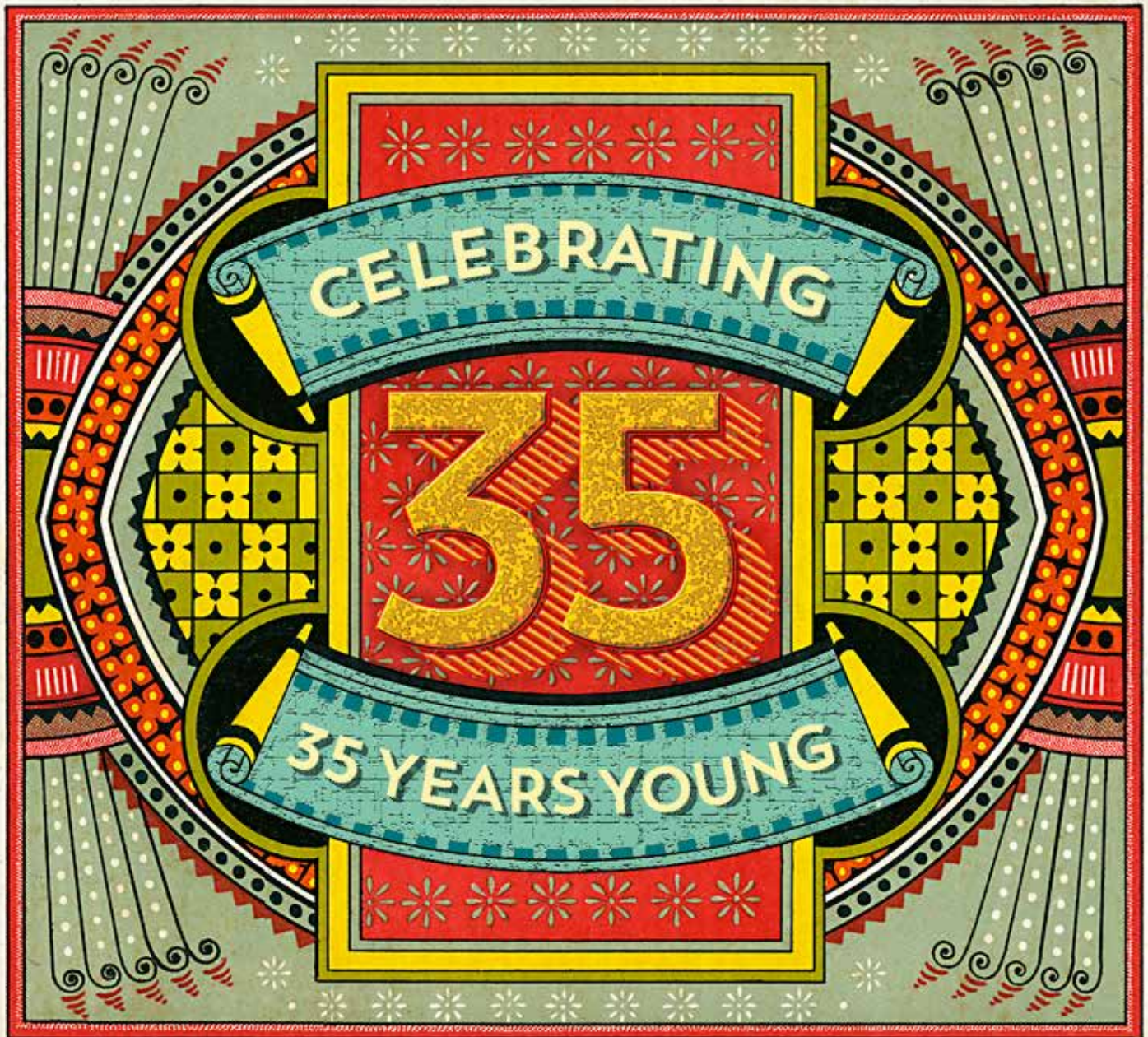


THE EPHEMERA JOURNAL

VOLUME 17, NUMBER 3

MAY 2015

The Ephemera Society of America's 35th Anniversary



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The Ephemera Journal

The
Ephemera
Society
of America

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Dear Members and Friends:

The 35th anniversary of this strong and successful body is definitely a great cause for celebration. The steady progress, through many dedicated leaders, has created a truly important organization. As you will see within this exceptional Journal, we have major achievements, which should make everyone proud. The articles within are significant, and great praise is extended to our Editor, Diane DeBlois, for her dedication to perfection, as well as for her informative eNews, which has become our monthly staple.

Our March event, *Ephemera 35 – Conference and Fair, The Sporting Life*, was a resounding success. The Conference presentations, illustrated with ephemera, will be posted on our website, for everyone to enjoy. Recording them, creating visual exhibits, blogging, and publishing, are ways in which we are trying to keep everyone informed. The audio-visual resources were made available by generous donations from members. We are grateful for several recent contributions, and hope to inspire others to assist financially.

At our March banquet, it was an honor to present The Philip Jones Fellowship, a \$2000. award that promotes a research project using ephemera, to a carefully chosen candidate, Dr. Bart Brinkman. It is a pleasure to add that *ephemera* is now widely recognized as complementary to numerous areas of study, and is respected for being essential primary resource material. In addition, the commercial use of ephemera surrounds us with historic images, which delight contemporary senses and enlighten our surroundings. The ESA is proud to be the “home” for ephemera in all its’ breadth of design, history and purposes.

I am pleased to announce that we are now members of FABS, The Fellowship of American Bibliophilic Societies. This prestigious organization is parent to many highly respected groups, with more than 8000 members, internationally, and our members will also be receiving their newsletters. This valuable relationship is truly an acknowledgement that the ESA has reached a high level of scholarly recognition.

During this past year, efforts have been made to increase our visibility, and our new full-color membership brochures are available to publicize our Society, and our mission. If you would like a supply to share with groups in your area, we are happy to make them available.

Acquiring young members — the collectors, dealers, librarians, and academics of the future — is an ongoing challenge. We envision our older members as mentors, and are encouraging Student Memberships. We have identified three nationally known professors, who use ephemera in exceptional ways, and have presented each with membership, as well as for two of their selected students. We hope to provide special experiences that may change their lives! Perhaps you would like to give a Student Membership to your children or grandchildren? This is just a sample of the initiatives at work to develop future passionate ephemera scholars.

Our website is a formidable asset, and our dynamic Facebook page is a resource for news and articles. Keep us on your phone, on your computer, and in your hearts, and let us be your essential guide. As always, we value your membership, and welcome your expertise, your suggestions, and your involvement; you are essential to our success.

Sincerely,



Nancy Rosin, President

In this Issue...

Happy Birthday to Us!

ESA 35 was great fun and a solid indication that we are, indeed, in our prime.

Richard Dana Sheaff designed our anniversary logo that appears on the cover. He also arranged for the design on coffee mugs (sold at the Society table), and former Board member Stuart Kaplan of U.S. Games Systems, Inc., generously donated packs of playing cards backed with the logo.

The youngest convert was Isaac Haynes who got caught up in the excitement of our Saturday evening benefit auction and donated his Harlem Globetrotter-signed basketball (his sister had already successfully bid on a McLoughlin geography). Board member Glenn Mason was the successful bidder – and with a flourish he returned the ball!

At the banquet that followed, Evie Eysenburg was honored with a Reward of Merit for her years of support for the Society on both coasts, specifically for the many banquet entertainment programs she designed.

A special presentation was made to President Nancy Rosin whose term ends in December. Her grace, her generosity, and her support characterized every month of the last three years. The entire membership is grateful.



The Haynes family: father Joe on the right, son Isaac on the left (who donated his signed basketball to the benefit auction), babysitter Madison, and daughter Agnes who was celebrating her 9th birthday.



The Philip Jones Fellowship for 2015 is presented to Bartholomew Brinkman by Sandi Jones, chair of the fellowship committee.

The 2015 Jones Fellowship was awarded to Bartholomew Brinkman, Assistant Professor of English at Framingham State University, for a project to investigate scrapbooks of Yellowstone Park.

The after-dinner talk was a lively presentation by Adrian Seville – and we lead this issue with his article on the history of the Game of the Goose.

Two other articles are derived from the very successful, top quality, ESA 35 symposium.

Michael Peich was the keynote speaker, taking us through the history of nineteenth-century baseball as revealed by ephemera. At the symposium he distributed a keepsake printed by his Aralia Press, *The Cincinnati Baseball Club Song*. Sung to the tune Bonnie Blue Flag, the chorus reads: “Hurrah! Hurrah! For the noble game, hurrah! ‘Red Stockings’ all will toss the ball, And shout our loud hurrah.”

Daniel Gifford surprised us with an analysis of modern ephemera aimed at the ‘Baby Boomer’ generation that showed a paradigm shift in ‘selling’ nature to American youth.

We introduce a Collector’s Choice feature with A. Walker Bingham’s presidential trade cards, (a nice introduction to the theme of next year’s ESA conference — *Politics and Patriotism* — watch the eNews for more details) and invite other members to send their choices.

Scans of the excellent ESA 35 exhibits will appear on our website, as will the slide presentations and video coverage of the symposium.

—Diane DeBlois, editor



Nancy Rosin, whose term as president ends this year, is presented with a tribute for her warm and effective leadership. Left to right: Barbara Loe, conference program chair for “The Sporting Life”; Sheryl Jaeger, chair of promotion and publicity; Bruce Shyer, vice-president; Nancy; Dick Sheaff, designer of the award and of the 35th anniversary logo.

Carol Frances (née Mancini) Resnick 1943-2015



On March 30, 2015 the Ephemera Society lost one of its best and finest when Carol F. Resnick passed away. A distinguished dealer and expert in the fields of books and ephemera, along with husband Steve, Carol served on our Board of Directors and—importantly—as our president during an unusually stormy and contentious period, firmly guiding the Board and the

membership into calmer waters. Like many organizations that enjoy growth from a small initial group of participants, the Ephemera Society went through growing pains. Carol was the right person in charge at the right time. Had she not stepped up as strongly as she did, on all fronts, ESA might not now exist. The fruit of her labors is the fact that the Ephemera Society of America is today a vital and growing organization, increasingly known and respected by collectors, dealers, researchers, academics and archivists.

Many Society members and past leaders have offered appreciations of the Carol's service and character. Here are two.

Stephen Miller: "Carol and Steve Resnick were founding members of the Ephemera Society. In 1985, Carol became President, and she soon asked me to serve as Chairman of the Board. These were perilous times for our organization: in fact we were on the verge of insolvency. I stood shoulder-to-shoulder with her and witnessed at close hand her courage and commitment to preserve the society in the face of sometimes controversial and unpopular changes

that we both believed were necessary to regain financial stability. Carol used her intelligence, common sense, gentle persuasion and persistence to expand the size of the board, democratize elections, eliminate various costly expenditures, repay outstanding Society debts, and refuse to allow the society to operate at a deficit. The Carol which I will always choose to remember was vibrant, clear-headed and charming, a person whose warmth, honesty, and love of family and profession will outlast all other memories."

Richard McKinstry: "I was privileged to have known Carol through our Ephemera Society involvements. She was President of the Society when I joined the Board in 1997; it was my honor to have succeeded her in that position two years later. The Society was fortunate to have had Carol in her leadership position at that time. Her great insight, extensive knowledge, seemingly limitless energy, and effective administrative skills were all put to good use as she worked tirelessly to position the organization for the 2000s. I very much admired how Carol interacted with her ESA colleagues and to this day thank her for introducing us to Susie and Eric Johnson. Carol's influence has extended far beyond her tenure. At her urging, the ESA now has established an archive, built an online presence, and adopted long range planning. My fond memories of her will never leave. I offer my heartfelt condolences to her husband Steve and daughters Alexandra and Elise."

The Ephemera Society of America offers its strongest appreciation of a most classy and intelligent woman.

An obituary which ran in the *Cazenovia Republican* can be read at: <http://www.cazenoviarepublican.com/obituaries/2015/apr/03/carol-resnick/>

Interesting Books

What Fools These Mortals Be! The story of Puck, America's first and most influential magazine of color political cartoons, by Michael Alexander Kahn and Richard Samuel West, published by The Library of American Comics, 327 pages, folio size.

