

# THE EPHEMERA JOURNAL

VOLUME 20, NUMBER 2

JANUARY 2018

## “Divertissements for Young People” *Book-Based Games and Game-Based Books in Nineteenth-Century America*

BY LAURA WASOWICZ



Figure 1. The card game of Dr. Busby, 1840s, with edges color-coded for the ‘family’ groups. Designed by Anne Wales Abbot, published in Salem MA by W. & S.B. Ives. [All images courtesy The American Antiquarian Society.]

New England was a significant center for both children’s book and paper toy production between 1840 and 1890 when American children’s print culture was flourishing amid the market expansion, technological developments, and entrepreneurial genius that imbued the transatlantic print trade.

Five brief case studies exemplify the children’s print market from a loose network of experimental regional enterprises to an established industry dominated by major brands, both commercial and literary.

**W. & S.B. Ives of Salem, Massachusetts.** The first commercial blockbuster card game produced in Antebellum America was *The Improved and Illustrated Game of Dr. Busby*.<sup>1</sup> (Figures 1 & 2) This game was devised by author Anne Wales Abbot, who was employed by the Salem, Mass. publisher W. & S.B. Ives to make a game out of wood-engraved images the firm had in stock. The daughter of Congregational clergyman Abiel Abbot from nearby Beverly, Miss Abbot (1808-1908) wrote didactic stories for children, including *How to Spoil a Good Citizen* (1848), which denounced the Mexican-American War.<sup>2</sup> Active in Salem from 1837 to 1853, brothers William and Stephen Bradshaw Ives did miscellaneous job printing and issued didactic children’s stories but

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# The Ephemera Journal

The  
Ephemera  
of Society  
America

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The Ephemera Society of America, Inc.  
P.O. Box 95  
Cazenovia, NY 13035-0095  
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Volume 20, Number 2, January 2018

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

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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
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Deadlines: April 1, August 1,  
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## Dear Members and Friends:

George King Fox, one of our long-time, most active and beloved members, passed away on October 29, 2017. George had served with highest distinction as Vice-President of our Society, as a member of our Board of Directors, and as the humorous, coaxing auctioneer for our conference fund-raiser. He installed scintillating exhibits, culled from his vast collections, at most of our conferences. He was the consummate ephemera collector who began collecting printed rewards of merit at age six. For the next three-quarters of a century, his love of the printed word continued unrelentingly. He used his keenly-focused connoisseur's eye to form remarkable collections of, *for example*, printer's tradecards, cameo cards, social ephemera (such as ball invitations), fine press books, and Beat poetry. You are invited to read more about George in the remembrance of him published in this issue. George's life will be celebrated as part of our banquet program at our conference in March 2018.

From March 15, 2018 to March 18, 2018, we will host our annual conference at the Hyatt Regency Hotel in Old Greenwich, Connecticut. The title of ESA/38 is *Let Me Entertain You*. Nine distinguished speakers will give image-laden talks on wide-ranging forms of entertainment including movies, festivals, the circus, vaudeville, pleasure gardens, competitive flying, music, and cross-word-puzzles. These talks will be illustrated by broadsides, posters, invitations, programs, handbills, photographs and other eye-dazzling ephemera. Please visit our website for further details.

Our Saturday evening Banquet speaker will be Craig J. Inciardi, the Curator of the Rock and Roll Hall of Fame and Museum. He has had a lead role in using ephemera and artifacts to create major exhibitions, including *The Rolling Stones: 50 Years of Satisfaction*. We expect to see and hear original lyrics and compositions.

On Sunday morning, March 19, 2018, Will Shortz, the extremely witty and revered puzzle editor of *The New York Times*, NPR Weekend Edition puzzlemaster, and an avid ephemera collector, will regale us with an illustrated talk entitled *A Century of Crosswords*.

The importance of ephemera in the art and graphic design world was underscored by the passing of prominent designer Ivan Chermayeff and art dealer Steven Lieber. Mr. Chermayeff was known for creating or streamlining logos of entities such as the Smithsonian Institution, Showtime, Mobil Oil, and the NBC Peacock. But he also created ephemera (e.g. posters) and used ephemera (envelopes, cut-outs, postage stamps etc.) to create wonderfully rectilinear collages. Mr. Lieber was a pioneer in the field of gathering ephemera which extensively documented conceptual art and the avant-garde art movements of the 1960's and 1970's. The Getty Museum acquired more than 2,600 files on artists from Mr. Lieber which include invitations, correspondence, posters, catalogs and other ephemera. The Getty considers this collection of artists' ephemera "as integral as the art itself" and a rich resource for scholars and curators.

The Board of Directors has changed our membership fee structure and has added benefits to the new categories of membership. Those who are life members will continue to retain that status and the benefits applicable to that status. Please feel free to contact us if you have **any** questions regarding membership. We want and need you!

Have you noticed the playful tendency to create oxymoronic titles juxtaposing the short-lived meaning of the word "ephemera" with a contrary "forever quality"? For example, the Institute of Conservation had a magazine issue aptly entitled *Long Live Ephemera!* A recent book on evolution, concerned with the emergence of new species from transitory ones, is entitled *Eternal Ephemera*. I recall seeing a poster entitled *The Permanence of Ephemera*. As we enter the new year, I bid you happiness accompanied by the wish that ephemera lasts forever.

Bruce Shyer  
President



# George Fox

By Dick Sheaff

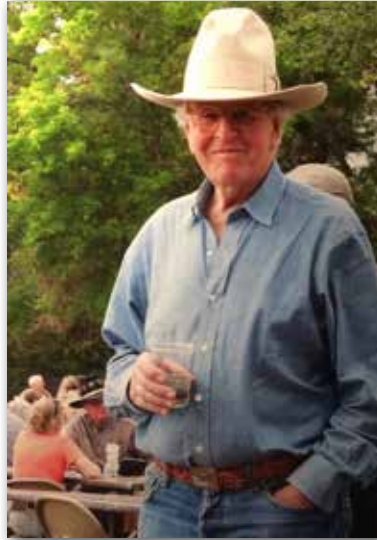
One of the most dependable navigational stars in the ephemera firmament is no longer to be seen. George Fox died on October 29, 2017, just shy of his 80th birthday.

The man we all knew as a dedicated San Francisco Californian was also a New Englander and mighty proud of it. George King Fox ("kingyodel" on eBay) was born in Springfield, Massachusetts and spent many a happy time at "Seldom Farm," the family Berkshires homestead in East Charlemont. He led an amazingly diverse and impressive life. Details can be fleshed out by reading at the links below the informative obituaries published by his firm, Pacific Book Auctions, and by the *San Francisco Chronicle*. At one time or another George was a competitive alpine ski racer who took up yodeling while in Switzerland, played the French horn, loved whitewater canoeing, was a skilled fly fisherman, became a show dog enthusiast (Lord knows, you could not prevent him from pulling out photographs of his and Dorothea's two collies), sometimes played pool in dive bars, loved to roller skate and to play hockey, worked as a paper salesman, was a committed and loving parent, became a rare book auctioneer, served as an officer or board member for numerous American culture collecting organizations, camped alone in the backwoods, studied early American furniture, repeatedly visited Historic Deerfield, loved Lamson cutlery.

And became a beloved friend to so very many people. George was always open, friendly, gregarious, and generally had an observant, humorous twinkle in his eye. He was equally at home in the bow tie crowd and in seedy pool halls. He just plain liked people.

And he collected. Did he ever. As son Bronson recounts, George tended to say that old things were better than new things, due to the fine craft required in earlier eras. There was perhaps nothing George loved in life more than scouring every possible flea market, antiques mall, book show and paper show for the elusive "killer item." It was a dedicated calling. He was at once totally competitive and totally sharing, a source of knowledge on countless subjects and details, an enthusiastic compatriot in "the hunt." Somehow his absence makes that hunt feel just a bit hollow to many of us, now no longer able to show-and-tell with George.

Our President Bruce Shyer, close friend to George for some 40 years, spoke at a December gathering to celebrate George's life. Among other things, Bruce reminded the world of the Fox family's connection to the fabulous 19th-century archives of the McLoughlin Brothers (The George M. Fox Collection of Early Children's Books is housed at the Marjorie G. and Carl W. Stern Book Arts and Special Collections Center at the San Francisco Public Library). He



also pointed out that no matter what George was collecting—from Beat poetry to fine press books to printers' trade cards to lithographic prints to black-and-white business cards to his self-coined "bar cards" to rare broadsides—George always focused on the design, printing and typography. He treasured the best and glided past the ordinary.



There is not room enough here to even begin to mine the countless "George Fox" anecdotes we all share . . . hijinks over martinis, backpacking trips, the Fox definition of a fair trade deal (both sides end up feeling like they got the short end of the stick), the diner meals, the \$4.99 grocery store breakfasts during ESA conferences, the bursting forth of unexpected yodels, his exuberant triumph holding aloft a rare trade card he found in an album after Jonathan Bulkley had missed it. As Bruce put it, "the joy George has left us is something that will linger in the air around us forever." And as Bronson said in his comments on behalf of himself, Alicia and George's beloved partner Dorothea, George gave us "a deep-rooted sense that happiness in life sprouts from an acceptance of what is—the mix of a New Englander's *It is what it is* with a West Coaster's *The only way is through*.

"Excelsior!" George.

<http://www.legacy.com/obituaries/sfgate/obituary.aspx?pid=187284079>

<http://www.pbagalleries.com/content/2017/10/31/george-fox-ski-racer-auctioneer-raconteur-yodeler/>

## In this Issue...

This issue's lead article pays homage to legacies of ephemera research. **Laura Wasowicz** has devoted her career at the American Antiquarian Society to their wealth of 19th century publishing aimed at children. To prepare both her 2015 lecture at our annual conference and the present exhibition at The Grolier Club of the output of the McLoughlin Brothers, she conferred closely with George Fox and the collection of his father's that he donated to the San Francisco Public Library. Her work, along with this issue, is dedicated to George and his generosity.

If ephemera has long been said to offer windows into previous lives, our other contributors are opening doors - to new audiences, new approaches, less well-known material.

**Barbara Charles**, a designer of museum exhibits, takes us on a personal tour of a 2017 event that was rich in contemporary history and handmade ephemera. By linking this to an influential Smithsonian exhibition from the Bicentennial, she exposes questions of what archives should save, as well as how to interpret the controversial with public exhibition.

New member **Richard Vacca** introduces appreciation for record albums and other ephemeral evidence of the cultural impact of the music in the middle of the 20th century.

Professor **Michael Iannozzi** explores ephemera saved by Italian immigrants to Canada in researching the sociology of linguistics.

**Rachel Koladis** describes her exposure to ephemera through vintage dance, and her decision to build a career with ephemera through her curatorial work with dance cards.

We close with the work of students at the **University of Reading in England**, who are developing an appreciation for typography by examining ephemera they purchased at a fair organized by The Ephemera Society (UK).

—Diane DeBlois, editor

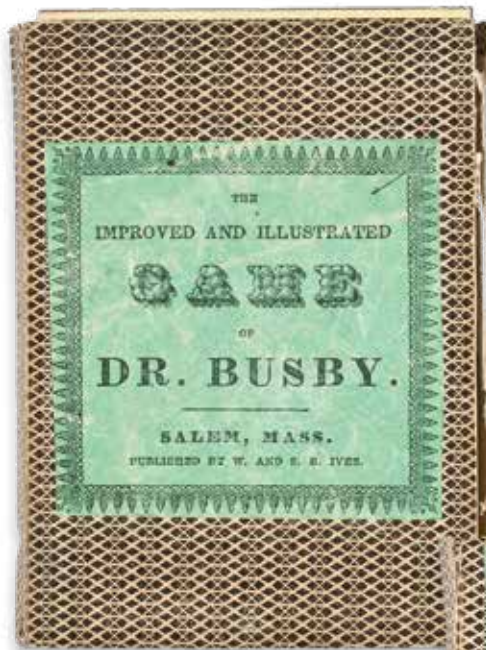
they also sold lithographed sheet music, which might explain why they would have had the business connections to effectively mass produce the game. Given the limited working life of wood blocks, Dr. Busby was probably first issued with wood-engraved cards; by 1844, an Ives advertisement claimed that some 15,000 copies of the game had been sold.<sup>3</sup> In order to meet that kind of demand, it is likely that the Ives brothers were eager to produce a later edition of the game using sturdy lithographic stones that could make thousands of impressions without damaging the quality of the images.

