

THE EPHEMERA JOURNAL

VOLUME 19, NUMBER 3

MAY 2017

Velocipedomania

BY LORNE SHIELDS

The first independent 'two-wheeled' cycling type vehicle originated and was patented in 1817 Germany and was called the *Draisienne* (after its inventor, Baron von Drais) or (as he named it) the *Velocipede*. This foot propelled (pedimotive) machine had no pedals and traveled in a similar manner to our modern day scooter. The vehicle had appeal to the wealthy and migrated from Germany to France and then England where it evolved into the Hobby-Horse in 1818. Eventually it reached America in 1819 but it did not take hold due to the influence of bad roads, an impractical design, and the lack of a 'Gentry' class. Broadly speaking it was available in the "western world" from 1817 thru 1822 although it was generally out of fashion by 1819.

The next significant development was the addition of pedals on cranks creating a drive system which propelled

the front wheel. It evolved in France about 1865 and was called a *Velocipede* (or *Boneshaker*). George de la Bouglise applied in 1865 to display his Velocipedes at the 1867 Paris International Exposition. The first official velocipede race was held at Parc de Saint-Cloud, outside Paris, in May 1868. That summer, American newspapers discussed the new French fad while awaiting the arrival of the first Velocipedes. Late in 1868, Velocipedes were being imported to an American market already primed by local invention and the excitement of the media reports. This style of velocipede was patented in the United States by Pierre Lallement of Hartford, Connecticut on November 20, 1866 but it had not captured the American imagination until late in 1868 when it became a fad that lasted through much of 1869. By end of 1869 the fad was over in America. It almost completely ended in

Continued on Page 5



Figure 1. Oil painting on canvas. "An Evening Run." Executed by a French woman, Virginie d'André, in a sophisticated amateur manner to suggest motion.



Figure 2. Collar Box, Reversible Collar Co., Boston, Mass., 1869. 3-7/8" square x 2" tall.

*In This Issue: Sunbonnet Babies ~ Page 9 • Singer Sewing Machines in Russia ~ Page 14 •
Doobie Brothers 1973 ~ Page 18 • Silhouette Collector in Nebraska ~ Page 19 •
Remembering John Grossman ~ Page 20 • Bicycles in Chicago ~ Page 22 • Dartmouth Memory Book ~ Page 24*

The Ephemera Journal

The
Ephemera
Society
of America

Copyright 2017

The Ephemera Society of America, Inc.
P.O. Box 95

Cazenovia, NY 13035-0095

Messages & Fax: 315-655-9139

Web Site: www.ephemerasociety.org

E-mail: info@ephemerasociety.org

Volume 19, Number 3, May 2017

The Ephemera Journal (ISSN 1543-4990) is published three times a year by The Ephemera Society of America, Inc.

President: Bruce Shyer ('18)

Vice President: Richard Sheaff ('18)

Treasurer: Henry Voigt ('18)

Directors:

Barbara Fahs Charles ('19)

David Freund ('18)

Sheryl Jaeger ('18)

David Lilburne ('18)

Glenn Mason ('19)

David Mihaly ('18)

Michael Peich ('19)

Jeremy Rowe ('18)

Donald Zaldin ('18)

Tamar Zimmerman ('18)

President Emerita: Nancy Rosin

Vermont Agent: Pat Laffin

APS Affiliate #256

Administrative Director:

Mary Beth Malmshaimer

info@ephemerasociety.org

Ephemera Journal Editor:

Diane DeBlois

P.O. Box 477

West Sand Lake, NY 12196

diane@ephemerasociety.org

DISPLAY ADVERTISING RATES:

The Journal will accept pdf, jpeg or tiff files as well as camera-ready ads at the following pre-paid rates:

Quarter page (3.25" x 4.5")	\$ 85
Half-page vertical (3.25" x 9.5")	\$120
Half-page horizontal (7" x 4.5")	\$120
Full page (7" x 9.5")	\$215

Deadlines: April 1, August 1,
December 1.

Dear Members and Friends:

Spring is the season for new growth, even in the emerging field of ephemera studies. I was delighted to learn that the Department of English of the University of California, Santa Barbara recently offered a graduate course entitled *Ephemera, 1500 to the Present*. The course title suggests an attempt to cover an overabundance of ground, but the syllabus recognizes that the objects of course study, which include tracts of the 16th century, broadside ballads, comic strips, and twitter and other on-the-fly contemporary communications, would necessarily be subjectively chosen. The syllabus informs us that students will be presented with a question most of us grapple with from time to time, to wit: what is ephemera? Reference is made to The Ephemera Project at Rice University which defines ephemera as "detritus or garbage that people produce without intending it to survive the moment." I would not embrace this definition, in part because we have come to regard items originally intended to be saved, such as birth certificates, as ephemera. But, this definition is proffered to provoke discussions about its accuracy and expressly invites students to consider the role collectors play in such a definition. In a sense, we are being studied.

The Society is planning to visit ephemera sites in Miami Beach in late September 2017. The details of this trip are in the process of being confirmed but we will undoubtedly visit the Wolfsonian, which houses a collection of approximately 180,000 objects from 1850-1950. A recent Wolfsonian exhibit, *Promising Paradise: Cuban Allure, American Seduction*, was based on the marvelous collection of photographs, posters and other promotional ephemera of collector Viki Gold Levi. Ms. Levi has brilliantly documented the U.S.-Cuba tourist trade from roughly the period 1920 to 1950 using guidebooks, advertisements, menus, cigar labels, fans, postcards, sheet music and much more. Some of this material may be found in the book *Cuba Style: Graphics from the Golden Age of Design* co-authored by Steven Heller. In 2015, The University of California, Los Angeles, through its International Digital Ephemera Project, partnered with the Instituto de Historia de Cuba to preserve and provide online access to ephemeral materials relating to Cuba. These accomplishments seem particularly timely in view of recent efforts to ease American tourist restrictions to an island only a short distance from Miami. (Partial disclosure: I have made a feeble attempt to gather some Cuba ephemera.) We invite you to consider joining us in Miami. Details will appear shortly on our website.

As might be gleaned from above, the Society is interested in interacting with students to promote their study and collecting of ephemera. For ten years, the Society, through its Philip Jones Fellowship, has offered students and scholars an opportunity to research ephemeral materials. An example includes a study of an ephemeral guidebook, *The Negro Motorist Green Book*, demonstrating the evils of segregation in denying African-American roadway lodging and showing an innovative response to this evil. We have also invited students to participate at our annual Greenwich conference. This year two truly remarkable students — an undergraduate from Dartmouth College and a Ph.D. candidate from the Art Institute of Chicago — eloquently spoke to us about their adventures with ephemera. (See the article page 24 for insightful inferences from the study of a Dartmouth 'memory book' filled with photos, clippings and other ephemera of a long-deceased faculty member.) We also have a fund to offer free ESA membership to deserving students.

ESA Board member Michael Peich, a retired college professor, founder of the Aralia Press, and co-founder of the West Chester University Poetry Conference, generally regarded as the largest annual poetry conference in the United States, has a particular interest in ESA- student relations and was instrumental in implementing our annual student seminar at Greenwich. If you have any ideas regarding bringing young folks into our fold, please contact Mike via the contact page on our website.

We would love to hear from you.

Enjoy the warmth of the season.

Cheers,



Bruce Shyer, President

Award Presentations

Rickards Medal presented to Nancy Rosin by Dick Sheaff

The Maurice Rickards Award, first granted in 1985, has gone to only a relative handful of highly accomplished ephemerists. In 2017, the Board of Directors is happy to give the Rickards Award and silver medal to **Nancy Rosin**.



Nancy's involvement and accomplishments in the various worlds of ephemera are legion. She won universal praise for her stewardship of our Society during her recent tenure as president: for her unwavering daily attention to the needs of the organization; for her extraordinary outreach to other organizations & institutions; for her positive support and encouragement to all Society projects; for her sustained involvement on behalf of the Society on social media; for her personal sponsorship of various Society printing and conference materials; and for **many** other Society activities too numerous to list. In addition, Nancy had previously served several terms on the Board of Directors.

Nancy has always been extraordinarily engaged in a wide spectrum of ephemera-related activities. She serves as President of the National Valentine Collectors Association, now in its 41st year. She initiated and maintains a website, *Nancy Rosin's Victorian Treasury / A Valentine Resource*. She is a member of the Grolier Club, and has long participated in an annual collaboration with the Bodleian Library. She has for many years busily engaged in research leading to articles in a wide range of publications, including *Victoriana Magazine*, the *American Stamp Dealer & Collector* magazine, *First Cut* (the magazine of the Guild of American Papercutters), the newsletter of the National Valentine Collectors Association, *The Ephemerist* (magazine of The [British] Ephemera Society's journal), our own *Ephemera Journal*, the ABAA website, various newspapers and other magazines. She is the author of *Memories of a Lifetime*, a series of four books for scrapbooking.

Nancy has often been interviewed by print and broadcast media. She has shared information and images with a host of publications and websites, notably the BBC, the Dallas Morning News, CBS News, the American Profile site, the Martha Stewart website, and the Metropolitan Museum. She has addressed the American Museum of Folk Art and St. Bride's Library; and she appeared on the *Martha Stewart Living* show and the History Channel.

Nancy has carefully built an outstanding ephemera collection of over 10,000 items, and has exhibited widely, including at our Ephemera Society conferences. The Dr. Henry and Nancy Rosin Collection of Early Photography of Japan, 1860 — ca1900 presently resides at the Sackler-Freer Art Gallery of the Smithsonian National Museum in Washington DC.

continued on page 4

In this Issue...

We want to share the fine presentations of Ephemera 37 with all our members. Videos of each one will be available on our web site. And we will feature articles based on some of them in future Journal issues. The conference keynote talk by Director Dick Sheaff was an impressive assemblage of ephemeral images that covered the whole scope of the frenetic 19th century industrial growth of America – fuelled by ingenuity and an appetite for risk. Dick did not avoid the considerable downside to the legacy of industrialization (the gold mining tailings in California, the immigrant 'slavery' in cacophonous factories.) He observed that the conference program did not include the range of ingenuity attached to printing and publishing. **Moira Harris** here chronicles the creation of the Sunbonnet Babies, a 'brand' developed by artist Bertha Corbett. At the end of the conference, Nic Ricketts of the Strong Museum of Play underscored a dominant driving force: the possibility that an invention (however frivolous – remember Pet Rocks?) could make a fortune. Whether it was the Wright Brothers (Tom Crouch, National Air and Space Museum) or Samuel Morse (Diane DeBlois & Robert Dalton Harris) jostling for patent rights, it wasn't so much the 'first' as the first successful patent holder who prospered. Inventions from Europe were imported and morphed into American businesses with dizzying speed: the velocipede of the early 1800s (**Lorne Shields** who, in our lead article, documents the short-lived fad once that bicycle caught on after the Civil War); the daguerreotype of 1839 (Jeremy Rowe). American inventions often dominated whole international markets: **Bill Moskoff** investigates Singer sewing machines in Russia. Successful innovations could adapt to regulation (the Pure Food & Drug Act, Erika Piola of the Library Company; postal laws, Larry Lyons). The two Chicago World's Fairs of 1893 and 1934 showed to what extent American entrepreneurs were not just strivers for present gain and glory, but projected their inventions to a future markets (Masonite houses, Russell Lewis of the Chicago History Museum).

—Diane DeBlois, editor

She is currently actively involved with the ephemera collections at the Metropolitan Museum of Art in New York City.

And yet *all* of this is but the tip of a very large ephemeral iceberg, and an incredibly rich life as matriarch of—and very active participant in—a large and loving family, and as a caregiver both professionally and personally.

Beyond being an outstanding ephemerist, Nancy Rosin is first and foremost an outstanding person.

Nancy Rosin’s Response

I am deeply honored to wear the prestigious Maurice Rickards Medal, and become a part of this distinguished group. The words so beautifully crafted and spoken by our Vice-President, Dick Sheaff, were a very public acknowledgment of my pursuit of historic ephemera. I have always believed that there are three important components to the passion we all share: the pursuit, the acquisition, and finally, the sharing of the treasure. Each aspect has provided me with innumerable pleasures, and I have been fortunate to be able to communicate my passion through articles, exhibits, and by speaking to numerous groups.

