

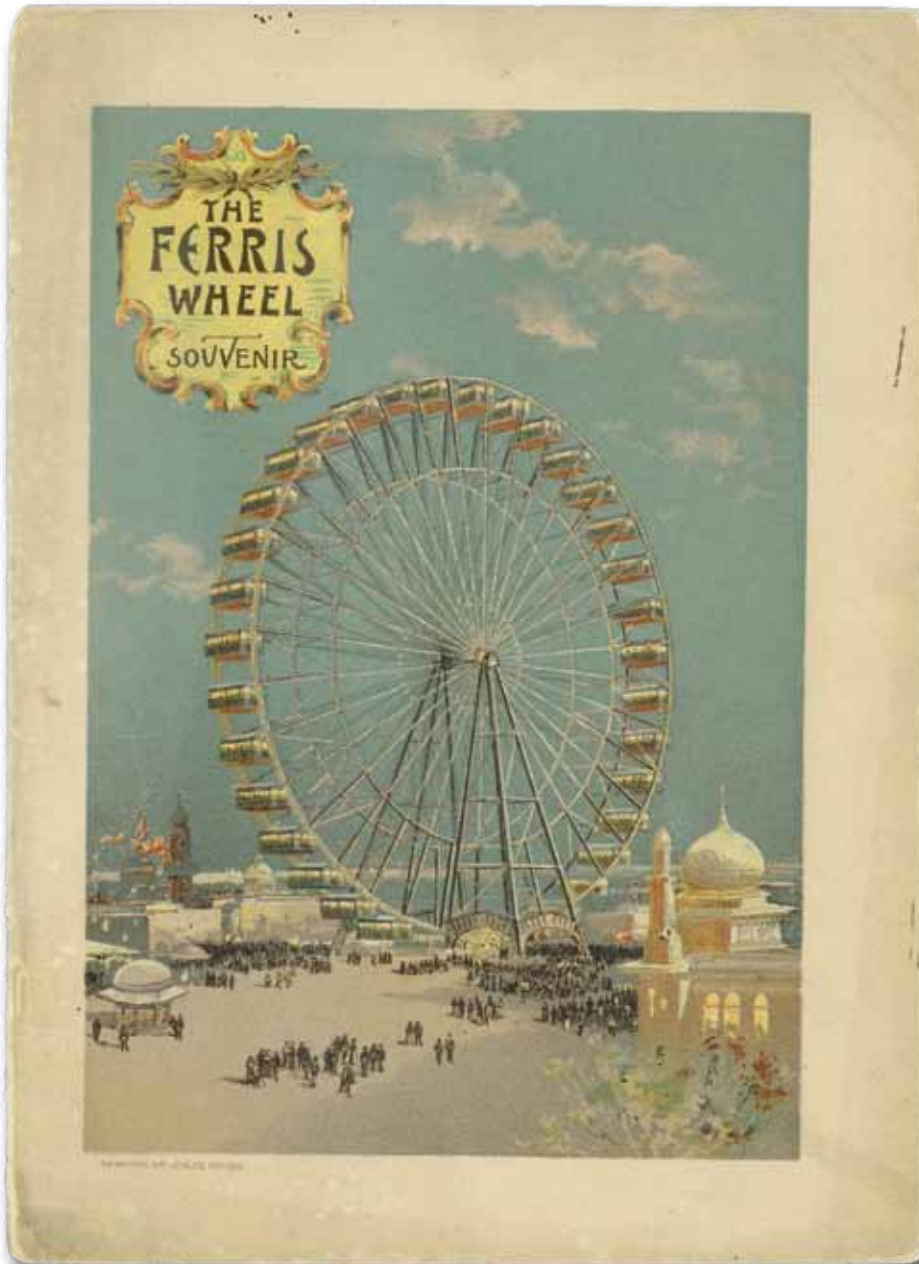
THE EPHEMERA JOURNAL

VOLUME 14, NUMBER 1

FALL 2011

Wrecking to Save World's Fairs

BY LEO J. HARRIS



Souvenir with a brief history of the design and construction of the Ferris Wheel, and a short biography of George W. C. Ferris, prepared for the 1893 World's Columbian Exposition but also distributed at the St. Louis Fair.

Introduction

The great world's fairs were themselves ephemeral - usually lasting a year or less, and leaving behind a single building or a monument (such as the Eiffel Tower in Paris) to recall their magic appeal. After a fair closed its doors and the exhibitors departed, what actually happened? This is the story of the Chicago House Wrecking Company, organized in Illinois in 1893 by my great-grandfather, Moses Harris, and operated by him and his four sons for many years thereafter. The Company specialized in demolishing buildings and then selling the building materials and contents to the general public. During the first two decades of this business activity the Company wrecked and sold building materials from four world's fairs, as well as the left-over material from the construction of the Panama Canal, and from many other public buildings in the United States. One item not demolished immediately, however, was the Ferris Wheel which the Company purchased from one world's fair and then operated at another.

The Chicago House Wrecking Company

The first major wrecking effort of the Company was the Chicago World's Columbian Exposition of 1893. Pursuant to a contract dated May 8, 1894, and for the sum of \$80,000, the company wrecked and removed the building materials and resulting debris

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The Ephemera Journal

The
Ephemera
of Society
America

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Deadlines: April 1, August 1,
December 1.

Dear Members and Friends:

By now I would hope that all the rainwater has drained away and no valuable ephemera was lost in this year's inundations.

Our mid-year meeting in Boston has just concluded. Those members who were able to attend were treated to inside looks at the collections of historical New England and the Houghton Library at Harvard. Such delights for the eye!

At the meeting your Board elected to make some exciting changes to our publications program. The monthly *eNews* has been very well received and is a much more useful and timely way to receive notices of upcoming events of interest. The *eNews* will continue to be the source for such information and will take over some of the role of the current printed *Ephemera News*. *The Ephemera Journal*, until now appearing every two years, will be published three times a year, each issue 32 pages in color. There will be more pages of articles and less of time-sensitive material that you will be receiving in the *eNews*, although important reviews and other member information will be included.

When you get your renewal notice there will be a form to fill out asking for your email address to ensure you can receive the *eNews*. The details will be explained in that mailing.

It is not too early to make a note of next year's Ephemera Society Conference and Show in Greenwich, Conn., March 16-18, 2012. The topic is American Social history as seen through Ephemera. I will be asking for special exhibits on this topic through the *eNews* and in the next issue of the *Journal*.

All best wishes,

Arthur H. Groten M.D.

ArtGroten@optonline.net

P.S. During our recent Boston visit a group of us happened upon a restaurant currently under construction. Its name is "First Printer" and is on the site of Stephen Daye's print shop. The owner has moved a commemorative slab found in the basement to a place of honor.



Regional Meeting of The Ephemera Society of America Boston/Cambridge, Massachusetts

Kathy Alpert, Richard Balzer, Robert Dalton Harris, J. Donald Smith and Tamar Zimmerman joined Society directors for an all-day ephemera feast.

At the Bulfinch-designed Otis House, flagship of the 36 properties preserved by Historic New England (formerly Society for the Preservation of New England Antiquities), we were given an overview of their broad mission by President of the Board of Trustees, Carl Nold. Particularly impressive is a partnering program launched in honor of their centennial in 2010: “100 Years, 100 Communities,” designed to protect and share New England’s 20th century history.

Senior Curator Lorna Condon treated us to a specially-prepared exhibit of ephemera that supported the various areas of strengths in the library’s collection. Because founder William Sumner Appleton began by saving historic properties, a focus is the documentation of such efforts. One poignant display was of ephemera

around the (failed) attempts to save the John Hancock house, including one of two known 1863 posters to raise money for the effort and a contemporary letter that described the poster up throughout the city of Boston. Another, an original architect’s stylish drawing of an un-built Howard Johnson restaurant, highlighted the collection of 30,000 architectural drawings. Appleton was intensely interested in history as it was being made and rode the subway on its first day – so there is a special archive on the construction of the Boston subway in all its phases, and a collecting emphasis on transportation altogether. A display of images and ephemera documenting the Boston fire of 1872 pointed to a formidable collection of over 500,000 photographs and negatives. A new book series (most recent: *America’s Kitchens*) seeks to share the wealth of these special collections, with serious studies aimed at a popular audience.