Abbot designed the game to encourage visual recognition and memory. The card set is divided into subsets representing four families that live in the same community, including the village healer and sensible businessman Dr. Busby, his industrious wife, his studious son, and the hired man identified as "Doll's lover"; the working class dairymaid Doll (girlfriend of Dr. Busby's male servant), her virtuous brother Harry Manly, her pipe smoking father reading a newspaper, the pet cat; the hardworking gardener Mr. Spade and his family; and the dandified Mr. Ninnycumtwitch, his fashionably dressed black male servant, luxuriously dressed, piano-playing wife, and their spoiled son Bob. The cards are color coded around the edges for easy visual recognition: Dr. Busby: beige; Doll: pink; Mr. Spade: yellow; and Ninnycumtwitch: blue (Figure 3).

The rules are pretty straightforward: the first player asks the player to her right for any card she does not already have; if the player on the right has the card he hands it to her; if he does not have it, the first player's turn ends. The next player must start her or his turn by asking for all cards that have already been called for by the first player; if an incorrect call is made, that player's turn ends. The winner will successfully call for all of the cards in all four families. The lithographed card set was issued with a limp cloth slipcase, a package that gives it a passing resemblance to a closed book.<sup>4</sup> In 1844 W. & S.B. Ives issued the book *Doctor Busby and His Neighbors*, and its text written by Abbot fleshes out the characters in the *Busby* card game and the sequel game *Master Rodbury*. The book illustrations draw from the original wood-engraved cards perhaps because, unlike the lithographs, they did not require a press run separate from the set type. Abbot injects some of her opinions about moral values in the text: the character Harry Manly is particularly held up as the epitome of the virtuous youth: he works out in the field to regain his health from a serious illness, explores nature with Mr. Busby's studious son to learn about botany, and refuses to fight the bully Bob Ninnycumtwitch. Anyone wanting to understand New England reform sensibilities in Antebellum America would do well to examine *Doctor Busby*.

**Crosby, Nichols & Co. of Boston.** Like *Doctor Busby*, the paper toy *Fanny Gray* had the textual background of a printed book; unlike *Busby*, the book and paper doll set were issued together in a chromolithographed box as a package in 1854 by its Boston publisher Crosby, Nichols & Co.<sup>5</sup> (Figure 4) The firm specialized in children's book publishing, and the game would have been a natural outgrowth from their illustrated books. They hired John Greene Chandler, a prominent picture book illustrator best known for writing and illustrating *The Remarkable Story of Chicken Little*, to be the lithographer. The introduction to the *Fanny Gray* book alludes to the paper doll's design by "a talented lady of this vicinity" and, according to Chandler descendant and picture book





Figures 2 & 3. Labels affixed to the front and back slip case of the card game of Dr. Busby, 1843.

historian Herbert Hosmer, that lady might have been Chandler's wife and artistic partner Sarah Guild Chandler or her aunt Harriet Guild, also an artist. *Fanny Gray* was designed as a parlor performance piece with one child showing the doll head attached to the various costumes and another child reading the accompanying poem that serves as the script. The costumes and poem show Fanny's journey from genteel poverty as a widow's child, to selling matches as a red-hooded orphan, to her selling eggs as the adopted daughter of a local farm couple, to her blossoming into a young woman selling flowers to support her ailing parents, to her new status as a pampered, wealthy heiress after her chance discovery by a long-lost uncle.

*Fanny Gray* has an iconographic antecedent: the images

of the red-hooded beggar girl and the farm girl selling eggs are very similar to the *History of Little Fanny*, first issued as a paper doll set by the London publisher S. & J. Fuller in 1810, and re-issued as a picture book by Philadelphia illustrator and publisher William Charles two years later. This earlier little Fanny was kidnapped by gypsies into poverty; the later *Fanny Gray* offers a more realistic take on the unfortunate beggar girl because her orphan plight reflected the actual situation of countless girls in the nineteenth-century trans-Atlantic world where life was short and personal insurance for health or assets had yet to be established. Herbert Hosmer found a printed advertisement for the paper doll set *Fanny Grey* issued by the London publisher Dean & Son ca.1850, and it is quite possible that *Fanny Gray* was an American copy.<sup>6</sup> In any event, the young Fanny Gray succeeded through her loving nature and work ethic, and this paper doll set offered the perfect performance opportunity for little girls longing to vicariously try on both the beggar's red hood and the heiress' ermine-lined cape.

**John Punchard Jewett of Salem and Boston.** Another major development in mid-nineteenth-century American print culture was the blockbuster novel and related print products, including picture book adaptations and games. John Punchard Jewett is now best known for issuing the first American book edition of Harriet Beecher Stowe's *Uncle Tom's Cabin* in 1852. Keen to capitalize on the novel's

success, he quickly issued *Pictures and Stories from Uncle Tom's Cabin* the following year. Similarly, he published *The Lamplighter Picture Book* to promote his publication of Maria S. Cummins's novel of street life in Boston. Now largely forgotten, *The Lamplighter* chronicles the journey of the Boston orphan girl Little Gerty from a street waif



Figure 4. The 1854 set of book and paper dolls, *Fanny Gray*, published by Crosby, Nichols & Co. of Boston.



Figure 5. Game box cover for *The Lamplighter*, published by Vilen Wilder Stoddard Parkhurst in Providence RI, late 1850s.

to the adopted daughter of a middle-class family. Little Gerty received gift of a pet kitten from the generous elderly lamplighter Trueman Flint, who pities her difficult living situation with abusive caretaker Nan Grant, who runs a squalid boarding house. Although slavery does not enter into the novel's plot, Jewett inserts anti-slavery rhetoric into the picture book's verse; nearly all of the accompanying poems conclude with some allusion to slavery - in this case, the description of Gerty's walk to the nearby shipyard ends with the reflection, "Alas! Too oft the gallant bark hath sped across the main, with her bosom bearing men bound fast in Slavery's chain." Eventually, Trueman (now known to Gerty as Uncle True) takes her away from Nan Grant, and she lives with him as an adopted daughter in a local boarding house. A new world of middle-class gentility opens up to her; during an early trip to church she meets the blind and beautiful Miss Emily, the minister's daughter, who promises to adopt her when the ailing Uncle True dies.

**Vilen Wilder Stoddard Parkhurst of Providence, Rhode Island.** In both the case of *The Lamplighter* and *Uncle Tom's Cabin*, Jewett saw the commercial potential of issuing spinoff card games. Before moving his business to Boston in 1851, Jewett had worked with Salem printer John M. Ives (the brother of *Dr. Busby* publishers William and Samuel B. Ives), and Boston publisher David Perkins Ives (probably another brother) issued a card game based on

*The Lamplighter*. Unfortunately, the American Antiquarian Society only has a photocopy fragment of the Ives card game, but AAS does hold the complete game of *The Lamplighter* game published by the elusive publisher Vilen Wilder Stoddard Parkhurst who was active as a bookseller and publisher in Providence between 1852 and 1861 (Figure 5). By 1866, he was living in San Francisco and working as a hardware merchant. He issued card games for both *The Lamplighter* and *Uncle Tom's Cabin*. It is not clear whether he had a formal relationship with John P. Jewett, but it is quite possible given the fact that both games are based on novels initially published by Jewett.<sup>7</sup>

Like *Dr. Busby*, *The Game of the Lamplighter* has cards divided between several different so-called families, although the Lamplighter is in his own class, and serves as a type of wild card that can keep a player in the game. Little Gerty is not grouped with Nan Grant, but with her middle-class community of choice: her neighbor the virtuous boy Willie, Miss Emily, and Gerty's school mistress. Ultimately, whoever holds the Lamplighter, Gerty, and Miss Emily wins the game. Besides giving the players a vicarious sense of participating in the world of Little Gerty, the game's rules (like the picture book) endorse Gerty's true place among her adopted family of choice. In a similar fashion, the successful winner of the *Game of Uncle Tom and Little Eva* holds the cards for Uncle Tom, Little Eva, and Justice, which serves as the wild card, reinforcing the role of Justice in obtaining victory (Figures 6 & 7). Literary and cultural historian Robin Bernstein has skillfully interpreted the *Uncle Tom* card set images in her recent study *Racial Innocence*: "Consumer items such as the Parkhurst cards exemplify ... sentimental materialism in that they sutured ownership to sentimental structures of feeling. Through this process, the commodities constructed feelings and cultural norms that were useful to capitalism."<sup>8</sup> Essentially these novel-based card games provided its owners and consumers with a vicarious life within and beyond the novel.

#### **Milton Bradley & Co. of Springfield, Massachusetts.**

In the aftermath of a brutal Civil War fought over the question of racial justice, Kris Kringle emerged as fur-suited Santa Claus and became a media star due in part to child-oriented picture books and paper toys lithographed in living color, such as the *Panorama of the Visit of Santa Claus*.<sup>9</sup> (Figure 8) This is a lithographed box with a scroll attached by rollers fixed to the back, the pictures viewed through the hole surrounded by a proscenium frame. The publisher, Milton Bradley & Co., is the only firm among these examples that focused on game production from its inception. Proprietor Milton Bradley was trained as a draughtsman, and, after designing luxury railroad cars, he learned lithography, setting up shop in Springfield in 1860 to produce paper toys. He was deeply committed to devising and marketing wholesome and educational products, and avidly promoted the kindergarten movement in the 1870s. The panorama from 1868 in Figure 8 reflects his astute





Figures 6 above and Figure 7 below. Game box cover and cards for the Game of Uncle Tom and Little Eva, published by Parkhurst in Providence in the late 1850s.

branding of Santa Claus as a wholesome bringer of joy. Of course, the cultural odyssey of Santa Claus in America had begun decades earlier with the publication of Clement Clarke Moore's poem *The Night Before Christmas* as almanac filler in 1824. The first picture book edition came out in 1848 and, from that time forward, Santa Claus/Kris Kringle's name or face branded children's books that were not necessarily about him. In the case of the panorama, the image of Santa graces the proscenium, but not the actual panorama pictures. Notably, the printed script is written in the first person voice of Santa.

Milton Bradley also believed in encouraging practical business skills; the panorama came with a sheet of tickets meant to be cut out by the young entrepreneur and distributed to eager panorama viewers. The entire panorama package, is designed to engage its young consumers in both active performance and entertaining consumption.

At about the same time, Milton Bradley produced the grand *Kris Kringle's Christmas Tableaux*, a lithographed proscenium box with movable lithographed pieces stuck into wooden stands.<sup>10</sup> (Figure 9) In this case, no visual or textual reference to Santa or Christmas is made beyond the title. The backdrop and pieces depict the all too recent dramatic reminders of soldiers fighting amid the backdrop