My personal area of interest is the Valentine and Expressions of Love. The tactile experience with ephemera of such intimate emotion, and the creation of a chronicle of its’ evolution, has been an important part of my life. No digital media or message sent through the Ethernet can replace real contact with the sentimental material from the past, and the actual fingerprints of love. My collection grew, blessed and supported by a lifetime of familial happiness, and has now become an important archive. My various books, articles, and presentations are all a joyful expansion of the subject I adore.

My years of contributing to the Ephemera Society of America were a labor of love. The three years of my presidency are a great source of pride for me -- it was an exceptional opportunity, working with remarkably talented people – and definitely one of the most extraordinary experiences of my life. To my Board I extend my deepest gratitude. We were a passionate group, empowering one another, embracing the same lofty goals, utilizing individual expertise for the benefit of the organization, and working closely together as friends. I know that the Ephemera Society of America benefited from our positive relationship. I am confident that now, with President Bruce Shyer at the helm, the strength of the Society is assured.

My most sincere thanks to you all, for your professional and emotional support to me personally, during this time. I thank you, and thank the whole Society, for this treasured award.

**Awarding the Reward of Merit to Barbara Loe
by Dick Sheaff**

The Board of Directors have been mightily impressed, year after year for these past several, by all the hard work put in by Barbara to make our annual conference a great success. Clearly, we would not be enjoying our present

level of visibility and smooth operation if not for all that she has done and continues to do . . . shepherding and leading the Conference Committee (which is not unlike herding cats), setting up the many teleconferences, contacting potential and confirmed speakers, imposing deadlines, dealing with last-minute cancellations, troubleshooting every single PowerPoint file, making speaker introductions, running the projectors . . . and so much more. Barbara has been doing all these things for us in a consistent, professional and effective manner despite living through a long list of significant personal difficulties. And all the while maintaining a bright and cheerful enthusiasm for the ephemera itself—which she clearly loves.



**Awarding the Jones Fellowship to Barbara Rohrer
by Barbara Rusch**

Phil Jones once said he aspired to collect one letter from each day of the Civil War. His collection never tallied quite that high, though it was considerable, and he shared it with other collectors and tried to educate the public on the importance of ephemera in all its forms in a variety of ways.



One of those ways was to create a fellowship endowment for the Ephemera Society of America, to be used to encourage especially young people to develop and preserve public collections. He has left us a brilliant legacy and his generosity has been perpetuated through other donations, and by his daughter Sandi, who administers the Fellowship.

This year’s recipient is Barbara Rohrer for her submission “South Carolina Postcards: Rhetorical Reflections of Southern Culture and Industry,” which she describes as “visual and verbal evidence, an untapped reservoir of community dynamics and structures, many of which no longer exist.” These postcards are archived in the South Carolina State Museum in Columbia, where Ms. Rohrer hopes to digitally scan them and mount exhibits designed to capture the narratives of these

fascinating artifacts. In addition, she will be writing a feature article for the *Ephemera Journal*.





Figure 3. Tintype photograph, unidentified American subject. Subject is braced by an iron floor stand so the rider would not be blurred. 5 1/4" x 4".

France by 1871 because of the Franco-Prussian War. It continued on and grew in England without a hiccup and led to the bicycle industry as we know it today.

A large, expressive, oil painting of a fashionable man-about-town shows him in a fenced public park riding on a Michaux (French) style velocipede with a cable brake mechanism and acorn drop pedals (figure 1). Although the front wheel is larger than the rear, this velocipede is not as yet a *High Wheel* (or *Penny Farthing*), a design that dominated the next bicycle era. From high art to ephemera: a very similar riding pose was used to advertise waterproof collars made in Boston. Figure 2 shows the top of a box that held Bicycle Reversible Collars, patented by George Snow in 1869.

The elegant rider in figure 3 was likely one of the first Americans to own a velocipede. In this studio tintype photograph he is shown on a Hanlon-style vehicle (Frederick and Alfred Hanlon of the Hanlon Brothers acrobatic act patented their design on July 7, 1868, and William Hanlon patented improvements in February 1869). This example was probably built by Calvin Witty, a carriage maker in New York City.

In November 1868, G. H. Mercer & Monod issued their trade catalog for Monod Velocipedes. Prices ranged from \$90 to \$125 for velocipedes with front wheel diameters from 34" to 38" (figure 4). The manufacturers admit to copying the best points of the French machines but with their own enhancements. They make particular note of their brake being activated by a simple twist of the handlebars. November 1868 was also the time of the first organized sporting events held by the New York Athletic Club at the Empire Skating Rink, which included a velocipede race.

In Pittsfield, Massachusetts, a manufacturing agent for the Eureka Velocipede sent an advertising offer to a prospective client on March 28, 1869 in upstate New

York (figure 5). The distinctive trade card with the advertising jingle: "Why will you keep a horse to feed, when you can ride a Velocipede" makes clear that the Eureka was to be considered for transportation, not simply sport. And the conviction that a client would find the Eureka "the stoutest, lightest, handsomest and easiest running" implies that there was a choice of velocipedes in the Pittsfield market. The flyer goes into detail about technical niceties: brass hubs, 20 wire spokes per wheel, wrought iron rim, steel tire and an adjustable saddle. Handwritten at the bottom of the page is the price of \$50, which put the Eureka at the bottom of the price range for velocipedes at that time.

Books with instructions for riding a Velocipede were published on both sides of the Atlantic in 1869. In England, "A Working Mechanic" wrote *The Modern Velocipede: Its History and Construction*, published by George Maddick, with information on imported American-made Hanlon & Pickering Velocipedes. Also in England, J. Firth-Bottomley produced the manual with the best title: *How To Ride A Velocipede, Straddle A Saddle, Then Paddle & Skedaddle*, and "Velox" put out *Velocipedes ~ Bicycles and Tricycles: How To Make and How To Use Them*, published by Geo. Rutledge & Sons. J. T. Goddard of New York produced the only book specifically for the American market: *The Velocipede - Its History, Varieties, and Practice*, published by Hurd and Houghton.

Bicycle schools taught Velocipede riding. Figure 6 is a membership pass for the "First Velocipede Riding

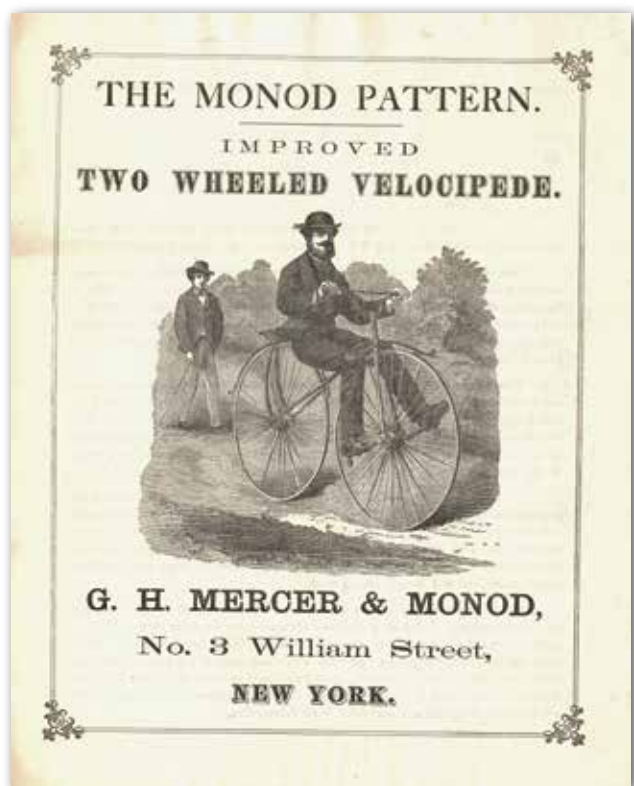


Figure 4. Trade Catalog, G. H. Mercer & Monod, New York 1868. 4 pages 8" x 10".

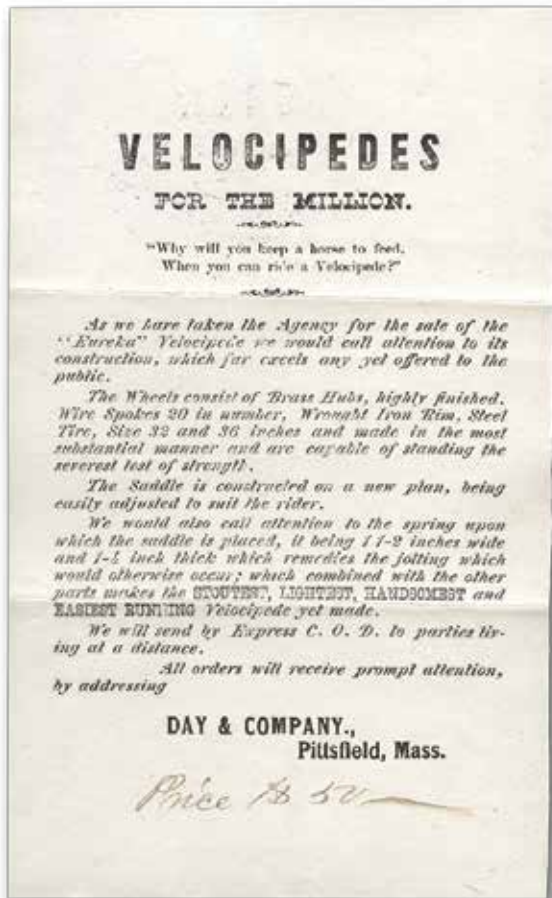


Figure 5. Flyer, trade card, and covering envelope, Day & Company of Pittsfield, Mass. Mailed March 28 [1869]. Flyer 4 3/4" x 8."

School" at 932 Broadway in New York City. On the back is a signature "Pearsall Brothers" to authenticate the ticket. The Pearsall Brothers even purchased the 1869 velocipede patent of Dr. William H. Laubach to manufacture his unique design of a center frame pivot steering machine. These were priced at \$125.

The detail of Figure 7 shows a velocipede advertising sign on the façade of a building in San Francisco. The two bicycles in the foreground and the example in the upper right have saddle springs similar to those found on the Dexter Velocipede from Poughkeepsie, New York. The pedal axels had 'gators' to stop the feet from slipping off the pedal and into the front wheel.

The archives of Eadweard Muybridge's work at the University of California, Berkeley, indicate that this scene is a Velocipede Training College, likely at the San Francisco Mechanics Fair of 1869.

Velocipede exhibitions and races were held in theatres - perhaps the best way to "spread the word" about the cycling phenomenon. Figure 8 is a broadside to advertise an event to be held March 18, 1869 at Fulton Hall in Lancaster, Pennsylvania. The race was to be a sophisticated affair, with reserved seats for ladies, and with "an elegant silver pitcher" for the winner. My collection also includes a broadside for a "Velocipede Exhibition!!" in Zanesville, Ohio with

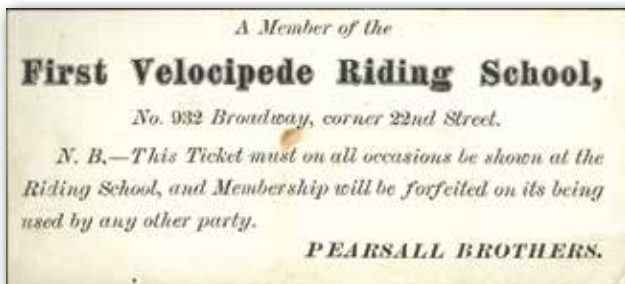


Figure 6. Membership pass, lithographed on card and signed on back in ink "Pearsall Brothers," New York ca1869, 4 1/2" x 2."



Figure 7. Eadweard Muybridge, albumen photograph of a Velocipede Riding School, San Francisco 1869. 4 7/16" x 3 13/16".



Figure 8. Broadside, letterpress printed, 1869 Lancaster, Pa. 10" x 6 3/4."