This book is a knock-out! It reproduces in color nearly 300 cartoons from *Puck* in a very handsome format designed by Lorraine Turner and Dean Mullaney. Michael Kahn's collection of political cartoons was featured in a Grolier Club exhibit in 2007, and he has lectured broadly on his passion for the humor of politics. Richard West has been editor

of *Target: The Political Cartoon Quarterly* and of *Inks, the Magazine of Cartooning*. He owns *Periodyssey*.

The text covers the history of the magazine, 1877-1978 (its peak was at the 1884 presidential election with a circulation of 125,000), and of the Puck Building at the corner of Mulberry and Houston Streets. The edifice, a landmark of lower Manhattan since 1886, is surmounted by a nine-foot-high gilded Puck by German-American sculptor Henry Baerer, the magazine trademark figure shown with a litho crayon in one hand and a mirror



in the other. The cartoons are arranged by topic: Politics and Government, Business and Labor, Foreign Relations, Race and Religion, Social Issues, Personalities, Just for Fun.

The magazine was a showcase for the founders, artist Joseph Keppler and printer Adolph Schwarzmann. The book illustrates Keppler's genius but also underscores that *Puck* was a breeding ground

for artists such as Harrison Fisher in World War I. Quoting David Sloane: Puck created a genre and established a tradition.

The Royal Game of the Goose *Road to Ruin or Pathway to Paradise?*

BY ADRIAN SEVILLE

As a desirable piece of ephemera, a humble printed game sheet in the British Museum in London takes some beating. This is the earliest dated *Game of the Goose* (figure 1), signed on the plate by Lucchino Gargano of Rome. The date is 1598, though the game is mentioned in Italy as far back as 1480 in an Advent sermon, advising against playing Goose and other games at Christmas. It is a simple roll-and-move game, with no choice of move and therefore with no exercise of skill. Although in the United States it is hardly known, its influence upon games – including games familiar to Americans – is profound.

Why *Goose*? The simplest answer is that geese were considered lucky in medieval Italy. The 63-space track has two series of them, in each the geese being spaced by nines. If you land on one, you play the points of your throw again. Using double dice, this makes for a fast and furious game. But there are hazards. Land on the *well* or on the *prison*, and you have to wait until some other unfortunate releases you by landing there – and has to take your place. The most feared hazard is *death* on space 58 – start again!

So, what was this game used for? The decoration in figure 1 at the end of the track shows two men sitting on a barrel about to enjoy a drink. There are many examples of *Goose* games where the decoration suggests that gambling, drinking and low-life generally are the likely associations – a “Road to Ruin” indeed, as in the Flemish game of Figure 2.

But there are other associations. What about the unusual track length of 63? From ancient times, but especially in the Middle Ages, this number has been associated with the “Grand Climacteric” of human life. The idea was that there was a seven-year cycle of crises (“climacterics”) in human life, and that the crisis at age 63 years was particularly dangerous, because then you

were “old” – but, if you survived that, you could expect tranquility and wisdom in the rest of your life. In the fifteenth century, the Italian philosopher Marsilio Ficino even put forward an astrological explanation, suggesting that your ruling planet changed each year, so that every seven years you fell under the malign influence of Saturn. The climacteric theory may sound far-fetched to us now but in medieval Europe it was standard medical thought.

Viewed in this way, the *Game of the Goose* starts

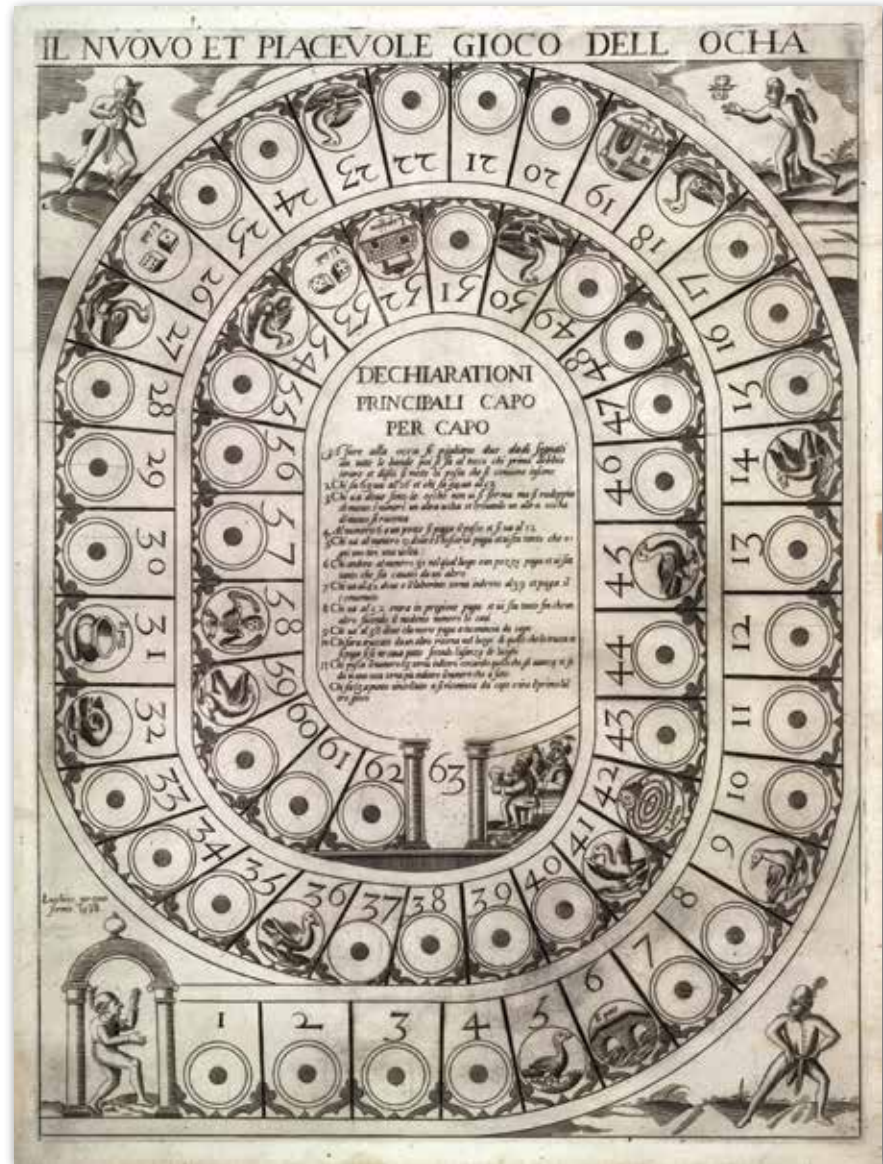


Figure 1. An early Italian *Game of the Goose* printed by Lucchino Gargano and dated 1598 on the plate (© Trustees of the British Museum).



Figure 2: Detail of an 18th century Flemish Goose Game showing the game played on a barrel-head in a low-life tavern – the four poster bed suggests that other pleasures are available!

to take on a new significance – a game of human life, where the geese represent advancement through spiritual guidance and the various hazards represent the obstacles and errors we encounter. In harmony with that, the ruling number of the game is nine (the spacing of the geese) – three times three, or the Trinity of Trinities, this being the medieval number of spiritual advancement in Christian thought.

Maybe it was these considerations that led Federico de' Medici of Florence to send the game as a present to Philip II of Spain at the end of the sixteenth century – both of these royal princes were keenly interested in numerology.

The game spread through Europe at about that time. It came to England in 1597, when John Wolfe, Printer to the City of London, registered it at Stationers Hall. That game is lost but English games do survive from about 1660 – interestingly, the one in the Morgan Library, New York, has the same two men enjoying their drinks at the end of the track. There are other English versions that emphasize low-life aspects in their decoration. However, one French version, obviously derived from medieval images, uses a very different track-end decoration – a bird feeding its young, which could very well represent the Christian symbol of the “Pelican in her Piety” as Divine Love (figure 3). But probably by the end of the 17th century the original symbolic aspects of the game were being forgotten, as the Age of Reason displaced medieval thought.

The Game of the Goose, in its basic form, does come to America, but not until the middle of the nineteenth century, and then in versions traceable to English models. One such is the game registered in 1855 by Mary D. Carroll, of Providence, Rhode Island, in which the track-end decoration (figure 4) is a delightful representation of the American dream, a country paradise with bees

buzzing contentedly on a lazy summer's day. However, the basic Goose game, for all its popularity in Europe, never took hold in America.

The main contribution of Goose to American games comes by a different pathway. The story begins in France during the middle of the seventeenth century, when thematic variants were developed using the basic Goose game more or less closely as a template. These games were initially designed to help educate the “cadet” class, the male children of French aristocrats, in the basics of Geography, History, the Arts of War, Heraldry, and so on. Spiritual, moral and social education was not forgotten, and some games were designed for the education of young women. Later, such thematic games would spread more widely through French society and would come to model many kinds of human activity.

An eighteenth century example is shown in figure 5. This is a 63-space game about the Navy, conveying much interesting detail about ships and sailing practice, and probably intended to stimulate recruitment. But its fascination derives from its being a Goose game in all but name – instead of the favorable geese, we now have favorable winds, the prison becomes seizure by pirates, while death is now a shipwreck, with the same rule of “start again.”

Another way of varying the Goose game is to change the track length. This was done in the game of human life published by the Paris firm of Crépy in 1775, when the



Figure 3: The unusual track end decoration of an 18th century French Goose game is possibly derived from a medieval Christian image of the Pelican in her Piety, resembling that from a French Bestiary of 1450.





Figure 4: An American dream – track end decoration of a Goose Game registered by Mary D. Carroll in Providence, Rhode Island in 1855.

track length was extended to 84, to represent the Seven Ages of Man. Now, the throw-doubling geese become the “age” spaces, on 12, 24, 36 etc. This game has particular significance in our story, because it was copied by John Wallis and Elizabeth Newbery in their *New Game of Human Life*, published in London in 1790 (figure 6). To make it more suitable for an English audience, some changes were made in the human figures represented – for example, on the winning space, the “Immortal Man,” Voltaire was replaced by Sir Isaac Newton. However, the

design and structure of the game were unaltered. This was a popular and influential game, setting the moral tone for a whole range of the English games that followed in the nineteenth century.

One such was the *Mansion of Happiness*, first published by the London firm of Laurie and Whittle in 1800. The inventor is given as George Fox W. M. (presumably worshipful master of a Masonic lodge). The importance of this game is that it was picked up almost half a century later when in 1843 the Ives brothers, of Salem, Massachusetts, introduced it to America, with only minor variations to improve its playing qualities. This was long thought to be the first American roll-and-move race game and (though a couple of obscure map-based games are now known to pre-date it) it is of unquestionable significance in the history of games in the United States.