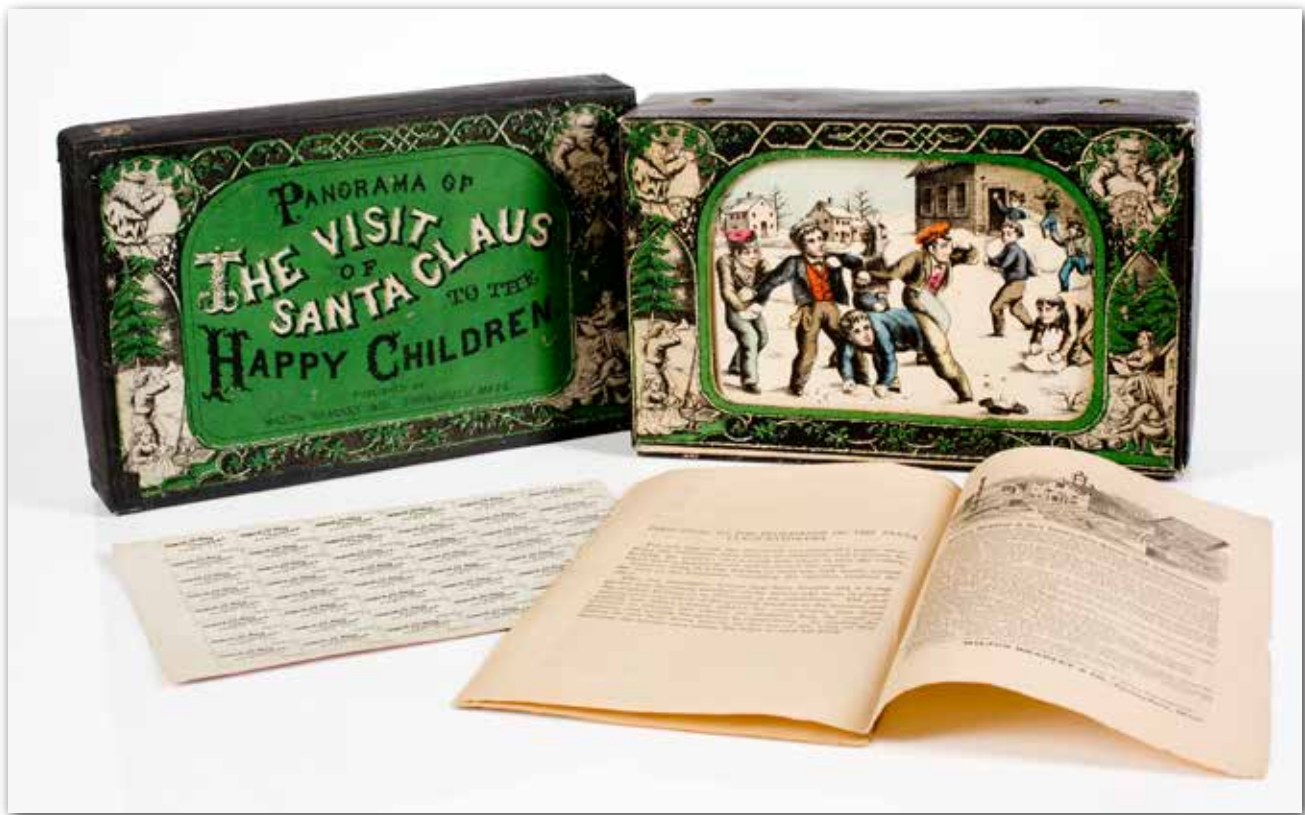


Figure 8. 1868 Panorama of the Visit of Santa Claus, published by Milton Bradley & Co. of Springfield MA.

of a blazing city, with a city omnibus thrown in for good measure. If anything, Milton Bradley used the Kris Kringle/Santa Claus brand as a means of drawing public attention to his paper toy as a product worthy of consumption as a Christmas gift.

**McLoughlin Brothers of New York.** In the 1860s, Santa Claus was undergoing an iconographic transformation in children's picture books. In 1869, McLoughlin Bros. issued its first folio-size picture book edition of *The Night Before Christmas* featuring full-color illustrations designed by Thomas Nast.<sup>11</sup> Nast's earliest image of Santa was published in *Harper's Magazine* in 1862, dressed in stars and stripes, visiting the Union troops. But in 1869 he looks like a forest creature in his fur suit, his red face and pipe smoking allude to his enjoyment

of earthly pleasures, and his overstuffed pack full of toys reflect the material abundance of Christmas. From then on, Santa became not just a recognizable brand, but also a media star whose avuncular image dominated succeeding editions of *The Night Before Christmas*, as well as games celebrating his presence as supreme gift-giver.

John McLoughlin, Jr. and his brother Edmund formed McLoughlin Brothers in 1858, just two years before Milton Bradley opened his shop in Springfield. Unlike



Figure 9. Late 1860s Kris Kringle's Christmas Tableaux, published by Milton Bradley & Co.



Milton Bradley, McLoughlin Brothers always produced picture books, and developed their game line in tandem with their book production.<sup>12</sup> Like Bradley, McLoughlin Brothers adapted the use of steam-powered lithography early on and, by the 1890s, virtually all of their books and games were produced using technology that could easily shrink or magnify illustrations to great effect.

Images designed for picture books easily traveled over to a parallel life in paper toys. Figure 10

shows a majestic blue-eyed Santa drawn for the tall shaped book *St. Nicholas*, and a very similar Santa gracing the *Game of the Visit of Santa Claus* (Figure 11), both from the 1890s. Santa has undergone yet another transformation from Nast's earthy elf to Christmas king, his red topcoat lined with ermine matched by the spotless white of his luxurious beard.

With this new focus on Santa Claus as a folk hero worthy of his own picture book, McLoughlin published *Kriss Kringle* in 1897 depicting Santa both in his Christmas mode and in such "off-season" activities as making toys in his shop. McLoughlin re-purposed these picture book images, incorporating them into the game board of the *Visit of Santa Claus*, designing this interactive game as a way for their young consumers to enact Moore's poem for themselves (Figure 12).<sup>13</sup> Note the image of Santa opening his pack on the upper right, and that of Santa working in shop on the lower left. The rules are simple: one of four players spins to get the peg representing Santa to stop at his home denoted by one of the four red blocks on the board; if Santa lands on his home, he gets to draw a card representing a gift. The player with the most cards wins! Through bombarding the children's book and game market with these Santa products, McLoughlin was instrumental in transforming Christmas from an exotic custom to a national consumer holiday. Ultimately, McLoughlin Brothers was bought by Milton Bradley in 1920, a move that strengthened Milton Bradley's national dominance in American game production,



Figure 10 (left). 1890s shaped picture book *St. Nicholas*, published by the McLoughlin Brothers of New York.



Figure 11 (right). 1890s box lid for the *Game of the Visit of Santa Claus*, published by McLoughlin Brothers.

while giving MB a healthy representation in the picture book market that it did not have before.

As seen in the cases of *Dr. Busby*, *Fanny Gray*, *The Lamplighter*, and the Santa products devised by Milton Bradley and McLoughlin Brothers, paper toys and children's picture books shared a creatively and commercially fertile place in the print culture that developed in nineteenth-century America. Anne Wales Abbot took the wood-engraved images that the Ives

brothers gave her and turned them into a deck of cards that provided both a wholesome alternative to the Jacks, Kings, and Queens of gambling cards, and a means of presenting children with familiar figures like the sewing housewife and the pugnacious boy to pique their curiosity about the story behind the picture, thereby cultivating a substantial consumer pool for the spinoff products of sequel game and book. John P. Jewett was almost certainly inspired by the Ives brothers' successful marketing of *Dr. Busby* to develop picture books adapted from *The Lamplighter* and *Uncle Tom's Cabin*, and probably made an arrangement with D.P. Ives (and maybe V.S.W. Parkhurst) to publish the games. In both cases, the games and companion books worked together to give their young consumers ways of becoming vicarious participants in the lives of *Dr. Busby*, *Little Gerty*, and *Little Eva*. Ever the good businessmen, Crosby, Nichols & Co. drew upon their extensive presence in the children's book market to hire successful children's book artist John Green Chandler (and probably his wife Sarah Chandler) to design the *Fanny Gray* paper doll and book package, the imagery of which was adapted from an earlier English antecedent. *Fanny Gray* and the Milton Bradley Santa paper toys were designed to encourage performance, both in presenting the paper images to their friends, and in reciting (and likely embellishing upon) the printed script. Children also became (and were encouraged to become) active consumers of produced goods, as the *Game of the Visit of Santa* so beautifully attests: and the gifts that players

*continued on page 10*



Figure 12. The game board for the Game of the Visit of Santa Claus.

could win included a jack knife, a tin trumpet and a fire engine—toys that were manufactured products.

Finally, the market for children's picture books and games was fueled by technological developments like the use of steam-powered lithographic presses that made the cheap production of thousands of colored impressions possible. Both Milton Bradley and McLoughlin Brothers saw early on the potential of lithography to mass-produce color laden visual products for children, investing heavily in that technology, and in doing so, dominated the children's print market on a national scale. By the end of the nineteenth-century, child's play had become serious business.

### Endnotes

- <sup>1</sup> *The Improved and Illustrated Game of Dr. Busby* (Salem, Mass.: W. & S.B. Ives, ca. 1843). Cards are wood-engraved.
- <sup>2</sup> Little is known about Anne Wales Abbott's life outside of the books that she wrote and the games she devised. A short essay about her is available in Wikipedia. Her obituary printed in *The Boston Herald*, June 6, 1908 focused more on the disposition of her extensive estate than her actual life and career.
- <sup>3</sup> Anne Wales Abbot, *Doctor Busby and His Neighbors* (Salem, Mass.: W. & S.B. Ives, 1844), advertisement, p. [1] at end.
- <sup>4</sup> *Improved and Illustrated Game of Dr. Busby* (Salem, Mass.: W. & S.B. Ives, ca. 1844).
- <sup>5</sup> Author of *Cousin Hatty's Hymns and Twilight Stories*. *Fanny Gray: A History of Her Life* (Boston: Crosby & Nichols, 1854).
- <sup>6</sup> Herbert Hosmer, *Fanny Gray: A History of Her Life, 1854-1954* (South Lancaster, Mass.: The John Greene Chandler Museum, 1954), p. 7.
- <sup>7</sup> *Game of the Lamplighter or Uncle True and Little Gerty* (Providence: V.S.W. Parkhurst, ca. 1855-1861); *Game of Uncle Tom and Little Eva* (Providence: V.S.W. Parkhurst, ca. 1852). *The Game of Uncle Tom* was advertised for sale by Alexandria, Va. Bookseller Robert Bell in December, 1852. Cf. *Alexandria Gazette*, Dec. 21, 1852, p. 4.
- <sup>8</sup> Robin Bernstein, *Racial Innocence: Performing American Childhood from Slavery to Civil Rights* (New York: New York University Press, 2011), p. 97.

<sup>9</sup> *Panorama of the Visit of Santa Claus* (Springfield, Mass.: Milton Bradley, ca. 1868). For more about Milton Bradley, cf. the essay by Deborah S. Ing in *American National Biography* (New York: Oxford University Press, 1999), v. 3, p. 377-378; *Milton Bradley: A Successful Man* (Springfield, Mass.: Milton Bradley Co., 1910); James J. Shea, *It's All in the Game* (New York: G.P. Putnam's Sons, 1960).

<sup>10</sup> *Kris Kringle's Christmas Tableaux* (Springfield, Mass.: Milton Bradley & Co., ca. 1868).

<sup>11</sup> Clement Clarke Moore, *A Visit from St. Nicholas Illustrated by Thos. Nast* (New York: McLoughlin Bros., 1869).

- <sup>12</sup> By the publication of the earliest extant publisher's catalog, McLoughlin Bros. had nearly 40 card games in stock (including the Dr. Busby knock-off Dr. Fusby Cards), six series of paper dolls, a line of paper doll house furniture, and several paper doll houses; cf. *List of Toy Books Manufactured for Wm. H., Hill, Jr. & Co. by McLoughlin Bros. 1867: Includes Books, Paper Dolls and Games* (Typescript of the original copy made by Margaret Whitton, not after 1977); scanned copy available on the internet. At about the same time, Milton Bradley advertised a stock consisting of at least 30 items, including card games, dissected map puzzles, and paper toys like panoramas. Cf. Advertisements accompanying *Panorama of the Visit of Santa Claus* (Springfield, Mass.: Milton Bradley & Co., ca. 1868), and *Permutation Dissected Map* (Springfield, Mass.: Milton Bradley & Co., ca. 1868).
- <sup>13</sup> *Visit of Santa Claus* (New York: McLoughlin Bros., 1898).



**Laura E. Wasowicz**, is Curator of Children's Literature, and Cataloger, North American Imprints Program at the American Antiquarian Society. She was photographed here with George Fox at his San Francisco home in the spring of 2017. She dedicates this article to George, along with her work to co-curate, with Lauren Hewes, the exhibition "Radiant with Color & Art: McLoughlin Brothers and the Business of Picture Books, 1858-1920" at The Grolier Club, December 6, 2017 to February 3, 2018. This article is based on Laura's 2015 presentation to The Ephemera Society of America, Old Greenwich, Connecticut.



# Protest Ephemera: Real Protestors: Real and Merely Realistic

BY BARBARA FAHS CHARLES

In November and December 2016, I watched online in amazement as the potential magnitude of the Women's March on Washington, called for January 21, 2017, the day after the inauguration of Donald Trump as the 45th president of the United States, grew exponentially. Still, I didn't personally decide to participate until after the New Year when I responded to an appeal for volunteers to be "WMW Local Ambassadors" to "provide a warm welcome and information to our out-of-town guests, help to smooth the movement of people to and from the March, and serve as the eyes and ears of the DC Local Logistics Team."<sup>1</sup> With an assignment,

I could feel I was making a productive contribution and justify (to myself) avoiding work for a day on the long overdue graphic layouts for a coming exhibition. And, since the key players for our museum client were also women, I was reasonably confident that they would not only understand, but approve. I hadn't participated in a protest march for nearly forty-five years, not since the heyday of anti-Vietnam War and Impeach Nixon rallies in the late 60s and early 70s. Never had I had even a modicum of responsibility.