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Lorna Condon, center, at the library of Historic New England

Call for Articles

The unifying theme for this first issue (of three) of volume 14 of the *Ephemera Journal* might be called “family business.” Harley Spiller’s passion for newsstand paperweights grew out of both his father’s collection and the family business; John Harris collected Ferris wheel material to help document his grandfather’s salvage operation that specialized in world’s fairs; John Sayers began collecting ocean liner memorabilia in 1954 when he went with his parents to England on the Cunard Line *RMS Franconia* and returned on the *Queen Elizabeth*. All three collections document social ephemerality as well: newsstands, once vital to the urban experience, are gradually disappearing (along with the paperweights and even printed newspapers); world’s fairs lost their luster; passenger liners have been overshadowed by cruise ships. As with so much else, a way to recapture the vitality of these past experiences is through ephemera.

Themes for future articles include: American Myths (think Paul Bunyan, Davy Crockett and the Alamo); and Memory & Mourning. If you have an article, a collection, or know of someone researching these or other topics of interest to ephemerists, please let us know!

—Diane DeBlois, editor



Letterhead for a branch office of the Chicago House Wrecking Company, located on the grounds of the St. Louis World's Fair.

from twenty fair buildings. The agreement specifically excluded removal of bricks which Chicago, having seen too many of its wooden structures burnt in the great fire of 1871, wanted to reserve and use for future construction. The Company thereafter entered into similar contracts for the Trans-Mississippi Exposition at Omaha, Nebraska, in 1899; the Pan-American Exposition at Buffalo, New York, in 1901; and the Louisiana Purchase Exposition at St. Louis, Missouri, in 1904. The Company would sell the materials so salvaged either at the fair sites, or from its office and yards in Chicago, or by mail order. During the first twenty years of its existence the Company issued over 170 multi-page catalogues for that purpose.

Salvaged world's fair building materials listed in the catalogues included lumber of all sizes and types, lath, fence posts, machinery including engines and pumps, sash, railings, benches, doors, pipes, an entire equipped fire department, glass, awnings, urinals and toilets, flags and flag poles, statues, fountains and other artwork, wire, light fixtures, furniture, greenhouses, and plants. Also, from one fair, there were "twenty carloads of nail heads, and 150,000 unused electric light bulbs." Truly, this was re-cycling at its best. One item not listed in a catalogue is only recalled from family lore. The Company is supposed to have disposed of the blood-spattered floor boards



Front cover of the 1907 catalogue of the Chicago House Wrecking Company, devoted primarily to the sale of materials salvaged from the St. Louis Fair.

upon which President McKinley bled when he was assassinated at the Buffalo Exposition in 1901.

Sensitive to being considered as a mere firm of junk collectors, one of my great-uncles, perhaps being one of the first to espouse a Company mission which was ecological or, in today's parlance, "green," wrote this justification:

The wrecking of a building is not such a great matter, being merely the employment of a certain number of men for a given time. To demolish the building speedily, however, at the same time preserving everything in it that can be utilized again in other structures, and to do this economically enough to assure a profit on the transaction, is an altogether different matter.

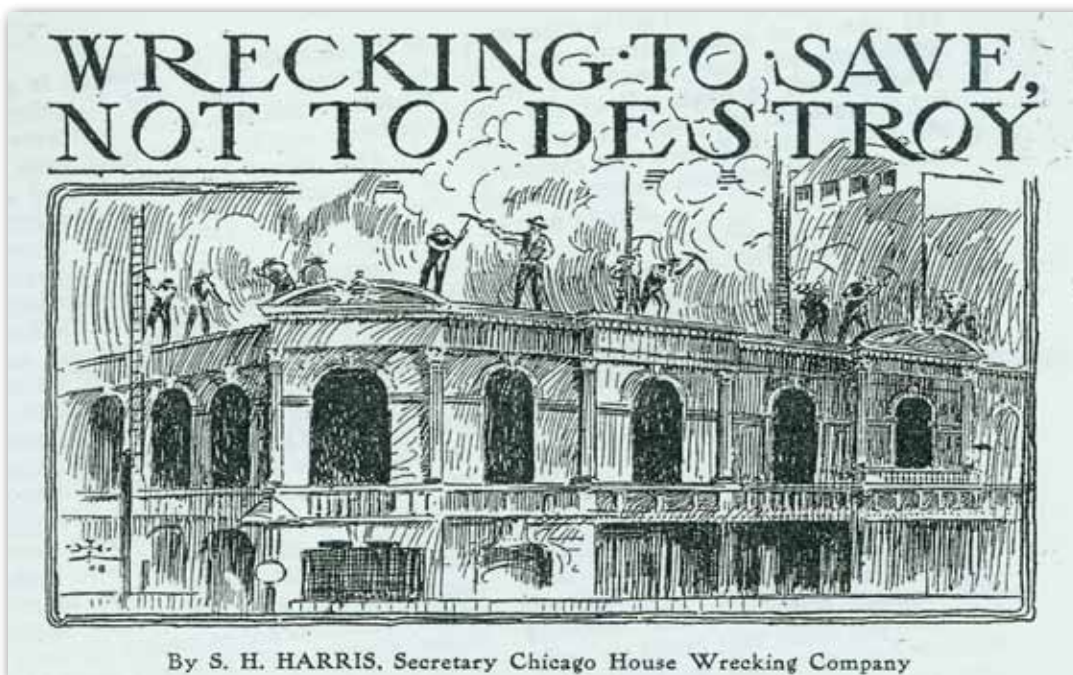
The aggregate cost of demolition of the four fairs was stated to be approximately \$100,000,000.

The Ferris Wheel

The Ferris Wheel, built and operated by George W. C. Ferris, had a glorious history at the 1893 World's Columbian Exposition in Chicago. In the season beginning June 21, 1893, it carried nearly 2,000,000 people in its 36 cars, each capable of containing 60 persons and an attendant, on a ride that lasted 20 minutes. The wheel itself had a diameter of 250 feet, its axle weighed 70 tons, while the entire apparatus weighed over 4,200 tons. In Chicago the gross receipts from operation of the



Cabinet Card featuring the Ferris Wheel at the 1893 World's Columbian Exposition, described as "The Wonder of the Century" on the reverse, under the signature of George W. C. Ferris.



Article about the Chicago House Wrecking Company, June 1908 issue of American Business Man.

Ferris Wheel was \$736,086. After the Fair closed the wheel was moved to a Chicago location adjoining Lincoln Park, where it operated sporadically until financial difficulties caused its closing once again.

"The auction was a touching scene, marked with the usual reminiscences of past glory." So the feature newspaper article began in the *Chicago Daily* of

continued on page 6



Roller chair, renting for 60 cents an hour complete with a "pusher" and advertising the Ferris Wheel at the St. Louis Fair. Seated in the chair is Abraham Harris, then president of the Chicago House Wrecking Company, which owned and operated the Ferris Wheel.

June 3, 1903. "Judge Chytraus called for the chief mourner, who appeared in the person of Receiver Rice, accompanied by his aid in the hour of need, Master in Chancery Victor Elting. The judge called for bids from any one present." The article went on, tongue-in-cheek: "I'll bid \$1,800. It was Attorney H. M. Seligman, representing a junk firm. The silence in which his words died away was productive of no further bids, and Judge Chytraus declared the wheel *going, going—once, twice—gone and sold to the gentleman on the right*. Receiver Rice drew a long face and explained: *It's a shame, a terrible shame. Why, that engine alone is worth \$10,000, and the boilers \$7,000, and then there are*

2,000 tons of steel. Yes, but just think! It's going to cost us \$30,000 to take the wheel down, replied Seligman."

It took 175 freight cars for the Chicago House Wrecking Company to move the dismantled Ferris Wheel from Chicago to St. Louis for the Louisiana Purchase Exposition. Celebrating the centenary of the Louisiana Purchase by President Jefferson in 1803, the exposition opened on April 30, 1904, and ran until December 1, 1904. The 1,200 acre site in St. Louis, located at present-day Forest Park, had over 1,400 buildings. Exhibits were furnished by over 60 countries, and most of the states of the United States. The "Pike" which was the name for the concession area, contained 50 different amusement sites.

