

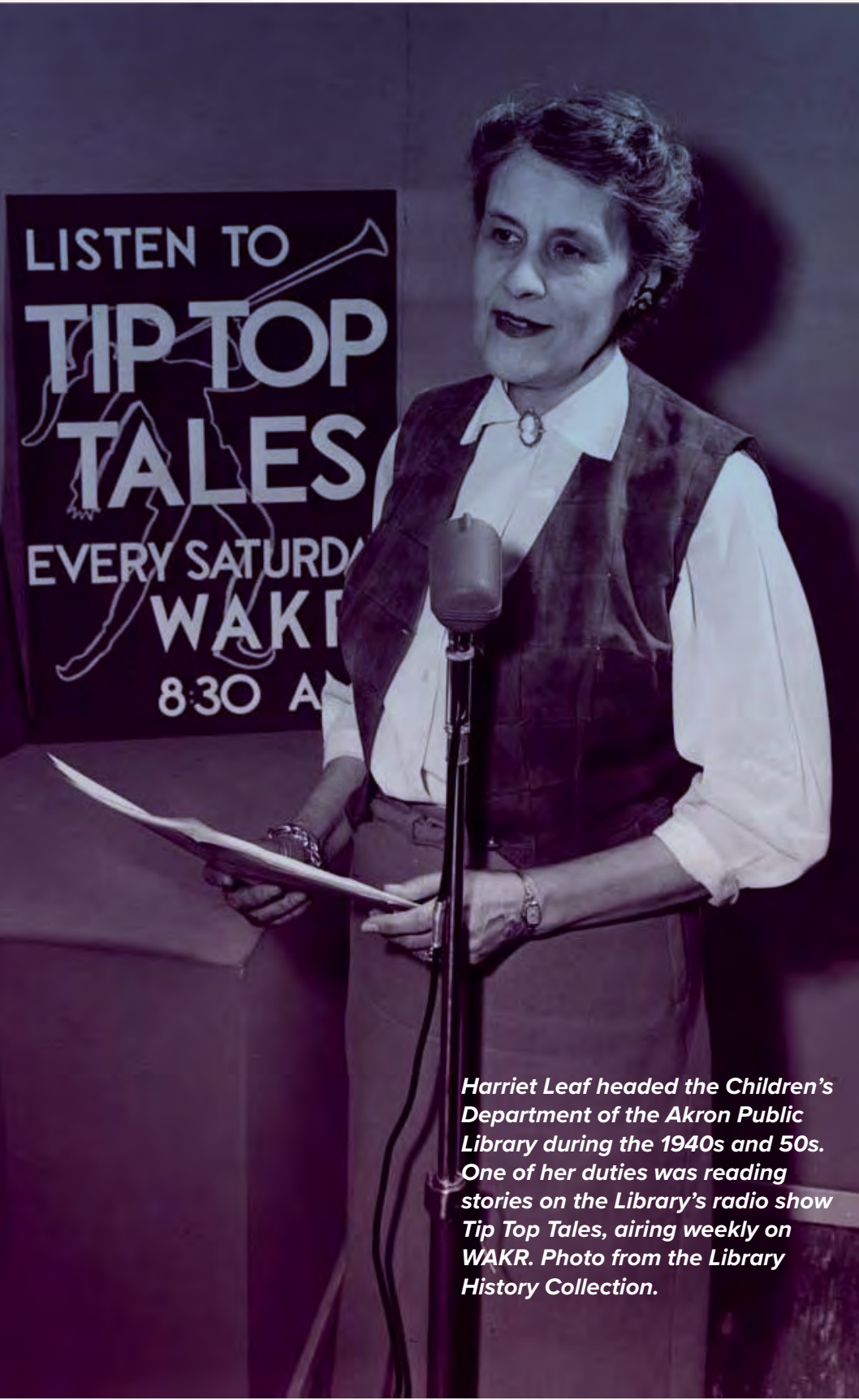
PAST PURSUITS

A Newsletter of the Special Collections Division

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Harriet Leaf headed the Children's Department of the Akron Public Library during the 1940s and 50s. One of her duties was reading stories on the Library's radio show Tip Top Tales, airing weekly on WAKR. Photo from the Library History Collection.

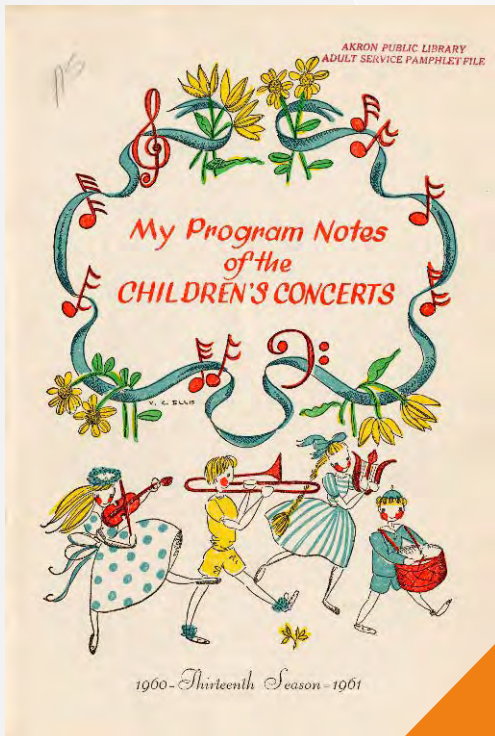


**Akron-Summit County
Public Library**

PAST PURSUITS

For the Love of Music: The Children's Concert Society

BY RIZA MIKLOWSKI, LIBRARIAN



Children's Concert Society program cover illustrated by Virginia Ellis, 1960-61. From archival material held in Special Collections.