I rose uncommonly early Saturday morning and checked off my WMW Local Ambassadors to do/to bring list: layered clothing, hat, gloves, comfortable socks and shoes, trimmed toe nails, charged phone with key contact numbers, backup power, a couple of bottles of water, lots of nibbles for the day. I had everything except the small, clear backpack that was required if you wore one, so with stuffed pockets, I headed out at 5:30 am. I began to see hints of the mood of the day as I walked the 13 blocks to the meeting point for my "team." At the first corner, I passed a house with its doorway draped in black and the words "In Mourning for Our Nation." On other streets, small lawn signs with "Injustice anywhere is a threat to justice everywhere" or other quotes from Martin Luther King had popped up in the tiny front yards. Even the Folger Shakespeare Library had weighed in, decorating the side of a city tour bus with "No legacy is so rich as honesty," from *All's Well That Ends Well*. (Figure 1) For the most part, I was focused on the day ahead, unclear what to think or expect.

At six am, our small group in bright orange vests picked up our "Women's March Information" signs and headed out in pairs to our posts, mine at First Street and East



Figure 1. Photograph from the Women's March on Washington, Washington DC, January 21, 2017, by Barbara Fahs Charles (the following six photographs have the same provenance.)

Capitol Street, in front of the east façade of the Capitol. Slowly the marchers started coming. Then more, and more, and more. Their spirit was universally upbeat, though frankly I wondered how some, who had protested 40 or 50 years earlier, would survive the day, having already walked two miles from their buses. Standing just a block from the Capitol, most thought they had arrived. We had to explain reality and options—through the Capitol grounds (to our surprise, the police were letting marchers in) and hit a wall of people on the other side, or a longer, more open route circling to the north, or first a stop at the Lutheran Church for snacks and coffee, or the Folger Shakespeare Library for a rest stop.

I tried to field questions quickly, but often stopped to admire the wit and sincerity of the signs. When the marchers were willing, I photographed first and then gave directions. Many messages were personal against President Trump. "In Your Gut You Know He's Nuts" was milder than most. Focusing on his self-proclaimed abuse of women another read "Trump Sexual Predator" with an illustration of Trump groping the Statue of Liberty. A Darth Vaderish-looking older man, in black hoodie and trench coat, delighted in showing me his double-sided sign with "No Trump... No KKK... No Fascists in the USA" on one side and "Nie Mein Führer" on the other.

Others were extremely earnest, advocating a variety of causes. A mother carried one of the most thoughtful signs of the day: "Let's trade 1 Donald Trump for 10,000 Refugee Men, Women and Children," while her daughters each had their own signs: "Don't Mourn Organize" with three fists and "Cultivate Resistance" with a blossoming thistle. Right afterwards, a beautifully hand-painted banner "Respect the Work That Makes All Other Work Possible"

*continued on page 12*



Figure 2.



Figure 3.



Figure 4.

for Domestic Workers United arrived. (Figure 2) Each busload of marchers brought new creative approaches. A wordless banner with hands in multiple colors on one side of an American flag, as surfing in on the stripes, and arms with dollar-sign cuff links and small hands strangling the flag to cut off the flow was fantastic. If I was a museum curator and could only collect one sign, this would be the one. (Figure 3) My colleagues had to leave at the end of our shift, but I stayed on as we had heard that there were long backups of buses along I-95 coming into Washington and the surges of eager marchers continued.

My four-hour stint evolved to nearly eight. By 1:45 pm, the last of the bus groups seemed to have arrived and in good conscience I could finally leave my post. I stashed my vest and sign at a friend's house and set off to join the march myself, continuing to photograph as I worked my way down toward the Mall. Resting on a planter near the National Museum of the American Indian were a quartette of women dressed as suffragists each with an on-target black and white sign, such as "Respect Existence or Expect Resistance!" (Figure 4) I flowed with the marchers along Constitution Avenue, enjoying the diversity of statements and the reactions of participants. A couple on a tractor held a simple request "Don't Call Us Radicals We are Informed Citizens" (Figure 5); not far from "I'm Queer I'm here & I will not disappear! [sic]" and next to "White Silence is Violence."

I was struck by the irony of Benjamin Franklin standing stoically in front of the Old Post Office Building, now the Trump Hotel. Despite the omni-present hotel security, someone had cradled a red, white, and blue banner in the statue's arms (Figure 6). At his feet, a small sign "This is NOT normal" could have expressed Franklin's own sentiments. (It reminded me of the wonderful exhibition we had designed for the Tercentennial of Franklin's birth; see *The Ephemera Journal*, Vol 11, 2005.) The march ended peacefully at the south lawn of the White House, which was protected by a flimsy wooden snow fence that was continually collapsing from the press of the crowd and then respectfully lifted back up again at the request of the march





Figure 5.

volunteers. Many marchers threw their signs over the fence toward the White House creating a colorful collage of the collective issues. (Figure 7)

Meandering home in the twilight through the dwindling crowds, I thought back to the early 1970s, when Bob Staples and I were starting our design firm, Staples & Charles. Our first major project was *We the People* for the National Museum of American History, a 15,000 square foot Bicentennial exhibition funded by a \$500,000 congressional grant. The proposal concept was developed by Benjamin Lawless, Assistant Director for Design and Production, but given the scale of the project and other Bicentennial demands on the museum, we were hired to create the actual designs that would make ideas reality, working with Margaret Klaphor,



Figure 6.

Senior Curator in the Division of Political History, Curator Herbert Collins and Assistant Curator Edie Mayo.

Edie researched protests and women's history, so she was assigned the centerpiece of the exhibition—an assembly on the Capitol east steps of diverse people from suffragists to recent demonstrators, all petitioning for rights or redress of grievances. We began our design work in September 1973 and initially focused on the issues that the Capitol Steps concept presented. We all agreed that for the protestors we wanted photographs of actual people carrying actual protest ephemera from the museum's collections. The people would be black & white, offsetting the colorful banners and signs. We surveyed the collections and made a list of ideal candidates: suffragists, 1930s bonus march soldier, "I Am A Man" protester from the 1968 Memphis sanitation workers march, anti-draft, anti-Vietnam war, pro-civil rights, anti-busing, all in a range of ages and ethnic groups. To make it work, we needed clear photographs of whole figures with their hands and arms in positions to appear to be carrying a sign or banner. Not so easy. First, we searched public repositories, such as the National Archives and the Library of Congress; and then our own photographs. This effort yielded several good suffragists, a pair of demonstrators holding a large banner that Rick Steadry, the photographer who worked with us, had taken as a grad student at Harvard, two Native Americans that I had photographed when the Bureau of Indian Affairs was occupied (Figure 8), and one African American man stepping off a carousel—less than half of the number desired. Rick took on the assignment of going to protests and trying to capture the diversity and positions required. Timing was perfect. There were continuing demonstrations against the war in Vietnam and rallies calling for President Nixon's impeachment. Rick actually collected the "Brother can you spare a dime" box from a man selling apples, an allusion to the Depression, the closest we were able to achieve for a bonus marcher.

Bob's design for the Capitol Steps used forced



Figure 7.



Figure 8. Demonstrator at the AIM (American Indian Movement) occupation of the Bureau of Indian Affairs, Washington DC, November 1972. Photograph by Barbara Fahs Charles.

perspective to create distance and scale to fit in the confines of the museum. Once we had Rick's perfect photograph of the Capitol, we started doctoring. The dome needed to be lowered if visitors were to see the crowning Statue of Freedom as they looked up into the tableau. We tried several versions in our model (Figure 9) and then created a large black and white print for the scenic artist to work from. A selection of transparencies provided colors and specific details. For the sagging flag at the top of the pediment, we found the perfect wave in our photo files. The limp Washington sky was replaced with beautiful clouds captured in Nebraska. The people also needed to be scaled from 5"-2" in the front to 4'-0" in the back. The artifacts, of course, could not be altered, so we selected smaller signs for figures closest to the Capitol.

Lastly, Edie Mayo and I worked on the quotes and slogans for the proscenium, searching for the right balance over time. The central

one was from the first Amendment to the Constitution: "the right of the people peaceably to assemble, and to petition the Government for a redress of grievances." The surrounding quotes ranged from "Taxation without representation is tyranny," attributed to James Otis, 1763, to the very current anti-draft "Hell No We Won't Go." We wanted to be confrontational, in the spirit of the rallies, but not so radical that someone from Congress would object.

Near to the Capitol Steps, an assembly of campaign banners and ballot boxes was surrounded by Bob Staples' *tour de force*, a 40-foot-long timeline of campaign memorabilia. (Figure 10)

Visitor response was very positive, especially for the campaign ephemera and the Capitol Steps. (Figure 11) *The Washington Post* reflected the consensus that "the most dramatic part of the exhibit is the "By the People" section, in which the rights to participate in government, to vote and petition government are the central themes.... What is most striking about this section however, is the contemporaneity of the right to petition portion—the panels depicting the causes of abolition, southern secession, black civil rights, farm worker appeals and Indian treaty rights, all issues that have burned brightly from the 19th century to the present day."<sup>2</sup> But one of the few complaints had some validity: "All protests exhibits in "We the People" were from the left. There have been ones on the right i.e. Pro-Life, Anti-busing, prayer etc. The presentation is undemocratic in nature."<sup>3</sup> This visitor had missed the anti-busing South Buffalo Parents Group NY "Save the Neighborhood School Concept" sign, but the museum's upper management had vetoed pro-life and pro-choice examples, as well as impeachment and amnesty, as too controversial for a congressionally-funded project.

Then, fifteen months after the show opened, Edie had to send a memorandum to Dr. Brooke Hindle, Director of the museum: "It has finally happened! Someone whose photograph was used (without permission) as a mannequin on the Capitol Steps has recognized herself — to her dismay"<sup>4</sup> Sarah B. Beach of New York had written



Figure 9. Staples & Charles model for the Capitol Steps, March 1974. Photograph by Rick Steady/Staples & Charles.





Figure 10. Detail from the timeline of political ephemera in *We the People*, 1975. Photograph by Rick Steadry/Staples & Charles.

“To Whom It May Concern” that “Recently, in visiting the Bicentennial Exhibition at the Smithsonian Institute [sic], I was surprised to see a life-sized portrait of myself taken at an anti-war rally, holding a placard with an inscription reading, ‘War is not healthy for children and business!’ I would have been honored to have been immortalized by this esteemed institution, had my viewpoint not been completely distorted. Actually, I have never carried anyone else’s poster or placard and the one represented here is certainly not mine. My posters have always been pictorial, depicting the horrors in South East Asia. To declare that war is not healthy for children is at best, a cynical understatement, in view of such tragic events, as total destruction of a country as well as tremendous loss of lives of Americans. In addition, I take objection to the statement that war is not healthy for business—businesses traditionally are the greatest beneficiaries of wars.”<sup>5</sup>

Sarah Beach was hardly a casual protestor. Edie later learned that Mrs. Beach was a Polish immigrant and attended protest events almost every weekend. Her letter continued: “I should not wish to create the impression that I am a pacifist, which of course, the placard implies.

Philosophically, I am not opposed to all wars. For instance, I was in favor of the war dedicated to the destruction of fascism, an ideology which threatened the civilized world. I am in favor of all wars of liberation [sic], including war against poverty and oppression of liberty.”

