the Opera House. 14 The well prepared opera goer could also purchase a pair of opera glasses at Louis Dechart's Jewelry Store 15 or an opera cloak and kid gloves at Geo. R. Taylor & Co. 16 Kid gloves came in "Opera shades" at Swabacker's on Union Street. 17

A substitution had to be made for The Bohemian Girl owing to the illness of Miss Kellogg, who remained in Pittsburgh. Fra Diavola was presented instead. 18 The substitution was met with the approval of the Intelligencer. Its January 4, 1874, edition stated:

Fra Diavola abounds in most exquisite choruses, beautiful solos, duets, trios and quartettes. Its melodies are very different from the horrible, ear-splitting strains so often heard in Opera.

Hamilton's Opera House was a success. Wheeling finally had a theatre capable of attracting first class acting companies and it did bring them in. There were changes over its twenty-nine year reign. Mr. James Hamilton, owner, took over as manager from Mr. Flisimmons in the fall of 1874, and served as manager until 1876, when he sold the opera house to The German Fire Insurance Company. The secretary of the German company, Mr. Fidelius Riester, then served as manager of the opera house for most of the next twenty-three years. A Mr. W.S. Foose worked as manager for two season, and a Mr. Al. Rheinstrom was manager for part of one season. The name changed from Hamilton's Opera House to simply The Opera House when it was purchased by The German Fire Insurance Company.

The last manager was Mr. Charles A. Feinler of the Grand Opera House, who leased the theatre from The German Fire Insurance Company from 1899 to 1902. The theatre was sold to the West Virginia Printing Company in 1902. They planned to add to and remodel the building for the use of their printing and publishing departaments. The building would also be a home to the Register. 19

The final performance in The Opera House took place on April 29, 1902. The play, Under Southern Skies by Lottie Blair Parker and starring Miss Grace George, was presented. After the final performance, Mr. William Richardson, known as "Pop," hosted a farewell party in the theatre for his fellow employees. Mr. Richardson had been the stage manager since the opening of The Opera House. He had already been chosen to be the stage manager at the new Court Theatre that was scheduled to open that fall. The fact that he was well thought of was evident in an article from the Intelligencer for April 6, 1902. A portion of it read:

So it was that the theatre that once "was considered a model theatre, and was the handsomest in the Ohio Valley from Pittsburg [sic] to Cincinnati," 20 was now as obsolete and inadequate as the theatres that it had replaced twenty-nine years earlier. During its operation many of the leading actors, singers, and performers of the day trod its boards. 21

In the article "The Last Curtain Rung Down" from the April 30, 1902, edition of the Intelligencer, an appropriate eulogy was written:

But in these hours of retrospection no time is left for repining. Just as a man dies and another rises to take his place in the activities of life, so with the passing of the Opera House we have but to step around the corner to see the new walls of the Court Theatre, and in the pleasures of the new we will soon forget, the pleasant hours spent in the old. It is the fate of everything animate and inanimate, and a verification of Rip Van Winkle's touching reflection, "how soon are we forgot."
ENDNOTES


4. *Intelligencer*, August 18, 1873.

5. *Intelligencer*, August 13, 1873.


9. Since *The Tempest* is a play, not an opera, and Shakespeare did not include a musical score in his script, it is interesting to speculate what this "original music" might have been.


11. *Intelligencer*, October 7, 1873.


15. *Intelligencer*, October 9, 1873.


17. *Intelligencer*, October 8, 1873.


21. For more information on the performers who appeared at The Opera House, see the History of Greater Wheeling and Vicinity Vol. I, p. 485; the *Intelligencer* for April 30, 1902; or the Register for April 29, 1902.

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ABOUT THE AUTHOR ...

Cassandra Sherman received her degree in Elementary Education with specializations in Social Studies and English in 1970. She will complete a Masters in Communication Studies from West Virginia University in August 1994.

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THE MARRIAGE OF LEE C. PAULL AND MARY GLESSNER

By Cassandra Sherman

The Paull-Glessner nuptials of April 6, 1910 were lauded by the society section of the April 9, 1910 Wheeling Intelligencer as "one of the important social events of early spring." Both the bride and groom were "social favorites" with deep-seeded roots in Wheeling's social elite.

Lee Cunningham Paull was born May 12, 1889 in Wheeling, the youngest son of Alfred and Lee Singleton Paull. He was the grandson of the Honorable Judge James Paull, a prominent member of the Wheeling bar, and Eliza J. Ott Paull. His maternal grandfather was Captain Thomas Singleton, a descendant of early Wheeling resident Samuel Irwin.