The Children's Concert Society of Akron began with the desire to introduce children to the joys of symphony orchestra performances. The Akron Symphony Orchestra was preparing for its second season in August of 1947 when its Women's Committee implemented plans to present two concerts for local children. By September, an additional children's concert was added for a total of three concerts during the 1947-48 orchestra season. From the success of these initial concerts sprang the CCS, which continues to provide instrumental, vocal, and dance performances for children in the greater Akron community.

The first three concerts were organized by the Women's Committee under the leadership of Mrs. Betty Sherwood King, second vice-president and education chair. King later served as president of the CCS from 1950 to 1952. The concerts were performed for Akron children in the fifth through eighth grades at a low cost. Individual and group contributions covered the remaining costs. Local organizations such as the Akron

Civic Orchestra Guild, the Tuesday Musical Club, and the Junior League of Akron sponsored these concerts so that local children could experience symphony orchestra performances in concert halls, an opportunity which most children did not have. Around 2,000 children attended each of the first two children's concerts that season. The Women's Committee endeavored to educate the children about orchestra concerts with the hope that they would become future audiences for community music programs.

Although the children's concerts were a triumphant success, the Akron Symphony Orchestra struggled to support its operating costs. By January of 1948, the orchestra began a "Save Our Symphony" campaign to raise contributions from the public. Local organizations such as the Akron Council of Home and School Leagues attempted to sell out the February 16 concert. The Women's Committee encouraged public citizens and merchants alike to become patrons of the orchestra. Even local children sent

in contributions through the Boy and Girl Scout troops of Bedford. The seventh grade class at Portage Path School and the class 10B of South High School also contributed to the campaign. However, the Akron Symphony Association cancelled all of the orchestra's upcoming performances on February 25, 1948 due to a lack of funds.

Unwilling to deny Akron children the opportunity to hear symphony orchestra concerts, the Women's Committee members announced the formation of the CCS on May 21, 1948 in the Akron Beacon Journal. Their goal was "to encourage [in children] an educated appreciation and a lasting enjoyment from good music." Working with the Tuesday Musical Club, the organization sponsored two concerts by the Cleveland Orchestra in the Akron Armory. The concerts were open to all city schoolchildren. The first concert was performed for fifth and sixth graders while the second was presented to seventh and eighth graders. Local schoolchildren purchased tickets at their schools

to attend these initial concerts for a low price. Later concerts required a fifty-cent ticket. One of the main goals of the organization was to provide affordable performances for children. Therefore, the revenue raised from the concert tickets did not cover the total performance costs, and the CCS funded the remaining balance.

To support the costs involved with presenting low-priced concerts to Akron schoolchildren,



Children's Concert Society program illustration of a symphony orchestra by Rachel Alpeter, April 1949. From archival material held in Special Collections.

the CCS employed a variety of fundraising techniques. The organization initially ran membership drives to urge Akron women to join the organization and support the costs of these concerts. General membership initially cost one dollar while patron-level membership cost five

dollars or more. The membership costs provided the funds to schedule more concerts as only 2,150 children were able to attend each concert at the Akron Armory due to the auditorium's size. Other methods of funding the concerts included fundraiser dinners with a variety of themes, foundation grants, and private donations.

With the aid of the local community, the Society's concerts increased in number. For the 1951-52 season, the organization sponsored three concerts by the Cleveland Orchestra. The organization also provided concert admission to fourth and ninth graders for the first time. The number of concerts increased in 1957 to six concerts. By 1978, the organization presented twelve programs in concert halls and 173 programs in local schools in the Akron area. Around 8,000 children heard concert hall performances in 2018, and the organization produced 178 in-school performances that same year.

The popularity of these concerts necessitated several changes

For the Love of Music: The Children's Concert Society continued



Children's concert at the Akron Armory, 1954. From the Akron Beacon Journal Photograph Collection, Summit Memory.

in venue. The CCS utilized the Akron Armory as the main concert venue for many years. However, the limited seating capacity proved difficult as the number of concerts and children attending them increased. For the 1960-61 season, the organization moved its performances to the Cathedral of Tomorrow in Cuyahoga Falls, which had a 5,400 seating capacity. In 1972, the organization moved its offices to the University of Akron's E.J. Thomas Performing Arts Hall. The CCS held its first programs in that location in 1973. Beginning in 1997, the organization used the Akron Civic Theatre for smaller performances while they employed the E.J. Thomas Hall for larger performances. Today, the Akron Civic Theatre is the main venue for the organization's concert performances.

To accommodate this continued growth, as well as the busy schedule of the Cleveland Orchestra, the organization scheduled performances with other symphony orchestras. Some concerts even included special guest musicians who were around

the age of the children attending the performances. The CCS programs included performances by the Akron Symphony Orchestra, which reopened in 1953, the Pittsburgh Symphony Orchestra, and other musical groups.

Fourteen-year-old South Korean pianist Tong-Il Han performed for the CCS alongside the Cleveland Orchestra in 1957. Tong-Il Han later played with some of the finest orchestras in the world, including the New York Philharmonic, and he even performed at the White House in 1962. Another prominent guest musician was fourteen-year-old concert pianist Peter Serkin, who performed at the Cathedral of Tomorrow in 1963. Serkin was the son of Rudolph Serkin, a famous concert pianist known for his performances of Beethoven's work. Peter Serkin's career included a more varied repertoire, including works from Mozart, Wolpe, and Stravinsky, as well as works written for him by other composers. Including guest musicians within CCS programs, especially younger musicians, reinforced another goal of the organization. Having these musicians perform inspired local

children to foster their own musical abilities.