No one wanted a legal problem. The easiest response would be to eliminate the offending mannequin and poster. But no one wanted to remove Sarah Beach from the Capitol Steps. She was our favorite figure. All of us were charmed by Rick’s photograph (Figure 12) and Mrs. Beach’s letter endeared her even more. A formidable, opinionated woman. Edie was tasked with winning her over. “We would very much like to keep your mannequin on our Capitol steps display, as we think it adds significantly to the exhibition and have had many compliments on it. So that we may not misrepresent your philosophical position, we would be happy to change the poster to one which you feel correctly conveys your feeling.... We have a sign from Women Strike for Peace which has their slogan ‘War Is Not Healthy for Children and Other Living things,’ which we could use to replace the present poster. If you feel that such a slogan would not do justice to your views, would you be kind enough to



Figure 11. *The Capitol Steps* in *We the People*, 1975. Photograph by Rick Steadry/Staples & Charles.

send us a poster which you have used at a demonstration, or let us know what type of poster you feel suitable?”<sup>6</sup>

Sarah Beach relented and accepted the proposed alternative. This change was made quickly so she could see it when she came to Washington in January 1977 during Jimmy Carter’s inauguration, at which time she also donated several of her own hand painted protest posters. (Figure 13)

The public enjoyed *We the People* without further complaints for the next ten years. The band of political ephemera survived even longer as part of a smaller exhibition celebrating the 200th anniversary of the U.S. Constitution. A new political hall that opened in 2016 includes an intense display of campaign ephemera, but no protestors on the Capitol Steps. Today it would be an anachronism. The Capitol Police no longer allow demonstrations on the Capitol grounds or on the steps of any congressional building. The exception is the Supreme Court, which has its own police force and sets its own rules.

### Endnotes

<sup>1</sup> Email from wmwlocalambassadors@gmail.com to volunteers, January 9, 2017.

<sup>2</sup> Hollie I. West: “Historic Reflections: A Bicentennial Array In the American Spirit,” *The Washington Post*, June 4, 1975, B1.



Figure 12. Sarah Beach at a demonstration, Washington DC, 1973. Photograph by Rick Steadry.



Figure 13. Sarah Beach standing next to her mannequin on the Capitol Steps, January 1977. Photograph from the Smithsonian Institution Archives, image #77-1211-05 \_prt.

<sup>3</sup> J. Stevens, Huntington Beach, CA: Museum Services Complaint Form, June 28, 1979. Smithsonian Institution Archives, Acc. 94-123, Box 2.

<sup>4</sup> Edie Mayo: Draft memorandum to Dr. Brooke Hindle, September 24, 1976. Smithsonian Institution Archives, Acc. 94-123, Box 2.

<sup>5</sup> Sarah B. Beach, New York, NY: To Whom It May Concern, Smithsonian Institution, August 13, 1976. Smithsonian Institution Archives, Acc. 94-123, Box 2.

<sup>6</sup> Edie Mayo to Sarah Beach, October 18, 1976. Smithsonian Institution Archives, Acc. 94-123, Box 2.

### Barbara Fahs Charles,

presently on our Board, has been a member of the Ephemera Society of America since the very beginning. In 1986, she and her partner Robert Staples were the first recipients of the Rickards Medal after Maurice himself. Their design firm, Staples & Charles, has contributed greatly to the acceptance of ephemera as prime artifacts for museum exhibitions.





# Preserving the Histories of “Regular Folk”

By MICHAEL IANNOZZI

Assunta Giancarlo rushed home from school on a hot August afternoon. She was clutching her report card in her hand as she ran into the kitchen to show her mom. The year was 1932 and, in rural Frosinone, Italy, Assunta had no way to know how dramatically her life would change in the next 25 years. 1932 was the year that Mussolini consolidated his power, and the year he published the *Doctrine of Fascism*. For Assunta though, that night she was just proud to show her parents her grades, written on a report card with a map on it: a map that showed Italy, with the surrounding Mediterranean Sea labelled *Mare Nostrum*, Latin for ‘Our Sea’ (Figure 1).

Assunta told me that story last year at the age of 93, speaking her native dialect of Italian. I am a PhD student of linguistics at Western University in London, Canada. Linguistics is often defined as the study of language; however, language is not an abstract idea. It is only of use to anyone if they have something to say—if they have a story to tell. So, although the digitizing, collecting, and archiving of ephemera may not be directly tied to the study of language, it is inseparable from the purpose of language: to tell a story.

My research focuses on the Heritage Languages of immigrants to Canada. *Heritage Languages* are those brought by immigrants to a new place, and now spoken as a minority language by that community. In Canada, one of the largest communities of Heritage Language speakers are Italian-Canadians. From 1950-1969, at Halifax’s Pier 21, 20,000-30,000 Italians arrived each year in search of a better life. My paternal grandparents were among those who arrived on Canada’s shores.

I have been working with the Italian-Canadian community in Sarnia, Ontario, Canada for over two years. I meet with members of the community, and ask them to tell me about their life. They tell me their story, in their native language. And one of the stories that is always most vivid in their minds, no matter their age when they emigrated, is the story of how they arrived in Canada.

Figure 3 shows the receipt for a one-way boat ticket from Naples, Italy. The photo in Figure 2 is one of the few I’ve been able to collect that were actually taken during the journey aboard one of the ships. These items are to me, terrifically symbolic, much like the dialect of Italian I record and study, of the story this community has to tell.



Figure 1.



Figure 2.

Figure 3.

In a sense, that’s what first drew me to the collection and preservation of these materials. Strictly speaking, they aren’t necessary for me to study the Ciociaro dialect the community speaks in Sarnia. However, I can’t imagine I could ever connect with the people I interview, or ever understand their story, and the way they use their language, without these tangible objects.

There is a term in linguistics, coined by Walt Wolfram, known as “The Principle of Linguistic Gratuity.” The idea is that, too-often, we as linguists think of language as this object of study, and forget that it is connected to actual people who use it. The principle of linguistic gratuity states that we, as researchers, have been given a wonderful gift by the community we study: they have shared with us their language, and in the process their stories. Therefore, we have an obligation and responsibility to return this kindness.

And so, a small way I try to do that is by always asking the people I interview to share with me any photos, recipes, postcards or other ephemera they’d like (Figure 4). I digitize all these materials and return them. I then upload it all to The Western Archive of Dialects and Languages (WADL). The digital archive is hosted by Western University, and will be permanently available to the public and academics alike.

Sometimes I am given items of obvious significance, like the document of citizenship immigrants received after being in Canada for some years (Figure 5). Other times the materials require a bit of a story. For a lot of the people I’ve interviewed the hardest part of living in Canada wasn’t the harsh winters nor the language barriers but rather the distance from home and from everyone they’d known in Italy. In time, they would build their home here, in Sarnia, and in towns and cities throughout

Canada, but during those first few years letters were the only means of contact with the family they’d left - homes in Frosinone did not have a telephone in the home until late 1970s. When news had to travel faster than letters, telegrams were used. Figure 6 is a telegram sent to Sarnia to celebrate the wedding of two recently-arrived immigrants. It reads in translation “the joy and happiness of today will be with you for the rest of your life.”

Although as a linguist I am interested in how people talk, I am also deeply interested in what they have to say. A language serves no purpose in abstract. So, I do my best to understand the practical, tangible, day-to-day purpose the Ciociaro dialect served a community of several hundred immigrants thousands of miles from home. Through the collecting, digitizing, and archiving of the materials these people hold dear, I am able to both connect with their stories, and work to preserve them for generations to come.

I sincerely believe that linguistic research should benefit the public. I try to work toward that by finding ways to integrate the public into my research and work. Traditionally, once linguistic fieldwork with a community was completed, the researcher left,



Figure 4.



and the community never saw what became of those recordings. The goal of The Western Archive of Dialects and Languages (WADL) is to ensure that the community directly benefits from sharing their stories, materials, and time with the researcher. The information they share is given back to them in a permanent, safe, and digital way. This ensures that future generations, wherever they live, will be able to access their heritage and history.

The goal of this research is to show the importance of heritage—a significant part of the Canadian identity. Sarnia is one of the last places where the Ciociaro dialect of Italian can still be heard. In Frosinone today, the variety has been almost completely replaced by Standard Italian due to standardized education, increased mobility, and a large influx of Italians from other areas of Italy. So, as a linguist, I have a chance to record a language that tells a story that may soon be lost to history.

My work will also produce a collaborative partnership between Western University and Sarnia’s Italian community. The end result will be an archive to preserve, promote, and pass on the heritage and histories of the Italian-Canadian community in Sarnia. This framework can be applied to preserve and promote other communities across Canada.

The title of this article, *Preserving the Histories of “Regular Folk”* is a translation from something Antonietta Longo said when I interviewed her and her sister-in-law, Anunciata. Antonietta didn’t understand why I was



Figure 5.



Figure 6.

interested in her story. She told me that they’ve just lived “normal lives” and that they had nothing to share with me that would be of interest to anyone. However, the photos, original passports, recipes, and stories that people share with me are important. They tell a story, and I have a duty to ensure that “regular folk” can preserve, share, and tell their stories for generations to come.

These materials from the regular daily life of regular people may not have been significant at the time but are now our windows into a time that has long ceased to exist. The goal of this research is to show the importance of heritage—a significant part of anyone’s identity. Integral to this is changing the perception that ephemera, the ‘every day’, is unimportant. It is important, and it is an irreplaceable way of telling the story of each of us.

I am able to write this today because two regular folk, my grandparents, got on a boat in Naples, and left their world behind to give their children a better life. As their grandson, I have benefitted in countless ways from their sacrifices, and I owe it to them, and their community in Sarnia, to show them how special “regular folk” are.

**Michael Iannozzi**, is a researcher in linguistics, MA the University of Western Ontario, currently working on his PhD. He is editor-in-chief of *Western Papers in Linguistics* as well as the creator of publications for the *Canadian Society for the Study of Names*.



# Storyville, Newport, and the Great Impresario of Jazz

BY RICHARD VACCA

The outdoor music festival has been a part of American summers for over sixty years, and, if you've ever attended one, say a word of thanks to George Wein who produced the first one, in Newport, Rhode Island, in 1954 (Figure 1). Every outdoor festival since, from Woodstock to SXSW, has taken something from George and that first fest, and our summers haven't been the same since.

George was born in 1925 and raised in Newton, Massachusetts. He studied piano as a boy with the legendary Madame Margaret Chaloff, and played jazz in Boston's dive bars while still in high school. He served in the U.S. army and attended Boston University on the G.I. Bill, graduating in 1950. He opened his jazz club Storyville the same year. Wein turned 90 in 2017, and he's still working every day at the Newport Festivals Foundation to ensure that next year's festival is the best yet.

We shouldn't forget that Wein is also a very good jazz pianist, and has toured the world for decades with the group, the Newport All-Stars. In fact, there is little in the music business that he has not done. His work in the 1950s has defined how music is presented, indoors and out. More than an entrepreneur, he is a ground-breaker and a trend-setter, universally acknowledged as *the* impresario of jazz. Wein has never stopped looking for ways to bring the music to new audiences, and he risks his own money and prestige to do so. Lovers of music owe him much.

## At Boston's Hot Spot of Rhythm

Throughout the 1940s, the number one place for jazz in Boston was the Savoy Café, advertised as "Boston's Hot Spot of Rhythm." Wein probably spent more time there than at the university library. On January 3, 1949, the clarinetist/saxophonist Bob Wilber brought his band to the Savoy (Figure 2). Wilbur was enormously popular: for this engagement, the Bob Wilber Dixieland Jazz Club organized a parade through the streets of the South End to welcome him to town. The club met Wilber's band at the Back Bay train station and conveyed them to the Savoy in the old New Orleans fashion, by wagon, while the band played. Edmond Hall and his group were waiting to welcome Wilber at the Savoy, and Wein was their pianist.

Savoy manager Steve Connolly had hired George to work the month with clarinetist Hall, who was well-known in his own right. Wein learned much playing with him nightly — and he learned much about the

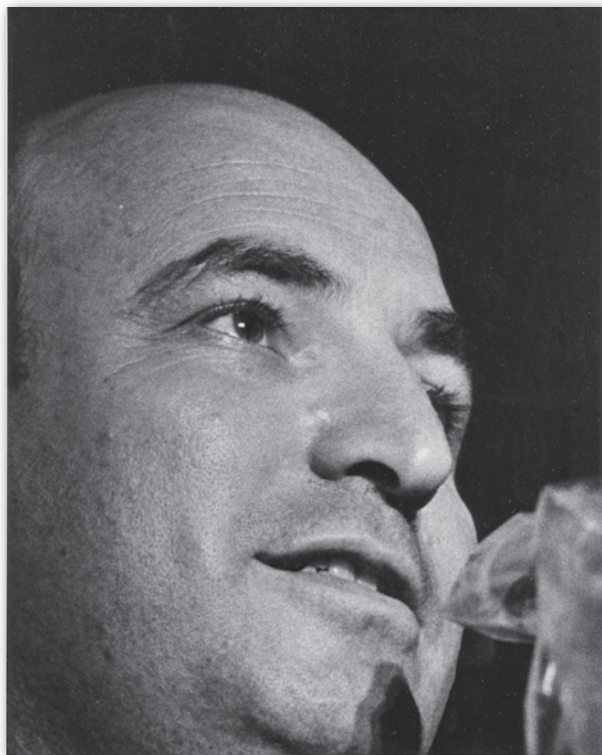


Figure 1. George Wein, 1962. Distributed as part of a press kit for the Newport Jazz All-Stars. Photographer unknown. [All illustrations are of items from the author's collection unless otherwise stated.]

business of running a club from Connolly, who had opened the Savoy in the mid 1930s. One thing Connolly probably told him was "build a good mailing list," because sending cards like the one in Figure 2 was state of the art marketing in 1949.