Although it does not have the throw-doubling spaces of *Goose*, it uses a similar idea. If you land on any of the virtues of Piety, Honesty, Temperance, Gratitude, etc. you may advance 6 numbers towards the Mansion of Happiness, which is shown as a garden paradise at the central winning space. However, if you land on Audacity, Cruelty, Immodesty or Ingratitude, you “must not even think of Happiness and must return to [your] former situation” – i.e. miss your turn. There are two “prison” spaces, one being called the “house of correction.” Here you are sent for various “crimes,” being sentenced to a

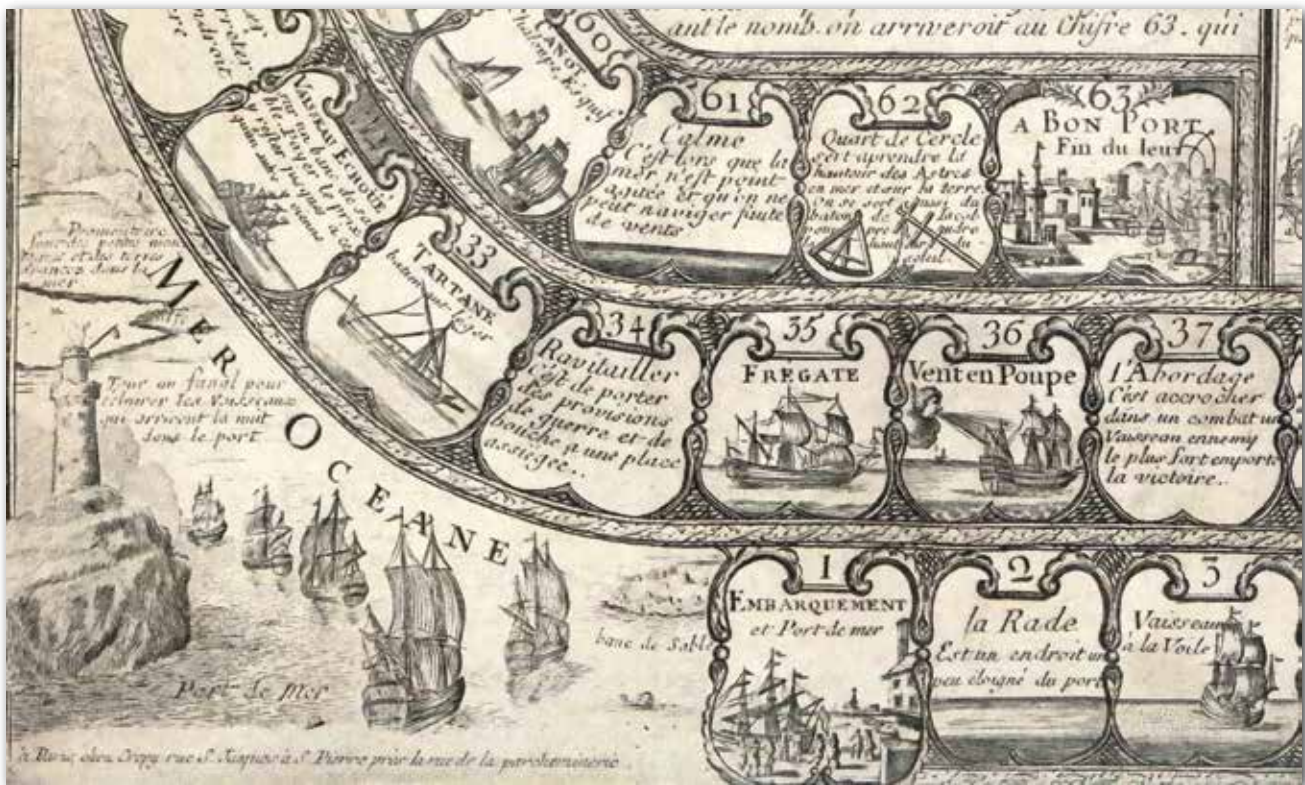


Figure 5: Detail of a game of the French Navy, originally published in the 18th century. It re-interprets the Game of Goose using the naval theme – for example, space 36 (a following wind) acts like a throw-doubling Goose space.



Figure 6: Detail of *The New Game of Human Life*, published in London in 1790. This re-interprets the *Goose Game* as the *Seven Ages of Man*.

certain number of months (i.e., losing that number of turns). However, reminiscent of *Goose*, if another is sent there for the same crime, you are released early and that player takes your place. It is a highly moral game – indeed, if you land on the Summit of Dissipation you *must* (the italics are in the rules!) go to Ruin (figure 7).

Once the medieval symbolism is forgotten, the Game of the Goose becomes just a trivial game, albeit a cleverly constructed one, in which excitement is never allowed to flag. All players of dice-based race games suffer from frustration near the end of the track, when an exact throw is needed to win. But *Goose* turns this to good effect, by a rule which says that overthrows are to be counted backwards – which brings the death space in range. The mechanics of *Goose* are about as good as it gets in a roll-and-move game.

It is perhaps not surprising then that *Goose* has spawned so many variants over the centuries. Education, politics, satire, advertising – you name the subject,



Figure 7: Details from *The Mansion of Happiness*, a moral game originally published by W. & S. B. Ives, Salem, Massachusetts, in 1843 - this edition S. B. Ives, 1864.

there is a game to suit. A favorite is the German game shown in figure 8, dating from around 1900 and advertising *Steckenpferde* (Hobbyhorse) brand of complexion soap. Pictures of washing with this soap carry you forward and the winning space at 100 shows the bar of soap in question. But just near the end, at space 98, a woman of – shall we say – mature years recoils from her image in the mirror. She has been using the wrong soap and must start again. In these games, *death* comes in many guises!



Figure 8: Detail from a German game from around 1900 advertising a complexion soap – the lady at space 98 has been using the wrong brand and must start again!

Adrian Seville

studied Physics at Trinity Hall, Cambridge, moving on to a Ph.D. at the University of Edinburgh before joining the academic staff of City University, London. In mid-



career, he moved into management of the university as Academic Registrar. Following early retirement, he has concentrated on the study of printed board games, giving presentations in Europe and in America. He has lectured at the School of Advanced Study of the University of London and has advised the Bodleian Library (John Johnson Collection), the Rothschild (National Trust) Collection at Waddesdon Manor, and contributed to a study day at the Cluny Museum (Paris). A public exhibition of games from Dr. Seville's collection will be held at the Grolier Club of New York, 47 E 60th St, New York, NY 10065, from February 23 to April 30, 2016.



Figure 3: Series card by Forbes Co. of Boston, copyright 1878.

A single ball was used for most games, and by the end of nine innings it was often misshapen and soft. Homeruns were difficult to hit because of the ball's condition and most were inside the park; triples were far more common than homeruns. The use of a single ball for an entire game is the reason that some hitters of the era are reported to have hit the stuffing out of the ball. The ball's leather cover was weakened as the game progressed, making it possible to "hit the stuffing out."

The Reach card is a fine example of a proprietary design but most baseball trade cards were chromolithographed stock cards, the Forbes Company example in figure 3 being typical of the genre. The series showed six humorous poses of baseball players accompanied by a word or phrase describing the depicted action—Muff, Foul, Home Run, etc. In this case the player has created a "muff" by failing to catch the ball, allowing it to hit his head, and knock him down.

Trade cards reveal how the early game was played. Notice that the fielder is not wearing a glove. Gloves were first introduced about 1875 and resembled a five-fingered hand-glove, tips cut off, with padding in the palm. Despite the introduction of gloves to protect hands, they were used infrequently because players considered them unmanly. Their prejudices were slow to change but by 1896 all players wore gloves. The reluctance to wear gloves gave rise to another fact revealed in the card—errors were common in the nineteenth century. In addition to not wearing gloves, playing fields were extremely rough and uneven, and there was no proper coaching, all of which added up to the "muff" depicted on the Forbes card.



The Cosack & Co. card of figure 4 has historic significance. All pitches were delivered underhand until 1883 when side-arm delivery was allowed. (In 1885 overhand delivery was permitted allowing the pitcher to throw harder.) And until 1887 batters told the pitcher where to locate the ball—either high or low. The poor batter in this card is hit in the back by a pitch, a common occurrence in 1882 as pitchers tried to comply with the hitter's request. The card also references an early baseball statistic—until the late 1880s, batting averages were quite high, the result of the batter calling for his pitch, the pitcher throwing underhand or side-armed and, until 1888, scoring a walk as a hit.

The back of the card displays an interesting equipment innovation, the birdcage catcher's mask. (By 1890s catchers





Figure 5: Series card by Buffords Son Litho Co., copyright 1888.

started wearing larger, padded mitts since pitches were faster and harder.)

Buffords Son Lithographers issued a popular set of stock cards, the example in figure 5 demonstrating a typical nineteenth-century scene —disregard for the umpire. There was only one umpire, although beginning in 1888 two were sometimes used, especially in championship games. A single umpire could not see all of the action that occurred during a game, and their calls did not always reflect the actual play. As a result, umpires were occasionally attacked by players and fans and often required armed escorts from the field.

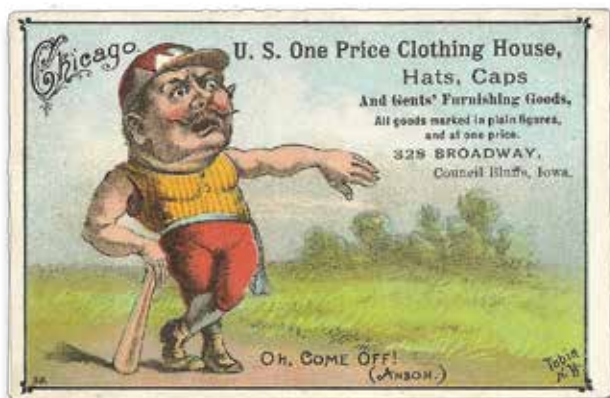


Figure 6: Tobin of N.Y. series card portraying Adrian “Cap” Anson in 1887. [James Sexton Collection]

Tobin trade cards were among the first to use caricatures of famous ball players, including five future Hall of Famers from among the ten players depicted. This card portrays Adrian “Cap” Anson, first baseman and captain of the Chicago White Stockings (later Cubs), and a nineteenth-century superstar. A giant of a man for the era at 6’2” tall and weighing over 200 pounds, Anson was the first to amass 3000 hits. The expression, “Come off,” was used in nineteenth-century parlance to mean, “stop

acting foolishly—oh come off of it.” Anson is using the phrase to taunt the opposing team, suggesting that it was inconceivable they could defeat his juggernaut. (Less heroically, Anson was a world-class racist and was singularly responsible for keeping African-Americans out of baseball.)

A thin red border characterizes the nine-card Red Border Position series. From this card one learns an the early baseball expression, “daisy cutter,” designating a ball hit hard and close to the ground that could lop off the tops of daisies. This right fielder clearly had a hard time fielding his daisy cutter.

These examples are just a few of the hundreds of baseball-themed trade cards produced in the late

nineteenth century. Nelson Morris & Company, makers of “Leaf Lard,” distributed a comic trade card (see figure 8) that depicts a baseball game between two teams of pigs, with a pail of leaf lard used in the place of a ball. The parody includes nattily dressed pig fans, and pigs sitting in trees, watching the game for free. Leaf is the highest grade of lard produced so what better way to advertise it than by associating with America’s favorite sport.

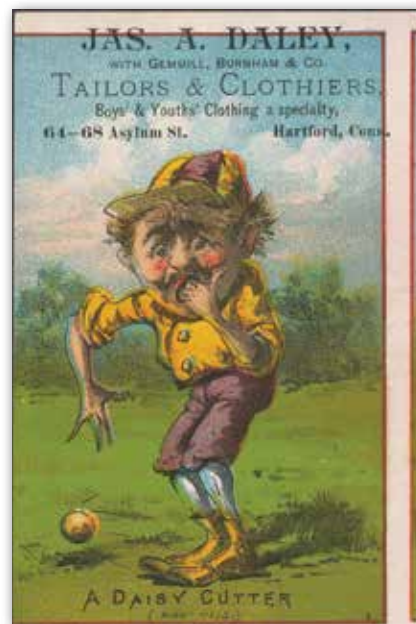


Figure 7: An 1889 card from the Red Border Position series.

Scrap

As baseball became more appealing, numerous examples of baseball scrap were produced for the ‘scrapbook craze.’ Rafael Tuck & Sons “Artistic Series 177” of ten anonymous figural players in game poses was particularly popular.

The erroneously-named Scrapps Tobacco Die-Cut series featured portraits of nine players from the St. Louis Browns and nine from the Detroit Wolverines, including four future Hall of Famers. Collectors of this popular set have long assumed that a tobacco manufacturer produced the scrap. Al Crisafulli, proprietor of Love of the Game



Figure 8: An 1880s proprietary card designed for Nelson Morris & Company, Chicago purveyors of lard.



Figure 9: 1888 die-cut scrap, H.D. Smith & Co., Cincinnati, Ohio.



Figure 10: 1870s label of unknown make. [Grossman Collection, Winterthur Museum]



Figure 11: 1880s label for the "Safe Hit Cigar" made by Roby Bros. of Belmont, Ohio. [Grossman Collection, Winterthur Museum]



Figure 12: 1874 label executed by Geo. S. Harris & Sons, Philadelphia. [Grossman Collection, Winterthur Museum]



Figure 13: ca1874 label by Geo. S. Harris & Sons, Philadelphia, depicting an historic Athletics v. Red Stockings game in England, and the original image from Harper's Weekly of September 12, 1874. [Grossman Collection, Winterthur Museum]

Auctions, recently offered two examples of conjoined die-cuts that included the producer's logo, H.D.S. & Co., and revealed that this was H. D. Smith and Company, Cincinnati confectioners and gum manufacturers, who produced the eighteen-card series as part of their 1888 gum line (figure 9). Like most scrap, Smith's were manufactured in Germany, and are considered some of the first baseball gum cards.