Encouraged by the success of the concert hall performances, the CCS looked to further engage and motivate potential musicians and composers. In November of 1953, the organization announced the Akron Scholastic Composers Contest. Ralph Gillman, the supervisor of music for the Akron Public Schools, and Mary Helen Bowers, the vocal supervisor for the Akron Public Schools, developed the contest. The CCS, the Akron JayCee Wives, and the Akron Junior Chamber of Commerce sponsored the event, which was open for children from kindergarten through high school. Local children were encouraged to write their own compositions and submit them to the contest. The contest entries included vocal compositions, instrumental compositions, or a combination of both. All musical forms were allowed. Contest winners publicly performed their compositions at a Premiere Performance concert.

The organization expanded

its offerings beyond concert hall performances and their composition contest in 1954 to include in-school concerts for local schools in the greater Akron area. These concerts often featured chamber and choral music. Lincoln and Findley Schools were the first to participate in this new endeavor by the CCS, which featured the New Music Quartet of New York. Other musical groups that performed included the La Salle Quartet, the Symphonia String Quartet of Cleveland, the Oberlin Woodwinds, and the University of Akron Choir. The organization expanded its in-school concerts in 1964 to include Cuyahoga Falls, Hudson, and Medina schools.

Over time, the organization's larger mission expanded beyond enabling children to discover orchestra performances in concert halls. The CCS hoped to cultivate an appreciation for music in all its forms and variations. The Society included opera as part of its sponsored performances for the 1962-63 season. In 1965, they brought the American Ballet Theatre company to perform for 6,000 third graders at the Akron

Civic Theatre (then known as the Cinema Theater). In the coming

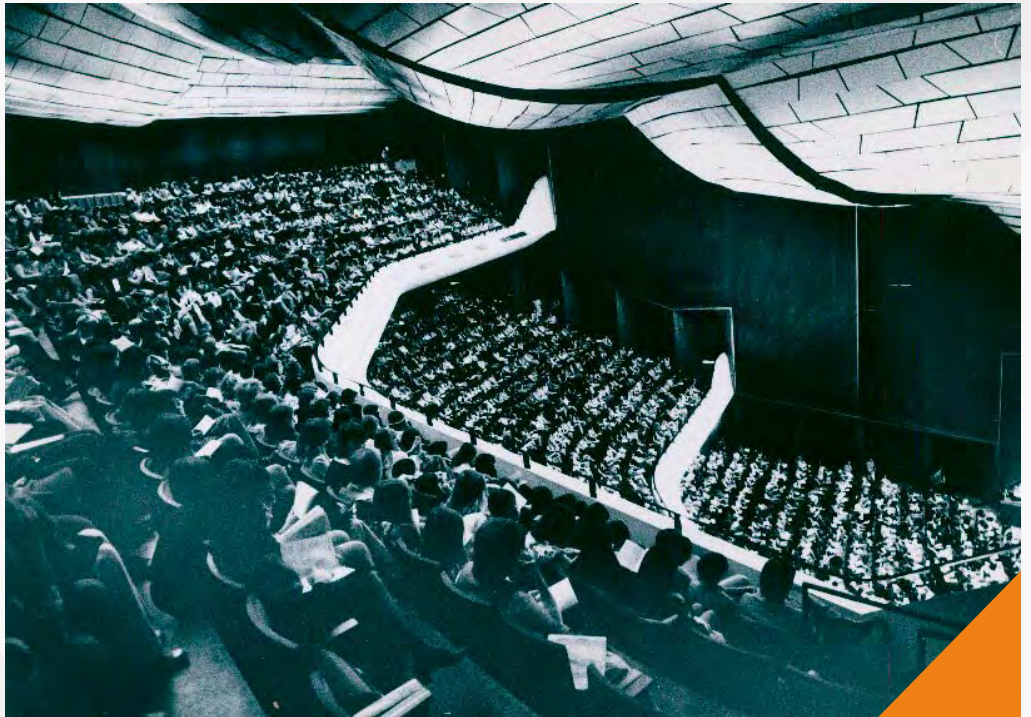


The Children's Concert Society hosted the American Ballet at Akron Civic Theatre in 1968. From the Akron Beacon Journal Photograph Collection, Summit Memory.

years, the CCS continued to sponsor different types of music and performances for children, including opera, ballet, modern dance, jazz, and music from a diverse range of cultures.

All of the concerts and programs sponsored by the CCS grew out of the wish to educate children and to foster their enjoyment and understanding of music. From the very beginning, the organization collaborated with local institutions to accomplish this goal. Ralph Gillman, the supervisor of music for the Akron Public Schools, designed

For the Love of Music: The Children's Concert Society continued



Cleveland Orchestra performance for Children's Concert Society at E. J. Thomas Performing Arts Hall, 1973. From the Akron Beacon Journal Photograph Collection, Summit Memory

the first children's concerts held by the Akron Symphony Orchestra in 1947 in partnership with the Women's Committee. Local schools played records of the performances' musical numbers to expose the children to the music prior to the concert hall performances. Gillman tied the schools' music curriculum to the concerts' programs to expand the children's knowledge and enjoyment of the performances. Schools in outlying districts and parochial schools also included

pre-concert study.

Even the concert programs were designed to nurture understanding and admiration of the sponsored performances and for music in general. Virginia Ellis, a Hudson artist, created the cover design for the programs. Mrs. Hazel Bowman and Rachel Alpeter, who was the art teacher at West High School, created other program sketches. Program notes explained the musical numbers for each concert, including related stories,

musical themes, and historical information about the composers and their music. These programs supplemented what the children learned in school as well as the performances themselves to further their comprehension of the music.