Wein and Hall co-produced a concert at the New England Conservatory's Jordan Hall on March 1, 1949 featuring the trumpeter Frank Newton and the hot cornetist "Wild Bill" Davison. The concert sold out, and Wein experienced the thrill of seeing a full house — *his* full house — brought to its feet by good music. He was hooked. George got together with Newton to start a small club of their own, a short-lived venture called *Le Jazz Doux* (The Soft Jazz), and he was *really* hooked (Figure 3). Then came Storyville.

## Storyville

Every major artist of the jazz world appeared at Storyville — a litany of talent that began with Louis Armstrong and Billie Holiday and included all the jazz





Figure 2. Postcard for the Savoy Café advertising Bob Wilber and His Dixieland Band, January 1949.

royalty known by a single name: Duke, Ella, Bird, Res, Miles. Live recordings made in the club are still being sold. Storyville set the standard for how a club should be run and how jazz should be presented, and it was a magnet that attracted top talent to Boston. Storyville is the story of the right person in the right place at the right time. Did this guarantee the club’s success? It did not. Wein himself claimed that operating Storyville left him in a “constant purgatorial state of debt,” and he closed for financial not artistic reasons.<sup>1</sup>

The club opened on October 25, 1950 in the Copley Square Hotel on Huntington Avenue. Wein wrote a manifesto of sorts for the opening. “The policy of George Wein’s Storyville will be to present the best of jazz — regardless of style. The original Storyville spawned jazz. This club will attempt to keep it in a vigorous state of unpredictable incandescence in Boston.” He concluded, “For the first time in Boston, here is a jazz club run by a jazz musician, staffed with the greatest names in jazz and devoted to the perpetuation of jazz in Boston.” These were ambitious goals for the 25-year-old. Remarkably, he succeeded.

Storyville changed addresses twice, moving from the Copley Square Hotel to the Buckminster Hotel on Kenmore Square in 1951, and then moving back in 1953. In both venues, Wein dutifully built his mailing



Figure 3. Postcard for Le Jazz Doux advertising the George Wein Quartet, April 1949. [Courtesy of the Mel Levine collection.]

list, sending postcards featuring the fanciful artwork of Danny Snyder. Figure 4 advertises a Sunday jam session held at the Copley Square location on November 16, 1950 featuring Wild Bill Davison with Bob Wilbert’s band. Nat Hentoff, the “foreman,” emceed these Sunday sessions. In 1950, Hentoff was a deejay on radio station WMEX and the Boston correspondent for *Down Beat* jazz magazine. His writing soon encompassed education, civil rights, and, most prominently, civil liberties. He published widely, wrote a column for the *Village Voice* for fifty years, and established himself as part of the intellectual fabric of America in the second half of the 20th century. As late as 2012, though, he was still finding time to write about jazz.

Figure 5 advertises an April 1951 engagement by Jo Jones, the nonpareil drummer who gained fame with the Count Basie Orchestra. At his jam sessions, he’d accompany the band of another Bostonian, pianist Nat Pierce, who enjoyed a lifelong relationship with another big band legend, Woody Herman, and was for years a bandleader of note.



Figure 4. Postcard advertising jam session at the Storyville nightclub in the Copley Square Hotel, November 26, 1950. Danny Snyder design.

Postcards aside, Wein advertised relentlessly. He bought radio time, broadcasting weekly sessions live from club, with Hentoff hosting on WMEX, and later with John McLellan on WHDH. He advertised in all seven of the daily newspapers and some of the college papers. After moving back to Copley Square, he continued to send postcards, but of a more refined design, like the 1955 example in Figure 6.

In 1953, Wein launched a new enterprise, Storyville Records. The company issued about twenty recordings in four years, again across the spectrum of jazz, from Sidney Bechet at the traditional end to the more modern Lee Konitz. About half the album covers were designed by Burt Goldblatt, another Bostonian and one of the best-known designers at mid-century, his covers immediately recognizable. Goldblatt’s striking designs combined simplify and perspective — he’d use minimal type and one strong image with a point of view from above or



Figure 5. Postcard advertising Jo Jones at the Storyville nightclub in the Buckminster Hotel, April 1951. Danny Snyder design.

behind, rarely straight one. The Ellis Larkin album cover in Figure 7 is a case in point.

As if Wein didn't have enough to do, he started teaching a course on the history of jazz at Boston University in September 1966. And offshoot of that was a public lecture, "Jazz: the Music of America" (Figure 8), which Wein presented from the piano bench, punctuating his talk with examples of the different schools of jazz and the noteworthy stylists of each.

It was all part of "building the brand," as today's marketers like to say. But, in the end, it wasn't enough to save Storyville. The club was done in by the changing nature of the jazz business, its most popular attractions gravitating to the biggest venues to achieve the most lucrative paydays. By the late 1950s, a nightclub could not compete for talent with a better-paying concert hall — or festival stage. In that respect, Wein's own Newport festival helped bring about the economic reality that harmed his club.

When Dinah Washington finished her set on May 22, 1960, George Wein's Storyville closed its doors for the last time. But he and the club had made their mark. Said Wein in 1966, "The thing about Storyville, is that it was one of the very few jazz clubs in the country to give the musicians a fair shake. Before Storyville, there were mostly joints. We tried to do right by the musicians as well as the music — little things, like having the piano in tune and having good acoustics. We set some decent standards in what was then a pretty crummy business, and we also booked a lot of good talent, which nearly ruined me."<sup>2</sup>

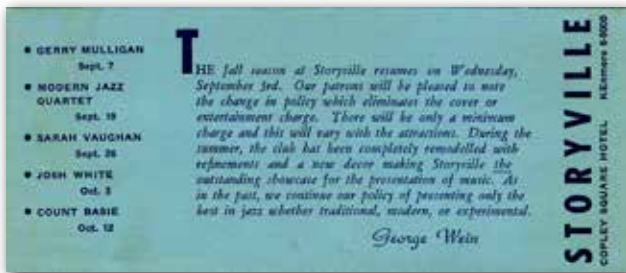


Figure 6. Postcard advertising the Storyville schedule for September 1955.

## Into the Great Outdoors

Let's back up a few years to a night in 1953 at Storyville, when George met Louis and Elaine Lorillard, of Newport, Rhode Island, for the first time. Louis was heir to the P. Lorillard Tobacco Company fortune. Elaine was a pianist trained at the New England Conservatory. They had met in Italy in 1943, where he was in the army and she was with the Red Cross. They both loved jazz, and their wartime courtship took place at the clubs in Naples. An often-told story had Elaine attending a classical music concert in Newport when someone remarked that "it's too bad we can't do something like this for jazz." The Lorillards decided they could, and approached Wein with their idea of a summertime festival. He shared their enthusiasm and agreed to produce it. The Lorillards put up \$20,000 and introduced George to the Newport movers and shakers, many of whom were skeptical about the whole idea. But Wein and the Lorillards persevered, and the First Annual American Jazz Festival at Newport took place July 17 to 18, 1954.<sup>3</sup>

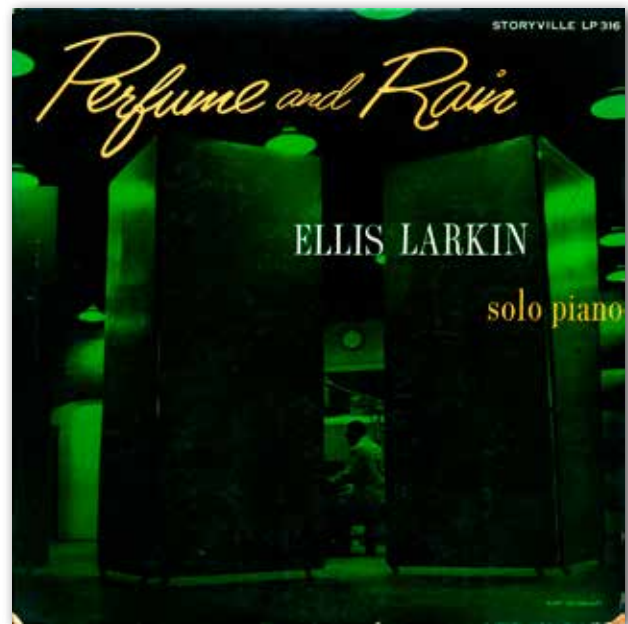


Figure 7. Album cover, *Perfume and Rain* by Ellis Larkin. Cover design by Burt Goldblatt. Storyville LP316, 1954.

The festival was a success from the start. The musicians welcomed the opportunity to play during the summer, a typically slow time of year. Eleven thousand fans attended the event staged on the lawn of the venerable Newport Casino. Wein stayed true to his idea of presenting all styles of jazz, and this Newport introduced the programming staples that have marked the festival ever since. All the giants of jazz played, and there were unpredictable musical pairings, long-overdue reunions, and no-holds-barred jam sessions.

Wein didn't need a lot of advertising to promote his music festival, and there isn't that much ephemera to be found from the early years. This was well before the days of "merch" — no mugs, shirts or totes to be had. Wein's utilitarian documents included ticket order forms,





Figure 8. Flyer for “Jazz: the Music of America,” an illustrated lecture by George Wein, 1955-56.

information for travelers, and schedules of concerts and other events. The most important item was the annual souvenir program, which showcased the work of top writers and photographers, and included advertisements from the record companies, publishers, and instrument manufacturers. Today, each program serves as its festival’s time capsule, much prized by jazz collectors. Of course, the cover illustration sold the programs, many designed by artists popular on the contemporary scene. Among them were Rene Bouché in 1955, well known for his work in fashion for *Vogue*; Rene Bittel in 1958, a designer of travel industry posters (Figure 9); and the Danish abstract expressionist painter Svend Saabye in 1963 (Figure 10).

Expansion was always on Wein’s mind, but to do it he needed underwriters. It was unrealistic to hope for an

Elaine Lorillard in every town, so instead he sought corporate backers. In some cases they approached him — the Sheraton Corporation had Wein produce a number of festivals near their resorts and hotels, such as the one in Wein’s home town of Boston in 1959 (Figure 11).<sup>4</sup> The public relations benefits of being associated with a jazz festival were substantial, and over the years Wein’s festivals were sponsored by Schlitz Brewing, JVC, and the Brown and Williamson Tobacco Company, among others.

### A Riot and a Relocation

On two occasions, all of Wein’s work was temporarily undone by riots outside the festival grounds. In 1960, a rowdy crowd roamed downtown Newport, breaking windows and skirmishing with police. The Governor called in the state police to quell the riot, and the city council shut down the festival and revoked Wein’s entertainment license. After seven years, he was out of a job, although he was invited back in 1962, and produced successful festivals through the decade.

The second riot came in 1971. Wein had started presenting non-jazz performers — rockers — to broaden the festival’s appeal, but it backfired badly in 1971 with a different kind of audience. While Dionne

Warwick sang “What the World Needs Now Is Love,” a large “the music should be free” crowd flattened the fence and stormed that stage. Again the police were called, and again the city council shut down the festival. This time, though, Wein had had enough, and he moved the festival to New York City in 1972 and staged it in multiple venues across the city, not returning to Newport until 1981.

The Newport Jazz Festival years were important for a variety of reasons, but perhaps their greatest service was the widespread attention the festivals brought to jazz in general. The “rebirth” of Duke Ellington’s Orchestra at Newport in 1956 landed Duke on cover of *Time*. When Frank Sinatra arrived for his performance by helicopter in 1965, it was front-page news. One happy consequence of Newport is that it led to the creation of other jazz



Figure 9 (left). 1958 Newport Jazz Festival program, cover design by Rene Bittel.