The Ferris Wheel was erected at the very center of the fair, near but not in the "Pike." Operating the Ferris Wheel required 44 persons, including guards, platform guides, an engineer and a fireman. The boiler required four tons of coal for each day's operations. The wheel carried approximately 7.5 percent of the paid admissions to the Fair each day (over

twenty million people attended in total). The gross receipts from operation of the Ferris Wheel in St. Louis were \$267,000.

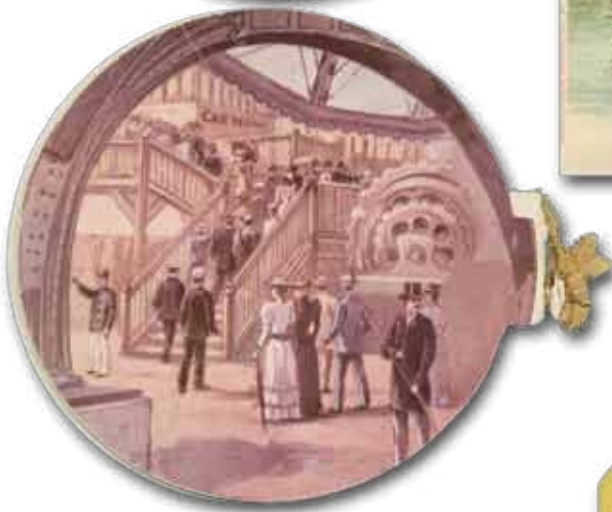
The Chicago House Wrecking Company took complete possession of the St. Louis Fair on December 1, 1904, and this included the trees, flowers, shrubbery, all fences which surrounded the grounds, the fish in the lagoons, the gondolas, the street railways, the furniture and office equipment in the buildings, and even the uniforms worn by the ceremonial guards. Some 1,200 "dismantlers" were employed in the taking down and sorting of the resulting materials. A private fire department and police force was also utilized. Separate contracts



A 24-page literary handout prepared for the 1893 World's Columbian Exposition but also distributed at the 1904 St. Louis Fair.

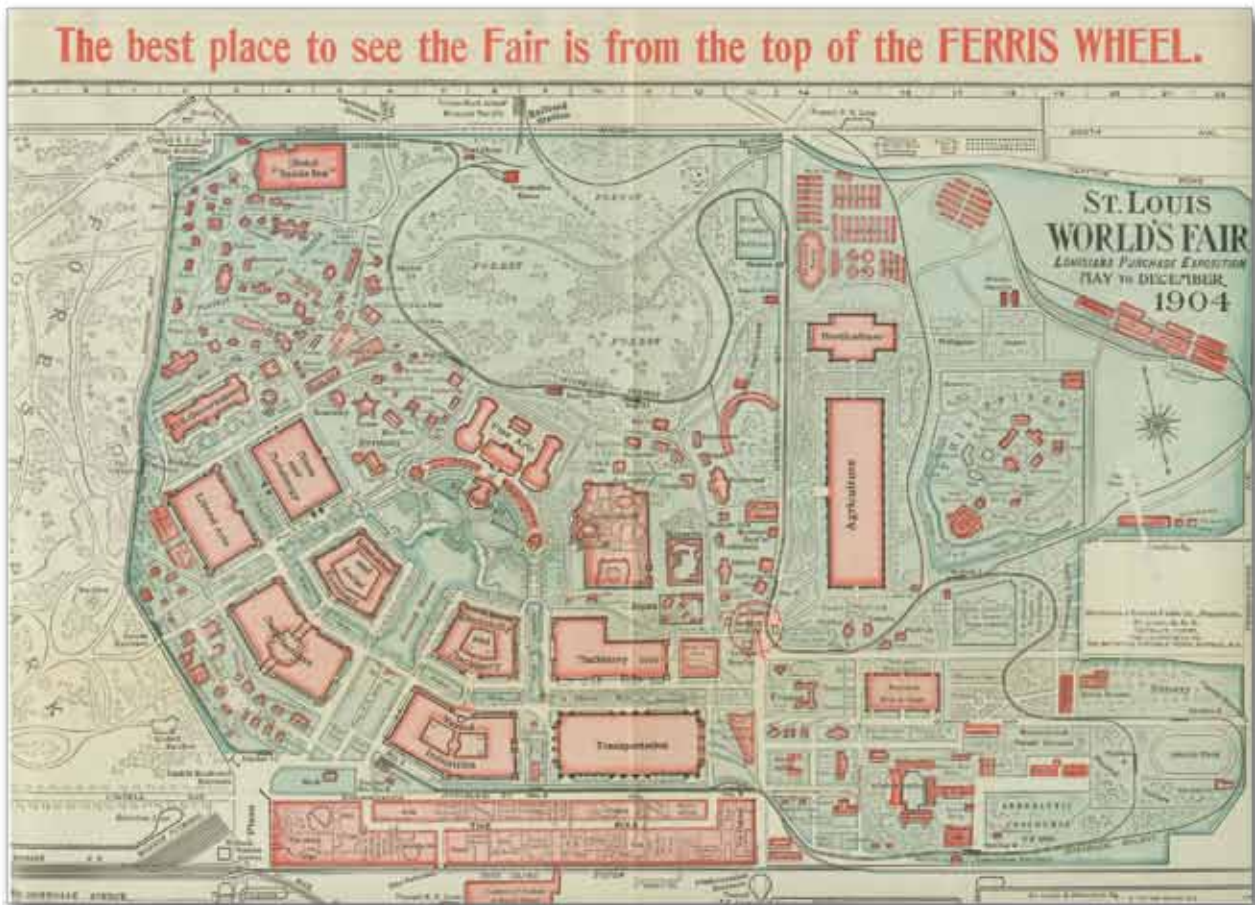


Official souvenir 'hold to light' postcard, published by Samuel Cupples Envelope Co., St. Louis, "Sole World's Fair Stationers." The Grand Lagoon pictured is labeled Grand Basin on the map, page 8, with a view of the Festival Hall rotunda.



Fair tickets to special events.





THE FERRIS WHEEL
— AT THE —



**LOUISIANA PURCHASE EXPOSITION,
ST. LOUIS, 1904.**

Don't Miss —

THE NIGHT RIDE

ON

THE FERRIS WHEEL

See the magnificent electrical illumination, forming as beautiful a spectacle as the eye cares to behold. It can only be seen in all its majestic grandeur from the cars of this world-famous invention.

A visit to the Exposition is not complete until you ride on the Peerless Wheel.

THE SIGHT OF A LIFETIME
To be Seen from the Ferris Wheel.

AT the St. Louis World's Fair there is one scene that is more impressive in beauty, more bewildering in brilliancy, more intoxicating to the gaze, more than any other that ever fell to the lot of man to behold. Unlike water, however skillfully contained, cannot describe it, and the strongest imaginative fails far short of the reality of this painting which the lighting of nature's night and man's light has produced. This sublime spectacle is the illumination of the vast expanse of Exposition buildings, with the lagoons, the gardens, the fountains, and all the moving and happy throngs that find crowd in the subdued light as seen at night from the Ferris Wheel.

As children, we have painted pictures in our minds of fairyland. We have tried to understand the brilliancy and the beauty of the rainbow and the stars made visible by the touch of Aladdin's lamp, and we have dreamed of the glory of gales and of the eternal light and beauty of the New Jerusalem. In fact, we have seen things that we felt would be worth a life of devotion to enjoy, but, sleeping or waking, in quiet thought or vital dream, in mind or in memory, we never saw, or conceived, because we are not capable of anything so thrilling, half so beautiful, half so brilliant, half so fascinating, half so delightful to the senses as the scene from the Peerless Wheel at night, when the Exposition is all aglow with myriads of multi-colored lights.

It is not strange that the scene in the case of Ferris-wheel-faced tourists grew larger from day to day, and are largest when night comes on. No wonder that people who go around sleep, go again, and there is nothing stronger to the fact that people are drawn from all parts of the grounds to make a crowd around the Wheel. The joy of a trip on the wheel is a reality, the impressions are lasting, and the scene and the exhilaration produce a pleasurable sensation that will endure through life. What can be said, from the Ferris Wheel is worth a trip across the continent to behold. It can be seen nowhere else—such a sight was never seen before, and visitors to the Fair who deny themselves the pleasure will have something to regret as long as they live.