Cigar Box Labels

Cigar labels offer particularly detailed windows into early baseball. Figure 10 shows an early nineteenth-century game—there are nine players who are positioned for the right-handed batter to pull the ball. No one wears a glove, and the catcher stands in a crouch behind the plate. The pitcher's right arm is horizontal to the field indicating that he is about to begin his underhand delivery. Bats are scattered on the ground behind home plate; since there were no bat racks until 1887, bats were piled near home and each batter chose the one he wished to use.

The background shows a clubhouse, and a tent, with fans arranged in front. Everyone has dressed for the occasion suggesting that the teams are amateur

clubs. Early games were treated as social events, a contest among gentlemen, hence the formal attire worn by fans.

Safe Hit Cigar (figure 11) is historically interesting for several reasons. The most obvious is that the game is contested inside a stadium where fans have paid to sit in seats. The players are in familiar nineteenth-century poses—they aren't wearing gloves, the catcher crouches to receive the ball, and the pitcher is preparing an underhanded delivery. There are also three blue-shirted figures—at home plate, first, and third base – a sartorial convention that eventually evolved into the familiar umpire's blue jacket.

Geo. S. Harris & Sons engravers produced a number of baseball cigar labels that foregrounded their hometown Philadelphia Athletics. The Golden Ball label (figure 12) is one of the most striking lithographic creations of the period and has important historic association for baseball. Frank Queen founded the *New York Clipper* newspaper in 1853 to report on popular entertainment. An enthusiastic baseball fan, Queen employed Henry Chadwick to report on the game, helping to popularize the sport for mass readership. Prior to the 1868 season Queen offered a prize to the national champion of baseball, the Golden Ball. He determined that New York's Unions of Morrisania were the 1867 national champions and, in order to win the inaugural Golden Ball, a team had to defeat the Unions in a best of three series. Although the first winner was never clearly determined, the Golden Ball became a symbol for excellence in baseball, and by association, cigars.

The two best baseball teams in 1874 were the Boston Red Stockings and the Athletics. The players on the label are Philadelphia's pitcher and captain, Dick McBride on the left, and second baseman Joe Battin on the right. The poses, including the American flag and the equipment at the base of the ball, were based on an engraving that appeared in the *New York Daily Graphic* (July 1874).

In July, 1874 the Philadelphia Athletics and the Boston Red Stockings toured England playing baseball and cricket in an effort to drum up interest for American baseball.



Figure 14: Back of an 1894 envelope advertising P. Goldsmith's Sons Base-Ball Goods, Cincinnati, Ohio.

continued from page 13

Harry Wright organized the tour, but it failed because of limited interest and small crowds. The label in figure 13 was based on a *Harper's Weekly* engraving showing one of the games.

Postal Covers

Countless organizations appropriated baseball for their envelopes. Philip Goldsmith founded a baseball manufacturing company in Covington, Kentucky (1873). Upon his death in 1897, his two sons moved the business to Cincinnati. The back of this cover (figure 14) touts their baseball, a rival to the Reach and Spalding ball. The caveat that the ball is “absolutely guaranteed for one full game of 9 innings,” is a clear reminder of the one ball, one game notion.

Baseball Currency

Advertising designed to look like money was another way to use the popularity of baseball. The example in figure 15 offers a five percent discount on purchases, and celebrates the National Base Ball League's 1889 season with an image of Chicago White Stockings president A. G. Spalding on the left and the White Stockings' Cap Anson on the right. The reverse reproduces images of team members with Anson prominently displayed at the top.

Baseball Cutouts

Newspapers increased their readership by reporting on baseball games. By the late nineteenth century they also produced baseball supplements, some of which consisted of cutouts, like the *Philadelphia Press* example in figure 16. In addition to the position players, and precise directions for placing them, the diorama included a bench of visiting Boston players (upper left), a “coacher” (upper right), ticket booth (lower left), and a vendor selling bread and lemonade (lower right).



Figure 15: Front and back of 1889 advertising ‘currency’ for Wm. Stuart Furniture, Baltimore, Maryland.

Other forms of nineteenth-century ephemera that depicted baseball including programs, letterheads, rewards of merit, and sheet music, all of which accurately portray the game as it was then played.

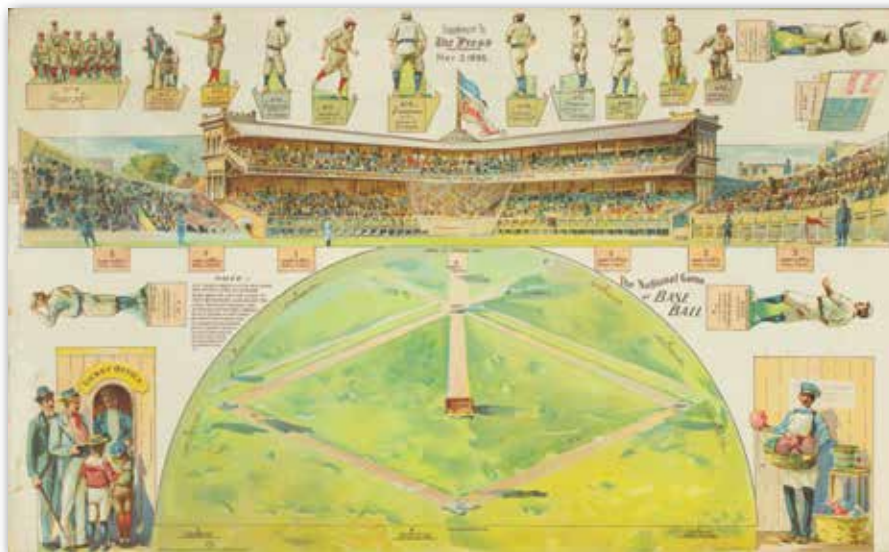
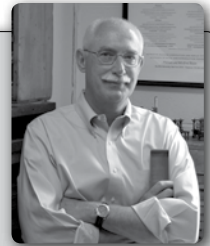
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Ryczek, William J. *When Johnny Came Sliding Home: The Post-Civil War Baseball Boom, 1865-1870.* (MacFarland, 2006).

Michael Peich

a devoted baseball fan, historian, and vintage card collector, is Emeritus Professor of English at West Chester University (Pennsylvania). The proprietor of Aralia Press, a fine printing imprint that issues contemporary poetry, he co-founded the West Chester University Poetry Conference, and established the WCU Poetry Center. His website devoted to early 20th century Southern minor league cards is t209-contentnea.com.



14 Figure 16: Supplement to the *Philadelphia Press*, May 3, 1896. [Grossman Collection, Winterthur Museum]

Creating the Aesthetic Environmentalist:

Conservation Ephemera for Baby Boomers

BY DANIEL GIFFORD, PH.D.

In a special December 1961 double issue, *Life* magazine declared, “Americans are beginning to regard the delights of the land—its animals, wilderness, seas and lofty crags—as a universal heritage. This issue shows how we take pleasure in that heritage, and how it enchants the naturalist, inspires the philosopher, and recharges us all.”

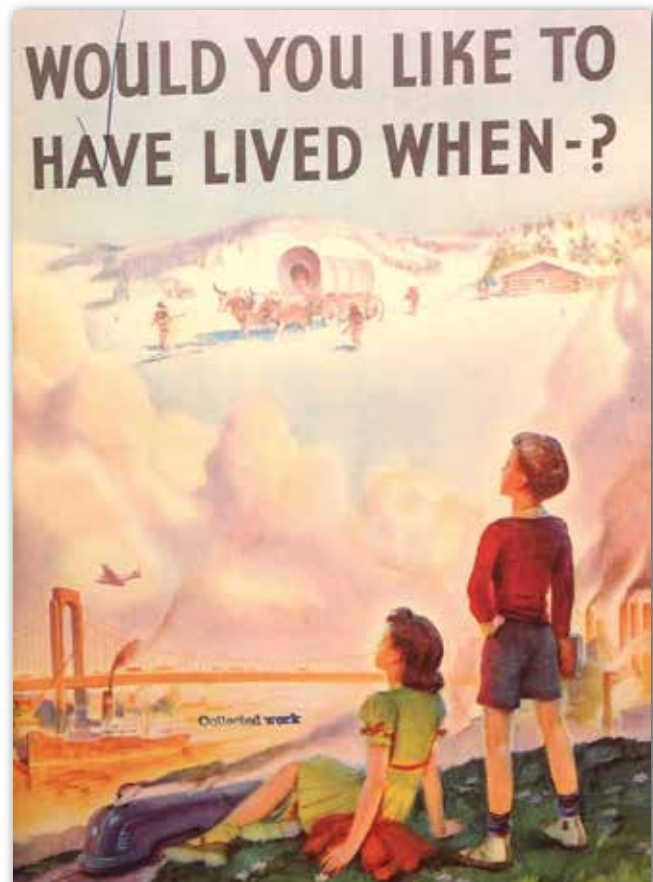
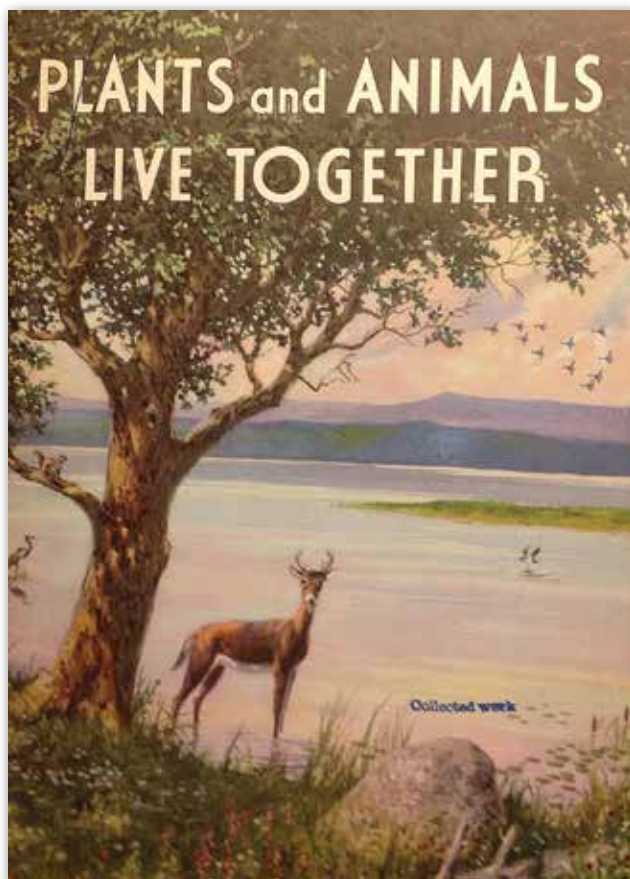
Delights, pleasure, enchants, inspires.

For several decades now, historians have noted the environmental movement that coalesced in the late 1960s and early 1970s being different from the conservation movement of the late 19th and early 20th century. At the forefront of the earlier conservation movement were men (and they were primarily men) who sought responsible stewardship in the production, extraction, and use of natural resources. Spanning such luminaries as Gifford Pinchot, Teddy Roosevelt, and Ding Darling, the productionist ethic of conservationists stretched from the late 1800s to the

New Deal. By contrast, the later environmental movement brought to the fore new priorities that favored recreation, aesthetics, beauty, and health.