The efforts to promote music appreciation and enjoyment went beyond the concert programs and school curriculum. Harriet Leaf and the Akron-Summit County Public Library supported the CCS in their endeavor. Leaf was the director of the Children's Department of the Library. From 1940 to 1957, she read children's stories during the Library's "Tip Top Tales" radio show, which aired on WAKR-AM. Leaf allowed the Women's Committee members of the Akron Symphony Orchestra to use the Library's broadcast time for three weeks to play musical selections from the upcoming children's concerts and narrate explanations for the 1947-48 season. This partnership continued in April 1949 when five programs aired on "Tip Top Tales" that dramatized the music featured in the upcoming

children's concerts. The CCS and the Akron Public Library co-sponsored these radio programs. In 1950, the Library provided the CCS with eleven more weeks of radio time to present their "Stories in Music" series. Beginning in 1951, the Library also presented musical story hours sponsored by the CCS.

The CCS even fostered music appreciation in children through the Akron Art Institute and at the Children's Hospital. Weekly programs in the 1950s and 1960s at the hospital enabled hospitalized children to hear and play with instruments in an informal rhythm band. The Akron Art Institute held musical quiz contests, sponsored by the CCS, beginning in 1951. The Society also worked with art teachers at the Akron Public Schools in 1952 to exhibit selections of artwork at the Akron Art Institute created by the 7,500 children who attended the children's concert programs. This artwork was inspired by the children's experiences hearing the Cleveland Orchestra play at the Akron Armory.

The CCS continues to provide musical enrichment through concert hall and in-school performances for local children in the greater Akron community. The Scholastic Composers Contest is still held for children from kindergarten through the twelfth grade in public, private, parochial, and home schools. While the 2020-21 in-school performances and the 2021 Premiere Performance concert for the Scholastic Composers Contest were held virtually, the organization is once again sponsoring concert hall performances at the Akron Civic Theatre. The success of the CCS is a direct result of its members' passion for music and their love of children. For the love of music, an organization grew to enrich the lives of children through programs that encourage music appreciation and inspire young musicians.

Getting to Know... Dolores Parker Morgan

BY JANE GRAMLICH, LIBRARIAN



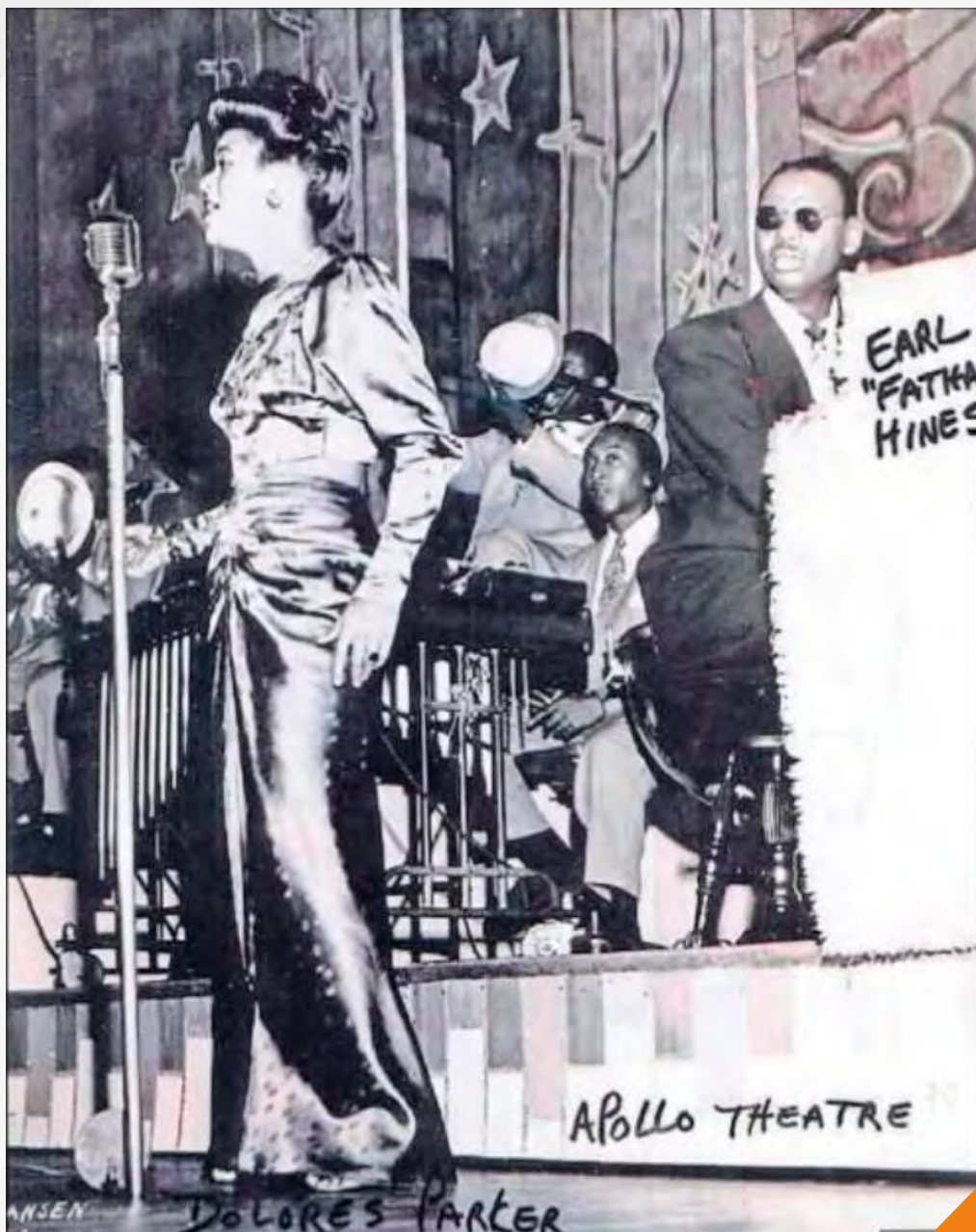
Undated photo of Dolores Parker Morgan appearing in the Akron Beacon Journal on February 19, 1998.