There are many beautiful sights, there are many charming scenes, but there is only one point from which all the Fair can be seen in all its sparkling brilliancy, and that place is the comfortable cars of the marvellous Ferris Wheel.

Brochure advertising "The Night Ride" on the Ferris Wheel, with a map of the St. Louis Fair grounds on the reverse side.



VIEW SHOWING ENTRANCE TO CARS.

A chromolithograph within the souvenir pamphlet illustrated on page 1, an image of loading the Ferris Wheel cars, that also appeared in a single color on the back cover of the handout shown page 7.

were made for the destruction and removal of fair buildings owned by the various exhibitors. The largest single item salvaged from the Fair was lumber, estimated at 80,000,000 feet. Other items included 3,000,000 pounds of copper wire, sewer pipes, railroad tracks, and lesser items such as roll-top office desks, oriental rugs, furniture and plumbing.

And, of course, the Ferris Wheel, which the Chicago House Wrecking Company attempted to sell to the operators of Coney Island amusement park in New York. The estimated costs of taking down and re-erecting the wheel there would have been approximately \$166,500, while the salvage value, if the wheel were wrecked, was approximately \$75,950. Unable to conclude the sale, the wheel was dismantled. The giant axle of the wheel was returned to the yards of the Chicago

House Wrecking Company, where it remained until it was cut up for its steel content at the beginning of World War I.

The Legacy

In Chicago the Ferris Wheel was the actual symbol of the Fair, both as an attraction and a unique experience. In St. Louis it was advertised as a way to view the entire fairgrounds from its vantage point, much as giant towers have served at later expositions. The wheel has been publicized on hundreds of post cards, and even in toy replicas, called "Big Eli Wheels," made beginning in 1900 by the Eli Bridge Company of Illinois.

A century ago, even the stately pace of the Ferris Wheel revolution was considered daring; now such a ride represents calm normalcy. The *New York Times* recently reported that the drop in violence in Iraq had allowed a version of everyday life to blossom: "A new Ferris wheel just opened in one of Baghdad's largest parks, rising above the blast walls, and on Sunday, the first day of the workweek here, it was packed with families."

Leo J. (John) Harris, shown with his favorite 'granddaughter,' had three careers. He served in the Department of State and Foreign Service; as an international lawyer; and as Publisher of a small press. In retirement he writes as a hobby concerning local and regional history, popular culture and ephemera, and postal history.



The Ephemeral Newsstand Paperweight

BY HARLEY JUDD SPILLER

*“You better speak up now
It won’t mean a thing later
Yesterday’s news is tomorrow’s fish-and-chip paper.”*

– Elvis Costello, from the 1981 album *Trust*

My parents created a business, The Mortimer Spiller Company, Inc., to make newsstand paperweights: the (usually) cast-iron weights that, from a heyday in the 1950s, weighted down newspapers across the world, bearing the insignia of newspapers, magazines, and corporations like *The New York Times*, *The*

Toronto Star, *The Saturday Evening Post*, *Time*, *Life*, *Newsweek*, Buick, Florsheim, and Smith Brothers Cough Drops.

I joined them in collecting and documenting international newsstand weights and the history of newsstand advertising to create a unique¹ archive of



Although the image is too grainy to be sure if it's a *Life* or *Time* weight atop the stack of *Variety* newspapers in the bottom center of the photograph, the raised border of a Spiller-style weight is apparent in this shot of Sol Meyerson's newsstand at Broadway and 42nd Street, Manhattan, March 4, 1953. Photo: Bettmann/CORBIS



This two-sided 1950s aluminum match plate weighs 17 pounds and measures 27 x 14 x 2 inches.

the subject, including: original carved mahogany prototypes, news-dealer aprons and caps, business correspondence, photographs, almost 1,000 news clippings, and more. My father built this trove of primary source material to document the demise of old-style metal foundries and the dwindling tactility of the news media; to serve as physical evidence of ways of commercial and social life that have long since disappeared.² The seriality of the

collection authenticates the past, and stands as a metaphor for New York's once vaunted position as an international media stronghold.³

Making a Better Paperweight

The newsstand paperweight is a tool. Its primary function is to counter the force of wind and keep the top few newspapers and magazines in a stack from blowing away – the pile itself weighs down the rest. Most have another primary function, to work as signs advertising the companies that have used them since the early 20th-century. They sometimes hold the coins with which customers buy their publications, and also deter theft.

In 1947, Mortimer Spiller, a World War II infantry veteran and recent City College of New York graduate, noticed that some Times Square newsstand operators were using bricks and stones to keep their publications from blowing away. He recalled the handsome weights he'd seen on prewar newsstands, hefty cast-iron billets bearing the names of once-vital publications like *Ladies' Home Journal*, *The Literary Digest*, and *The Saturday Evening Post*. He remembered that during WWII all spare metal had been requisitioned and melted for munitions, so set about studying the scattering of old weights still in use at the 1,500 or so newsstands that dotted mid-century Manhattan. He noticed that the painted newspaper and magazine logos on the extant weights were badly chipped and illegible, worn beyond recognition, or pitch-black from rubbing against the ink of countless newspapers.

Spiller located contact information for the circulation managers of top-selling magazines such as *Time*, *Life*, *Look*, and *Newsweek*; purchased sample copies of the magazines,



An original African mahogany pattern from the late 1940s.

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Weights from the Buick launch campaign of the 1950s.

and hired pattern makers to produce wooden patterns incorporating the publications' logos. The original maquettes for the weights were hand-carved from African mahogany, a durable and stable wood that is soft enough to sculpt, yet tough enough to withstand the stress of being used to create multiple identical industrial molds. One of Spiller's innovations was making the raised borders on the weights a fraction of an inch higher than the raised letters, a design detail that ensured a longer and less-sullied life.

Spiller then worked with foundries to make high-quality one-of-a-kind cast iron samples, each weighing between one and one-and-a-half pounds, and painted in the distinctive colors of each magazine's logo. His sales pitch to circulation managers went as follows: "You know the newsstand weight will give you a front-page ad in color on every newspaper and magazine sold from the newsstands. Can you *imagine*, a front-page ad, in color, for such a low price?" Spiller originally charged between one and two dollars per weight, depending on

Form 26 (Back) 233 Rev. (4-15-55)

Send under Paper weights folder

Order No. **F 7653**

KUDNER AGENCY, INC.
Advertising
575 MADISON AVENUE, NEW YORK 22, N. Y.

TO Mortimer Spiller DATE 8/29/56 JOB NO. L 9574

Our Order Number must appear on all invoices. We remit on 10th of Month for invoices received to the 20th of preceding month.

DESCRIPTION

1,000 paperweights red and white (match red circled on "comp")

front side: **NEWSIEST BUICK YET**

reverse side: **BIG NEWS IS BUICK**

13/57

you will also give me a count on the blue and white Buick paperweights you have on hand

Note: is this lettering satisfactory or do you require something more "finished?"

ailed 11/4/56 *G.H.*

ADVERTISER **Buick**

REMARKS **paperweights for newsstands - distributed around New York during Show for Waldo McNaught**

*For purposes of the New York State Retail Sales Tax, it is understood that materials covered by this purchase order are being purchased by us in agent for our clients and are not for resale.

Quantity Price

WHEN WANTED **about October 15th**
shipping instructions to come
please let me know when you will submit sample
KUDNER AGENCY, INC.

Sample Sept 17/56

BY margery held

1956 order form (hand-annotated by Spiller, his wife, and several others): the weights were to be merchandised at shows in New York during the visit of Waldo McNaught, director of public relations for the Buick division of General Motors.



Two 1950s Herald Tribune weights, with advertising stickers that could be changed monthly.



A 1922 Radio News newsstand paperweight, in the shape of an enlarged dial removed from the splined shaft of a typical batter radio of the era, is the oldest in the Spiller collection.



A turn-of-the-century Buffalo News desktop paperweight is the oldest artifact in the Spiller collection.

size, style, and quantity, and it wasn't long before the first order came in. Although Spiller had fairly begged Ralph Lindley of *Time*, it was Bill Cashin, the circulation manager for *Newsweek*, who jolted Spiller into production with a prodigious first order for 10,000 weights.