Lee C. Paull was raised in a beautiful home at 729 Main Street in Wheeling. The eclectic structure was built in 1868 for the Paull family. A grand three-story dwelling with a panoramic view of the Ohio River, it is best known for its elaborated display of fretwork on the foyer staircase and the unique Moorish keyhole window in the front of the house that once held stained glass. A two-story bay which ends in a pedimented wall dormer dominates the left side of the building, while a tower, that ends in a large pediment, is the prime element of the entire building.

Mr. Paull was educated locally at the Linsly Institute of Wheeling. He furthered his education at the Pennsylvania Military College and Princeton University.

At age eighteen, Lee was a partner in the insurance company of D.E. Stalnaker. He later expanded his insurance business, in his own name, into sixteen other states. Lee C. Paull was known as one of the foremost insurance executives in the Middle West, and his business is still in the hands of his grandson, Lee C. Paull III, with great-grandson Lee C. Paull IV, as an associate.

Mary Glessner was born January 14, 1889 in Wheeling. Her father was William L. Glessner, son of Jacob and Mary Laughlin Glessner. Mr. Glessner made his home in Wheeling in 1872, when he was associated with the Benwood Iron Works. Six years later, in 1878, he established Laughlin Nail Company in Martins Ferry, Ohio, which grew to be the largest nail producing company in the world. Mary's great-grandfather was John Laughlin, the oldest resident in Wheeling in 1902. Her mother was Ellen Taylor Glessner, a descendant of George F. Taylor. Mary, an only child, was educated at Walnut Hill.

In 1902, William L. Glessner built a handsome and impressive home in Pleasant Valley, a Wheeling suburb. The Neoclassical clapboard residence is two and a half stories with five bays and a sandstone retaining wall used as a porch foundation. A Center half-circular two story porch with four
colossal Corinthian columns supports a deep entablature. The center door has a fanlight transom, and there is a circular balcony on the second floor. Shutters adorn all the double-hung windows, with two round arch dormers on the low hip roof. To the south is an open porch off the first floor with Corinthian column supports. Mr. Glessner sold the home in 1909 to George E. Stifel, operator of a dry goods business on Main Street. However, the Glessners retained residence in the home until after the wedding of Mary and Lee, when they moved to a newly build home at the entrance of what is now Park View Lane.

There is no written or fabled remembrance of how Lee and Miss Mary met. Both were Presbyterians and members of the elite social circle of Wheeling. They most likely were in attendance at many church and social events simultaneously, and the possibility even exists that the relationship was somewhat contrived by their families, as both were prominent and prosperous. How ever the love affair transpired, a brief statement in the January 6, 1910 *Intelligencer* proclaimed:

“Mr. and Mrs. William Glessner announce the engagement of their daughter, Mary, to Lee C. Paul.”

Mary’s emerald-cut diamond engagement ring could have been purchased at any number of jewelers in Wheeling at the time. Lukens at 1314 Market Street was known as the “One Price Jeweler.” Hancher’s located at 1223 Market Street, advertised that the “Hancher tiger is the sign of genuine superiority in jewelry.” At Sheft Bros. 1151 Market Street, opposite the Schmulbach Building, their buyer was “sent to Europe to personally select our Diamonds.” Prices for a diamond ring in 1910 ranged from $8.00 to $500.00.

Following the engagement announcement, the couple was feted with a variety of pre-nuptial events. Numerous social affairs were popular in the early months of 1910. Masquerade Balls were held often, and the society section of the newspaper not only listed the names of the guests at the balls, but also described the costumes that they wore. Card parties, teas, and “pleasant entertainments” in the home were reported daily in the local news. The social elite attended road shows and plays at various theaters, along with balls sponsored by the Cotillion Club.

A favorite pastime was attending concerts sponsored by the University Club. Lee C. Paul was founder and co-promoter of the University Club Concerts, which presented “every great musician and musical organization of the day.” One such concert by the Washington and Jefferson College Glee Club was presented on April 1, 1910, in honor of Mr. Paul and his fiance. The affair was “largely attended, and the program included excellent numbers. A dance followed the entertainment and was attended by members of the younger social set.”

On March 26, 1910, Misses Patti and Grace Sweeney hosted a “compliment” for Miss Mary Glessner at the Fort Henry Club. Twelve guests were served a “well-appointed luncheon.” Decorations were shaded pink Killamey roses arranged in French baskets tied with tulle, and “appropriate” favors completed the motif.

Misses Sarah and Mary Hazlett entertained with a similar affair on March 28 in their North Main Street home. A number of other “pleasing social events” feted Lee and Mary are referred to throughout the newspapers, but no written accounts of these pre-nuptial affairs could be found.