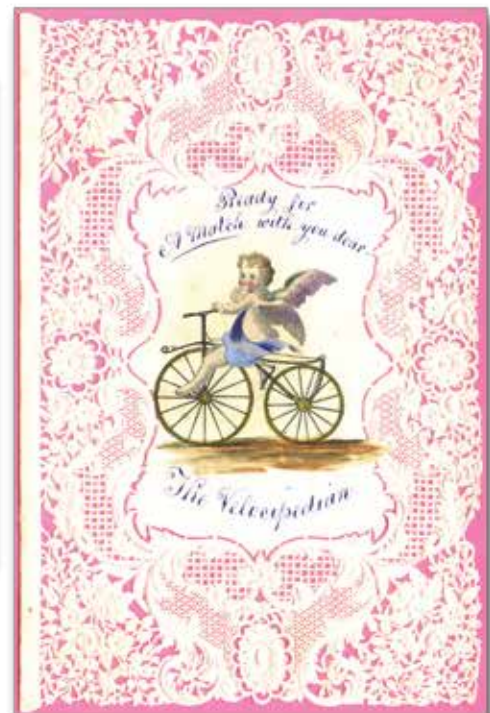


Figure 9. Valentine, 1869, lithographed and hand-colored diecut mounted on English lace paper, folded to 4 5/8" x 7."



Figure 10. Handkerchief, woodblock printed on linen (American). Signed in ink at bottom. 12" x 12 1/2."

performances by C. T. D’Velling in the afternoon and evening (admittance 10 and 25 cents respectively). “He performs some of the most wonderful feats upon this two-wheeled novelty and can surely amuse and interest all who attend. He has attained a mastery over this wonderful machine, superior to any other man in the country, and rides it with that self-composure, which would characterize the Frenchman in his Chaise. Go and see him.” Indicated is D’Velling’s intention to assist L. H. Brent in setting up a riding school in the town.

Images of the faddish new contraption appeared on an astonishing array of objects associated with the sport of bicycling (awards in silver and china, buttons, buckles, certificates – and much more) as well as on popularly produced ephemera (Rewards of Merit, trade cards, catalogs, scrapbook, diecuts – etc.). The valentine in figure 9 includes a lithographed and hand-colored diecut of a cherub on a velocipede – mounted on lace paper (identified in pencil as 1869 “W. Whatman” of English manufacture).

Even the lowly handkerchief, the example printed on linen in figure 10 given as a Christmas gift by “S. Lois Metcalf,” could celebrate the velocipede and the new freedom of personal transportation it offered, in this case to an American schoolboy – his forward motion illustrated by the spoking, the pedal positioned where his boot heel meets the arch.

The extent to which this short-lived fad took hold of the popular imagination can be gauged by the wide variety of ephemera associated with *Velocipedomania*.



Lorne Shields has ridden his “hobby horse” of bicycle collecting for many decades. He was an early member of the Ephemera Societies of both Canada and the United Kingdom and, in 1980, he donated the majority of his world-class

cycling collection to the Canada Science and Technology Museum in Ottawa. He has exhibited at museums worldwide, including the Smithsonian, and given presentations at international cycling conferences as well as at photographic and historical societies in Europe, Canada, and the United States. He always says that traveling through time on his cycling treasures has made for a fulfilling voyage, and he thanks readers for sharing the ride. He welcomes contact: lorne-shields@rogers.com



Bertha Corbett Melcher and her Ingenious Invention of the Sunbonnet Babies

BY MOIRA F. HARRIS



Figure 1. Page three of Bertha Corbett's first book, *The Sunbonnet Babies*, self-published in 1900.

When Bertha Corbett (later, Melcher), the “Mother of the Sunbonnet Babies,” began her art studies in the early 1890s, she may not have decided to concentrate on commercial art. But the career path for a woman artist at that time did offer possibilities and opportunities as a freelance illustrator of books, magazines, and ephemera such as postcards, greeting cards, and advertisements. Nor did she realize, then, that a sketch of her mysterious tots done as a joke to prove a point would become a foundation for her career and lead her to leave the Midwest for the West Coast. But that is what happened.

Bertha Louise Corbett was born in Denver, Colorado, in 1872. She grew up in Minneapolis, Minnesota, where in the 1880s her father, Waldo F., a sign painter, had moved the family (including son William and another daughter named Jessie) as he sought greater job opportunities. There Bertha attended primary school. Art schools offering classes for both talented amateurs and those who sought training leading to professional careers had opened in several cities by the end of the nineteenth century.¹ Bertha Corbett enrolled in three of those academies. First came the Minneapolis School of Art (now the Minneapolis College of Art and Design or, MCAD) which had opened in 1886. Bertha enrolled at the age of seventeen and remained for two years (1889-1890) during the tenure of its first director,

Douglas Volk (1856-1935). Work by Bertha Corbett, fellow students Alexis Fournier and Grace McKinstry, and others was shown in galleries of the Minneapolis Industrial Exposition building, the city's first convention center, in 1890-1891.

In addition to her studies, for several years she illustrated the newspaper advertisements of a local department store (the Plymouth Clothing House), sketched visiting celebrities for the *Minneapolis Journal* and illustrated poetry by local authors.² At that time any student who wanted further education as a fine art painter might head for Paris or the Art Students League in New York. But for Bertha Corbett, further study took her for a year to the Drexel Institute of Art, Science, and Industry in Philadelphia where Howard Pyle (1853-1911) had begun teaching in 1894. Pyle's students (including N.C. Wyeth, Elizabeth Shippen Green, and Jessie Willcox Smith) often found success as illustrators of books, magazine stories, and newspaper advertisements, all of which Bertha Corbett would later do.

After Bertha Corbett returned from Philadelphia in 1898 she opened a studio on the fifth floor of the Medical Block building on Nicollet Avenue in Minneapolis. There she drew valentines, Christmas cards, and postal greeting cards, selling her work at open houses and shows. Often the cards featured her Sun-bonnet Babies whose origin was told in various versions.³ Her brother once said that she drew the pair of toddlers with their simple white bonnets hiding their faces because she had trouble drawing faces.⁴ However, as Bertha herself told reporters on a number of occasions, a story and emotions could be told even if faces were never shown. That was the reason she drew the bonnet-wearing tots as she did.



Figure 2. Bertha Corbett sold her greeting cards from her studio and through stores. Advertisement from *The Minneapolis Journal*, February 6, 1901, page 7.

continued on page 10

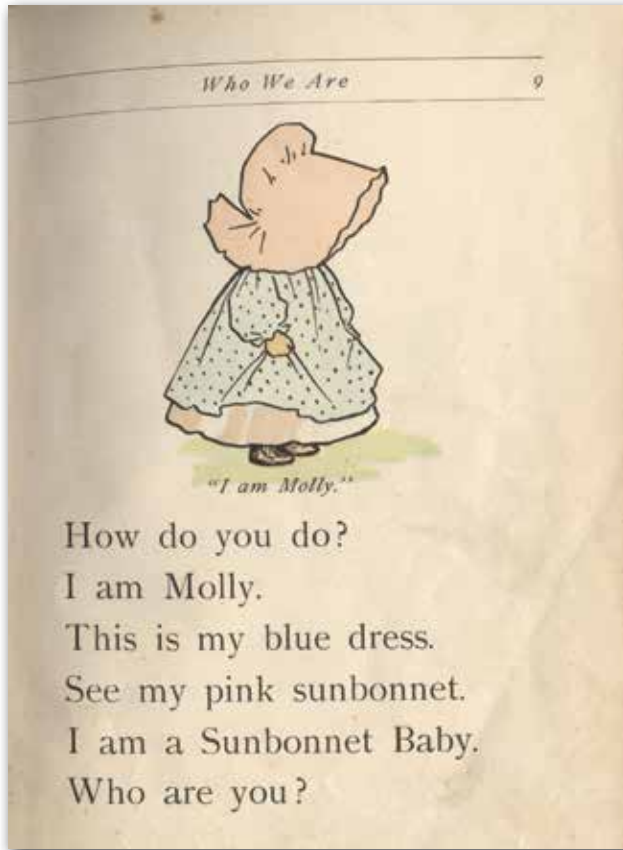


Figure 3. Eulalie Osgood Grover wrote the text and Bertha Corbett illustrated *The Sunbonnet Babies Primer* (Chicago: Rand McNally, 1902), page 9.

In response to a question posed by her editor, Bertha Corbett wrote about the origin of her concept:

There once was a studio, with three young women in it. Two painted on china and one sketched in water color and in ink. One day a characteristic head was up for inspection, and one of the three said, "Well, it's all in the face, the character." "I think that is not always so," said the sketcher and thereupon drew, with a few lines, a baby in a bonnet, trudging along, and for decorative effect, she carried a huge four-leaf clover. This undoubtedly is the reason why all the

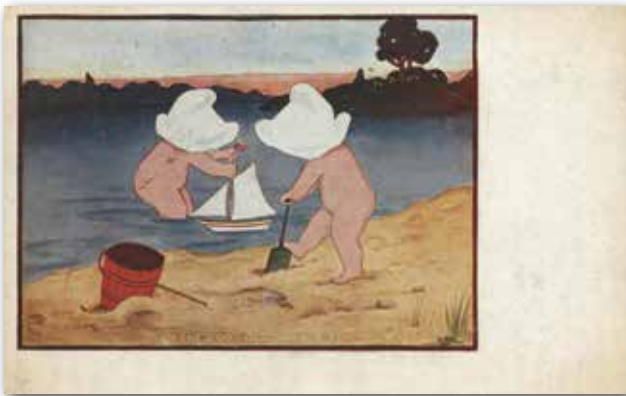


Figure 4. "In the Good Old Summertime" was one of six postcards drawn by Bertha Corbett and published by J. I. Austen, Chicago, 1905.

succeeding babies were healthy, happy, lucky, and wise.⁵

One of the celebrities Corbett met in Minneapolis was the actor Joseph Jefferson, famous for his many years on stage portraying Rip van Winkle. Corbett wrote to Jefferson in praise of a performance and enclosed one of her Sun-bonnet sketches. He responded by acknowledging her concept and saying:

Your babies illustrate one phase of my acting. I often turn my back to my audience purposely to hide my face from them. There are limitations to the expression of the face, but almost none to the expressions of the body. When I turn my back each one in the audience imagines for himself just how my face must look to accord with my actions, and all are perfectly satisfied with it. Your babies do the same. They hide their faces and let their bodies express the action or sentiment of the movement. They are delightful.⁶

In 1900 Corbett self-published her first book, *The Sun-bonnet Babies*, printed by Hahn and Harmon in Minneapolis, combining brief couplets in her distinctive calligraphy with drawings of her sunbonnet children. Seeking a larger audience for her work, she sent a copy of the book to Edwin Osgood Grover (1870-1965), then an editor at Rand McNally in Chicago. As it happened, Grover's sister Eulalie (1873-1958), a teacher, was looking for an artist to illustrate books that she had planned to write for the elementary school market.

The first of eight books the Misses Corbett and Grover produced together was *The Sunbonnet Babies* in two editions, trade and school. In the new books Corbett's children lost the hyphen in their title and gained names which they had lacked: May and Molly. The school edition (*The Sunbonnet Babies Primer*) was adopted for use in many school districts. Teachers liked it because it told a story with continuing characters that lent themselves to simple dramatizations. Even very young children were soon participating in skits and programs using the Sunbonnet Babies.

Corbett next added a new pair of children to the list of books she and Grover produced. The Overall Boys wore bib overalls and peaked straw hats which usually concealed their faces. The eight Grover-Corbett titles have been



Figure 5. "Mending Day" was one of the first set of postcards Bertha Corbett did for the J. I. Austen firm of Chicago in 1904.