In a city known for quirky, gritty music composed out of soot and sulfur, jazz vocalist Dolores Parker Morgan sparkles like a smoothly polished gem. Though her professional accomplishments were in venues and recording studios far from Akron, she brought her talent, experience, and remarkable stories here for us to admire and remember.

Dolores Helen Parker was born on October 25, 1919 in New Orleans to Joseph and Mabel (Moton) Parker. Joseph worked in the boilermaker industry while Mabel was a nurse. By the mid-1920s, the Parkers were living in Rockford, Illinois, just west of Chicago. They were part of the large-scale early-twentieth century migration of Black families from the south to northern industrial cities where jobs were more plentiful. Chicago's Depression-era jazz scene was a rich environment for Parker's burgeoning musical skills, and during high school she sang frequently with local groups at dances. After attending junior college and Chicago Musical

College, she planned to study at Howard University in Washington, D.C. Instead, on a whim, she decided to audition for a job with Fletcher Henderson and his orchestra. She was quickly hired as one of Henderson's "Rhythm Debs," went on tour, and soon found herself in Harlem's iconic Apollo Theater. With no orchestra pit, she recalled, the theater's audience could see a performer's "every nuance, every bit of nervousness." At the time, "they had a saying...that any artist who can make it at the Apollo Theatre and last a week can go anywhere."

Parker thought she'd never make it, but time proved her wrong, and she did indeed go anywhere her artistry took her. After a few years with Henderson, she signed up with another jazz legend, Earl "Fatha" Hines. Hines promoted his singers heavily, and this seems to bear out in sudden and numerous publicity mentions of Parker in newspapers around the U.S. in 1946. In particular, Black-owned, nationally-circulating newspaper "The Pittsburgh Courier" briskly



Undated photo appearing in the Akron Beacon Journal on December 22, 2018.

chronicled Parker's career, declaring that "big things are in store for this very charming lady of song." Parker rode the momentum, but also yearned to settle down

with her husband, trumpeter Vernon Smith, and their daughter Melodie. Like her previous plans for college, though, another last-minute audition launched her in a

different direction. This time, Duke Ellington's composer and arranger Billy Strayhorn was in town and asked her to sight-read "Lush Life," a wild tangle of vocal rhythm and inflection. "I thought I'd never heard anything so awful," she remembered. But when Strayhorn had her sing it to Ellington over the phone, the deal was sealed. On December 26, 1947, Parker was part of Ellington's ensemble at his well-known Carnegie Hall concert, awestruck and very aware that she was standing on a storied stage.

Parker's tenure with Ellington lasted just a year before she decided to break out on her own. She performed at clubs on the west coast and Las Vegas and took a spin overseas at venues in London and Paris. By now divorced from Smith, she began dating boxer Joe Louis, who eventually became her manager. During the early 1950s, newspaper gossip columnists delighted in commenting on the pair and predicted a wedding that never materialized. For years, Parker had hoped to leave the roller

Getting to Know... Dolores Parker Morgan continued

BY JANE GRAMLICH, LIBRARIAN



Parker Morgan surrounded by photos and drawings of notable jazz musicians. Akron Beacon Journal, May 6, 2002.

coaster of band life and focus on home and family. The opportunity finally appeared when she met Dr. Eldridge Gates Morgan, a physician at Harlem Hospital, while working as a late-night radio show host and broadcaster from Harlem's Palm Café. Parker and Morgan were married in 1956. Not too long after, they relocated to Akron, where she could close the professional show business door for good. She had no regrets about her adventurous career: "It was great. I enjoyed it. Now it's behind me."

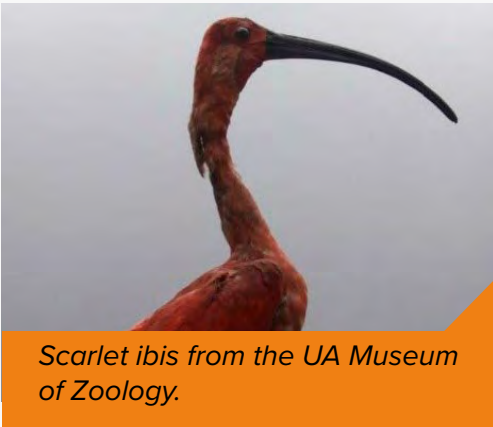
As early as 1953, Parker had shown interest in civic engagement. "The Pittsburgh Courier" noted that she frequently "[took] time out from her yodeling... to do benefits about town." In Akron, she had plenty of outlets to use her talents for good causes. Over the next several decades, she became actively involved with a large number of local civic, cultural, and charitable organizations such as the League of Women Voters, the Akron Symphony Orchestra, and the Women's Auxiliary of the Summit County

Medical Society. She volunteered in several capacities, including organizing and performing in benefit concerts. In 1986, she and her husband established the Dolores Parker Morgan Scholarship for the Glauser School of Music at Kent State University. Her golden voice remained strong for many years. In 1999, nearly 80, she was chosen to perform at the Pulitzer Prize awards ceremony in New York City. As late as 2005, the "Akron Beacon Journal" listed her as a guest artist in local events. In 2011, the Summit County Historical Society honored her as a recipient of the Summit Award in the field of entertainment.

Dolores Parker Morgan died December 17, 2018 at the age of 99, her advanced years capping an exhilarating, fascinating, and useful life. Her inspiring legacy of virtuosity and service will continue to generate positive developments in her adopted hometown. Akron is fortunate to have had this "beauteous songstress" and devoted local advocate in its midst.