The March 25, 1910, *Wheeling Intelligencer* announced that “Mr. and Mrs. W.L. Glessner have extended invitations for the marriage of their daughter, Miss Mary, to Mr. Lee C. Paul, which takes place at the family residence at Pleasant Valley on Wednesday, April 6.”

The guest list was confined to the immediate relatives of both the bride and groom and a few intimate friends. Invited out of town guests included: Mr. and Mrs. John Glessner of Chicago; Mr. George Glessner of Springfield, Ohio; Mrs. Norwood Chandler and her daughter, Anna, of Zanesville, Ohio; Mr. and Mrs. John Marshall of Parkersburg.

Several days before the wedding Mr. Alfred Singleton Paul, Lee’s brother and best man, entertained the couple at the Court Theater with a “box party” to witness the production of “A Stubbom Cineralla,” a luncheon followed at the Fort Henry Club. The Kirkpatricks and the Hubbards joined Singleton, Lee, and Mary in the festivities. Other theatrical productions being staged in Wheeling at the time were “The Beauty Spot,” a merry musical play starring Jefferson de Angelis at the Virginia Theater and C.B. Arnold’s “Fads and Follies” at the Apollo Theater. At the Victoria, Pearl Tangle, mental telepathist performed three shows a day for a general admission price of ten cents. The Elks’ Minstrel was held at the Fifteenth Street auditorium.

One can only imagine the abundance of lovely wedding gifts pouring in from family, friends, social acquaintances, and business associates of Mr. Glessner and Mr. Paul. R.S. Dilllon Company advertised Sterling Silver from $10.00 up as part of its “stock in the newest designs that are made (of) the highest quality in every respect,” and suggested a gift for the spring bride at its store in the Schmulbach Building. George E. Stifel Company offered hammered brass jardiniere for the special price of $1.49 and ten-inch finished brass candlesticks for 49c. Damask napkins were suggested as appropriate gifts, costing $3.19. Stifel’s also advertised all linen sheeting, two and half yards wide, for 69c, guaranteeing it would “admit to weekly laundry trips.” A beveled plate mirror with gilt or oak frame sold for $5.98, a lamp for $1.98, and a complete palm that “would never die” in an iridescent jar for 73c, all at House and Hermann.

Some items most likely received as wedding gifts by the bride and groom include a beautiful and very fancy set of fine china and accessories, probably imported from Europe, silverware in a heavy chrysanthemum pattern, matching silver candlesticks, and phenomenal serving of silver. All
of these items are now in the possession of Mrs. Lee C. Paull, Jr.

April 6, 1910 was the Wednesday before Easter, and the weather called for thunderstorms and cool temperatures. The Glessner home must have been a hive of pre-wedding activity. A. Langhans' Florist, located at 1217 Chapline Street opposite the Natural Gas office, had the honor of artistically decorating the home with floral arrangements. The ceremony itself was performed in the drawing room where Mr. Langhans created a "bower of graduated palms interspersed with Southern smilax, white lilacs, and other spring blossoms." Throughout the reception hall, dining room, and library were "groups of spring plants in bloom, banked with palms and feathery smilax. Empress daffodils were lavishly used in the dining room to carry out the yellow, white, and green colors predominating." Curtains of wild smilax screened the doors and windows, and yellow chiffon butterfly bows acted as a "pleasing finish." Along the plate rail, yellow daffodils mingled with asparagus ferns were arranged in a conventional design.

In the dining room the center of attraction was a fountain, which would "play" throughout the evening festivities. Florist Langhans arranged colored spring blossoms around the fountain in a natural way. In the water he placed pink water lilies in a "growing effect." Caterer Ziegenfelder prepared the dinner reception which followed the ceremony. Ziegenfelder was recognized as one of the finest caterers in the Wheeling area, and was well-known for the wedding cakes created by Mrs. Mary Ziegenfelder. Her cakes had become a "thing of beauty, but forbidding to taste." The "castellated, turretted, gilded, becrowned plaster of paris articles" contained a waxy white interior hidden by flowers that remained a mystery to the guests. This exquisite cake, along with Langhans' fountain made for a glorious display.

The Meister orchestra was employed by the Glessners for the musical entertainment of the evening. The Meister group was a well-known orchestra; reference to their performances at numerous social functions at the Elks ballroom, Fort Henry Club, or Cotillion Club are found throughout the society sections of the Wheeling Intelligencer. The orchestra was stationed in the rear hallway of the Glessner home. At the appointed hour of six o'clock, the musicians struck up the wedding chorus from Lohengrin, as the Reverend William A. Cook, pastor of the First Presbyterian Church entered the parlor, followed by the best man, Alfred Singleton Paull, and the groom. The bride was escorted into the room by her father, who gave her in marriage. No mention is made of any other attendants. Throughout the Presbyterian ring ceremony performed by Pastor Cook, the Meister orchestra continued to play "Hearts and Flowers."