Figure 10 (below). 1963 Newport Jazz Festival program, cover design by Svend Saabye.

Figure 11 (right). 1959 Boston Jazz Festival program, presented by George Wein and the Newport Jazz Festival in association with the Sheraton Plaza Hotel.



festivals across North America and Europe. Within a few years Wein himself organized festivals in Cincinnati, Atlanta, Toronto, and numerous other cities. The great festivals in Monterey and Montreux were born and, like Newport, continue today. So the next time you're enjoying a musical performance on an outdoor festival stage, remember to say thank you to George Wein, who started it all back at Newport in 1954.



<sup>4</sup> Wein writes briefly about the 1959 Boston Jazz Festival in *Myself Among Others*, but he was involved with other outdoor Boston festivals as well. Refer to my own book, *The Boston Jazz Chronicles* (Belmont, Mass: Troy Street Publishing, 2012), for information on Jazz Night at the Boston Arts Festival, the 1959 Boston Jazz Festival, and the 1960 Jazz Festival at Pleasure Island. In addition, *The Boston Jazz Chronicles* describes the city's very first jazz festival, organized by Charlie Bourgeois in 1950 as part of the Boston Mid-Century Jubilee. Wein hired him a few years later, and Charlie served as George's right-hand man for more than 60 years.

### Endnotes

- <sup>1</sup> "Constant purgatorial state of debt," page 115 of *Myself Among Others: A Life in Music*. (New York: Da Capo Press, 2003), George Wein with Nate Chinen. Wein writes about Storyville at length in this memoir, as well as about Storyville Records, teaching at Boston University, and his other activities in Boston. He moved to New York in 1960.
- <sup>2</sup> M.J. Arlen, "George Wein: Jazz by the Sea," *Holiday*, Jul 1966, page 94.
- <sup>3</sup> Wein's *Myself Among Others* covers Newport in depth, but for another point of view, refer to Burt Goldblatt's *Newport Jazz Festival: The Illustrated History* (New York: Dial Press, 1977). The talented Goldblatt was more than a graphic designer. He was also a prolific author and accomplished photographer. His *Newport Jazz Festival* is abundantly illustrated with his own photos from the festival's first 30 years, and it includes a year-by-year listing of all the artists who played there. The book is out of print.

**Richard Vacca**, an Ephemera Society newbie, had a 30-year career in technical writing and publishing. His weekends, however, were devoted to studying the cultural history of 20th-century Boston, especially its jazz and nightlife history. In 2012 Vacca completed his seven-year labor of love, *The Boston Jazz Chronicles: Faces, Places and Nightlife 1937-1962* (Troy Street Publishing). Since then, he has continued to tell the nightlife story through walking tours, slide presentations, and his blog on troystreet.com. Income from freelance writing supports his collecting habit.





# “May I Have This Dance?”

INTERVIEW WITH RACHEL KOLADIS OF THE CASSLAR DANCE CARD COLLECTION



Figure 1. October 18, 1860. *Ich Dien Ball* in honor of His Royal Highness The Prince of Wales, Boston. Printed by Alfred Mudge & Son, Boston. The dance opened with a *Grand Festival Overture* by Lindpaintner, and the woman carrying this card recorded partners for the first five dances (two quadrilles, a waltz, another quadrille, and a lancers; but just three dances after the break, two waltzes and a quadrille.)

Rachel Star Koladis is the curator of Marc Casslar’s dance card collection, in Hartford, Connecticut. Rachel was thirteen when she attended a vintage dance performance by Marc and his troupe at the Connecticut Historical Society. Her mother, who believed children learn best when they follow their passions, encouraged her daughter to write a letter to Marc inquiring if she and her friends could come for lessons, which they soon did. It was many years and dance events later that she began working for Marc.

Rachel received a Masters of Arts degree from Trinity College in American Studies with a specialization in Museums & Communities. She was one of the four Trinity students to accompany Rick Ring at The Ephemera Society’s conference in 2016, to describe their work with ephemera from Trinity’s Special Collections at the Watkinson Library. By then, though, Rachel had already embarked on the task of organizing Marc’s collection of approximately 100 dance cards, and 120 stamps and postcards.

Rachel decided that a first task was to scan each page of each ‘card’ towards mounting a chronological gallery on the Vintage Dance Society’s web site - which she had designed so that a visitor would

see the cover of each card and then click on a link to be able to turn the pages. Once this work was finished, and the cards carefully protected and organized, Rachel has begun to research as many aspects of the cards as she can tease out.

Marc’s main purpose in forming the collection was to better understand the development of dance protocols in the Victorian and Edwardian periods, as well as to track the introduction of particular dances to the American social scene. But there is much else to study. Begin with the people involved: from the obvious famous figures for whom balls were arranged, such as the Prince of Wales in 1860 (Figure 1) to the small town committee members who organized the dances. And then there were

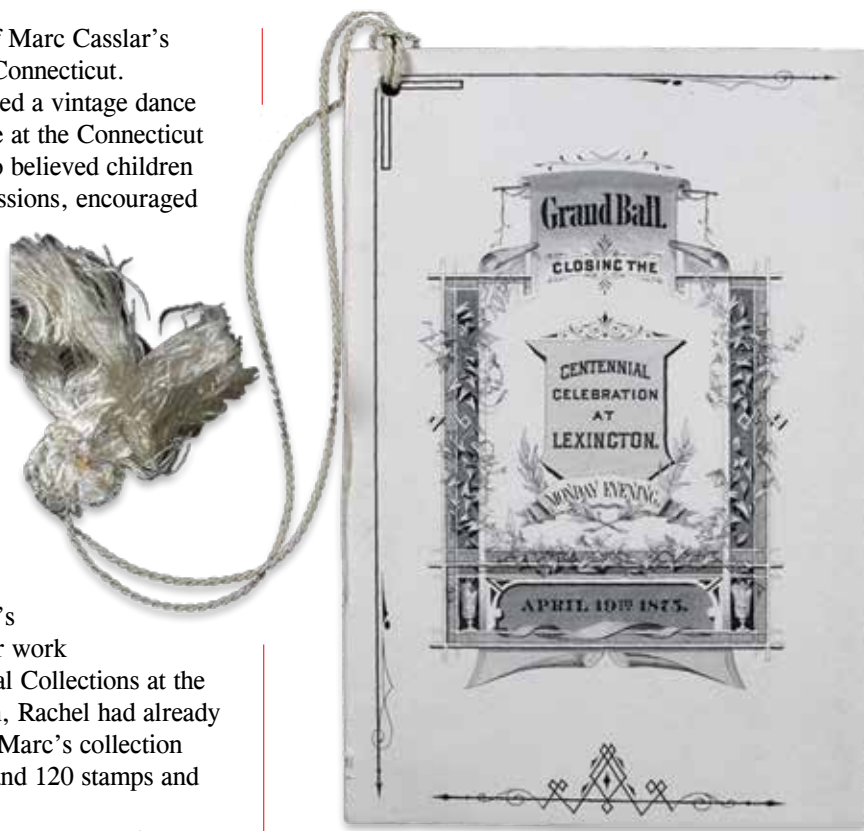


Figure 2. April 19, 1873. *Grand Ball*, closing the Centennial Celebration at Lexington. Monday Evening. Promenade music was by Brown’s Brigade Band, dancing music by The Germania Orchestra, catering by J.B. Smith.

continued on page 26

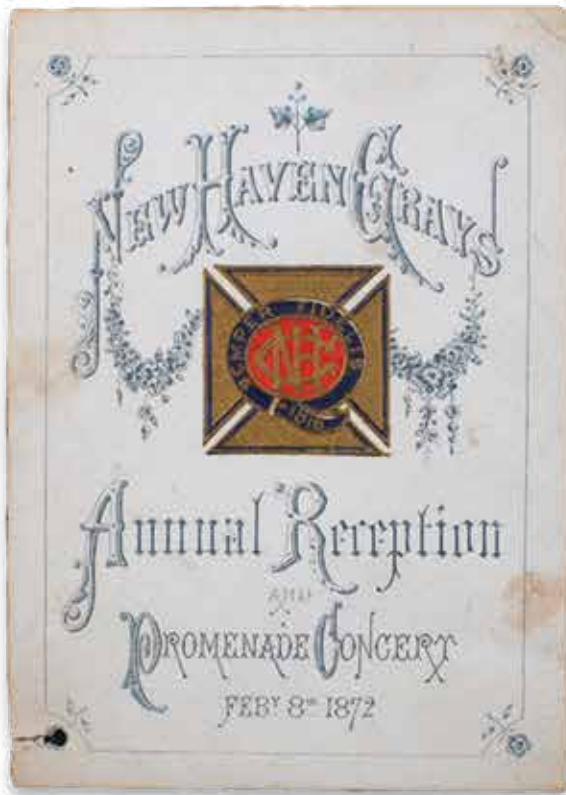


Figure 3. February 8, 1872. New Haven Gray's Annual Reception and Promenade Concert. A "White Badge" committee handled the floor, a Red Badge the reception; the musical director was D.L. Downing.



Figure 4. March 24, 1884. Leap Year Party of the P.H.S. Dancing Class. The student who carried this card lined up all twelve dances: Waltz, Lancers, Polka, Portland Fame, Galop, Quadrille, Waltz-Galop, Waltz, Lancers (Saratoga), Quadrille (Waltz), Galop, The "German." The last was described around 1880 in Prof. Baron's Complete Instructor in all the Society Dances of America including all the Figures of the German; and every new and Fashionable Waltz, Round or Square Dance known in Europe or America.

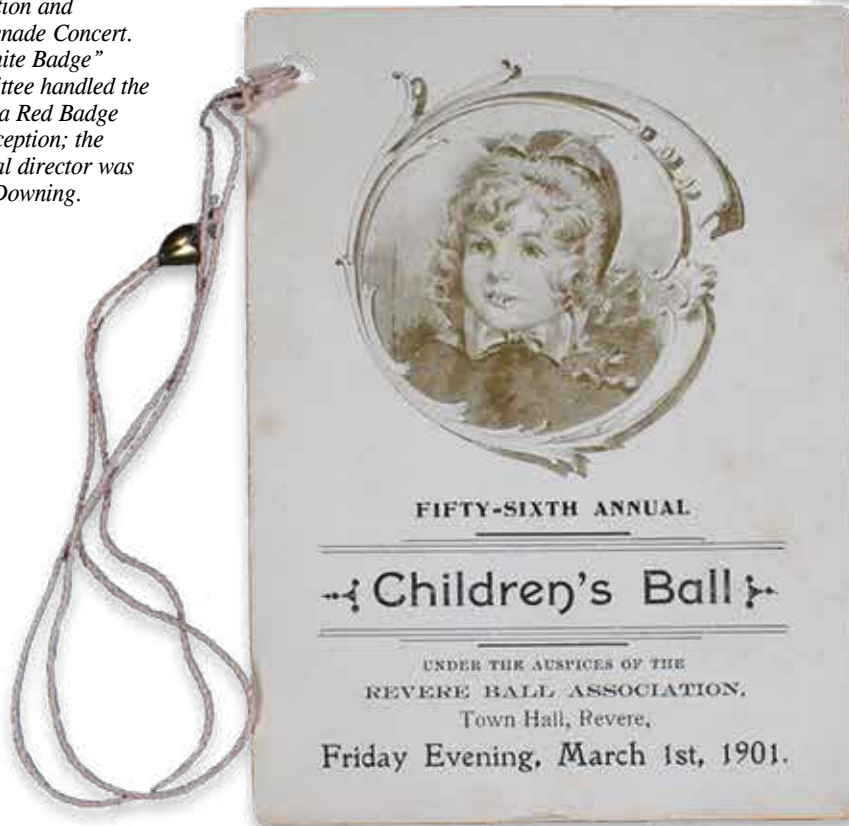


Figure 5. March 1, 1901. Fifty-Sixth Annual Children's Ball, Revere [MA]. Twenty dances are listed but only the opening quadrille and the "Sleigh Bells" quadrille were spoken for. After the eighth dance (a March) there was an "Intermission for the Children."