The multitudes he was to manufacture in the ensuing decades were all made by a process known as green-sand casting. In order to facilitate the extensive serial production, the original mahogany pattern was used to create a large aluminum slab with multiple replicas on both sides - called a match plate because it was used to make pairs of molds, the front and back of which had to be constantly fine-tuned so they matched up perfectly. Once aligned, holes were drilled through both plates that were then connected by rods. Since they were expensive, match plates tended to be used time

and again: the match plate illustrated has many drill holes, evidence of it having been matched up to a sister plate many times. It contains various wooden plugs that were removed or replaced in order to establish the desired path the molten metal would eventually take when poured into the mold.

A final Spiller touch was to have the cast iron slabs parkerized, a coating that slowed corrosion, increased resistance to wear, and helped paint adhere better. The process added about 25 cents to Spiller's total cost per weight. After painting, the weights were wrapped in glossy paper to protect against marring or chipping in transit, then packed in sturdy, partitioned, corrugated cardboard shipping containers, thirty to fifty apiece. The finished products were distributed by the client to newsstand operators across the city, usually by motorcycle. Newsstand operators, Spiller recollected, "welcomed the gift with open arms, thrilled to have such an item at no cost. In exchange, they gave the advertised magazine preferred position."

Spiller soon felt the need to consolidate the various aspects of his business in one large factory. After tallying the cost of living and doing business in New York City, he

continued from page 13

began to explore options. By 1954, he had incorporated and moved his company to a more familiar and friendly part of the state, in Batavia, ten miles northwest of where he had been born, in Le Roy, New York.

Batavia was known as an industrial center and home to the Wiard Plow Company, an enormous farm equipment maker with a family lineage in plow manufacture and iron casting dating back to 1804. Wiard managers agreed to add Spiller's new product to its workload, so he bought a 35,000-square-foot industrial building not far from Wiard's main plant, thus centralizing the requisite painting, finishing, packaging and shipping aspects of his new venture.

In 1950, Spiller was conducting market research for an advertising agency that handled the Buick account. Their concept was to "launch" the 1951 Buick automobile as if it were a ship. Newspapers and magazines would carry Buick's nautically-themed advertisements, so Spiller pitched the idea that newsstands were a logical place to extend the print advertising and further influence the car-buying public. He suggested making multiples of the newsstand weight illustrated, with the campaign's main slogan, "BIG NEWS IS BUICK" and companion catchphrases like "NEWSIEST BUICK YET" and "BUICK IS REAL SPECIAL." (As

with much advertising, grammar takes a back seat to sloganeering). The agency immediately went for Spiller's presentation, and he soon delivered Buick weights to newsstands and major Buick dealerships across the nation. The campaign lasted at least a decade.

A Spiller innovation of the 1950s was to produce adhesive labels that could change the advertising on newsstand paperweights. Early *Herald Tribune* weight stickers had texts like "The best FINANCE pages are in the New York Herald Tribune," a direct challenge to their rival, *The Wall Street Journal*. Later *Herald Tribune* stickers used new print technology to reproduce photographs of celebrated reporters like Red Smith, "America's WITTIEST sports columnist." Another sticker carried a stern portrait of early media star Tex McCrary alongside his laughing wife, Jinx Falkenburg.



Spiller used such mailings almost like calling cards. This is a 1964 full-size aluminum weight; others were miniature cast-iron.

Advertising Paperweight History

The first factory-scale production of paperweights expressly for advertising purposes began in the 1870s with painted glass weights manufactured by W.H. Maxwell of Pittsburgh, Pennsylvania.⁴ Between the 1880s and 1920s, at least twenty-five different American firms made advertising weights, using various metals, glass, and celluloid. The oldest weight in Spiller's collection is a celluloid-and-hammered-brass disc imprinted on one edge in tiny letters with the name of its maker, Whitehead & Hoag Manufacturing of Newark, New Jersey, a company founded in 1892. The two-sided weight promotes *The Buffalo Evening News*, and its want ads, first published on October 11, 1880. While not an example of a newsstand paperweight, this advertising premium has connection to newspaper sales.

The earliest known newsstand advertising paperweight was a horseshoe, probably deliberately recalling actual ones used by vendors. The oldest newsstand paperweight in the Spiller collection is the 1922 one for *Radio News* magazine. The first American radio stations had just begun broadcasting, and while some publishers and newsstand operators felt threatened by the powerful new form of news dissemination, the radio actually had beneficial effects on print media. Radio took some readers away from their printed pages, to be sure, but it also spawned a mini-industry in magazines which began print coverage of things electronic in 1919. Other magazines covered the new technology, like *Scientific American*, which ran a 1922 advertisement headlined “Sweet Music to a Newsdealer!” claiming that “[t]he mere mention of ‘radio’ is the magic today that keeps the flow of quarters and dimes coming over the counter like Niagara in full tide.”⁵

By the early 1920s, the first advertising paperweights made expressly for newsstands had joined in the competition for consumer advertising dollars. The media giant Gannett believes that one reader in twenty buys a paper for the advertisements.⁶ Like ads that have been on ticket sleeves for decades, like the coupons now found on grocery store receipts, like the latest vinyl signage on the floor of Grand Central Station,

precisely-targeted advertising which puts a brand name in front of many people at relevant and logical locations like points of purchase is responsible for increased sales.

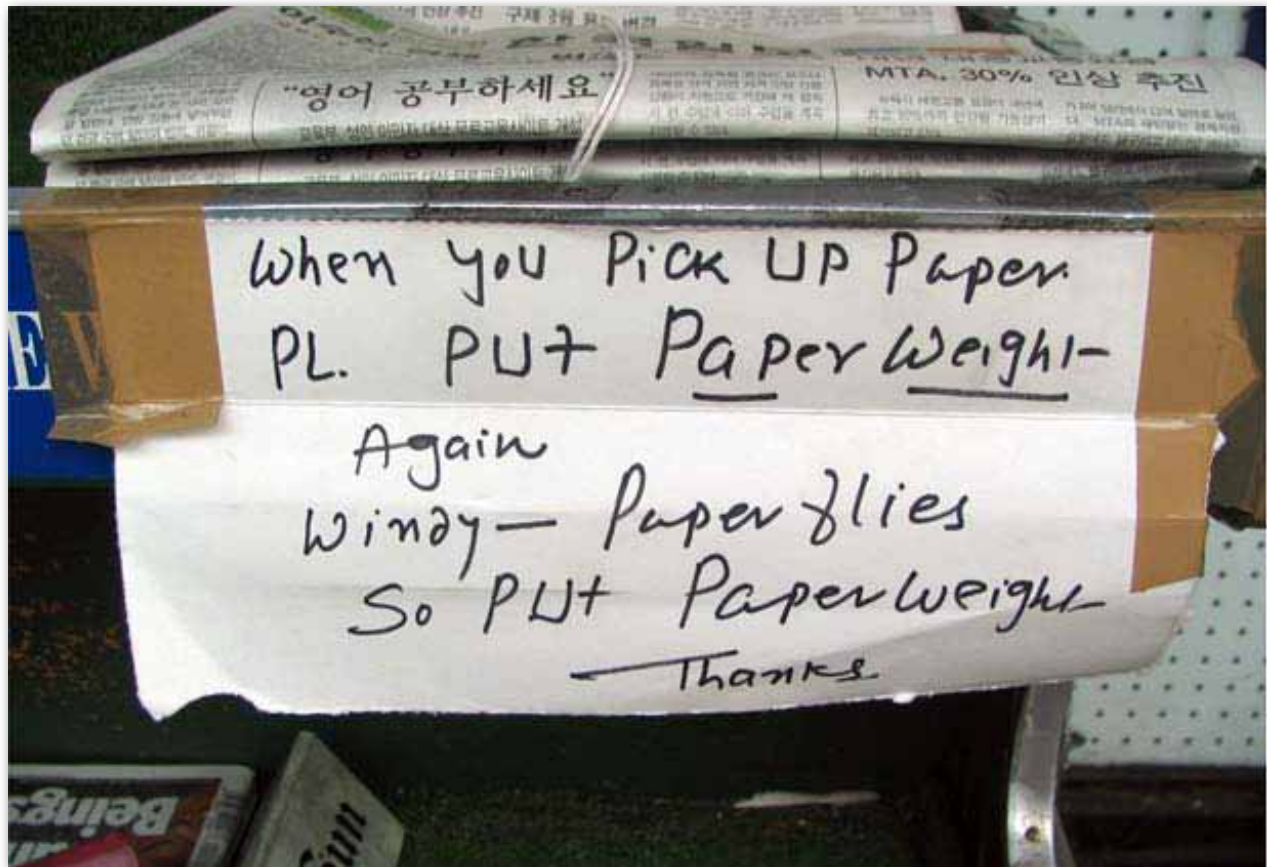
Spiller made different versions of his weights: miniature conversation pieces; fancy metal desktop weights for advertising and publishing executives; aluminum signs for the walls of newsstands. He worked his theme and customers from every angle. He believed that weights made permanent the impermanent nature of printed matter, that they lent *gravitas*, literally, to the good name of a publication. His advertising weights and related products fought to catch the consumer eye at the newsstand’s very crowded point of sale, stealthily urging customers to buy what their minds’-eyes saw in the foreground. Spiller was a hard-working and successful salesman. So were his weights.