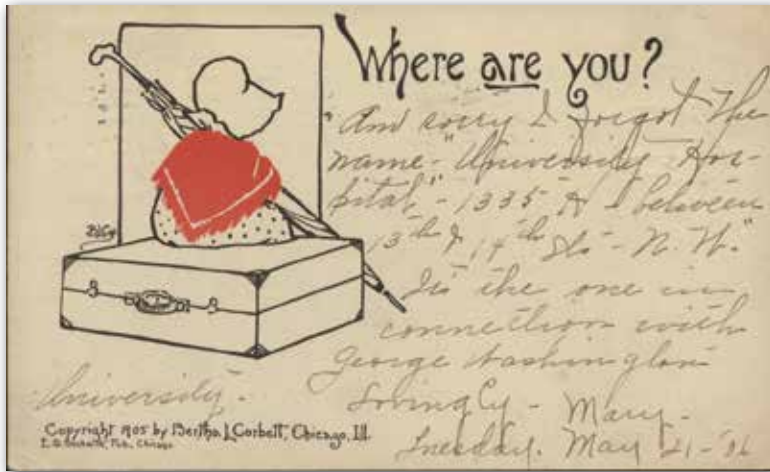


Figure 6. A Bertha Corbett valentine card published by E. B. Beckwith, Chicago, in 1905.

reprinted often since their original publication dates.⁷

In 1904 Bertha Corbett decided to move to Chicago, but before she left there were several projects completed with Minnesota companies. She illustrated sheet music for the Schmitt Music Company, a children's coloring book for the Pillsbury Washburn Flour Mills,⁸ and drawings for calendar blotters printed by Brown & Bigelow.⁹ The coloring book and sheet music featured the Sunbonnet Babies, but for the blotters she created a family of pigs. Another new set of characters created at this time were elegantly dressed beetles sold as drawings and as a twelve sheet calendar.

In Chicago Corbett opened her studio in the Fine Arts building. In addition to the books she and Grover published she produced two sets of Sunbonnet Babies postcards for the J. I. Austen firm;¹⁰ Sunbonnet Babies cards for children to color; *Baby Days: a sunbonnet record book*; and *The Sunbonnet Babies Paint-Book*.

The postcards were quickly imitated by other artists, especially Dorothy Dixon and Bernhardt Wall. They drew girls whose faces were similarly concealed by their bonnets, but their costumes were different. (Wall's sunbonnet girls usually wore bright red dresses without aprons.) Bertha Corbett's girls wore aprons over their pastel colored dresses as she showed them busily cleaning, ironing, or scrubbing floors. A more obvious difference was a practice Bertha Corbett long followed: she carefully lettered her name, the year and the copyright symbol on watercolors printed for the postcards.

Among the friends Corbett made in Chicago was R. F. Outcault (1863-1928), already famous for his Yellow Kid, and later his Buster Brown and dog Tige cartoons. Following Outcault's lead, she established a company and drew a comic strip for Sunday newspaper use. Her "Sunbonnet Babies" strip lasted from December 8, 1907, until July 12, 1908, in the *Boston Globe*. Another

venture was into advertising. In 1907 Corbett compiled 79 brief texts that could be used in advertisements either in newspapers or on postcards.¹¹

After taking lessons from Mrs. Milward Adams, a teacher of dramatic speaking in Chicago, Bertha Corbett realized that her Sunbonnet Babies could become performance art via chalk talks. Chalk talks had become popular on the vaudeville circuit as well as on Chautauqua programs. Usually the presenter sat or stood by an easel covered with paper, using charcoal or chalks to illustrate while telling stories. According to one account of a Bertha Corbett chalk talk, "As fast as these fascinating sunbonnet baby sketches are torn from the drawing board they are tossed to the floor and



Figure 7. Bertha Corbett often used a drawing of a sunbonnet baby holding a kite or an umbrella. Verso of valentine card, mailed in 1906.

after the lecture those desiring them are usually allowed to take a sketch as long as they lasted."¹²

In one of her earliest chalk talks, Bertha Corbett shared the program with a singer and a woman who whistled.¹³ After that she did many solo performances at schools, women's meetings, and occasionally for the Sunshine Society, a charity supporting efforts for the blind.¹⁴ Partnering with the composer Carrie Jacobs-Bond (1862-1946), who also had a studio in the Fine Arts building, Bertha Corbett offered her chalk talks for the Fred Harvey House Circuit, along the route of the Santa Fe Railroad. As described by a reporter, "the two gave a series of entertainments at eight or ten points along the way, Mrs. Bond singing and reading her own clever compositions, and Miss Corbett giving her clever sunbonnet baby and overall boy chalk talks which are becoming so well known."¹⁵

Although she briefly took classes at the new School for Normal and Applied Art, launched by Emma Church in Chicago in 1908, by 1910 Bertha Corbett had moved once more, this time to Southern California.

Friends from Chicago and Minneapolis welcomed her to Pasadena. She stayed at their homes, in the Hotel Green in Pasadena or the Hillcrest in Los Angeles. She presented her

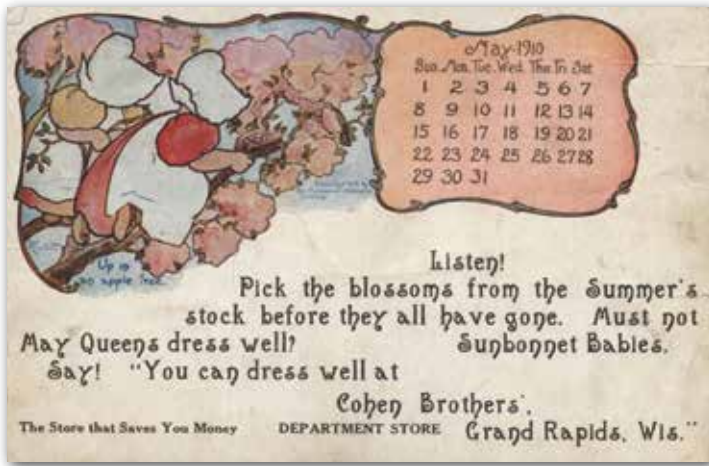


Figure 8. An advertising card designed by Bertha Corbett and used by a Wisconsin firm in 1910.

chalk talks at luncheons, teas, club meetings, and occasional evening events. The sketches were given away to members of the audience or sold for the benefit of sponsoring organizations. Bertha Corbett also sold her watercolors, miniature paintings, and cards from Grace Nicholson's shop in the Hotel Green in Pasadena. She continued as well to illustrate books, sheet music, and advertisements.



Figure 9. "The Parade of the Sun-bonnet Babies," a two-step composed by Lucy Sterna of Minneapolis, copyright 1901, was the first sheet music cover illustrated by Bertha Corbett. Her friend whistled the lyric-less tune when it was part of one of Corbett's programs. (From a private collection.)

In 1910 she met and married George Henry Melcher (1881-1957), a landscape painter who had left Pennsylvania for the West Coast. He had bought property in Topanga Canyon north of Los Angeles where the couple lived in a vine covered cottage with roses by its door which they named Roseneath.

The Melchers and their daughters Charlotte and Ruth figure in the tale of a St. Bernard dog named Prince Jan written by Forrestine Hooker.¹⁶ That story, told by the dog, involves his adventures in Switzerland and California. He encounters the Melchers, called Melvilles in the novel, after escaping from a car accident. The dog notices that all four members of the family draw and that drawings of sunbonneted children hang on the living room walls of their home. The family cared for Prince Jan at Roseneath along with their goats, cats, horn toads, and canary, until they read a notice indicating that he had been stolen so they returned him to his owners.

Bertha Corbett Melcher developed severe arthritis so her career as an artist essentially ended by 1930. Listening to the radio was a major occupation so her last book, *What's on the Air?* (1928), written with the help of her daughters, reflects that interest. The Melchers were divorced in 1932. She lived in the Los Angeles area until her death in 1950.

Her Sunbonnet Babies became popular immediately following the publication of her first book in 1900. The original watercolors of the Babies, used on the Austen postcards and as prints, were reproduced ca1904-05 by a decalcomania process on Royal Bayreuth china and novelty ware.¹⁷ Textile artists created appliqué patterns for quilts using the Sunbonnet Babies.¹⁸ In these textiles Bertha Corbett's Sunbonnet Babies merged into a solitary Sunbonnet girl, now named Sue, usually shown wearing a simple dress and the concealing white bonnet.

Many other artists have drawn young girls wearing sunbonnets, both before Bertha Corbett (Kate Greenaway) and after (Bernhardt Wall, Dorothy Dixon, the Nister valentine artists, and designers of quilt patterns). It should be noted, however, that the Sunbonnet Babies as drawn by Bertha Corbett Melcher retained their basic simplicity throughout the years that she drew them (1897-1930). Their dresses were ankle-length with high waists and puffed sleeves, usually topped with an apron. The bonnets were almost always white, perhaps of cotton or chambray not straw, but lacking lace, flowers, or extra ribbons. Only once do their faces appear: in a set of paper dolls published in *The Housekeeper* magazine in 1909 and 1911.¹⁹

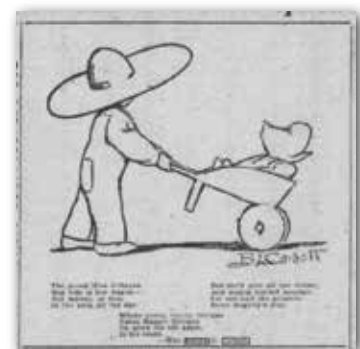


Figure 10. The poem and sketch of an overall boy and a sunbonnet baby were mentioned in accounts of Bertha Corbett's chalk talks. Here they were reproduced in the section for Juniors of the *Los Angeles Herald*, November 8, 1908.

Otherwise their faces are not seen, even when the Babies were shown bathing or swimming on the Austen postcards.

Bertha Corbett Melcher is listed in encyclopedias and directories of artists, illustrators, histories of those who created textiles, postcards, and cartoons. As an entrepreneur she benefited from appropriate training, contacts and friendships, and serendipity. And for ephemerists what could be more perfectly ephemeral than a chalk talk drawing or that quick sketch with which Bertha Corbett began?

ENDNOTES:

- ¹ See Ellen Mazur Thomson, "Alms for Oblivion: The History of Women in Early American Design," in *Design History: An Anthology* edited by Dennis Doordan, Cambridge, MA and London: The MIT Press, 1995, 65.
- ² For fifteen years, from 1898-1913, the *Minneapolis Journal* published a weekly section called "Journal for Juniors," intended to be read by children and teenagers and to publish their contributions. Corbett illustrated a page-long poem called the "The True Ballad of Offie Downs" by Arthur Upson, a well-regarded local poet, in the issue of December 21, 1905, page 5. See also Judith B. Erickson, "The *Minneapolis Journal* and Schoolchildren of the Northwest," *Minnesota History* (Summer 1986), 47-62.
- ³ For a folded valentine, for example, she used a charming drawing that appeared in her first book, *The Sun-Bonnet Babies*. This valentine is in the collection of Nancy Rosin, valentine scholar and President Emerita of The Ephemera Society of America. See Mrs. Rosin's article, "Bertha Corbett Melcher, Mother of the Sunbonnet Babies," *The Valentine Writer* 40:1 (Spring 2016), 2-3. The valentines illustrated are by Nister artists ca1910, far more elegant than those drawn by Bertha Corbett.
- ⁴ "He hasn't forgotten the 'Sunbonnet Babies'," *Minneapolis Tribune*, October 21, 1962, H6.
- ⁵ Letter from Bertha Corbett to Edwin Grover, Minneapolis, February 8, 1902. Grover Collection, Winter Park (FL) Library. Many of Corbett's letters, like this one, were hand printed in the same calligraphy she used in her first book and were illustrated with one or more drawings of the Sunbonnet Babies.
- ⁶ Blanche McDonald, "She Makes Sun Bonnet Babies," *Minneapolis Tribune*, March 16, 1902, 8.
- ⁷ They are *The Sunbonnet Babies* and *The Sunbonnet Babies Primer*, both first published in 1902; *The Sunbonnet Babies in Holland*; a second reader (1915); *The Overall Boys*; a first reader (1905); *The Overall Boys in Switzerland*; a second reader (1916); *The Sunbonnet Babies in Italy* (1922); *The Sunbonnet Babies in Mother Goose Land* (1927); and *The Sunbonnet Babies A-B-C: a Modern Hornbook* (1929). All were published by Rand McNally in Chicago.
- ⁸ The small booklet, published in 1900, advertised the flour mill's cereals, especially Pillsbury's Vitos brand. The publication began with the Corbett story, *A Trip to Egypt by Dreamland Babies* and ended with pages offering silverware, a flour sifter, and child-size rings that could be ordered in exchange for labels from the packages of cereal.
- ⁹ The blotters were printed for the New London Flour Mill of Willmar, Minnesota. Five examples, dated 1902 and 1903, are now in the collections of the Minnesota Historical Society.
- ¹⁰ There were two series of postcards, issued by the Austen firm:

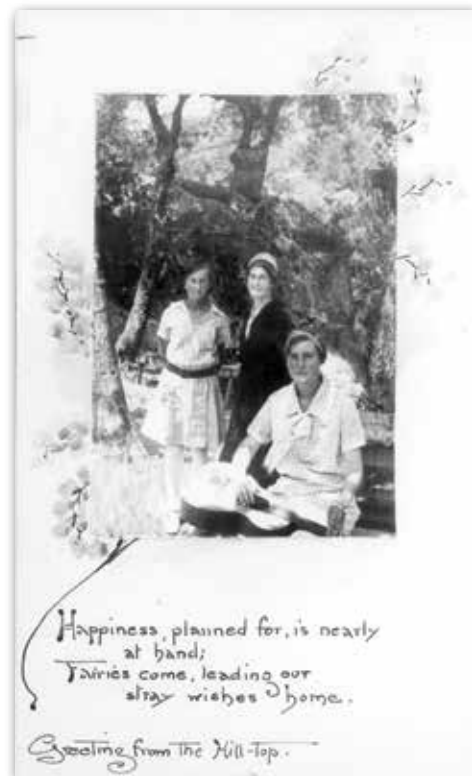


Figure 11. Photographic greeting card showing Bertha Corbett Melcher and her daughters Ruth (on the left) and Charlotte (on the right), in California, 1927. Courtesy of the Topanga Historical Society. (All other images are courtesy of the author.)