Figure 6. January 28, 1880. The Third Annual Ball, of the Eagle Fire Engine Co., No. 1, Fitzwilliam N.H. Wednesday evening, with the seven piece Slate's Orchestra.

Figure 7. August 11, 1892. "Lethe" (Memory in Czech.) Aluminum covers (date etched on back) with two card leaves listing 21 dances - waltzes, polkas and mazurkas dominating.



the social customs for holding dances. Centenaries were fashionable excuses for balls, such as the celebration of Lexington's "Shot Heard Round the World" (Figure 2) Consider the regularly-scheduled balls, such as the Promenade Concerts and Annual Receptions of a regiment based in New Haven (Figure 3); the celebration of Leap Year in dates divisible by four (see Figure 4); and the curious fashion for Children's Balls (Figure 5). The latter were not necessarily dances organized by dancing schools for

young pupils (such as was the case for the 1884 event in Figure 4) but was, according to this collection, a popular event in New England.

The style of decoration on the cards, the images, and the methods of printing, will be an important study. In the 19th century, most were lithographed and many were overprinted on chromolithographed generic dance card fronts (Figure 6). And a whole subset were keepsake curiosities, such as covers made of etched aluminum (Figure 7). With the advent of inexpensive reproduction of photographs in the early 20th century, the look of cards changed dramatically (Figure 8).

The majority of Marc's collection records dances held in the United States, and most in the northeast. But there is a surprising group of cards from the Czech Republic that tend to be smaller and more decorative, and these will present a different challenge in interpretation (Figure 9).

Rachel is using etiquette books of different editions to research social customs; contemporary fashion plates to research dress; and other institutional collections to compare dance card styles. Out of this project may come a published dance manual, authored by Marc, or a traveling exhibit to appear at venues such as the National Museum of Dance in Saratoga Springs, New York.



Figure 8. January 1, 1917. Second Inaugural Ball of the City of Revere. The city's seal indicates that Revere was called Chelsea in 1739, North Chelsea in 1846, became a town in 1871, and a city in 1915 with Alfred S. Hall as mayor.



Figure 9. *Ledna* [January] 20, 1914. Ball in Prague to honor the "Representacni plus Technicky" - all of the representatives' names listed on gilt-edged pages, followed by the order of dances, 20 in all.

Rachel herself plans to pursue a Masters of Library Science in Archival Studies. And, in parallel, is considering becoming an archivist for hire. She feels the culture is losing ephemera as collections are broken up, and feels passionate about the advantages of curating even a small collection. She is Vice Regent of her local chapter of the Daughters of the American Revolution, and mourns the loss of scrapbooks mislaid over the years,

and other ephemera jumbled or thrown away, which contributed to her desire of offering her services to individual collectors and small organizations.

Rachel's own favorite dance is the polka, and she finds the Charleston the most difficult to master. She believes that there is a resurgence of interest in more formal dancing and, indeed, in aspects of all things Victorian. She thinks that this fascination with past manners has something to do with today's unstructured living. But she also credits the Steampunk movement, along with Civil War and other re-enactors, with the Victorian revival.

A collector herself, Rachel is drawn to FSA era photographs, lithographs, and vintage portable typewriters (Hartford being the home of both Underwood and Royal) and fantasizes about writing on such a typewriter while traveling across country on the railway - the rhythm of the keys echoing that of the steel wheels.

**Rachel Star Koladis,**  
may be contacted at [raestar11@gmail.com](mailto:raestar11@gmail.com). The Casslar collection may be viewed at <http://vintagedancing.com>.



Figure 10. 1884, Floor Directress Miss Louise Elliott. She was assisted by a committee of just one married woman and four unmarried - this was, perhaps, at a woman's college. An inner page printed the "Rules" for the dance: 1. Gentlemen are requested to conduct themselves with the most ladylike propriety. 2. It is expected that no gentlemen will promenade alone, or leave his seat, unless escorted by a lady. 3. No gentlemen shall invite a lady to dance. 4. Ladies will await the presence of the gentlemen at the door of the dressing-room, in order to escort them to the dancing hall. 5. Ladies will please keep their engagements promptly. 6. Ladies will endeavor to avoid leaving their partners standing alone in the center of the room, on account of the awkwardness of the position."





# British Students Examine Ephemera



Figure 1. Marcus Ward Purse Calendar, 1924. Letterpress printed by Linenhall Works. Page size: 33 x 49 mm.

In December 2016, eight students from the Department of Typography, University of Reading, U.K., were each given 20 pounds to spend at The Ephemera Society Fair in London. As part of a module in ephemera studies, they had been given the challenge of choosing items of ephemera, finding out more about them, and then writing suitable captions. A selection was published in *The Ephemera* in the Summer 2017 issue - here are three. [Thanks to Rob Banham.]

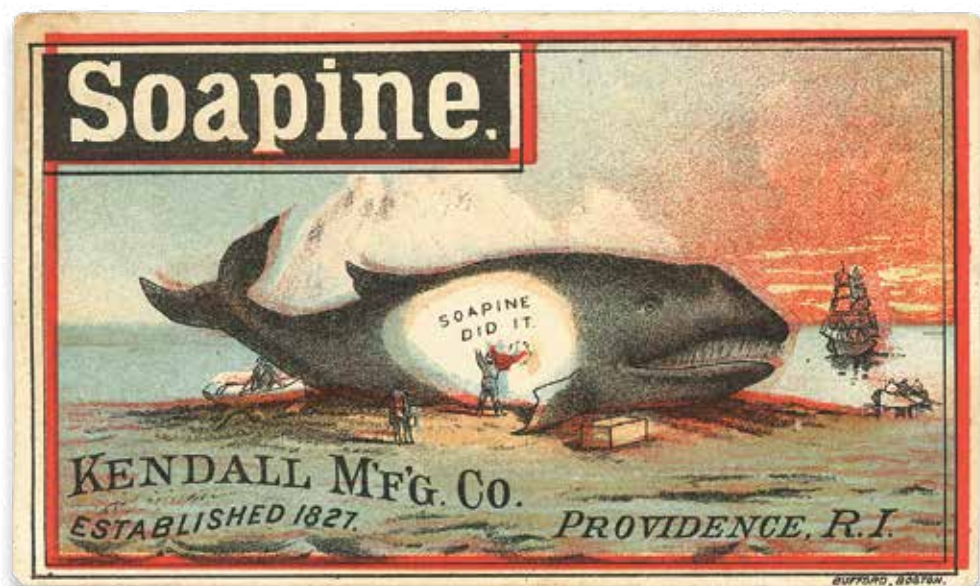


Figure 2. Soapine trade card ca. 1890, 75 x 125 mm. Chromolithograph in five colours. Part of a series of whale washing trade cards by the soap manufacturer Soapine. Here, the red plate is printed heavily out of registration.



Figure 1 shows the cover and the centerfold of a tiny calendar for 1924 - the interest for students of typography being that it was letterpress printed. In 1899 the publishing firm of Marcus Ward & Co. at the Royal Ulster Works in Belfast, Ireland, was bought by another Irish firm who continued to use the former's name in promoting specialized papers. The manufacture of the "mammoth printing establishment" was at the Linenhall Works in Belfast.

Figure 2 is a chromolithographed trade card (in four stone colors, overprinted in black) and the student has remarked on the quality of the registration of the red ink (applied before the black and it is this final layer that is more off register). The printer was Bufford of Boston. Soapine was a trademark of The Kendall Manufacturing Company of Providence, Rhode Island - where whaling had a history.

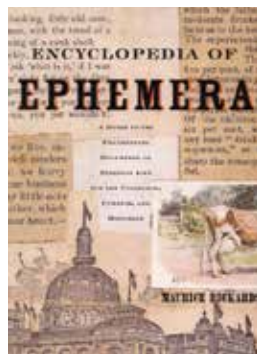
Figure 3 shows a London theater program that brought



Figure 3. Shaftesbury Theatre Program, December 1889, 208 x 94 mm. Chromolithographed by F. Harris & Co (London) in green and gold. Inner content and

together chromolithography and letterpress printing. Some of the overprinting of advertisements ignores the chromolithographed frame.

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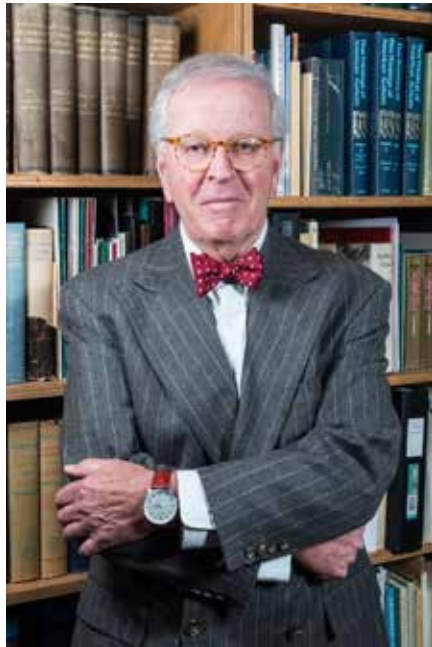
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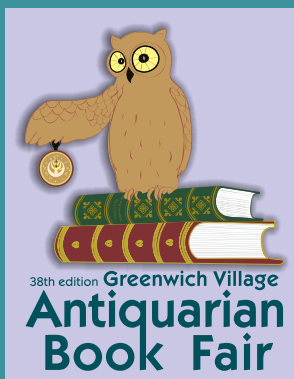
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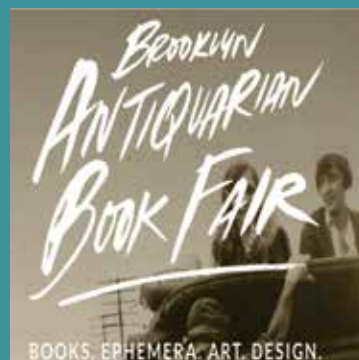
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An illustration in a classic, painterly style. A man with blonde hair, wearing a yellow polo shirt and brown trousers, sits on a wooden chair. A puppet with a white face, a red bow tie, and a white hat sits on his lap. The puppet has a wide, happy expression. In the foreground, four children are sitting on a red carpet, looking towards the man and puppet. A small dog is sitting on the chair next to the man. In the background, a woman and a man are peeking from behind a blue curtain. The scene is set in a room with a red wall and a framed picture.

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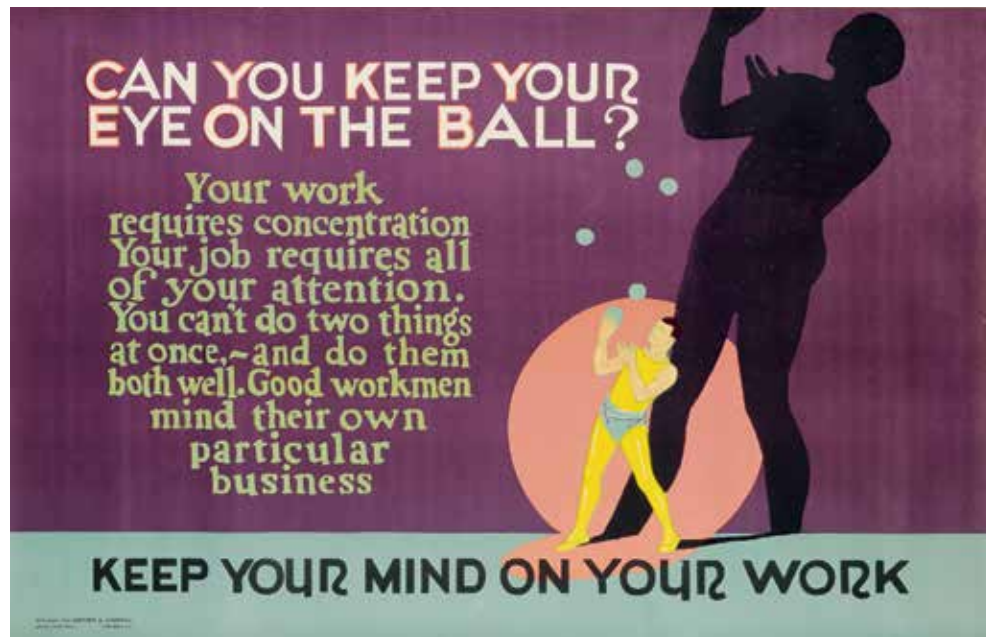


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