Newsstand History

The term “newsstand” refers to a place where periodicals are sold, a site where people become informed via mass communication and advertising. Newsstands as an ongoing business came into being in the mid 19th century alongside, literally, the railroads. In 1864, the Union News Company became the nation’s first major news distributor. The early newsstand was a colorful but sedate site run by “newsies,” a slang



Late 1920s Sidewalk newsstand scene: a *Radio News* paperweight sits atop the stack of publications in the right foreground, just in front of *Variety*. Photo: Underwood & Underwood/CORBIS.



Newsstand sign on Broadway near Dongan Street, Elmhurst, Queens, November 13, 2008.

term for anyone engaged in the sale of newspapers and magazines. There was no standard fare among the hundreds of media offerings, so savvy operators helped increase sales by familiarizing themselves with their ever-changing stock and making recommendations to suit individual customer requests. But most newsstand operators had not yet begun to conceive of their business, which was usually squeezed into close quarters near busy walkways and transportation hubs, as a sort of commercial stage set.

Over time, newsstands upgraded their methods of display in a manner parallel to that of department stores. As the 20th century approached, the 19th century “don’t-touch-the-merchandise” thinking gradually gave way to “strategies of enticement.” Retailers of all types worked hard on display, creating beguiling forms where once stood chaos. In keeping with the belief that customers regularly opt for the most visible choice, distributors worked tirelessly to place their brands in central locations near the cash register. Such display and point-of-purchase strategies helped newsstand sales increase 366% between 1925 and 1945 (compared to the relatively paltry 34% increase in subscription sales during the same period).

In 1913, New York City introduced a licensing system for newsstand owner/operators that intentionally favored war veterans and the disabled, in particular the

blind. Newsstands as a purview of the less fortunate became solidified in 1936 when New York City’s licensing system went nationwide with the passing of the federal Randolph-Sheppard Act. For busy news dealers of every ability, the paperweight is no mere accessory, it is a reliable extra hand. To this day U.S. veterans and disabled citizens receive news vending licenses before all other applicants, although as news profits decline and other work opportunities become available for the physically disadvantaged, immigrants have moved in to fill the void. This fact is borne out by a recent statistic claiming that 80% of newsstand operators in New York City are South Asian immigrants, predominantly from Gujarat, India.⁷

By 1930, Union News had affiliated with the nation’s biggest media distributor, The American News Company, which serviced more than sixty-five thousand racks, stands, and counters - roughly one newsstand for every five hundred potential customers. Thirty-nine percent of the urban work force in the 1930s bought newspapers on the street, and the simultaneous appearance of magazines on newsstands from coast to coast was seen as an important factor in sales. After New York City allowed newsstands to sell non-printed merchandise priced under \$1.00 in 1935, even more people, from cigar smokers to kids seeking penny candy, joined the fray. Newsstands made the

news a part of the neighborhood. Communion of readers formed, and regular customers touched the same spaces in daily rituals. As a substitute for taverns and town squares, news kiosks were homey places that bespoke community and made the streets feel safer. If “most journalism is an enterprise in forming imagined communities,” then the newsstand is where that imagined community becomes real, an urban retreat where coterie of people regularly meet face-to-face.

Some have called the 1930s the golden age of the newsstand. Depression, recession, and disaster, it turns out, benefit the media business, and increase sales of candy, cigarettes, and the other relatively inexpensive indulgences available at many newsstands.⁸ Spurred on by growth despite the economic downturn, the news business continued to become more and more aggressive. Publishers hired workers to ensure their titles were displayed with panache, and one trade journal distributed how-to information for newsstand operators.⁹ Two trade secrets were hammered home: “full frontal display” of publications along the length of newsstands because such a tactic “got in its deadly sales work” more efficiently than overlapping displays. And secondly, “the dignity of a pile” because: “The higher the pile, the fresher it looks. It’s like groceries. You take a big pile of lettuce or oranges. They’re going to sell better than a couple of oranges stuck in the corner.”

The role of newsstands in society grew during the 1940s when war news began breaking at record speed at New York City’s 1,580 licensed newsstands and across the world. Cold War news also fuelled newspaper purchases. Whether going in or out of the subway or passing a busy corner, New York City residents of the 1950s were unable to avoid newsstand displays of postwar news. Life was good.

But New York City’s first automated newspaper vending machine was installed in 1965. By 1983, newspaper boxes had become a near-ubiquitous threat to the old-fashioned method of selling publications in weighted stacks. Ironically, the mechanisms in such vending machines cannot function without an interior weight to prevent self-serving customers from taking more than one paper at a time. The late 1960s marked the end of the newsstand’s dominance in media distribution.

Today, out of the roughly 40,000 accounts *The Wall Street Journal* maintains with news dealers across the United States, approximately 5,000 operate outdoor newsstands.¹⁰ Chicago’s newsstands tend to be smaller still than the average New York stand, while Los Angeles’s newsstands are much bigger. Some are literally a city block long. Advertising paperweights are used in Chicago and in towns large and small across the nation, but in Los Angeles,

the major publications splurge on huge posters and elaborate awnings to catch the attention of the regular folk and Hollywood types who zip by in motor

Endnotes

- 1 Little has been written on the subject: the Library of Congress has no reference; *The New York Times* has published just one small article. But Henry Petroski did note, *Paperboy: Confessions of a Future Engineer* (New York: Alfred A. Knopf, 2002), 157. “The *Times*, the *News*, the *Mirror*, and the *Wall Street Journal* were arranged in separate piles on a makeshift low counter consisting of a plank of wood resting across two soda cases. The piles were kept in place in windy weather by lead weights with the logos of the newspapers cast into them, but more often than not a particular paperweight was upside down or on the pile of a competing paper.... On windless days, the unnecessary weights were set aside.”
- 2 Richard Holiner and Stuart Kammerman, *Advertising Paperweights: Figural, Glass, Metal: Pictorial Value Guide and History* (Paducah KY: Schroeder Publishing Company, Inc., 2002), 4, 9.
- 3 Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (Durham, NC: Duke University Press, 2003), 139, 151.
- 4 Holiner and Kammerman, op cit, 6.
- 5 *American News Trade Journal* (May 1922), 30.
- 6 Thomas C. Leonard, *News for All: America’s Coming-of-Age with the Press* (New York, Oxford: Oxford University Press, 1995),
- 7 Andrew Jacobs, “Extra! Extra!”, *New York Times*, April 6, 1997, City section, 11.
- 8 Howard W. French, “Extra! Extra! Get Yer L’Equipe On 42d Street”, August 20, 1988, *New York Times* website
- 9 *American News Trade Journal* as cited in Leonard, op. cit., 161.
- 10 Interview with Virginia Lyon of *The Wall Street Journal*.



Harley Judd Spiller, a new member of the Society, received a 2010 Masters of Arts in Liberal Studies from The New School for Social Research, New York

City, with an expanded form of this research. He, and his father, are very pleased to have been able to donate their collection to the New York State Museum, Albany. And they used their newsstand connections to help the museum acquire an entire Times Square newsstand. The author is here shown, with his son, in the newsstand before it was shipped to Albany.