The Juvenile Industry of the Week, copyright date 1904 and A Humorous Series of Juvenile adventures (1905), with six cards in each series.

- ¹¹ *Catalogue of Copyrights*, Washington, DC: Library of Congress, 1907, 646.
- ¹² *Pasadena Daily News*, February 14, 1908, 7.
- ¹³ *Minneapolis Tribune*, October 31, 1905, 11.
- ¹⁴ *Minneapolis Tribune*, November 22, 1908, 17.
- ¹⁵ *Pasadena Daily News*, January 27, 1908, 6.
- ¹⁶ Forrestine C. Hooker, *Prince Jan, St. Bernard. How a Dog from the Land of Snow Made Good in the Land of No Snow*. Garden City, NJ: Doubleday Page and Co., 1921, 96-124.
- ¹⁷ See *The Sunbonnet Babies*, a pamphlet written for the Strong Museum by Virginia France.
- ¹⁸ For more information about the Sunbonnet Sue quilt history, see Moira F. Harris, "Bertha Corbett, Mother of the Sunbonnet Babies," *Minnesota History* (Spring 2010), 29-39.
- ¹⁹ *The Housekeeper* magazine was issued monthly. The paper dolls appeared from February 1909 until January 1911. See Georgia S. Chamberlain, "Paper Dolls of the Sunbonnet Babies and the Overall Boys," *Hobbies*, May 1968, 41, 98B.

Moira Harris holds a Ph.D. in art history from the University of Minnesota. Her interest in Sunbonnet Babies traces to a crib quilt with appliqué Sunbonnet lassies made by her mother, Virginia Flanagan. Molly served two terms on the Board of Directors of The Ephemera Society of America and has previously written for the *Journal*. She is particularly interested in children's literature and Minnesota ephemera.



The Singer Sewing Machine Company in Russia

BY WILLIAM VELVEL MOSKOFF

Isaac Merritt Singer (1811-1875) patented his sewing machine in 1851, revolutionizing the commercial manufacture of clothing and household production and repair of clothing. By 1867 the Singer Company had attained preeminence in the world, producing about 43,000 sewing machines that year. After achieving great success in the United States, the Company began to sell machines abroad, especially in England, Germany,

sewing machines being used by happy families clothed in regional dress. This can be seen in figures 1 and 2, the first showing a family in Tbilisi, the main city Georgia in the Caucasus Mountains, the second, a stilted drawing of a family in Archangel, located in the far north of European Russia, the family's sewing machine in the unlikely role of dominating their tent. Both cards were issued in 1894 and were part of Singer's series of Russian ethnic groups in traditional costume. The Company appears to have been proud of its Russian national costume series because Singer highlighted it in a popular American magazine, *The Century*, at the end of the 19th century. In this instance, the company portrayed a couple from the Russian city of Novgorod sitting at a machine. The advertisement said, "Singer sewing machines are distributed throughout the vast Russian Empire, and Singer offices are found in every town of any importance. Thus, the product of American genius is bringing the women of the world into one universal kinship and sisterhood."



Figure 1. Trade card copyright 1894, *The Singer Manufacturing Co.*, chromolithographed by J. Ottmann, NY. [Similar cards, with sewing machine users in native dress, were produced both in 1892 and 1893 for distribution at the *World's Columbian Exposition*.]

and Russia. The Singer Sewing Machine Company succeeded exceedingly well everywhere it went, including Russia. In the twenty-year period 1895-1914, sales in Russia went from just under 69,000 to 680,000, a virtual tenfold increase. Russia became Singer's second largest market in the world by 1914, exceeded only by the United States. Indeed, at its peak, Russian sales amounted to 30 percent of Singer's worldwide business.

To a substantial degree, Singer's success was due to the emphasis it placed on marketing its product. It developed marketing campaigns that used local customs and dress to appeal to potential customers. In the multi-national Russian Empire this led to a series of picture cards purporting to show Singer



Figure 2. A trade card from the same series as the one depicting Tiflis in Figure 1.

The firm had offices in many cities, including Smolensk, a medium-sized of about 76,000 in 1913, located 220 miles southwest of Moscow. We can see Singer's Smolensk outlet in figure 3. The card, published by the Dresden Stationery Store of Smolensk,



Figure 3. A postcard published by the Dresden Stationery Store in Smolensk, with a photograph of the building in which the Singer company had offices.

shows the handsome three-story building that belonged to the Granberg Joint Stock Company of Stockholm in which the Singer Company had its office. The sign in Russian between the first and second floors of the building says, “Genuine Sewing Machines-SINGER.” The Singer Company itself had a taste for great architecture. It hired a renowned Russian architect to build its national headquarters in St. Petersburg on Nevsky Prospekt, the city’s version of New York’s Fifth Avenue. Erected near the Kazan Cathedral, the Singer Building was the first modern office building in the Imperial capital. A magnificent structure, it was known as the House of Singer. Later, during the Soviet period, it was converted into the famous book store, Dom Knigi (House of Books), although it still bore the Singer name over the front entrance.

The Singer Company’s decision to begin operating in Russia in 1865 was precipitated by two events—the emancipation of the serfs in 1861, and extensive railroad construction in Russia that opened up previously inaccessible markets. Singer’s growing connection to the Russian market took place in stages. In 1897 it created a subsidiary, *Kompaniia Singer*, with the intent of making Russia into a major market. Until 1900, sales of Singer sewing machines were carried out by local agents who were supervised by Singer’s office in Hamburg, Germany. Singer searched for four years for a factory site in Russia before selecting one in Podolsk, some 30 miles due south of Moscow. They built a state-of-the-art facility large enough to supply all of Russia, Turkey, the Baltic States, Iran, Japan, and China. Production in Podolsk began in 1902. As Singer’s production in Podolsk grew, so did the number of employees: on the eve of World War I, 5,000 people worked at the Podolsk facility. But when World War I began, sewing

machine production was severely curtailed, with much of the Podolsk factory capacity converted to the production of munitions. After the Russian Revolution, the Singer plant was nationalized in June 1918, along with other foreign-owned enterprises, and sewing machines were produced by the Soviets under the name *Gosshveymashina* (State Sewing Machine) and then *Podolsk*. During World War II, when the nation was under immense pressure, the factory once again turned its efforts to producing for the military



Figure 4. A well-used instruction booklet for a Singer machine, with the “Z” logo developed for the Russian market.



Figure 5 a & b. A postcard depicting Napoleon's retreat in the War of 1812, and its reverse with the Singer logo.

effort. When the partitioning of Germany after the war placed Singer's large factory in Wittenberg within Soviet-dominated East Germany, the Russians gutted the factory and took all the machinery to their factory in Podolsk. Stripping the Wittenberg factory was justified as taking war reparations.

As part of its marketing strategy, Singer created a logo specifically for Russia that actually appeared on virtually all of its publications. The logo showed a woman wearing traditional Russian folk style clothing operating a sewing machine surrounded by a large "zed" the first letter in the Russian spelling of "Singer" (figure 4). Another marketing technique in Russia was to issue picture postcards with patriotic themes. As an example, figure 5a is a 1913 postcard depicting a scene from the War of 1812 — the camp of Napoleon's retreating army. The reverse of the card (figure 5b) shows the ubiquitous Singer logo in the upper left hand corner.

Singer also issued picture postcards with domestic themes. Figure 6a shows a large floral arrangement sitting on an upscale model of a Singer sewing machine. On the reverse (figure 6b) there is once again the ever-present Singer logo. The cabinet that housed the machine in the picture was likely made in the U.S. then sent to Russia for final finishing and assembly.

Part of the sales genius of the Singer Company was the introduction of what we know in the U.S. as the installment plan but was then called by Singer the hire/

purchase plan. The hire/purchase concept had initially been developed for the U.S. because Singer machines were expensive relative to the typical family's income. To make it financially feasible for an ordinary family to purchase such a big-ticket item, Singer implemented a plan that allowed a family to make a small down payment then pay a modest amount (plus interest) each month. Installment buying was enthusiastically welcomed by Americans, and when the company brought the idea to Russia it was also widely accepted there as well.

The men who sold the sewing machines in Russia were also responsible for collecting the weekly or monthly payments from their customers. Payments could be as little as a single ruble a week. Figure 7 shows a page from a customer's purchase book. Each time they made a payment to the collector, he pasted the proper number of coupons, so-called "control stamps," in the hire book, then cancelled them and signed them. The coupons thus served the dual purpose of being the customer's receipt and the Singer Company's check on their salesmen, who were obliged to account for all coupons when making their weekly report. Note that some coupons are consecutively numbered, suggesting that sometimes Russian customers made multiple payments to the Singer agent; in most cases customers made one payment at a time and the coupons were not in serial order. The coupons were not the same in every part of the Empire.



Figure 6 a & b. A postcard depicting flowers arranged on top of a Singer sewing machine, and its reverse with the Singer logo.

Figure 8 shows control stamps used in Latvia that were different from those used in Russia. The letters “Lat” may be seen at the bottom of the stamps. For unknown reasons, the coupons used in Latvia were printed in English, unlike the coupons used in Russia.

In the early twentieth century Singer sold machinery in Russia to people who were not used to operating machinery. It is not surprising that the company found it necessary to issue a 26 page Russian-language manual of instruction in 1907 on how to operate the 15 Class



Figure 7. Page from a hire/purchase record book.

sewing machine, the one designed for home use. On the other hand, the use of an instruction guide assumes literacy and suggests that most purchasers were at least minimally educated—women of the middle and lower middle class. That is, Singer’s customers were unlikely to be the average Russian peasant. At the time of the 1897 census, a mere 28.4 percent of the population was literate and the level of literacy of women, the primary users of the machine, was less than half that, at a mere 13 percent. Illiteracy was extremely high in the rural areas, but much lower in urban areas. For those who were literate, the instruction manual was written in very



Figure 8. Two hire/purchase control stamps designed for Latvian customers.

clear Russian with many illustrations to guide the user. There was also training in sewing and embroidery that was given without charge to customers and that would have been especially useful to illiterate consumers.

Conclusion

The Singer Company was immensely successful in Russia for about two decades from 1895 to 1914, investing in an advanced manufacturing facility, mass producing sewing machines and developing creative ways of marketing its product to middle class and possibly some literate members of the peasant class. But its factory was diverted to war production during World War I and then in 1918 it was nationalized and the company was summarily asked to leave the country. Singer succeeded because it offered a product that appealed to a growing middle class and because it offered its Russian customers flexible ways to purchase a sewing machine.

William Moskoff, is Hollender Professor Emeritus of Economics at Lake Forest College and editor of the *Rossica Journal of Russian Philately*. He holds a Ph.D. in Economics and the Certificate in Russian Area Studies from the University of Wisconsin-Madison.