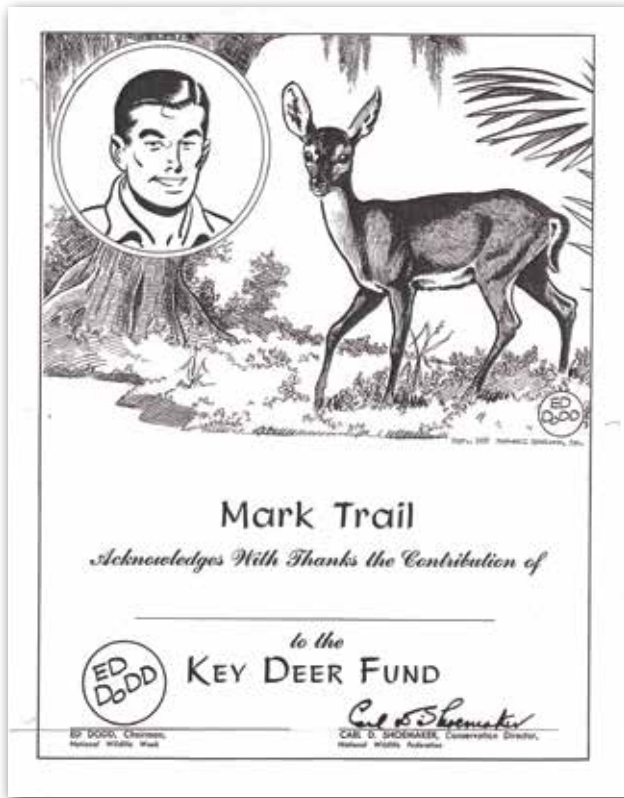
This shift captured the attention of sociologists, demographers, and statisticians in the late 1970s and early 1980s seeking to understand who was on the vanguard of this environmental movement. Among the quantitative, demographic studies, several hypotheses were tested in an attempt to determine a unifying demographic profile for the new cause of environmentalism. Again and again, the studies returned to one key demographic: young people, and ‘Baby Boomers’ in particular, born 1944-1957.

Historians have laid the groundwork for us to see how modern environmentalism emerged from largely consumerist experiences, mediated by postwar affluence and leisure time. It was the suburban experience of the 1950s that significantly helped shape later



Children's books produced by the National Wildlife Federation explored alternative ways of experiencing nature rather than traditional sportsman activities like hunting and fishing. [Library of Congress].

continued on page 16



“Mark Trail” creator Ed Dodd, who chaired a Wildlife Restoration Week dedicated to saving Key Deer, was part of a large web of artists and illustrators who worked with the National Wildlife Federation to produce books and ephemera for children. [National Wildlife Federation Records, National Conservation Training Center].

environmentalism, as Adam Rome persuasively argues in the aptly named *Bulldozer in the Countryside*.

However, what is mostly missing from these works is the childhood world of popular, material and visual culture that the Baby Boomers themselves interacted with on a regular basis throughout their formative youth-focused years. We cannot overlook the material world of Baby Boomers’ childhood as an originating seedbed for that new environmental ethos, particularly the shift in focus from traditional resource-based conservation to a new appreciation of wildlife and the outdoors based almost entirely on aesthetics, beauty, spirituality, and visual pleasure.

In the 1950s and early 1960s, conservation organizations increasingly became part of this process as they turned their eye towards younger audiences, and created a universe of bright, colorful, visually-driven products: stamps and albums, brochures, kits, posters, books, and magazines. These and other materials encouraged a visual relationship with nature that moved decidedly away from traditional consumptive pastimes like hunting and fishing. In doing so they encouraged a mediated relationship with nature that privileged beauty and aesthetic pleasures.

The National Wildlife Federation (NWF) offers a good point to begin this exploration. The Federation was born of an “old guard” of sportsmen and wildlife managers who

saw wildlife and natural resources in largely consumptive, conservative terms. However, by the late 1940s, and particularly during the 1950s and early 1960s, the Federation was looking to expand beyond the traditional male sportsman who had defined the early years. Indeed, as they shifted more and more focus to education and children, they simultaneously began to experiment with the messages that would later become manifest in the Boomers’ aesthetic, spiritual approach to nature and wildlife in particular.

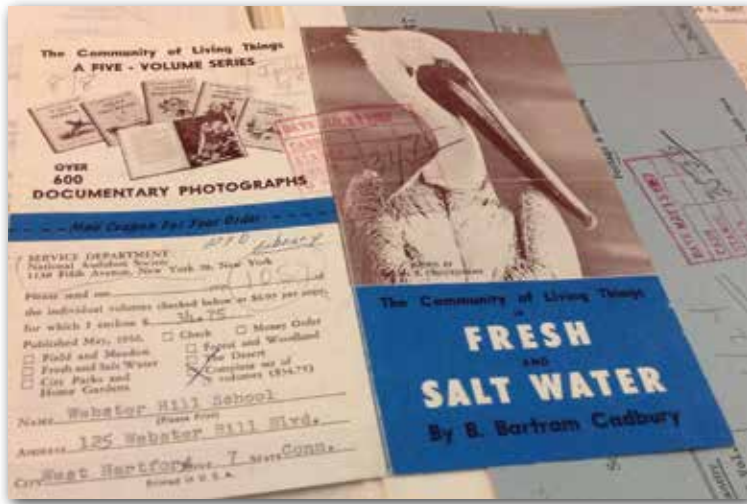
For example, a 1949 “My Land and Your Land” series (that was marketed throughout the 1950s in NWF publications) is particularly useful for highlighting how the Federation portrayed hunting to a non-consumptive audience. *Would You Like to Have Lived When-?* was the first in the series, written for grades 3-5. In it young David learns about American history from his great-grandfather, also named David, during the elder’s visit to California. The two Davids then take a cross-country trip to see sites where the family once lived. The entire book is written as a morality tale against the over-consumption of resources. The book ends with young David deciding to help bring back “the wildflowers, the trees, the birds, and other animals.”

Early in the narrative, David has a dream that he is a “Pilgrim boy.” In the dream, his father takes him on a deer hunt. When his father takes his shot at a stag, David wakes up. Laying in his “warm, comfortable bed,” David thinks about the vision of hunting he has had and decides: “The hunt had been exciting. It was fun.” But then, “David was suddenly glad that he was not an early settler. Things were so much—well, so much easier now.”

Although David finds the experience fun and exciting, he also relegates it to the past—he decides he is happier



Wildlife Conservation Stamps were a mainstay of the Federation’s fundraising for decades. Children were encouraged to engage with stamps in ways that often emphasized the subjects’ beauty and aesthetic value. [Kevin Dooley, 2007 through Creative Commons 2.0].



National Audubon Society also produced visually-arresting materials for children, including a “Community of Life” series that highlighted over 600 photographs. [National Audubon Society Records, Manuscripts and Archives Division, The New York Public Library].

not being a settler, and therefore not having to hunt. By separating himself from the past, David also separates himself from a fraternity of sportsmen, who become anachronistic and dreamlike, and without a place in David’s present-day world. In *Plants and Animals Live Together*, written for grades 5, 6, 7, young readers were told: “One of the finest and most thrilling sports is hunting with a camera. Hunting with a camera is even more difficult than hunting with a bow and arrow...Camera hunting is a real sport for lovers of wildlife.”

Children’s books throughout the 1940s and 50s were used to advance conservation messages, often through animal characters or portraits. Further, many were written by a tight-knit group that overlapped with each other and the Federation. *Osa Johnson’s Jungle Friends*—a book that was co-branded with NWF during Wildlife Restoration Week in 1940, along with the stuffed animals—was published by J. B. Lippincott. The publishing house’s president, Joseph Wharton Lippincott, was himself the author of several children’s books in the “American Wildlife Series” including *Bun, the Rabbit* (1953); *Persimmon Jim, the Possum* (1955); and *Long Horn, Leader of the Deer* (1955). Lippincott’s *Phantom Deer*, which told the story of a Key deer fawn rescued from poachers, came out in 1953, one year after the Federation’s National Wildlife Week put a focus on Key Deer. That year was chaired by Ed Dodd, who would later illustrate Lippincott’s 1964 *Coyote the Wonder Wolf*. Meanwhile, Reuben Eschmeyer’s “True-to-Life” series was actually sold by NWF, and many were illustrated by a regular art contributor to NWF, Maynard Reese, and included such titles as *Tommy Trout* (1951), *Bobby Bluegill* (1952), and *Woodie Woodcock* (1953).

When NWF published *Adventures of Rick Raccoon* in 1959—the title that would eventually lead to the organization’s famous *Ranger Rick* magazine in 1967—it did so at the end of a decade in which numerous

conservationists (most connected in an intricate web with the Federation) had employed similar devices to wide acclaim.

Perhaps more famous than books was NWF’s stamp art, one of the primary sources of income for the Federation. The stamp program was actually started before the baby boom. The original 1939 sheet consisted of 80 individual images—an astonishing collection that never came close to being matched in any year after. The importance of the sheet, however, lies not only in its number of images, but their diversity. The collection includes trees and wildflowers, fish (both freshwater and saltwater), mammals, and 30 species of birds.

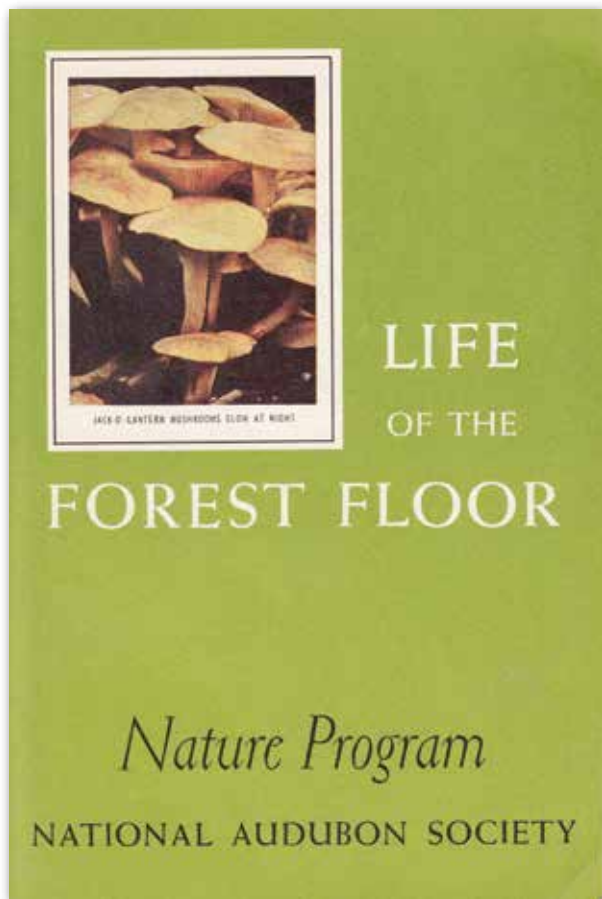
Subsequent annual sheets stayed true to this diverse vision, portraying all manner of wildlife, but most especially birds. The stamps’ two art directors during this period—Walter A. Weber and Roger Tory Peterson—were renowned bird artists. For them and other bird artists, the aesthetics of

art and the aesthetics of wildlife were often interchangeable. Further, many of these artists had an agenda and purpose that was not always on the same page as sportsmen. Peterson himself made this explicit when he spoke of NWF and the wildlife stamp program he oversaw: “Surveys have indicated that more non-sportsmen buy stamps than sportsmen—there are more members who don’t fish or hunt. Wildlife is more than fish and game; there are the non-game species...and the environment becomes the really important thing.”

The stamps also helped to serve as a taxonomic structure through which nature could be processed and understood. NWF wildlife stamp albums, particularly by the early 1960s, offered taxonomic categories like “Birds Colorful and Modest,” “Beauty Takes Many Forms,” “Beauty in the Rural Country,” “Winter Wonderland,” and “Colors of the Forest.” Through these albums NWF was actually encouraging the processing of natural history knowledge and understanding through aesthetic consideration and qualitative beauty.

Stamps were just one format in a host of printed materials. The organization produced postcards, notecards, notepads, and prints. The lines of stationary and cards, particularly Christmas cards, were filled with songbirds and flora. When, in 1958, there was a discussion of adding a line of playing cards with wildlife images to NWF’s product inventory, President Ash Brownridge proposed: “We plan on bringing out two different sets, one for the sportsmen and one for the bird lovers and the ladies to use at their bridge parties, one with just pretty birds on it.”

Yet looking across the aggregated collection of NWF merchandise, it was almost always the “pretty birds” that prevailed. It was a strategy similar to the National Audubon Society’s, which created contracts with wildlife artists that allowed images to appear across multiple platforms including “flower cards, postal cards, sheets of stamps, calendars, Christmas cards, and its several magazines.”



Audubon's Nature Program series generated dozens of booklets and accompanying stamps on topics as diverse as "Life in the Everglades," "Nature in Motion," and "Fishes of the Shallow Sea." [Author's Collection].