Miss Mary wore a dainty, trained girlish gown of white embroidered crepe. Her full tulle veil was held in place by either a coronet of orange blossoms, as reported in the Intelligencer, or with pearls, as claimed by the Register. Her bouquet was an exquisite shower of lilies of the valley and orchids, designed by Florist Langhans. Mrs. Glessner, mother of the bride, was begowned in black chiffon over gold, while the groom's mother wore gray radium over lavender. Miss Patti Sweeny was in charge of the wedding book. She chose an "attractive gown of blue chiffon in tunic effect over flowered chiffon."

Following the wedding service congratulations were extended to the newlyweds, and guests "repair"ed to the dining room. Mrs. Louise Laughlin Rhodes and Miss Sophia Wright seated the guests for dinner. Mrs. Rhodes wore a black and white mouseline over white, trimmed in jet and rhinestones. Miss Wright was, also, handsomely gowned.

Although no records remain of what the guests consumed at the wedding dinner, a typical Victorian meal for this occasion was probably done in eight courses. The meal may have begun with oysters in Half Shells and Mock Turtle Soup, followed by Lobster Farcis. Fillet of Beef with mushroom sauce, croquettes, jelly pickles, green peas, and pickled peaches were a typical main course. The fifth course could well have consisted of French salad and lemon pie, followed by ice cream and nut cake. Oranges, grapes, figs, candy, and coffee may have completed the typical Victorian wedding repast. As a finale, and probably a welcome relief to the dinner guests, a servant may have passed around small glasses of eau sucre, a sugar-sweetened water, about one hour after coffee had been served.

Later in the evening, Mr. and Mrs. Lee Cunningham Paull were whisked to the city in an automobile, where they boarded a train for a splendid three-week wedding trip through the East. The April 6 Intelligencer advertised spring tours to Baltimore and Washington on the Baltimore and Ohio Railroad. A round trip to these two Eastern cities from Wheeling cost $10.00. The railroad tour contained a special feature. For $18.50 more, the rail company would take care of lodging at a hotel and all meals, including those en route. It is doubtful that the newlyweds took advantage of this special travel package.

The new Mrs. Paull is said to have look smart in a spring tailor-made going-away frock of blue and white check with a corresponding blue hat. Stone and Thomas offered tailor-made suits ranging in price from $11.25 up to $75.00. Black or white silk stockings with lisle soles sold for $1.75 to $8.00 a pair, and best quality shoes could be bought for $5.00 a pair. Silk gloves in a variety of colors were available at George E. Stifel Company for $1.00. Although Mr. Paull's traveling outfit was not described, advertisements in the Intelligencer show that McFadden's, at 1122 and 1124 Market Street, had "everything that men and boys wear." Their best men's spring suits ran from $10.00 to $20.00. Soft front dress shirts with cuffs attached or separate sold for 75¢, and ten "linene" reversible collars could be purchased for 25¢ a box. For 98¢ a man in 1910 Wheeling could pick up spring weight lamb's wool underwear, and for only a half-dollar get a new knit tie in every stylish shade, including stripes.

Following Lee and Mary's wedding trip through the East, they returned
to a new "bungalow" built for them as a wedding gift by Mary's father. Mr. Glessner had purchased Lot Number Four in the recently developed Highland Park. In 1898, five prominent businessmen--Thomas B. Sweeney, S.P. Norton, George E. Stifel, F.C.H. Schwartfeger, and William F. Stifel--purchased the twenty-acre Oliver Pryor farm from his heirs for $18,000. With the electric car line extended to Elm Grove, this land was deemed accessible for development. The first lots were sold in 1899. Mr. Glessner most likely paid approximately $2500 for the lot on which to build his daughter's new home.

No records indicate who designed or contracted the building of the Paulls' Highland Park residence. Popular architects of the time included Fredrick Pars, George s. Mooney, and Edward B. Franzheim. It is quite probable that one of these prominent Wheeling designers was employed by Mr. Glessner.

Some distinctive architectural features of the Paull bungalow included three front bays, a center entrance with sidelights, a narrow fanlight transom, and paired multilight transoms to each side, with a ribbon of four casements to the left, and an open porch on the right. The bungalow is now the home of Mr. and Mrs. William Wilmoth and family.