On Exhibit: Cabinets of Curiosity

BY MARY PLAZO, DIVISION MANAGER



Scarlet ibis from the UA Museum of Zoology.

An antique collection of taxidermic birds that has been with the University of Akron for over 100 years will finally be brought back to its former glory. This collection was donated to Buchtel College by Thomas and Sarah Rhodes in 1904 before the U.S. Fish and Wildlife Migratory Bird Treaty Act of 1918. The collection contained over 500 specimens and was said to be the most complete collection in Ohio at that time.

In order to restore the collection, [The Cummings Center for the History of Psychology](#), in conjunction with University of Akron Department of Biology,

is teaching a preservation class for the 2022 spring semester. Students will engage in a combination of detective work, biology, archives, art, and education/outreach to prepare. Special Collections is currently displaying this work with a part of the restored collection in our large display case.



Thomas Rhodes, Akron Beacon Journal, May 6, 1910.

Thomas Rhodes led quite an interesting and active life. Born in England in 1826, he came to Ohio with his family when he was just a young boy. He later became a successful businessman and a

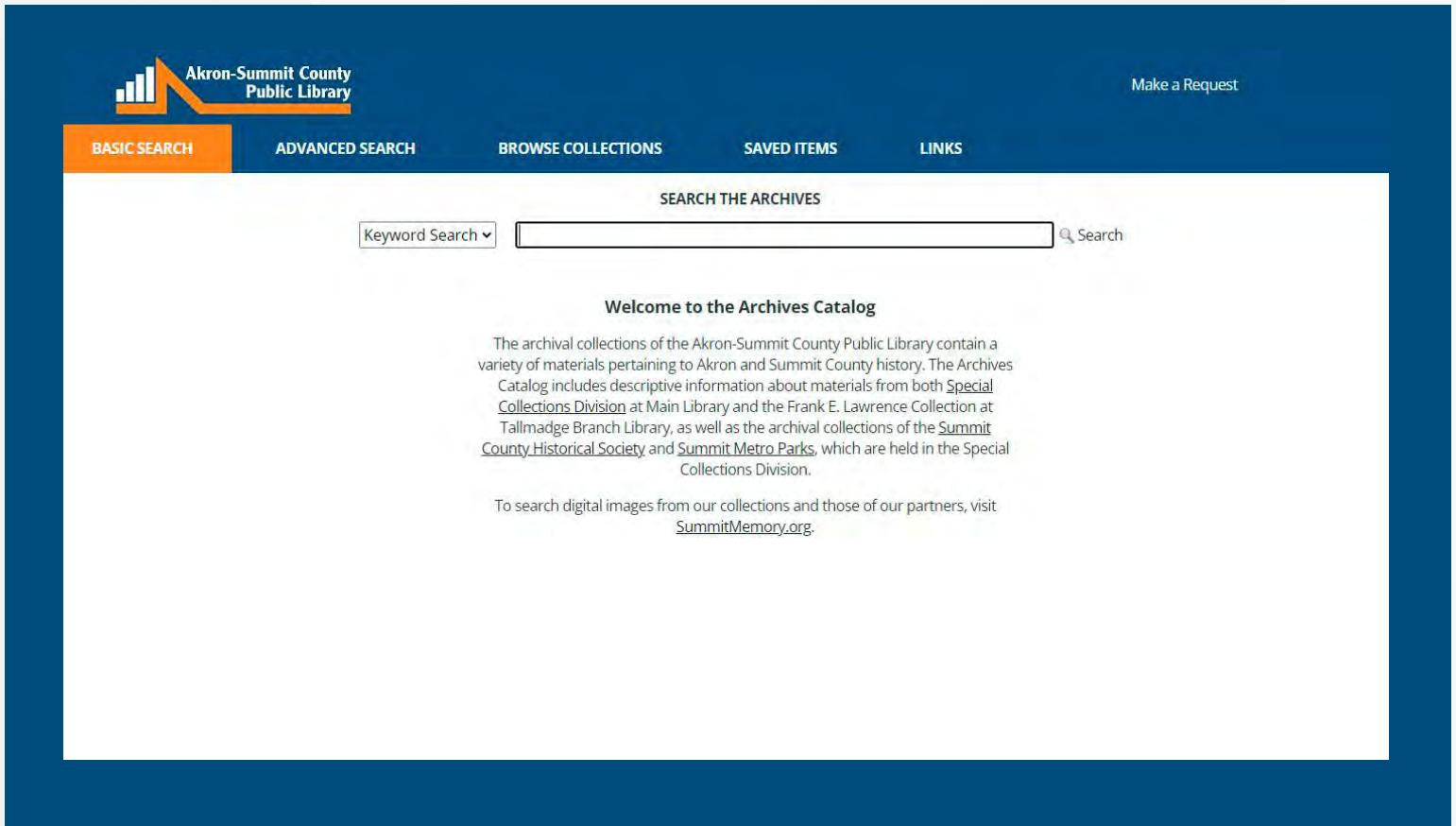
large landholder in both Medina and Summit Counties. He acquired a considerable amount of land on West Hill in Akron and cut a road through the land that was named Rhodes Avenue. Rhodes also served in the Civil War under General Ulysses S. Grant, was a strong abolitionist, and contributed financially to education for minorities in the south. He was also a very active, prominent member and financial contributor to the West Hill Congregational Church.

A lover of birds, Rhodes traveled extensively with his wife throughout the U.S. and in Central and South America. They amassed the extensive taxidermy collection from their travels over the years and later donated it. Rhodes passed away in 1910 at the age of 84.

You can see examples from this taxidermy collection on the [UA Museum of Zoology](#) website.