Like the National Wildlife Federation, the National Audubon Society spent considerable resources creating visual materials for children. With their focus on birds, National Audubon was perhaps more naturally suited to creating aesthetic materials that favored activities like bird-watching, wildlife observation, journaling, and arts and crafts. Particularly in the post-war era, Audubon greatly increased its output of printed materials. In 1956 the Society collaborated with a company called Creative Educational Society (company tagline: "Picture Your Way to Better Teaching") to produce a five-volume "Community of Living Things" series. The press release promised nature writing, art, and photography as well as vivid life-like pictures. Produced to "fill a definite need on the elementary and junior high school level," the promotional materials emphasized the "600 pages of outstanding full-page photographs taken by America's foremost nature photographers." The series quickly sold out and immediately went into a second printing.

Far more ambitious was the deal struck with Doubleday Publishing to produce the Nature Program series, which produced dozens of booklets and stamp sheets during its run from 1953 to 1962, and reprints through 1965. As with the National Wildlife Federation's stamp and album program, children were encouraged

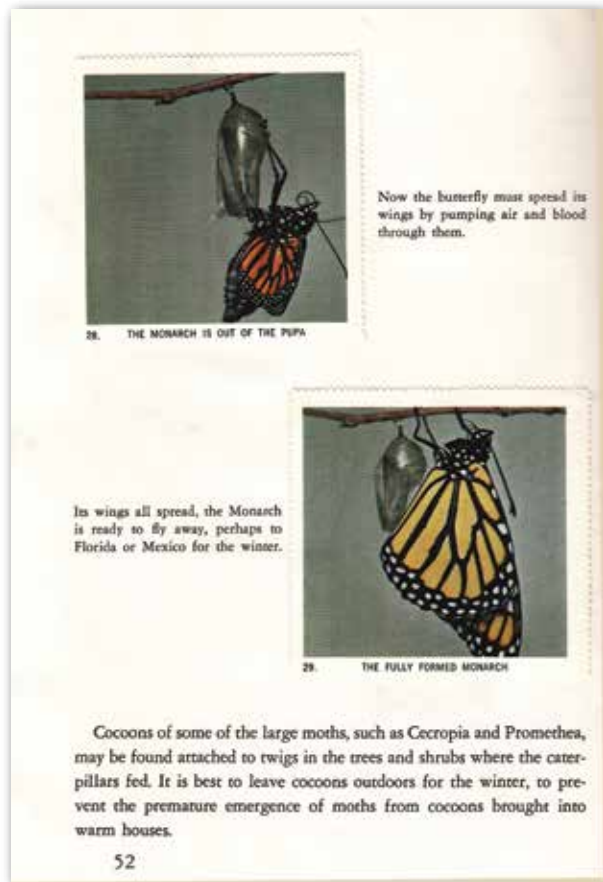
to place stamps in their designated spaces within the accompanying booklets, which offered visual tours of natural history topics like "Life in Pacific Tide Pools," "Birds of Prey," and "Meadows and the Forest Margin." In fact, the series was frequently promoted as a substitute for actual natural history experiences. "Wouldn't this be a marvelous way to learn all about nature at first hand?" asked one promotional letter, underlining the question for emphasis. "On behalf of the world-famous National Audubon Society, I want to invite you along on just such a 'field trip.'" Other advertisements promised to bring the wonders of nature into your home: "See the amazing variety of Nature's Living Creatures on the earth, in the sky, in the sea—all over the world..." Still another suggested you could take a "thrilling and fascinating 'trip' beneath the sea for only 10¢."

While NWF's stamps and albums created tours of aesthetic categories and marshaled the natural world into taxonomies based on visual cues, Audubon's stamps and albums suggested that completing the stamps' placement within the albums could be a valuable experience akin to seeing nature first-hand, taking a tour, or going on a trip. Seen as part of a larger collective of printed material and visual culture, both sets of stamps and albums worked as ambassadors for nature as their organizations intended, but they also disrupted the older tactile experiences that had been the mainstay of sportsmen conservation—hunting, fishing, trapping, tracking, and so on. Now nature was not only visual and ranked hierarchically based on aesthetics, it was also mediated by visual mediums like stamps, photographs, prints, postcards, calendars, and more.

Even organizations that would seem to emphasize hands-on engagement with nature increasingly walked this line. A 1959 survey of the Boy Scouts, for example, found that Boy Scouts were no more or less likely than their non-scouting counterparts to fish, hunt, or go shooting. Boy Scouts



Advertisements for the Nature Program often suggested that the series could offer first-hand experiences like "taking a tour" or "getting to know" wild creatures. [National Audubon Society Records, Manuscripts and Archives Division, The New York Public Library].



Through the process of placing colorful stamps into their designated spots, children engaged with natural history topics in an ordered, aesthetically-pleasing way. [Author's Collection].

were, however, more likely than their non-scouting peers to make things in arts and crafts, conduct a nature study, take photographs, and collect stamps or coins.

In other words, Scouts actually introduced more ways of interacting with nature, many of which were predicated upon seeing nature through a lens—either literally or figuratively. Various articles in *Boy's Life* on leaf printing, for example, suggested that scouts “try different colored paints on papers of various colors” and “to make prints into a book or to frame them for wall decorations” emphasizing both the practical value of the craft for tree identification, but also the value creating something aesthetically pleasing, perhaps even a piece of home décor. Similar *Boy's Life* articles extolled the decorative value of wood duck dioramas, ‘zealskins,’ shell displays, and photographs among other arts and crafts projects.

Scouts were encouraged to experience nature in a variety of ways, including through projects and hobbies that connected nature with aesthetic value, decorative beauty, and visual pleasure. This was explicitly elucidated in the *Serve by Conserving* 1959 report from the Boy Scouts International Bureau—a report that was itself an outgrowth of the Boys Scouts of America’s *National Conservation Good Turn* report of 1954. *Serve by Conserving* including a section called “The Pleasures of Wild-Life”, which is worth quoting at length:

... people need and enjoy beauty and the presence of living things around them. Wild-life is part of our recreation, part of our landscape, as one might call it, both in one’s own garden and in the county as a whole. For this kind of wild-life use you do not need a hunting or fishing license; you do not have to be able to shoot a gun or climb a mountain. You do not have to go on long expeditions. You can do it from your own window or in the field and woods near your home. A single bullfinch or nuthatch can go on giving you pleasure for a long time. We can all agree about that value!

These stamps, books, projects, materials, photographs, magazines and more added diversity to the way children could think about and interact with nature. Although conservation organizations certainly and clearly desired people, children included, to have first-hand experiences in parks, forests, fields, seashores, and other natural places, they also created relationships with nature that could substitute those activities with viewing pleasures that were experienced through a window, an album, a photograph, or a print. In doing so they reinforced a hierarchy that emphasized visual beauty and aesthetic value, so that even activities that did put children in nature such as wildlife photography, bird-watching, or journaling privileged quiet observation and contemplation.

Ephemera from this period thus provided a compelling alternative narrative about the importance, value, and significance of nature, all of which were more forcefully articulated by the baby boom generation in the late 1960s and 70s. Ephemera for children that were produced by conservation organizations encouraged the visual, aesthetic, and beauty-based appraisal of the natural world. That relationship with nature was woven into the environmental movement’s evolution as Baby Boomers turned into young adults. It is a legacy that continues to this day.

Daniel Gifford, Ph.D.

is the Manager of Museum Advisory Committees at the Smithsonian Institution’s National Museum of American History, where he works on several national projects. He is a regular contributor to public history programs such as the Smithsonian Associates and the Ultimate History Project, and teaches courses on American popular culture through the Department of History and Art History at George Mason University. His first book *American Holiday Postcards 1905-1915: Imagery and Context* was published by McFarland Press in 2013. He holds both a Masters and Ph.D. in American history from George Mason University.



Collectors Choice: *Trade Cards as Presidential Pitchmen*

BY A. WALKER BINGHAM

In 1940, Mrs. Franklin D. Roosevelt participated in a series of radio programs sponsored by Sweetheart Soap. “Bad taste,” objected a number of social arbiters. “Cashing in on the prestige of national office,” cried the Republicans. Mrs. Roosevelt announced that all of the proceeds from her salesmanship would go to charity. The controversy was short lasting, but it did leave us with a memorable slogan in the next presidential campaign, “Eleanor? No soap!”

There were precedents in the world of ephemera that Mrs. Roosevelt could have cited in her defense: the intermingling of a product message with a political message has a long history in American advertising. The radio advertising of Mrs. Roosevelt is most clearly analogous to the political trade card. It did not coincide with any of her husband’s elections and must be considered primarily commercial and only secondarily political.

On stock cards, Ulysses S. Grant (President 1869-1877) advertised White Sewing Machines, the Great American & Pacific Tea Company, Union Pacific Tea Company and a



Stock trade card lithographed by Craig, Finley & Co. of Philadelphia, overprinted for J. W. LeMaistre Embroideries.



Hidden persuader proprietary card (lithographed by Bufford, Boston, 1884) for a campaigning Grover Cleveland and Babbitt’s Best Soap.

series by the Union and Advertiser newspaper. One card showed him in uniform smoking a cigar. The lithographer perhaps imagined the design would be popular for tobacco advertising but this example touts white goods. The advertising value of the president’s name and image did not end in death: a large memorial stock card was issued by the A&P Tea Company and another advertised Clark’s Cove Guano.

Trade cards, stock and proprietary, were more often associated with presidential campaigns. Grant’s successor, James A. Garfield (President 1881) authored a testimonial for Garfield Tea, a medicated product in which he had no proprietary interest: a foldover card of eight pages on flimsy pink paper referred to Garfield and his running mate, Chester Alan Arthur, on two pages and Myers and Heim, a Philadelphia clothier, on the other six.

Grover Cleveland served two non-consecutive terms (1885-1889, 1893-1897) separated by one term of Benjamin Harrison (1889-1893). During his first campaign, Cleveland



Grover Cleveland and his wife shop for McLane's Liver Pills and Vermifuge (Shober & Carqueville Lith. Co., Chicago), during the second Cleveland election campaign of 1892.

was shown handing out Babbitt's Soap with the White House in the background. For the second campaign, he appeared with his wife in shopping scenes where the likenesses were anonymous but unmistakable (Cleveland's bulk was telling, and his wife was considered especially young and attractive). These cards – we might call them Hidden Persuaders – advertised McLane's Liver Pills & Vermifuge, Broadhead Dress Goods, satin dress linings, and Budweis (sic) Beer.

With proprietary trade cards one assumes the politician portrayed is the personal choice of the issuer. Harrison was shown on two heavy “cabinet” photographs that carried advertisements with a British-flavored text on the back for Beecham's pills. The image of Rutherford B. Hayes (President 1877-1881) was used on a small, uncolored and otherwise unremarkable proprietary card advertising Cold Handle Sad Irons. During the McKinley Administration (1897-1901), the unnamed President and his Vice President were shown purchasing President Suspenders.

European heads of state have been even more relaxed in allowing their close association with products in the marketplace. As early as 1805, King George III of England was depicted in a print issued by Ching's Patent Worm Lozenges accepting a box of this medicament in public. The practice still exists in that country of labeling certain products as “by appointment” to one titled patron or another.

It would seem that the art of securing the upper echelon testimonial was raised to its highest point by Angelo Mariani, a French medicine proprietor in the early 1890's. He steeped cocoa leaves in a modest wine and sold it for the throat relief of singers, actors, and public speakers. It was advertised as a general tonic to “stimulate the nervous system” and promised “moments of refreshment.” The dose prescribed for Vin Mariani was one glassful two or three times a day. Testimonials for Vin Mariani were eventually gathered from sixteen temporal rulers including the

monarchs of Spain, Greece, Sweden, and Romania. Mariani also achieved the endorsement of three popes, Leo XII, Pius X, and Benedict XV. It seems that testimonials of persons of stature were extracted by flattering letters requesting a picture, signature, or a few written lines from the target. An expensive and elaborate case of Vin Mariani always accompanied the letter. A recipient of the gift might express thanks for the gesture rather than praise for the product, but the comments reproduced by Mariani did not always make this clear. The ultimate in religious testimonials was probably that of Gaston Monier, a contemporary of Mariani, whose poster showed the Almighty gesturing at a bottle of his cod liver oil with the caption “Take it! God orders it!”