SS United States – Sixtieth Anniversary of an American Icon

BY JOHN G. SAYERS

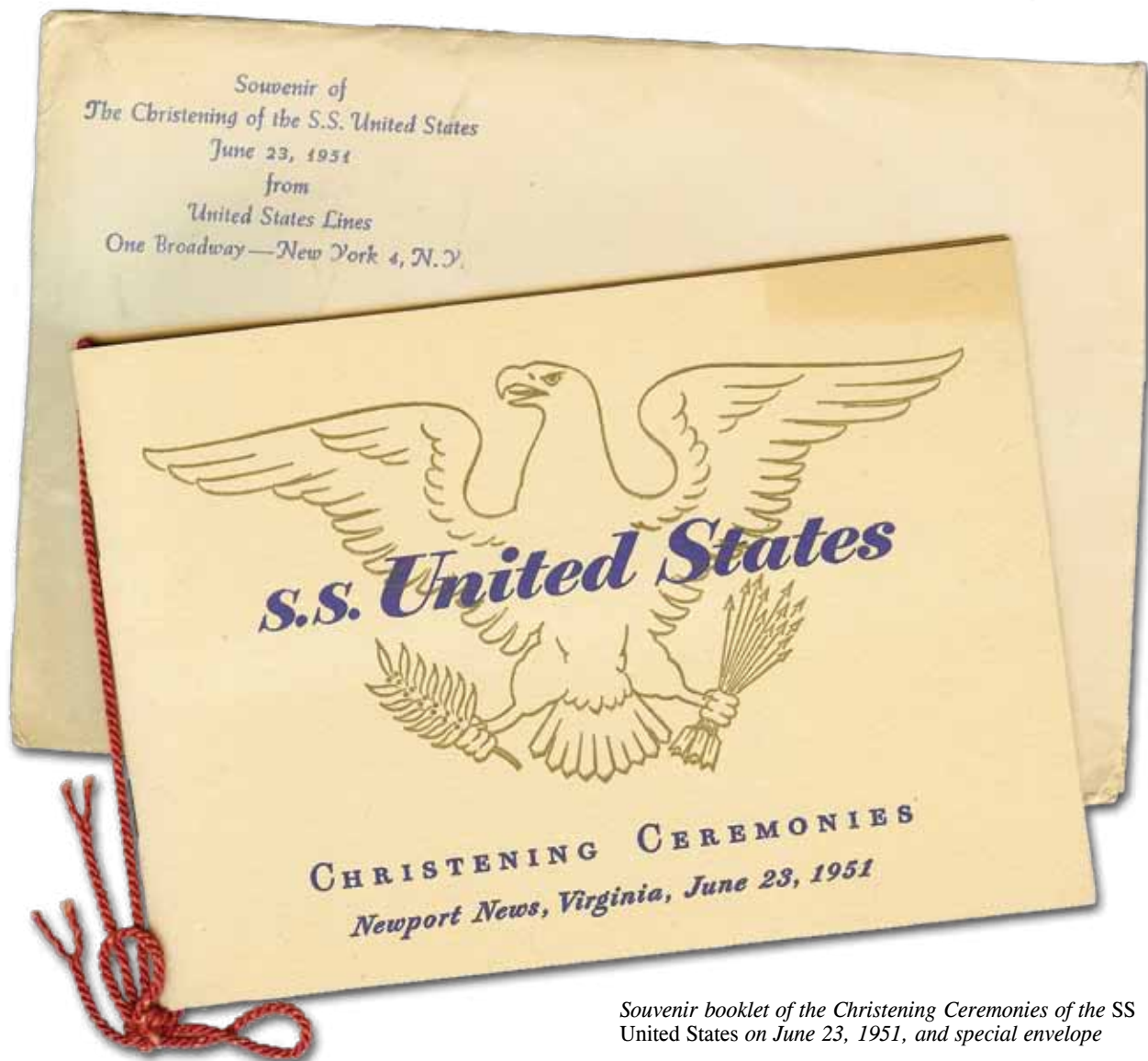
The year 2011 marks the 60th anniversary of the launch of the *SS United States*, the world's fastest ocean liner ever, and the holder of the *Blue Riband* – the record for the fastest Transatlantic crossing – for her entire life, beginning with her maiden voyage time of 3 days, 12 hours and 12 minutes at an average speed of almost 35 knots.

It's time to give the *SS United States* the recognition she deserves as a milestone in American ship design

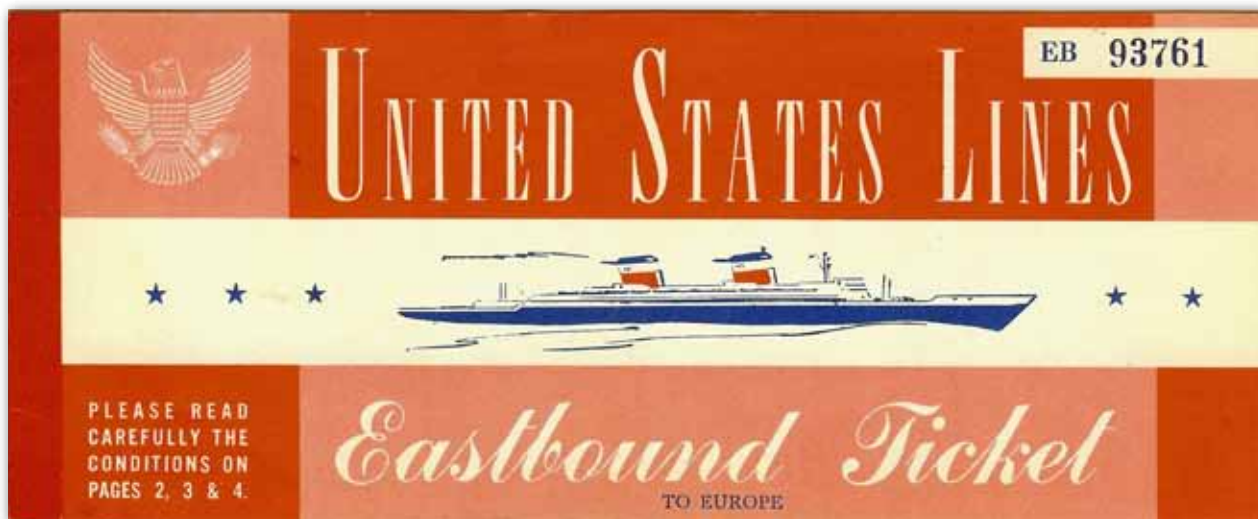
and engineering, and a source of significant ephemera.

Collecting ephemera is about capturing history, design, societal factors, and the story behind it all. In a June 23, 1951 Christening Ceremonies booklet for the *SS United States*, Vice Admiral Edward L. Cochrane notes:

“It is a monument to the technological skill of American designers and American ship and engine



Souvenir booklet of the Christening Ceremonies of the SS United States on June 23, 1951, and special envelope



Cover of eastbound ticket to Europe. Away we go!

builders. It is in fact the product of the labor of Americans in every State of the Union, each of which has, in some manner, contributed to her construction.

Built with the needs of national defense in mind, its great contribution lies in the fact that it will provide the traveling public with the most modern ocean transportation – with the utmost in speed, service, safety and comfort.”

The ship was designed by the famous naval architect William Francis Gibbs of Gibbs & Cox Inc. of New York, and built by the Newport News Shipbuilding and Dry Dock Company with a budget of \$70 million. The striking 51,500GRT vessel featured the work of Interior Architects Eggers & Higgins of New York, and the Interior Designers Smyth, Urquhart and Marckwald of New York.

From 1952 to 1969 she was the greyhound of the Atlantic, traveling from Europe to New York in only 4 days, when the previous best by other ships had been 5 and the norm even 6. If you wanted travel with speed and luxury, your best choice was on the *SS United States*, as one of the 2,000 passengers supported by 1,000 crew members. A Souvenir Log given to each passenger provided empirical evidence of the speed of the journey. Illustrated is record of a journey across the Atlantic that took only 4 days, 8 hours and 23 minutes, with an average speed of just over 30 knots. Imagine showing that to the folks back home in Kansas!