New Archives Catalog

BY REBECCA LARSON-TROYER, LIBRARIAN



In January, Special Collections launched a new Archives Catalog with a refreshed look and enhanced search options. Just as before, the [Archives Catalog](#) contains records for Library-held archival collections, as well as those of the Summit County Historical Society and Summit

Metro Parks. That's more than 25,000 records total, with new materials added every week.

Using the Archives Catalog, researchers can browse, search, save, and request access to materials all in one place. Upgraded search capabilities

include the ability to refine search results through facets and an Advanced Search option for performing more precise searches. Users can select and save multiple records as they search, creating a report for their own reference or submitting a request to Special Collections staff to access

materials. In most cases, items must be viewed at Main Library, but requests for digital access are evaluated on a case-by-case basis.

When viewing a collection record, the Hierarchy tab displays the levels of a collection with multiple parts or series. Look for the magnifying glass icon to browse down the levels of a collection's hierarchy for descriptive information about

its various parts. If an item or collection has associated digital resources, an Electronic Resources tab will display with links to [Summit Memory](#), the [Online Books](#) collection, or other electronic materials.

Behind the scenes, the new software allows Special Collections staff to streamline procedures and process incoming collections more efficiently. Entering recently

acquired materials into the catalog begins as soon items are received, allowing staff to better manage collections from receipt of donation to storage in tidy gray archival boxes. Better management leads to better access, a fundamental goal of Special Collections.

We welcome your feedback about the new Archives Catalog at 330.643.9030 or speccollections@akronlibrary.org.

The screenshot shows a search interface with a search bar containing 'airships' and a dropdown menu set to 'Keyword Search'. Below the search bar, it indicates 'Level of Description: Collection' with a minus sign icon. There are two buttons: 'Save to Saved Items' with a star icon and 'Submit Request' with a pencil icon. A blue banner states 'Found 7 record(s)'. Below this is a table with three columns: 'RECORD LEVEL', 'TITLE', and 'DATE'. The table lists four records, each with a checkbox in the 'RECORD LEVEL' column.

RECORD LEVEL	TITLE	DATE	
<input type="checkbox"/>	Collection	Bain E. "Shorty" Fulton Collection	1918-1970s
<input type="checkbox"/>	Collection	Frederick J. Ilse Collection	1937-1980
<input type="checkbox"/>	Collection	Lewis Tobias Collection	
<input type="checkbox"/>	Collection	Lighter-Than-Air Collection	

Doing a keyword search for "airships" and limiting by collection will return a list of our major archival collections containing materials about airships. A researcher can then select collections and submit requests to view them.

The 1950 U.S. Census: Finally Here!

BY BARBARA LEDEN, LIBRARIAN

It's been 72 years, and I can still smell the fresh ink...

Like the long-suffering Rose in the movie "Titanic," genealogists patiently anticipated the release of the 1950 U.S. census and possible solutions to ancestral mysteries. The records were finally released by the National Archives and Records Administration (NARA) April 1. Estimated to be about 165 terabytes, ten times the size of the 1940 census data, the 1950 census data includes a metadata index, population schedules, and enumeration district maps and descriptions.

Why do we wait over seven decades for publicly available federal census data on individuals? The reason is to respect the respondent's privacy. In 1950, the United States' population was approximately 150 million and the average lifespan was about 72 years. Enacted in 1978, the "[72-Year Rule](#)" protects an individual's personally identifiable information for this span of time after the census is taken. For 1960 to 2010

censuses, a person named in a census record, or their heir(s), can obtain information from their record by submitting NARA's form [BC-600](#).

What makes the 1950 census unique? First, more enumerators, or census takers, were hired for the job than in the past. The enumerators were required to go through extensive training. A 1950 article in the "Akron Beacon Journal" shows prospective enumerators from the Tallmadge area going through a "competitive examination" to qualify for a position. Second, along with the 48 states, U.S. territories including Alaska and Hawaii were enumerated in this census. For the first time, American citizens living abroad, armed forces, and government employees in foreign countries were included. Native Americans living on reservations were also recorded. A separate census schedule was used for recording this information, which included tribal associations and tribal names of individuals.

Census Takers Answer Questions, Too!

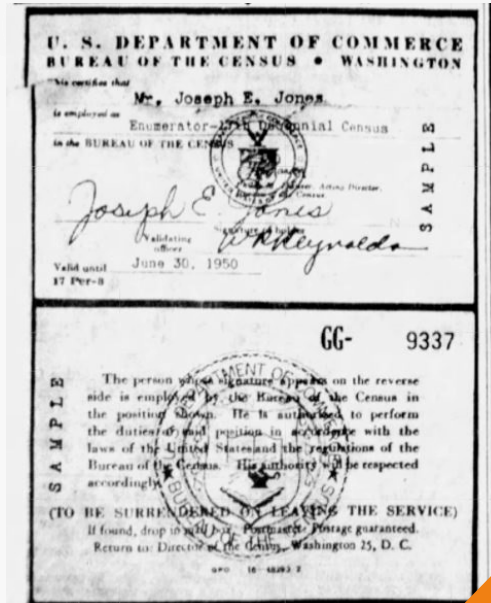


Akron Beacon Journal, February 22, 1950.

Information-gathering procedures were also updated. To ensure valid identity to respondents, enumerators were required to show a wallet-sized credentials card. The census takers were expected to follow a stringent enumeration district map when tallying citizens. But because of the advent of highways, Americans were on the move. This required special attention to camps, YMCAs, and other areas transient people may have been located. A two-night special canvassing campaign was undertaken to ensure that these citizens were included in the census. In an effort to capture as many people as possible, newspapers around the country published a “Have You Been Counted?” form for those still not captured in the traditional method.