Hidden persuader from the 1900 campaign of William McKinley: Lady Liberty offers “President Suspenders” to McKinley and his running mate, Garrett A. Hobart (copyright C.A. Edgarton Mfg. Company.)

The Ephemera Society at 35

The Ephemera Society of America was born in May 1980 with *Ephemera USA 1* at Southbury, Connecticut. It was the first event in *World Ephemera Year*, a concept created by The Ephemera Society in England, “a non-profit body devoted to the conservation, study and presentation of printed and handwritten ephemera” since 1975.

The Ephemera Society’s first North American initiative in 1977 had been called *This Is Ephemera*, which provided the title not only for an exhibition at the Bennington Museum, Vermont, but also a book printed by Stephen Greene/ Gosamer Press and written by Maurice Rickards, founder of The Ephemera Society. Rickards was a tireless promoter of the importance of ephemera, keen to establish the word and concept in public imagination. His collection, formed to document every nuance of printed scrap, forms the nucleus of The Centre for Ephemera Studies, The University of Reading, England. His research culminated in *The Encyclopedia of Ephemera*, edited by Michael Twyman and published in 2000 by the British Library in London and Routledge in New York.)

Rickards’s Vermont connection was Calvin P. Otto, a founding member of The Ephemera Society and, in 1980, nominally in charge of *World Ephemera Year* events in North America (a World Ephemera Congress *Ephemera 80* sponsored by Sotheby Parke Bernet & Co. was planned for September in London). William Frost Mobley, his wife Emily Davis and Bill’s employer, the antiquarian bookman Sam Murray, contacted Otto in the spring of 1979 with the idea of holding a paper fair and conference to complement the London event. After discussing logistics with Marv and Victoria Morgenstein, show promoters of the Westchester Book & Paper Show at Iona College, the Mobleys drafted a formal proposal to the British society – which was accepted.

The first planning meeting was held at a Sotheby’s on-site auction in New Hampshire in 1979, with Sally De Beaumont from The Ephemera Society, Otto, and the Mobleys. By Labor Day, the dates in May 1980 were set, and the seeds of the American society sown. The first contact for participants was made at a conference of the American Historical Print Collectors Society. Elizabeth Baird introduced graphic designer Jack Golden to the Mobleys and he offered to design a poster for the ephemera event, which Otto agreed to have printed. (Golden also designed a poster “The Permanence of Ephemera” for the Fifth Annual Conference of the American Printing History Association at Columbia University in September 1980). At the Cambridge Antiquarian Book Fair in the fall of 1979, Golden, Otto, and the Mobleys drafted proposals to launch the event as the first for an American branch of The Ephemera Society, independent of *World Ephemera Year*.

The program for *Ephemera USA 1* shows how ambitious were the hopes of this small group. Among the speakers, private collectors were represented by Golden and Rickards; institutional collectors by Wendy Shadwell of the New-York Historical Society; and auction houses by David Margolis of Swann Galleries, and two representatives of Sotheby Parke Bernet of London. Golden, Shadwell, and Otto also spoke at

Ephemera 80 in London, along with Marcus McCorison of the American Antiquarian Society. McCorison’s observation that: “Ephemera can open windows into details of lives far removed in time or place from our own, and can provide us not only with pleasure, but with the raw materials of historical research” was quoted often in the promotion of The Ephemera Society of America.

The list of booth-holders at the 1980 Fair shows how widely the Mobleys recruited for the best among antiquarian book, autograph, and antique dealers who were known to have already specialized in what used to be called Paper Americana. Most continued to be loyal supporters. Elizabeth Baird, Kit Barry, Diane DeBlois & Robert Dalton Harris, Valerie Jackson-Harris, Alfred P. Malpa, David Margolis & Jean Moss, Willis Monie, and Stephen Resnick are still active. The support of Leonard & Jackie Balish, Jean Berg, Rocky & Avis Gardiner, Bob Lucas, Jan & Larry Malis, Barbara Meredith, Sam Murray, Stephen Paine, and John Simon only ended with their deaths.

The First Annual Meeting and Election of Officers of The American Ephemera Society, affiliated with The Ephemera Society, London, was held May 11, 1980, and expectations were immediately set for *Ephemera USA 2*. The Ephemera Society of America, Inc., received its 501-3c non-profit status in June of 1981.

Having begun with an event on a grand scale, the Society has continued to face the often-conflicting aims and needs of the event’s two components - a major commercial fair and an educational conference. The stability of the annual event has had its advantages, but the Society has tried various initiatives in other parts of the country. In early 1981, Emily Davis Mobley began a Society Bookstore, enabling members to order reference books at a large discount – a service that was managed for several years by David and Judi Hayward and continued by Bill Mobley until 1995. Regional correspondents (including International) began contributing to the Summer 1989 issue of the *Ephemera News*. Sponsorship of regional fairs was most popular in the Northeast (for instance, the New England Regional Ephemera Collectors Bazaar, beginning in 1981 under the leadership of Alfred P. Malpa) – and shows in California were also well-received (produced by Kingsbury Productions beginning in 1992). In 1987 the Society celebrated the emergence of The Ephemera Society of Australia, and in 1988 helped Barbara Rusch found The Ephemera Society of Canada. The Society mounted exhibits at its own events and also at other conferences to promote ephemera. The most ambitious sponsorship was of the 1992 exhibit at the Princeton University Library, “Graphic Americana: The Art and Technique of Printed Ephemera” with a catalog designed by Jack Golden and a poster co-designed by Greg Smart, Dale Roylance, and Allen Scheuch. The Society provided more informal help for members’ publication ventures, including John Grossman, Cynthia Hart, Allison Kyle Leopold, Nancy Rosin, Starr Ockenga, Leslie Cabarga, and many others, and published handbooks on the Atlantic telegraph cable, cameo

imprints, and metamorphic trade cards. The Society 'network' helped the Philadelphia Area Consortium of Special Collections Librarians produce an Ephemera Conference in 1996, and in 2013, the Society co-sponsored a conference with The Library Company of Philadelphia.

In 1990 the Board experimented with an ephemera symposium in the fall to showcase different institutional collections, encourage member participation in different parts of the country, and provide scholarly articles for a proceedings journal to be distributed to all members. Under the chairmanship of Robert Dalton Harris, the first, "Understanding Ephemera," was hosted by The Strong Museum in Rochester, New York, and co-sponsored by The Ephemera Society of Canada; the second, "Designing American Life 1780-1980" was hosted by the library at Winterthur Museum, Delaware; the third, "The American Play Ethic: Ephemera of Recreation," by the American Antiquarian Society in Worcester, Massachusetts; the fourth, "The American Spirit of Transportation," by the Clements Library, Ann Arbor, Michigan; the fifth, "Job Printing in America," by Colonial Williamsburg, Virginia. In 1995, the Board decided that the symposium/journal combination was too costly and that conference activities should return to the spring annual event.

Volume 1 Number 1 of the *Ephemera News* was launched as Summer 1981 with Linda Campbell Franklin introducing herself as editor with: "I have often said that I live in a furnished wastebasket." Her comic strip, "The Little Ephemera Girl," which debuted in Number 3, elicited negative response from England and was dropped after four episodes. Franklin's last issue as editor was a new Volume 1 Number 1 (printed on coated paper stock) in the spring 1983. Richard Friz took over for fourteen issues, ending in Winter 1987, followed by Diane DeBlois until Summer 1995. With Volume 14, Number 1, the *News* hired professional editor and designer Michelle McGrath until Spring 2000. Eric Johnson edited and Marybeth Malmshemer designed the *News* until Fall 2011 when Diane DeBlois took over as editor. A new publications policy changed the quarterly *Ephemera News* to a monthly *eNews* (already been begun by Arthur Groten) and a thrice-yearly full-color *Ephemera Journal* that inherited both the name and volume numbering of a series of 11 issues from 1987 to 2011.

Carol Resnick created the Society's first logo introduced in 1985 for the 5th anniversary – an eagle atop a classic oval. In 1989 this design was revised by Andrew Rapoza to better facilitate reproduction, and it appeared on all Society publications and in the advertising for all sponsored events until phased out by 1995. The logo is now the Society's name in red script, designed (along with the mastheads for the print and online publications) by Richard Dana Sheaff.

The Ephemera Society of America's Merit Award for Distinguished Service in the Field of Ephemera was awarded for the first time in 1985 to Maurice Rickards. Subsequently it was called the Maurice Rickards Award. The twenty-two recipients to date have been honored with an embossed medal bearing an adaptation of the 1876 Centennial Philadelphia Exhibition Medal depicting a female America overseeing Commerce (from which most ephemera floweth). There have

been many special awards granted over the years to honor those who have greatly contributed to the Society. In 2014, a Reward of Merit was established with an Honor Roll to record 22 such contributors (receiving this award does not disqualify anyone for the Rickards medal).

The Philip Jones Fellowship, named for the charter member who donated the seed funds, has been awarded for eight studies of ephemera that enhance the goals of the Society.

Like most volunteer-based organizations, The Ephemera Society of America has weathered severe 'growing pains.' The group of keen individuals that was in place by year two shouldered the work load and kept shuffling the titles among themselves but it wasn't a sustainable pattern of leadership.

Membership was 375 by year three, and 500 by year five, and has just once topped 1000 despite optimistic projections. Fortunately, many donations have underwritten some of the Society's accomplishments (mention should be made of Jay T. Last who underwrote the purchase of computers for the editors and of John Sayers who funded visits to the Board by curators and librarians to facilitate communication between the Society and institutions). A part-time manager was provided by Steven and Leslie Rotman for the year 1989-90. In 1999 the budget allowed for the hiring of Administrative Assistant Susie Johnson, followed by Marybeth Malmshemer in 2011. Donations paid for color printing of the Society's first *Journal* in 1987; since the Summer of 2004 the budget has covered color printing whenever possible and quality publications (always a priority) are still a budgetary challenge.

The biggest single crisis the Society weathered was the over-estimation of support for the Reward of Merit book project, which began in 1986 to honor the memory of Rockwell Gardiner. The book, co-authored by collector Al Malpa and historian Patricia Fenn and designed by Jack Golden, was a very handsome production and a credit to the Society. However, after its appearance in 1994 it very nearly bankrupted the society both financially and emotionally.

In 1995, under the leadership of President Carol Resnick, the Board enlisted the energies of new volunteers and recovered from the financial crisis. Subsequent Presidents E. Richard McKinstry, Ron Stegall, Nicolas Ricketts, Georgia Barnhill, Arthur Groten, and now, Nancy Rosin, have ensured that the Society continues its mission. To celebrate our Silver Anniversary in 2005, Ron Stegall spearheaded a Star Fund to extend the range of influence of the Society. In the same year, the British Ephemera Society hosted an "Anniversary Tour to London" – a gala event that is being topped this year by a joint anniversary celebration in England for our 35th and its 40th 'birthdays.'

Enthusiasts all, we strive to cultivate and encourage interest in ephemera and the history identified with it; to further the understanding, appreciation, and enjoyment of ephemera by people of all ages, backgrounds, and levels of interest; to promote the personal and institutional collection, preservation, exhibition, and research of ephemeral materials; to serve as a link among collectors, dealers, institutions, and scholars; to contribute to the cultural life of those who have an interest in our heritage as a nation or a people, both nationally and internationally.

—Diane DeBlois

New Members

We welcome the following new members who have joined the Society since publication of our Winter issue.