A.F. Kaufman of 1057 Main Street may have been hired to do the interior design of the Paulls' new home. Wallpaper and paint could have been purchased through W.A. Wilson and Son, D.C. Kurner, or W.H. Lewis. C. A. Robeck offered carpets for $35 to $150 a yard. At Stone and Thomas, mottled tapestry Brussels carpets sold for 48c and 58c a yard. Palace Undertaking advertised 9x12 seamless velvet rugs for $21.60, Body Brussels rugs for $24.00, Arlington Plush Rugs for $34.00, and Wilton rugs from $34.80 to $48.00. Curtain Swiss and lace curtains could be purchased at Stone and Thomas for 49c and 10c per yard, respectively.

A genuine leather full size Turkish Rocker could be found at House and Hermann's for $25.98, while a solid oak single pedestal round extension table was available there for $9.98. A three-piece bedroom suite ranged from $21.98 up to $250.00, with mattresses costing $7.95 and bed springs for $2.95 at Cooey-Bentz, the furniture store "out of the high rent district." Parlor suites could be bought in velour or Chase Leather with loose or stationary cushions upholstered on mahogonized birch.

The Paulls' neighbors, when they moved into their new home, included a bevy of other prominent socialites and successful businessmen of the day. Third generation steelman, John E. Wright, J.E.B. and Thomas Sweeny, sons of John F. Sweeney; Sweeney's widow, Lulu; Jacob and Sidney List Green or Greer and Laing Hardware; T. Edward Bodily, independent auditor and manager or family real estate interests; Charles F. Paxton; O.T. Rhodes; S.P. Norton, who co-owned a real estate business with his brother, Norton and Company; and Helen DeVries, daughter of R.T. DeVries of the Wheeling Drug Company all lived in the newly developed Highland Park when the newlyweds took up their residence there in 1910.

Lee C. and Mary Glessner Paull remained in their Highland Park bungalow all of their married lives. Although active in many civic affairs, the Paulls limited their social life mainly to a close circle of friends. They lead an unpretentious life with their two sons. The marriage of Lee Cunningham Paull and Mary Glessner spanned forty-eight years.

APPENDIX

Lee C. Paull continued in many business and civic projects after his marriage. In addition to his successful insurance business, he was Director of Dollar Savings and Trust Company; Vice President and Director of Camden Coal Land Company; Director of McClaskey Company, Inc.; President of the Capital Theater Company; Director of Ohio Valley Industrial Corporation; Director and Member of the executive committee of Ohio Valley General Hospital; Director of State Bank and Trust Company; Director of Liberty Transit Company; Vice President of the Board of Trustees at Linsly Institute; and President and Director of the Fort Henry Club. He was also a member of the University Club, Wheeling Country Club, and the Elks. He and his wife were listed in the 1929 Social Directory of Wheeling and were members of Vance Memorial Presbyterian Church.

The marriage of Lee C. Paull and Mary Glessner produced two sons. Lee Cunningham Paull, Jr. was born December 10, 1911. He married Sarah Jane List, who was killed in an automobile accident in 1940. They had two daughters, Mary List Paull and Sarah Penelope Paull. In 1942 Lee, Jr. married Josephine Warfield Taylor, whom he divorced in 1961. They had one son, Morgan Taylor Paull. In April of 1961 Lee Jr. married long time acquaintance, Nancy Tilestone to whom he was wed until his death in 1992.

The second son William Glessner Paull was born January 10, 1915, and was killed in a plane crash in July, 1946. He married Kathryn Belle Foulk in 1938 and had two sons. Dr. William Glessner Paull, Jr. is a veterinarian in Columbus, Ohio, and Lee C. Paull, III continues the Paull Insurance Company in Wheeling.

FOOTNOTES

1. Wheeling Intelligencer, April 9, 1910.
4. Wheeling Intelligencer, April 9, 1910
8. Wheeling Intelligencer, April 2, 1910.
10. Wheeling Intelligencer, April 6, 1910.
11. Ibid.
12. Ibid.
13. Wheeling Register, April 7, 1910.
15. Ibid.
17. Wheeling Register, April 7, 1910.
18. Wheeling Intelligencer, April 9, 1910.
19. Ibid.
21. Wheeling Intelligencer, April 9, 1910.
23. Ibid.

Program of Exercises.

Morning.

PROPER EXERCISES in charge of the Principals of the Public Schools, consisting of Patriotic Singing and Speaking, with Flag Presentation.

Afternoon.

IMPOSING STREET PARADE of Historical, Industrial, Mechanical, Benevolent, Civic, Military and other Organizations. Also public speaking by prominent and well known orators on the subject of the day.

Evening.

MAGNIFICENT ILLUMINATION of all parts of the city accompanied by a Grand Pyrotechnical Display.