In 1950 the computer industry was in its infancy. Basic counting machines were used to tabulate data in previous census years, but in 1951, the Census Bureau began using the [UNIVAC](#) computer. Run by vacuum tubes and state-of-the-art circuits, it used magnetic tape

and punch cards for data entry. This UNIVAC computer was utilized to compile the 1950 census data.



On March 31, 1950, the Beacon printed a sample copy of an enumerator's badge so readers would recognize it.

Census questionnaires themselves changed over time. Six basic questions of name, age, gender, race, occupation, and place of birth were standard from 1850 to 1950. Relationship to head of household and data on foreign-born citizens were included from 1870 until 1950.

One main difference with the 1950 census was that a single page listed 30 respondents instead of 40. This allowed enumerators the ability to take more notes about respondents and allowed for additional sample questions to be asked of about 20% of the people on each page. These sample questions asked for more information about housing and income. The Census Bureau's [History](#) page provides a view of the various schedules used in compiling the 1950 census - there wasn't just one form.

How can genealogists access and search the 1950 census? NARA has a dedicated website where you can search census images by name and place, but the initial indexing is not completely accurate. The major difference from previous indexing efforts is that artificial intelligence (AI) technology, such

Some Persons Will Have To Give More Information Than Others To Enumerators

The Beacon informed readers of what to expect with the 1950 census, including an example of the census form, on March 19 of that year.

The 1950 U.S. Census: Finally Here! continued

BY BARBARA LEDEN, LIBRARIAN

as natural language algorithms and handwriting recognition technology, is being used to create initial indexes allowing for elementary searching. Human review and editing will follow.

[NARA](#) states they are using Amazon Web Services' artificial intelligence/optical character recognition (AI/OCR) Textract tool.

[Ancestry](#) has announced they are using their own proprietary AI tool. They expect their indexing to be released state by state and completed later this summer.

[FamilySearch](#) has indicated they will be using Ancestry's AI, while [MyHeritage](#) has not stated how they will create their index.

Both [NARA](#) and FamilySearch are inviting volunteers to review their AI indexes for content and

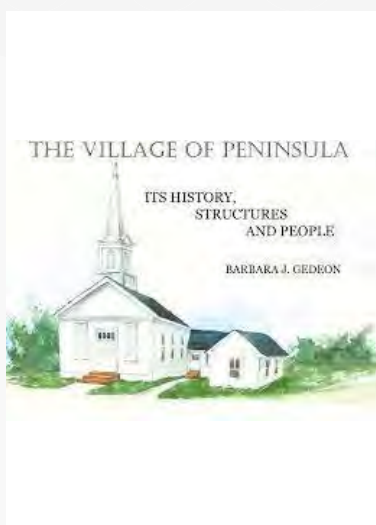
accuracy. In addition, NARA has compiled a series of webinars to help the public navigate the 1950 census, and has images of the enumeration district maps. The easiest way to locate the district map you need is by using the free [One-Step Webpages](#) by Stephen P. Morse.

Increased population representation, concentration on accuracy, using state-of-the-art technology to quantify the data, and more detailed information gathering are the main points that stand out in the compilation of the 1950 U.S. census. Most researchers should be able to use this data to enhance genealogical research and maybe even break through those brick walls.

Special Thanks to the Summit County Chapter of the Ohio Genealogical Society

Special Collections would like to thank the Summit County OGS for their donation of "The Distresses of the Army: The Ephraim Blaine Letters" in memory of Gerry Huhn, and "A Compendium of 4,000 German Middle-Class Citizens: 1250-1850" in memory of Jerome Geist.

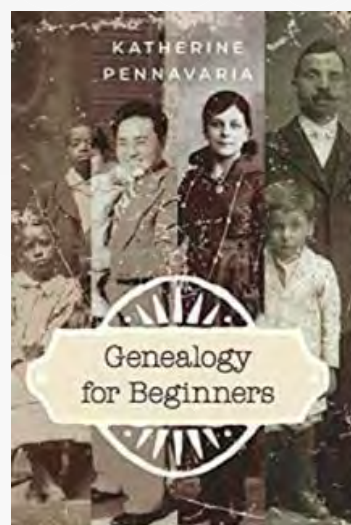
New Books



The Village of Peninsula: Its History Structure and People

by Barbara J. Gedeon

Many Summit County residents would count Peninsula as one of our most picturesque and historic places. Barbara J. Gedeon takes a closer look at what makes it so – houses and barns, schools, places of worship, even outhouses that most visitors would never notice. The book’s numerous illustrations, including several intriguing photos from the collections of the Peninsula Library and Historical Society, add to the appeal of this delightful book.



Genealogy for Beginners

by Katherine Pennavaria

As a narrative rather than a step-by-step guide, Katherine Pennavaria’s manual for genealogy novices may be better suited to a beginner who already has a sense of the nature of research and what it requires. Still, her approach is useful. She covers a multitude of topics including managing records and research materials, record types, the essentials of online genealogy, ethnic research, and DNA. Her advice in her last chapter is apt: “The key to success with a genealogy project is to embrace its complexity; let the process absorb hours, even days.” Perhaps even a lifetime? Most seasoned genealogists would agree.

For more new books recently added to our collection that can help you with your research, be sure to see the [New Books](#) page on our website.

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**Akron-Summit County
Public Library**

PAST PURSUITS

The Akron-Summit County Public Library Special Collections Division is located on the third floor of the Main Library.

Editor: Jane Gramlich

Special Collections
Akron-Summit County Public Library
60 S. High St.
Akron, Ohio 44326

Phone:
330.643.9030

Email:
speccollections@akronlibrary.org

Website:
www.akronlibrary.org/specialcollections

What made this raincoat style unique to Akron? We're not sure, but Polsky's seemed to know. Akron Beacon Journal, April 9, 1968.