James Ascher

University of Virginia
1105 Little High Street
Charlottesville, VA 22902

Michael Baeten

511 Nathan Drive
De Pere, WI 54115

Steven Beaucher

Ward Maps, LLC
1735 Massachusetts Avenue
Cambridge, MA 02140

Taylor Bowie

1425 Broadway #400
Seattle, WA 98122

Colleen Coyne and Bartholomew Brinkman

79 Myrtle Street
Ashland, MA 01721

Scottie Buehler

UCLA
11000 Weyburn Terrace Ave. #425
Los Angeles, CA 90025

Judy Burkhart

32 Lawrence St.
Littleton, MA 01460

David Cohn

240 Waverly Place, Apt 35
New York, NY 10014

Jim and Barbara Episale

Unshredded Nostalgia
323 South Main St, Route 9
Barnegat, NJ 08005

Glen Faulhaber

110 Myrna Drive
Goldsboro, NC 27534-6360

Jeffrey Geller

73 Twinbrooke Drive
Holden, MA 01520

Larry Gottheim

Be-hold, Inc
78 Rockland Avenue
Yonkers, NY 10705

Anne Hall

Anne Hall Antique Prints
P.O.Box 423
Sturbridge, MA 01566

John Hayter

18 Thornridge Road
Pittsburgh, PA 15202

Steven Heaney

2363 Garden Creek Drive
Maumee, OH 43537

Kelly Helm

Long Island University
102 Sienna Lane
Glassboro, NJ 08028

John Howell

John Howell for Books
5205 1/2 Village Green
Los Angeles, CA 90016

Claude Johnson

Black Fives Foundation
15 E. Putnam Avenue, No. 131
Greenwich, CT 06830

David Kaminski

Kaminski Handwriting Collection
22 White Avenue
Nyack, NY 10960

Elaine Katz

438 24th Avenue East
Seattle, WA 98112-4714

Daniel Kerlee

1708 Magnolia Blvd. W.
Seattle, WA 98199

Ruth Kevghas

Time is Ephemeral
13 Maple Street, Apt. 3
Concord, NH 03301

William Kirtsov

PO Box 131
Old Chatham, NY 12136

Will Kurach

Trinity College
Box 701174, 300 Summit Street
Hartford, CT 06106

Steven Lomazow, MD

8 McGuirk Lane
West Orange, NJ 07052

Michael Maslan

Michael Maslan Vintage Posters & Photographs
PO Box 4099
Seattle, WA 98194

Margaret McClure

P.O. Box 226
Glens Falls, NY 12801

Doug McCombs

Albany Institute of History & Art
125 Washington Ave.
Albany, NY 12210

Hilary McCreery Hoiley

UCLA
1750 N. Sycamore Ave., Apt 409
Los Angeles, CA 90028

Dylan McDonald

501 Twinwood Loop
Roseville, CA 95678

Lawrence Nahigian

231 Waddington
Bloomfield Hills, MI 48301

Nancy Nelson

1203 Colleen Way
Campbell, CA 95008

Niagara Historical Society

43 Castlereagh St, PO Box 208
Niagara-on-the-Lake,
Ontario L0S 1J0 Canada

Arthur Obermayer

Obermayer Foundation
239 Chestnut Street
Newton, MA 02465

Craig Olson

Artisan Books & Bindery
111 Derby Road
Islesboro, ME 04848

Brad Parberry

Cavallini Papers & Co., Inc.
401 Forbes Boulevard
South San Francisco, CA 94080

Michael Peich

928 Marie Rochelle Drive
West Chester, PA 19382

Patricia Quanbeck

7558 16th Ave SW
Seattle, WA 98106

William Reese

William Reese Company
409 Temple Street
New Haven, CT 06511

Richard J. Ring

Watkinson Library, Trinity College
300 Summit Street
Hartford, CT 06106-3100

David Roman

CSA Comics LLC
5701 Ty Lindstrom
Schertz, TX 78108

Susan Rouleau

The Token Stone
PO Box 50
Piedmont, SD 57769

Sofia Safran

Trinity College
Box 701003, 300 Summit St.
Hartford, CT 06106

Ken Sanders

Ken Sanders Rare Books
268 South 200 East
Salt Lake City, UT 84111

Jay Satterfield
Librarian, Special Collections, Dartmouth College
6065 Webster Hall
Hanover, NH 03755

Larry Seidman
7211 Gentian Court
Springfield, VA 22152

Adrian Seville
Tudeley House, Royal Parade
Chislehurst,
Kent, BR7 6NW UK

Barry Simon
190 Woodside Drive
Hewlett, NY 11557

Janet Steins
16 James Street
Somerville, MA 02145

Elizabeth Svendsen
Walkabout Books
30025 Alicia Parkway, Suite 280G
Laguna Niguel, CA 92677

Jim Tranquada
346 Stedman Place
Monrovia, CA 91016

Leila Walker
CUNY Graduate Center
217 E. 7th Street, #4G
Brooklyn, NY 11218

Garth Wallis
534 Elizabeth Lake Drive
Hampton, VA 23669

David Wampler
1808 HiddenHarbor Rd.
Hixson, TN 37343

William Wikoff
Ephemerania
2888 Greycalls Ct.
West Sacramento, CA 95691

Richard G. Wilson
2 Duchess Path
Uxbridge, MA 01569

Donald and Anne Wing
The Mechanick's Workbench
304 Front Street, PO Box 420
Marion, MA 02738

Joseph Zupan
17503 Lakewood Heights Blvd.
Lakewood, OH 44107

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In an effort to provide events in a more timely fashion, all Calendar listings will now be included in the eNews and available online at: www.ephemerasy.org/events.html

Please email calendar listings to: diane@ephemerasy.org

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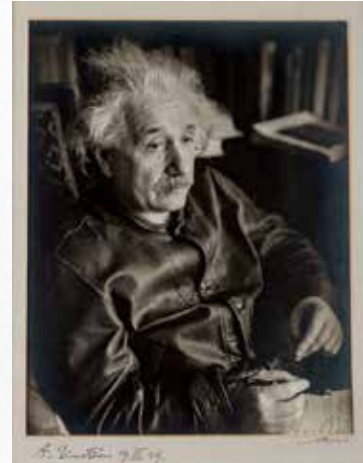
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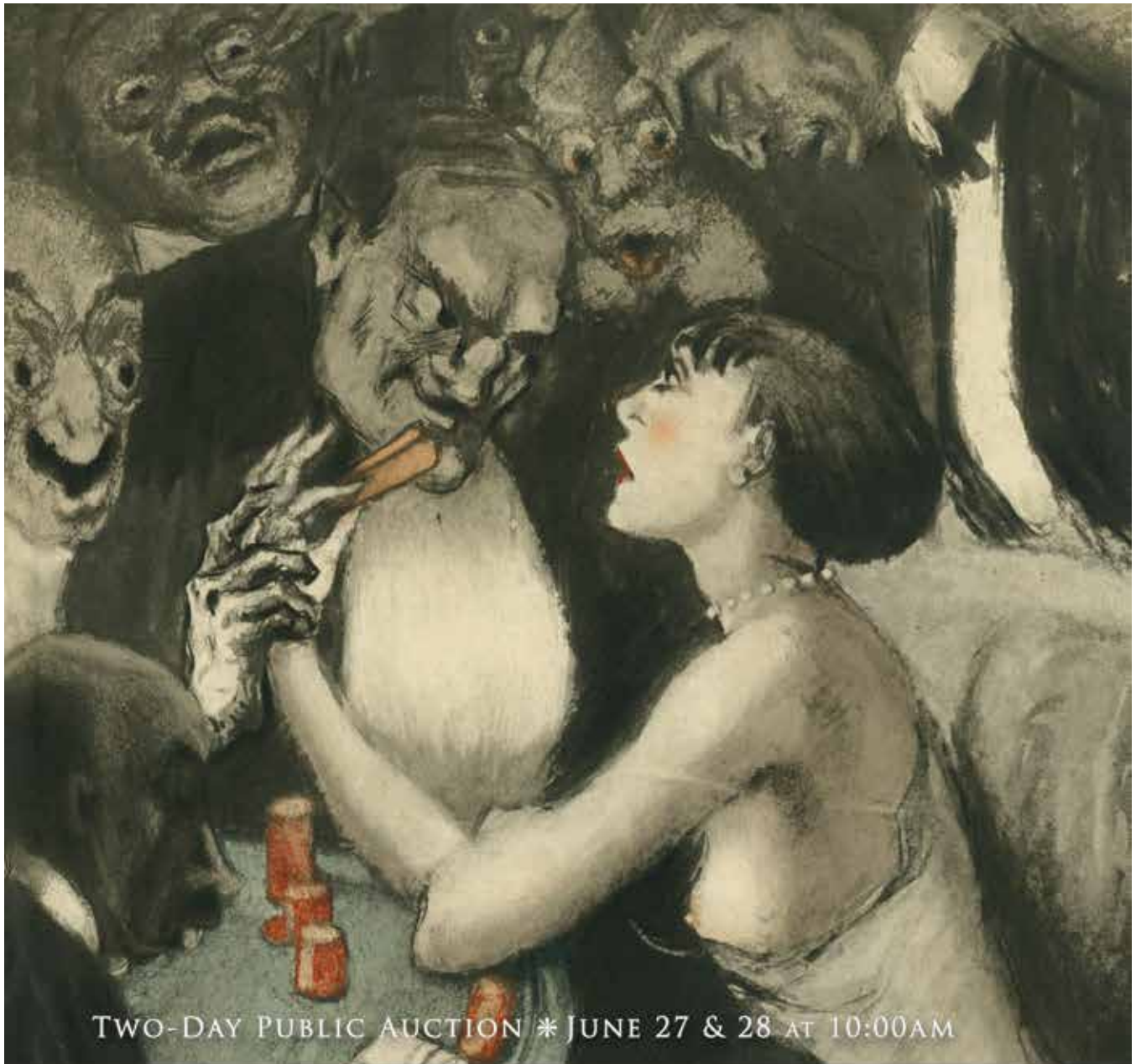
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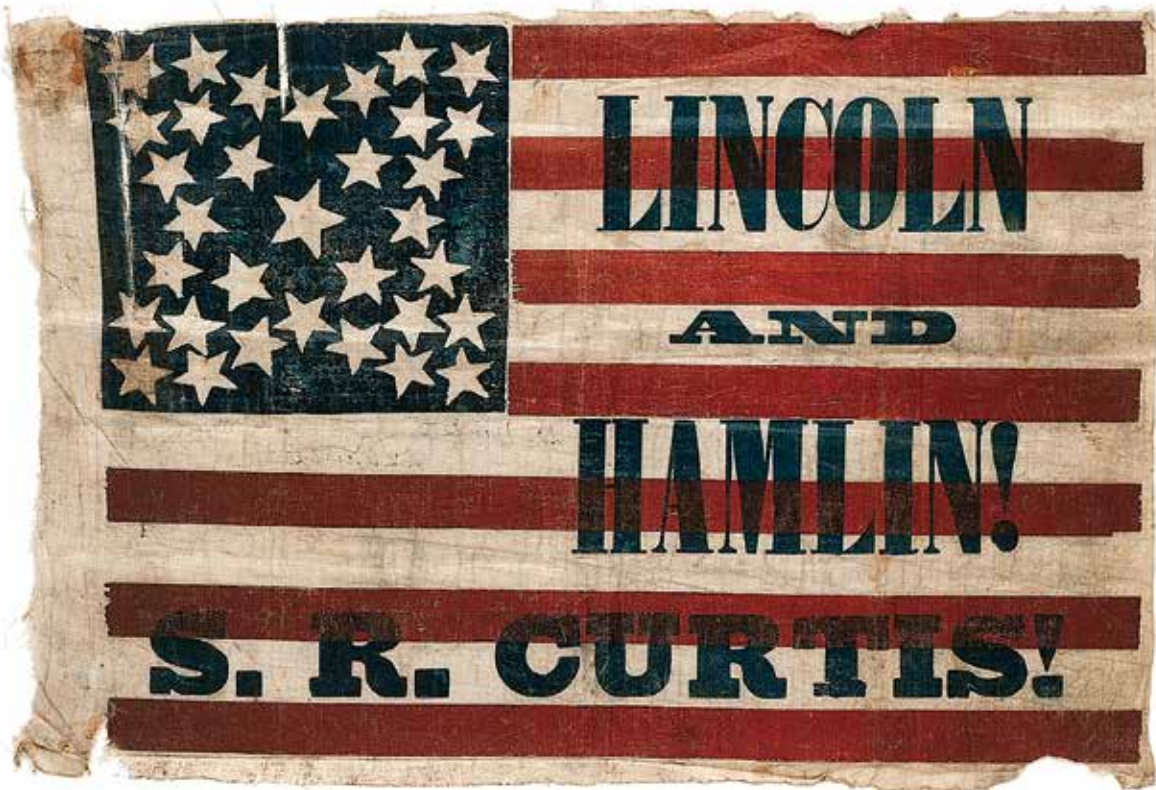
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