LP Cover Image: “The Captain and Me”

BY DIANE DEBLOIS

The “American Ingenuity” conference focused on the 19th century, but had we looked at the 20th, the development of recorded music would have been one of the powerful innovations. With a renewed popular interest in “vinyl,” the images on some of the albums from the decades after World War II seem particularly intriguing. The photographic artwork for The Doobie Brothers 1973 production “The Captain and Me” — with its superimposition of 19th century transportation and an almost apocalyptic view of interstate highway — was credited to Michael Maggid.

Michael now is at Magic Studio in Petaluma, California, and he responded to an inquiry about the images:

The photos were shot on a part of a freeway near Los Angeles that had been damaged by an earthquake the year before and hadn’t been repaired yet. The Doobie Brothers

were recording for Warner Bros. Records, and we had access to movie props and costumes that had formerly belonged to Warner Bros. and were at that time owned by a much diminished production outfit called The Burbank Studios (TBS), which is where the album was recorded.

The stagecoach came from TBS, as did the costumes, the table, props. There were two wranglers for the horses and, after we had set up and were waiting for the light to improve, the wranglers, old pros, told stories about working with John Wayne and John Ford.

My fondest memory of that session was going into a huge warehouse with a props guy to pick out the stuff we wanted to use. It was a six-story building crammed with what were probably all the props ever used in Warner Bros. films. A magical place. All this stuff was subsequently sold off to collectors when the studio went bust.



Cropped images from the album “The Captain and Me.” Left: front cover; Bottom left: portion of the center fold; Bottom right: back cover. By Michael Maggid, with permission.



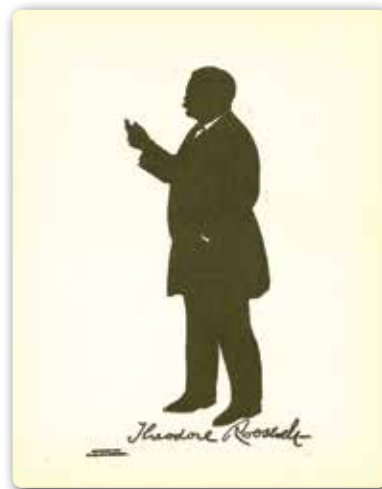
ESA Member Interview

Sue B. St. Amant is our only member in Nebraska – though she hastens to add that she was actually born in New Jersey, spent much of her life in Virginia and then many years raising a family in New Orleans, before moving to Omaha to be close to her mother.

Sue says she has always loved “little bits of paper,” and enjoyed museum work after getting a degree in art history. It was at an auction in New Orleans that she discovered the work of Beatrix Sherman (1894-1975). Sherman’s archives were inherited by a stepdaughter, placed in storage, offered to a Pennsylvania institution, and finally sold to a dealer. The auction represented just the tail end of the material, but Sue was able to acquire fascinating remnants that set her on a long collecting path.

Sherman was a silhouette artist – known for her audacity in persuading celebrities to sit for her (she “cut” a portrait of the Prince of Wales before he

abdicated as Edward VIII). Sue bought several of Sherman’s ‘guest sign-in’ books, that recorded the silhouettes and the subjects’ autographs – the best, perhaps, is one from the New York World’s Fair of 1939 (at a 2006 auction she failed to buy the one for the Panama Pacific International Exposition of 1915 that included the signature of Ray Chapman, in 1920



A silhouette of Teddy Roosevelt, copyright by Sherman in 1918.

the only baseball player to die of injuries sustained during a major league game). Sue is fascinated by Sherman’s life, though she doesn’t necessarily find the artist likeable as a person, and plans to write about her more fully. As a start, she contributed the Wikipedia article on Beatrix Sherman that is illustrated with items from her collection.

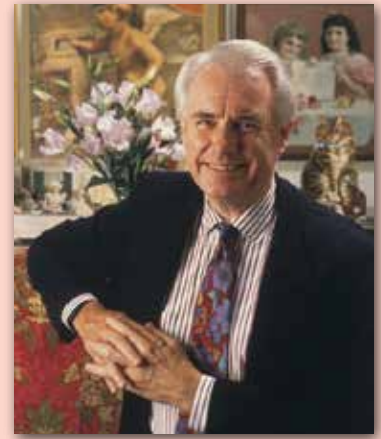


Photograph of Beatrix Sherman from a magazine advertisement of the 1920s.



The envelope for “Silhouette Stick-On Figures” Set No. 5, copyright by Sherman in 1928.

The Society has begun a project to film interviews with each of the Rickards award winners. Mindful that we missed the opportunity to record John Grossman, we asked the two people closest to his life in ephemera to respond to a set of questions. David H. Mihaly, who was curator of the Grossman collection for a decade, is Jay T. Last Curator of Graphic Arts and Social History at The Huntington Library. E. Richard McKinstry, a Rickards medalist himself, is the recently retired Library Director and Andrew W. Mellon Senior Librarian at the Henry Francis du Pont Winterthur Museum.



Memories of John Grossman

E. Richard McKinstry

I first met John when members of the American ephemera society traveled to England to help celebrate the English society's 25th anniversary in June 2000. I was President of the American society at the time and represented the organization at the event. We stayed at the Hotel Russell, and John delivered the Rickards Memorial Lecture on his collection of cigar label art in one of the hotel's meeting rooms. I was immediately impressed with John's enthusiasm, knowledge, and passion for collecting. As he spoke, I am sure I asked myself how one person could have collected all that he had in such a short period of time. Admittedly, I had also asked the same question about Henry Francis du Pont. How could these two individuals have accomplished so much in so few years?

I think John had two organizing ideas for his collection. One was his love of art. John was genuinely interested in the development of chromolithography and what it could tell us decades later about social life and customs (a wonderful Library of Congress subject heading that can mean so much) in the 19th century. Fortunately, he had the drive and wherewithal to assemble the finest collection of its kind. The other focus was his business. He was able to use the images in The Collection to create and successfully operate in the corporate world. I'm not sure which focus came first, but it really doesn't matter.

John and Carolyn wanted to share their collection with a wider public than they could serve themselves, which is why they looked for a home for the collection in a public institution after they closed The Gifted Line. I am very glad that they chose Winterthur. Winterthur Library researchers are mostly academics though, with the Grossman Collection, we have also attracted collectors. Recently, in *Panorama: Journal of the Association of Historians of American Art*, appeared an article by Amy Werbel of the Fashion Institute of Technology, "Sated Satyrs and Other Fantastic Finds at Winterthur" that was based on cigar box labels in The Grossman Collection.

Fifty years from now is difficult to imagine what will interest researchers. When I started work at Winterthur in 1977, I had a manual typewriter, and we had a card

catalog. Today, I have a computer, and our catalog is online. A bit of a tangent, I know, but my great-grandmother, who lived with us, was born in 1862 when Abraham Lincoln was President. She died in 1957. She witnessed so much change in her life: from no electric household power to Sputnik. I suspect 50 years in the future will equal her 95 years in terms of change because the pace of life has picked up so.

Since our users are trained historians in one way or another, I'm not sure what they see in The Collection will be unusual to them. Rather, The Collection will serve to inform their studies either by reinforcing what they have concluded about their topic or opening new paths of research.

It is unpredictable how research library holdings will be used. In recent years, at Winterthur, we have been attracting people who weren't interested in object study because of their interest in the decorative arts. Instead, they were interested in the decorative arts because it informed their work in other disciplines. A couple of topics as examples: "The American Literary Imagination & World's Fairs: 1851-1909" and "Mimesis Reconsidered: Miniaturization in Eighteenth-Century Literature and Culture."

John and Carolyn were remarkable in that they didn't let things that might have caused other people to take pause or slow them down. They had a vision for their collection, and they made that vision happen because of their initiative and perseverance. One of the highpoints of my career has been to work with this couple. I visited them at their home in Tucson four times and they journeyed to Winterthur on several occasions. The last time they were here, in 2014, Winterthur was featuring an exhibition on "Costumes of Downton Abbey." I thought it was exceedingly appropriate that John and Carolyn saw the show dressed in period-inspired dress. In effect, they stepped out of a chromolithograph of the early 20th century to enjoy an aspect of a time they had studied so much and appreciated so well.

Memories of John Grossman

David H. Mihaly

I remember meeting John as if it happened yesterday. It was at Ephemera/12 (1992). The Gifted Line was seeking a curator and I was a finalist. I lived in Baltimore at the time and drove up to Old Greenwich for my first visit to the Hyatt Regency. What a setting for an interview! Lunch conversation started slowly, cautiously. I was struck by how measured, yet polished, John appeared. His movements and language seemed deliberate and restrained; not a stitch of fabric nor a strand of hair looked out of place. The mood changed instantly when we started talking about artists whose work we admired. Then we discovered our common interest in lithography. By the end of the meal, John spoke softly but passionately about what his collection meant to him, how it formed the foundation of his company, and what the culture of The Gifted Line was about. His commitment was obvious and impressive. I knew then that the position would be a good fit for me.

John never met a cigar box label he didn't like. This sub-collecting genre forms approximately one third of the Grossman collection. He may have been unique among tobacco label collectors in that he admired labels comprised purely of text just as much as, if not more than those with visually arresting images.

But I think his true collecting focus—what really excited him—was the world of Victorian visual culture, where good designs printed on paper captured the imagination of an era, reflected everyday life, and offered a timeless, sentimental quality that resonates today.

John and I had wonderful conversations about who and what influenced him. As a youth, Buck Rogers comic strips illustrated by Dick Calkins captured John's imagination. He wrote and illustrated his own space fantasy adventure series based on Buck, and subsequently loved finding Victorian images that depicted the latest technology or even better, the future! At art school, John developed his flair for graphic design and his love of printing fonts. Both prepped him perfectly for decades of collecting ephemera that had creative, eye-catching designs and expressive lettering.

John's years as a *plein air* painter of California landscapes led him to reproduce select works as lithographs. His first-hand experience and mastery of this printing process certainly heightened his understanding of, and appreciation for Victorian commercial printing and the beautiful color lithographed ephemera that he collected.

I smile when I think about this favorite research project using John's collection. It was a paper titled "The Perfect Pitch: Baseball, Advertising, and American Culture, 1876-1915." I used trade cards, post cards, cigar box labels, sheet music, paper toys, children's book illustrations, and die-cut scraps in the Grossman collection to show how baseball proliferated much more than mass-produced goods and available services; it inspired social and cultural trends in America from 1876 to 1915, including a new consumer culture, a world of spectator sports, women's rights, health and fitness reform, and tobacco smoking as a refined social habit. I presented my research at a SABR Conference in Cooperstown, NY (SABR stands for the Society for American Baseball Research). Ken Burns was the keynote speaker that year. He was about to release his film, *Baseball*, so I was psyched to meet him and "pitch" my idea for his next documentary that could be illustrated with the Grossman collection: "The Victorian Era." I'm still waiting for him to say "yes."

Thinking of ephemera studies fifty years from now, students might be amazed by how inventively wacky, ridiculously impractical, or occasionally downright feasible and accurate some new ideas and visions were about the future. I also think that the borderline obsession Victorians had with images of anthropomorphic animals on ephemera offers plenty of opportunity for psychoanalysis of their culture, and comparisons with our own. For example, what impact do animals in animated film blockbusters like *Frozen*, *Zootopia*, *Finding Nemo*, and *The Lion King* have on 21st-century children?

John and Carolyn loved each other dearly. I think this showed in how they celebrated birthdays, Valentine's Day, anniversaries, Christmas, and other special occasions. The events seemed to hold important symbolic meaning to them. They were kind and benevolent, and they seemed to bring out the goodness in those around them. Both also have a spiritual quality without being deeply religious, an ethereal view of life perhaps reflected in their daily thoughts and actions. What I think comprises their DNA, their core values, I also see represented strongly in the Victorian ephemera John chose to collect.

Chicago Awheel

By MICHAEL LEVERETT DORN

The bicycle boom of 1895-1896 was a commercial endeavor that advanced on many fronts. As Michael Taylor (2008) notes in the *Indiana Magazine of History*, bicycles even found their way into presidential ephemera of the hotly contested 1896 presidential election. In spite of Chicago's role as a national center for bicycle manufacture and marketing, however, it has yet to receive sustained attention from scholars of cycling history.¹

1895 was the year Chicago high society turned out on two wheels, filling the halls of "riding academies," and demanding a system of controlled-access cycle paths. Regimented club riding of the *boneshaker* era gave way to a more undisciplined and competitive riding on Chicago city streets. After having witnessed how useful bicycle-

mounted police and militia had been in putting down the Pullman strikes, police began forming their own bicycle clubs, and wheelmen deputized themselves to rein in unlicensed two-wheeled "scorching."²

Demand for bicycle mechanics to change punctured pneumatic tires meant a commensurate increase in such technicians. Manufacturers of bicycles and accessories sponsored cycling clubs, newsletters, and promotional magazines with evocative titles like *The Bearings* and *Wheel Talk*.

The bicycle boom would give way to an inevitable bust, like so many nineteenth-century enthusiasms. 1896 saw a glut of machines on the market, and early adopters were already moving on to "autos." However this period of



Figure 1. Pneumatic tire manufacturer Morgan and Wright's *Wheel Talk* magazine Volume II, Number 2. p. 11 reprinted an editorial cartoon depicting Uncle Sam blowing the horn of "public opinion," and President Grover Cleveland (then serving his second term) and Thomas F. Bayard, U.S. Ambassador to Great Britain, as leaky pneumatic tires, ill-prepared to demonstrate resolve against British provocations in Latin America.

Figure 2. A modern bicycle salesroom, from *Wheel Talk Volume II, Number 8* (Chicago, Dec. 12, 1895), cover.



fervent experimentation and innovation left in its wake a rich visual legacy that awaits the researcher, archivist, and collector.

Notes

¹ Lorenzo (2014) and Friss (2015) focus their attention on cycling meccas Boston and New York, respectively, but also draw on other regions for comparative

purposes. It is McCullough's *Old Wheelways* (2015), however, that offers the most sustained exploration to date of the historical geography of cycling and cycle activism in the United States in the latter nineteenth century.

² The Monday, June 3, 1895 edition of the *Chicago Daily Tribune* featured on page 1 a "special communication" from Bloomington, Illinois concerning the arrival there of military school cadets *en-route* to the state capital demonstrating the ability to carry "sabers, revolvers, and other equipment" on their bicycles.

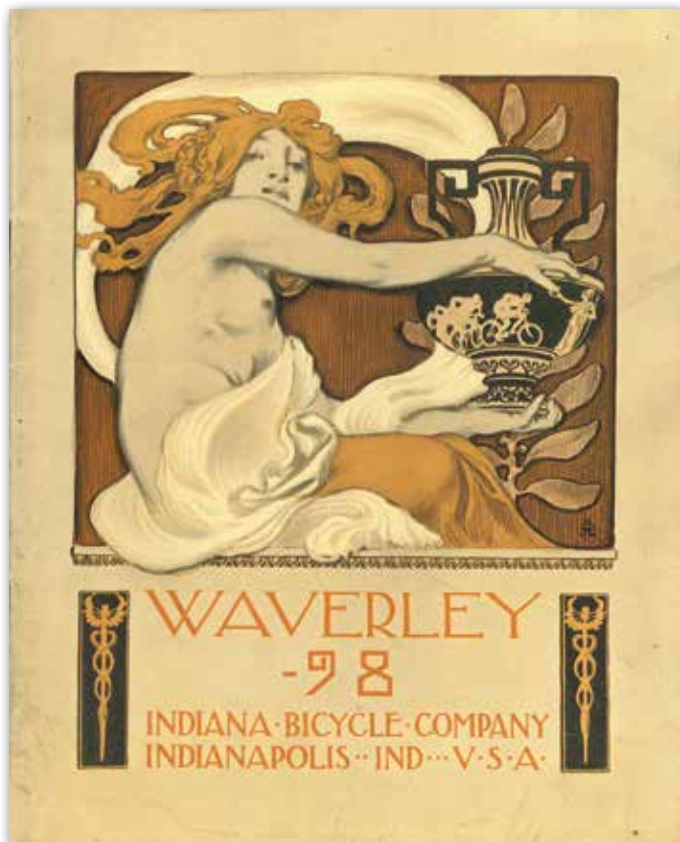


Figure 3. Commercial illustrator J.C. Leyendecker was working in Chicago when commissioned to create this Olympic commemorative cover for the 1898 Waverley Bicycle (Indiana Bicycle Co., Indianapolis, Ind.)

Sources

Finison, L. J. (2014) *Boston's Cycling Craze 1880-1900: A story of race, sport and society* (Amherst, Mass.: University of Massachusetts Press)

Friss, E. (2015) *The Cycling City: Bicycles and Urban America in the 1890s* (Chicago: University of Chicago Press).

McCullough, R. L. (2015) *Old Wheelways: Traces of bicycle history on the land* (Cambridge, Mass.: MIT Press).

Taylor, M. (2008) "The bicycle boom and the bicycle bloc: Cycling and politics in the 1890s," *Indiana Magazine of History* vol. 104, issue 3, pp. 213-240.

Michael Dorn, of Kansas City, who describes himself as a beginning collector, exhibited the magazine *Wheel Talk* at our 2015 annual conference. He was inspired by Lorne Shields' talk at this year's conference to add this Chicago footnote.

Men in Dresses, Athletic Heroism, and Aesthetic Presentation: *Performance in the Dartmouth Narrative*

BY KENDALL CHRISTENSEN

Harold Goddard Rugg, Dartmouth graduating class of 1906, was nothing if not a jack of many trades. By the end of his life, he had claimed the titles of librarian, professor, and resident expert on rare books at Dartmouth College, as well as scholar of Vermont history, gardener, world traveler, and fern enthusiast to boot. He was a bibliophile with a keen understanding and appreciation for the aesthetic presentation of texts, so much so that during his teaching career at Dartmouth, he offered a class on the “art of books.”¹ Those values may be observed in his own ‘artful book’ - the memorabilia book that he, like most of his classmates, compiled during his time as a college student (see figure 1, a photograph of Rugg himself, from his ‘mem’ book). In this scrapbook of sorts, Rugg combines newspaper clippings, photographs, letters, and physical objects from his past and organizes them with a deliberate hand, paying careful attention to presentation and composition. Rugg’s aesthetic choices in the compilation of his mem book serve as vehicles for certain performances that the book enacts: it functions as a visual diary, a declaration of self-identity, a presentation of the Dartmouth experience, and a historical record that is both personal and collective. In the crafting of his ‘artful book’, Rugg plays with themes of performance around the Dartmouth narrative, ultimately creating a composite image of Dartmouth identity.

Performance appears a motif within Rugg’s mem book in a concrete sense - without delving into the abstract, a reader may already observe recurrent performances in the form of dramatic productions, athletic events, and academic accomplishments throughout the text. These appear in the form of newspaper clippings, grade sheets, exams, playbills, brochures, and the like. The consistent presence of physical artifacts from these ‘performances’ emphasizes the extent to which a Dartmouth student constantly performs in multiple arenas. Additionally, they point to

the way that a Dartmouth student presents different angles of themselves depending on context, suggesting that studentship is a ‘performance’ to display oneself positively, and one that requires different behavior for different stages.

The most obvious ‘performance’ in a student’s life is academic performance, and this is featured prominently in Rugg’s mem book. Exam results, grade charts, essays, notes from professors, and samples of assigned schoolwork are all included within the pages. It is clear that as a student, Rugg performed well; at least in the materials he includes, his marks are high.

Another type of performance featured within the



Figure 1. Rugg in his college room 1902, surrounded by some of the ephemera he used as decoration, some of which were mounted in his ‘mem’ book (Dartmouth Special Collections)

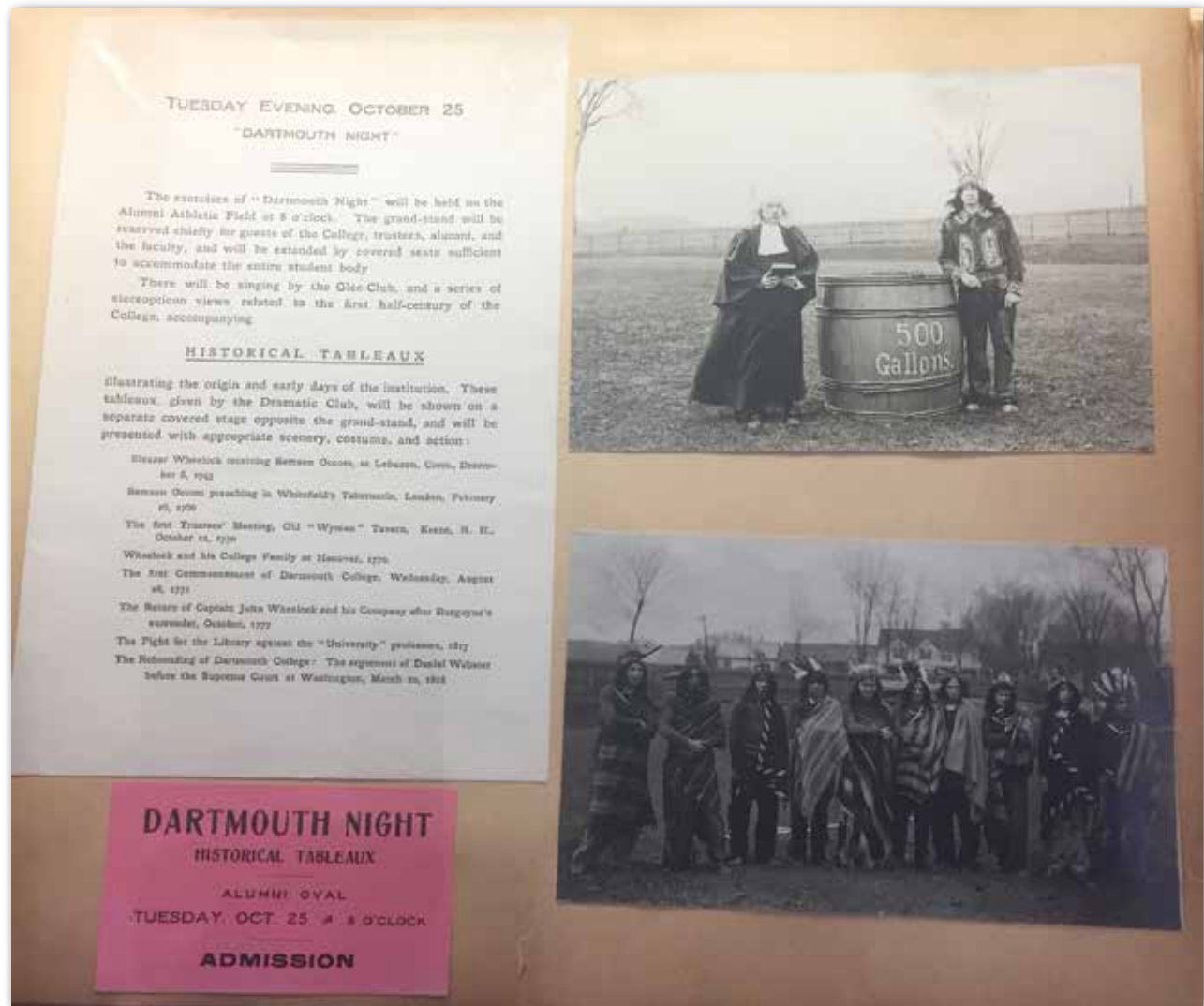


Figure 2.

mem book's pages is that of theatrical and musical productions, as revealed in programs and photographs of specific shows. Particularly frequent are photographs of students in costume - men dressed as women, white students dressed as Native Americans, and the young dressed as the old appear in scene after scene (see figure 2). These images represent the opportunity for those depicted to emulate something they are not. Theatrical role-play acts as a socially acceptable form of identity experimentation, allowing for exploration of self-presentations outside those of a typical student. Furthermore, the costumes donned are often meant to represent characters who do not fit within the Dartmouth student demographic of the time. Problematic though these imitations appear to us now, they nonetheless work to construct a concept of 'otherness', defining what is outside the typical Dartmouth narrative and, in a strange sense, acknowledging through performance that there are counter-narratives (or at least recognizing that certain demographics are excluded from the Dartmouth narrative of the time).

A third performance prominently referenced within

the text is athletic performance, manifested in the form of newspaper clippings and photographs of the athletes. These materials relate narratives akin to that of the battle story or tale of victory. They declare a vigorous sense of school spirit and admiration of athletic ability that verges on idolatry.

The portrayal of athletic performance in Rugg's mem book directs us towards another type of performance. In the presentation of physical materials within Rugg's mem book, there also exists an underlying theme of performed masculinity. Rugg presents this in a particularly intriguing way. While materials referencing sporting events, photographs of men in athletic uniform, and letters pertaining to fraternity activities speak to a traditionally hyper-masculine narrative, Rugg simultaneously suggests the existence of a counter-narrative through compositional juxtaposition. On one page, he places a photo of a man posing coyly in a dress directly below a photo of a man dressed in athletic attire (see figure 3). On another, a notice alluding to brutal freshman hazing is in close proximity with photographed scenes of tenderness between male friends or a genuinely



Figure 3.

affectionate note from another student. Additionally, Rugg's attention to aesthetic beauty in his layout of materials and his displays of striking landscape images create a feeling of delicacy that pervades the text, even while the mem book firmly makes evident Dartmouth's status as a male-dominated space. While performances of the traditional masculine role are quite visible in the mem book, Rugg provides contrasting images that perhaps suggest another dimension to the performance of masculinity.

Beyond portraying the aforementioned performance acts, Harold Rugg's mem book is in itself a kind of performance. It performs, through aesthetic and compositional choices, as a visual diary, a declaration of self-identity, a portrait of the Dartmouth experience, and a historical record. In doing so, it establishes multiple narratives that converse with one another to create an image of the self as well as that of a Dartmouth identity.

In many ways, the mem book's function as a visual diary and its presentation of self-identity are intertwined. Artifacts such as personal letters, photographs of the author, and items of sentimental value (in Rugg's case, a handwritten riddle from an undeterminable writer, or a strip of red fabric) both indulge the nostalgia of the author and allude to what is significant in the author's life and what has shaped their image of themselves. While much of the material included for this purpose may seem purely for the sentimental benefit of the author, it also establishes a narrative about the identity of the author, whether this narrative is intended for a public audience or not. This narrative is shaped by the aesthetic choices of the author as well, which reflect on the author's personal aesthetics; for example, the orderliness and visual appeal of Rugg's pages convey his attention to detail and his eye for beauty.

Additionally, the self-identity established by Rugg's mem book intersects with the book's performance as a portrait of the Dartmouth experience. The Harold Rugg 'character' portrayed in his mem book is a renaissance

man - an excellent student across multiple disciplines, star athlete (as demonstrated by clippings of newspaper headlines toting his victories), and adventuresome spirit with an appreciation for the outdoors (exhibited by his myriad photos of natural landscapes). The image that we receive of Dartmouth through Rugg's mem book is one of school pride, eagerness for innovation, powerful natural landscapes, and brotherhood. Rugg portrays the liberal arts mentality and school spirit that are familiar to Dartmouth students today.

In arranging his mem book, Rugg pays special attention to the organization of events in terms of chronology. Throughout the text, he catalogues the passage of time and creates an account of historical moments via materials that serve as markers. These include artifacts from major events, such as the junior promenade

or the burning (and later reconstruction) of Dartmouth hall, and seasonal photos that convey time of year. In this way, the mem book performs as a timeline with material references from specific moments, allowing us to place the narratives of self identity and Dartmouth experience within a context. The moments catalogued in Rugg's membook contain significance specifically to him as an individual (as demonstrated by personal photos and correspondences) as well as to a collective body of Dartmouth students throughout time (as the inclusion of newspapers and materials with social relevance reaching beyond the author suggests).

In his textual performance of self, Rugg wears many costumes, bending our expectations and creating a Dartmouth narrative that is uniquely his own. One moment he is an athlete and sports enthusiast; the next, a poet. Another page reveals him to be a nature-lover; the next, a theater aficionado. He is an intellectual, a historian, an aspiring librarian, a teammate, fraternity brother and friend - and in many instances, thanks to his eye for aesthetic and strategic use of compositional juxtaposition, he is all of these things in the space of one page. In this way, Rugg's mem book encapsulates the complexity of the student 'performance' and synthesizes a multidimensional image of the 'Dartmouth identity' in its most idealistic form. Rugg's ephemera construct a sense of self, and furthermore, represent a culture. We see how many arenas of performance shaped the Dartmouth identity during Rugg's time as a student, as they continue to do so in the lives of today's students. His mem book demonstrates how ephemera serve as a testament to identity, both of the individual and of the collective.

Endnote

1. Benedict, R.C., "Harold Goddard Rugg, 1883-1957" *American Fern Journal*, Vol. 47, No. 2, pp. 49-51. American Fern Society, 1957.

FINE BOOKS & MANUSCRIPTS

≡ AND OTHER WORKS ON PAPER ≡



Gershwin, George. *The Great American Songbook*. Signed. \$3-4,000. • Walter B. Gibson. *The Shadow*. \$8-12,000. • Shoberl, Frederic. *The word in Miniature: Hindoostan*. \$2-4,000. • Edgar Rice Burroughs. Group of 4 fantasy volumes. \$1-200. • Grasset, Eugene. *A New Life of Napoleon*. Poster. \$2-500. • John A. & Alan Lomax. *Negro Folk Songs as Sung by Lead Belly*. \$2,500-3,000. • Tiger Hunt. Art from *The word in Miniature: Hindoostan*. • Eisenhower, Dwight D. *Crusade in Europe*. Limited edition. Signed. \$3-4,000.

PUBLIC AUCTION • JULY 8TH 2017

Featuring Walter Gibson's own file of *The Shadow* pulps, his typewriter, original artwork, and associated items.

And including sessions of Americana, modern first editions, travel & exploration, natural history, livres d'artistes, fine bindings and continental books from the 16th century to present day.

BID IN PERSON
VIA PHONE • ONLINE

FULL COLOR CATALOGS \$35



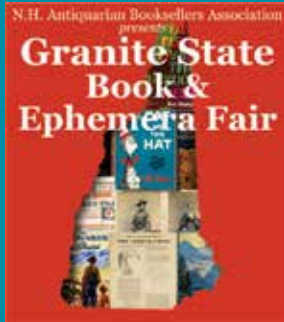
POTTER & POTTER AUCTIONS, INC.
3759 N. RAVENSWOOD AVE. STE. 121
CHICAGO, IL 60613
773.472.1442
info@potterauctions.com
www.potterauctions.com

Our dealers are bringing more fine examples of ephemera to our fairs. Please join us at one of these upcoming fairs.

June 4

Granite State Book and Ephemera Fair

Everett Arena
15 Loudon Rd
Geoncord, NH



September 8-10

Brooklyn Antiquarian Book Fair

Brooklyn Expo Center
79 Franklin St.
Greenpoint, Brooklyn, NY



November 11

Boston Book, Print, and Ephemera Show

Back Bay Events Center
180 Berkeley St.
Boston, Massachusetts



coming in 2018

January 13-14
Wilmington, MA
Book and Paper Row

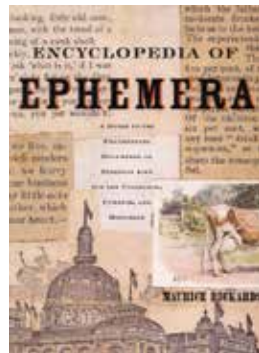
March 10
New York, NY
NYC Book and Ephemera Fair

March 17-18
Greenwich, CT
Ephemera Society of America Ephemera Fair

Date TBA
Greenwich Village
Antiquarian Book Fair

Presenting top book and paper fairs in the Northeast
Impact Events Group, Inc. Marvin Getman, producer 781-862-4039
bookandpaperfairs.com

Before you're "buried in woollen," you owe yourself a copy of the Encyclopedia of Ephemera.



From ABC primer to Zoëtropé strip the 402-page Encyclopedia of Ephemera gathers everything you'd ever want to know about more than 400 categories of ephemera. For beginners or experts it's the one illustrated reference work to have.

The best part? Ephemera Society of American members can order it for \$15 off the retail price.

When your copy arrives, turn to page 65 to learn about "buried in woollen affidavits" — before it's too late.

For your copy, please send a check for \$80 (Free shipping to U.S. address) to Ephemera Society Book Offer, PO Box 95, Cazenovia, NY 13035. Non-Members \$90.

Memories 'N More Pottstown, PA

INVESTMENT OPPORTUNITY

Entire store stock of abundant variety of ephemera. 73 year old owner never used or sold on the internet

Take all for \$5,000

Call: 610-970-2123 or
610-906-4332

10 am - 10 pm Seven days

A good size van would be needed, owner will assist in loading.

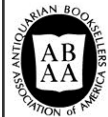
Think VARIETY

**SPECIALIZING IN 19TH & EARLY 20TH
CENTURY EPHEMERA**

- * Early American printed ephemera & manuscripts
- * Advertising & general ephemera
- * Correspondence
- * Childhood ephemera, books & art
- * Visual, social and popular social culture



Always buying & selling



Tolland, CT 06084 860.872.7587
www.eclectibles.com
ephemera@eclectibles.com



**Sheryl Jaeger
Appraisal Services**

Full scope of appraisal & consulting services including

- * IRS appraisals for donations & estate settlements
- * Appraisals for insurance & estate planning
- * Collection management - organization, collection development, downsizing & dispersal, and estate management

Special emphasis on Large Collections, Advertising, Americana, Ephemera, Juvenile Ephemera & Books, Popular Culture, Paper Americana Love & Friendship, Paper Folk Art

*Appraisals for individual items to
large collections*

Uniform Standards of Professional Appraisal Practice (USPAP)



Tolland, CT 06084 860.872.7587
www.sheryljaeger.com
sheryljaeger@comcast.net



**Auctions of Exceptional Books & Private Libraries
Every Two Weeks**



Catalogues online 3 weeks before the sale.

Sales begin at 11 am Pacific Time.
Live bidding by phone or online.
Absentee bids accepted by phone, fax, email or
online at www.pbagalleries.com

We invite consignments for upcoming sales. For
more information, contact the galleries at
415-989-2665

SPECIALISTS IN EXCEPTIONAL BOOKS & PRIVATE LIBRARIES AT AUCTION
BOOKS - MANUSCRIPTS - EPHEMERA - MAPS - PHOTOGRAPHS - WORKS ON PAPER



1233 Sutter Street : San Francisco, CA 94109
1.415.989.2665 : Fax 1.415.989.1664
www.pbagalleries.com : pba@pbagalleries.com

*La Fiesta De Las Flores, Los Angeles,
1906, Rare Poster by Schmidt Litho Co.
To be offered June 2017*



American History
Live Salesroom Auction
June 9, 2017 10:00 am ET
Featuring the Property of N. Flayderman & Co.

Bid in person, by phone, absentee
or live online at bidsquare.com

View Catalog online or request a printed
catalog by emailing catalogs@cowans.com

Always Accepting Consignments

Contact Katie Horstman
historic@cowans.com

513.871.1670 x236

6270 Este Ave., Cincinnati, OH 45232

BRINGING EXCEPTIONAL OBJECTS TO SOPHISTICATED BUYERS **cowans.com**





J.C. Cotta, *Jeanne d'Arc Transformation Deck*, Germany, 1805. Estimate \$2,000 to \$3,000.

Maps & Atlases, Natural History & Color Plate Books

June 7

Caleb Kiffer • caleb@swanngalleries.com

104 East 25th Street New York, NY 10010 • 212 254 4710 • SWANNGALLERIES.COM

We Want Your Autographs!

In business for over 30 years, University Archives has paid out over \$100 million for items just like yours.

Our expertise is recognized as being second to none in the trade. Will travel, or pay for shipping and insurance costs. Payment within 24 hours.

Especially seeking: Presidents, Signers of the Declaration of Independence and the Constitution, Revolutionary and Civil Wars, WWII, Science, Space, Arts & Literary, World Leaders, etc. We also buy rare stamp and coin collections, relics related to famous people, and signed and rare books.

Simply email your list of items (include scans of high value items) to sell@universityarchives.com or call the numbers below for a free valuation and authentication.

Phone: 1.800.237.5692 • Fax 203.454.3111
49 Richmondville Avenue, Westport CT 06880 USA



UNIVERSITY
ARCHIVES

A Division of University Stamp Co., Inc