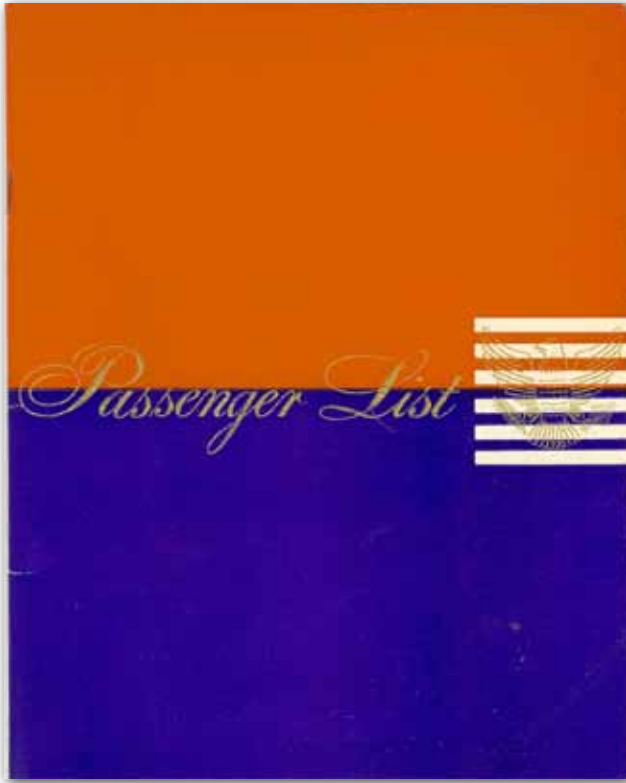
As well as Christening and launch material, there are many other artifacts for the avid ephemera collector of American design and engineering accomplishments.

Passenger Lists of the *SS United States* represent a ‘Who’s Who’ of the world’s travelers. On a typical voyage, First Class Passengers included movie stars, sports celebrities, senior politicians and military officers, British and European nobility, senior members of the clergy, and world leaders in the professions and industry.

Menus come with a variety of covers and seductive culinary choices. Souvenirs, such as jigsaw puzzles, were purchased on board. Other mementos, such as ‘forgotten’ stateroom keys, ashtrays, towels, etc. are evocative of the urge to purloin evidence of having traveled on such a famous ship. Since even dime-store



Baggage tag. A packet of tags and labels ensured that your bags got delivered to the right cabin.



First Class Passenger List, sailing June 7, 1953. Includes General John Blau, Baron and Baroness Kronacker, Princess B. Troubetzkoy, Sir Francis Peek, and Sir Osbert Sitwell.

needle cases appeared with an image of the *SS United States*, Americans at the time could take a vicarious journey – as we collectors can today.

As the fifties flowed into the sixties, transatlantic air travel expanded rapidly as passengers who valued their time chose to fly across the ocean in a day rather than traverse it in even a rapid four days on the *SS United States*. As passenger traffic dropped, profits declined; at the end of 1969 her sailings stopped.

That looked like the end, but it wasn't quite so. Purchased by the Maritime Administration in 1973, she was laid up at Norfolk, Virginia. Then, in the early 1980s, she was purchased by entrepreneurs who planned to renovate and convert her into a cruise ship. Taking possession of the ship, they discovered that she had in fact been completely mothballed – everything that had been on her when she stopped sailing was still on the ship – her furniture and fittings, chinaware, glassware, silverware, kitchen and other equipment, mechanical

equipment, forms and documents – just as if she had gone into a deep sleep in 1969 and awakened 15 years later.

The auction of the contents of the *SS United States* spanned an entire week, from October 8 to 14, 1984. A visitor could pay for a tour of the stripped interior

FORM 0-25-G
S. S. UNITED STATES
PASSAGE REPORT

Time in Port of _____ D _____ H _____ M
 Left berth, Port _____ D _____ Time _____
 Departure, Port _____ D _____ Time _____
 Distance berth to pilot station _____ Miles _____
 Total time berth to pilot station _____ D _____ H _____ M
 Steaming time berth to pilot station _____ D _____ H _____ M
 Detentions berth to pilot station _____ D _____ H _____ M
 Draft leaving _____ Forward _____ Aft _____ Mean _____
 Total time pilot station to pilot station _____ D _____ H _____ M
 Steaming time pilot station to pilot station _____ D _____ H _____ M
 Detentions pilot station to pilot station _____ D _____ H _____ M
 Distance pilot station to pilot station _____ Miles _____
 Average speed, pilot station to pilot station _____ M.P.H. _____
 Arrival at port _____ Date _____ Time _____
 F.W.E. at port _____ Date _____ Time _____
 Distance pilot station to berth _____ Miles _____
 Total time pilot station to berth _____ D _____ H _____ M
 Steaming time pilot station to berth _____ D _____ H _____ M
 Detentions pilot station to berth _____ D _____ H _____ M
 Draft arriving _____ Forward _____ Aft _____ Mean _____
 Total time berth to berth _____ D _____ H _____ M
 Total distance berth to berth _____ Miles _____

NAVIGATING OFFICER

Passage Report – A complete summary of the entire voyage, completed in multiple copies by the Navigating Officer at the end of the trip

FORM P-33
UNITED STATES LINES
Berthing Card
TOURIST CLASS S. S. UNITED STATES
" D " DECK

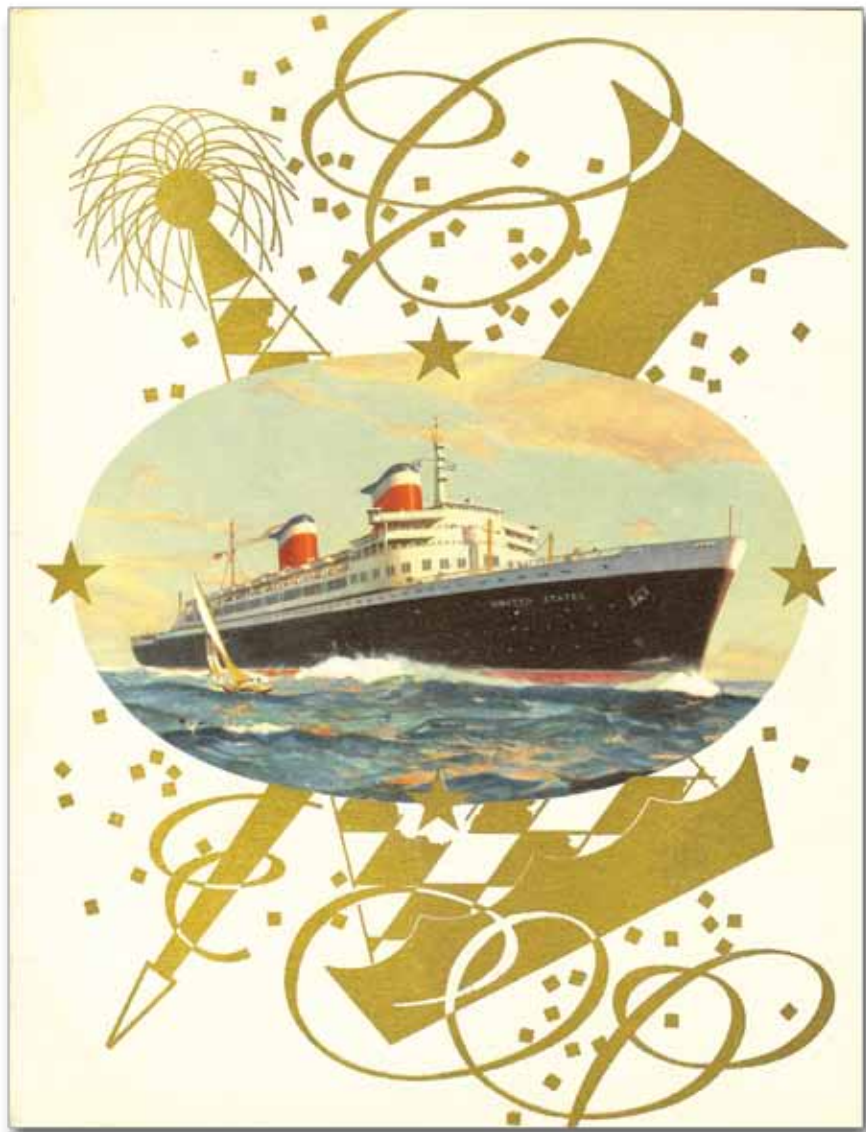
Name:.....
 Stateroom No..... Berth No.....

Please present this card to the Steward's Reservation Desk for Dining Room Reservation. Return Information Slip to Purser's Office TODAY.

47971
PTD. IN U. S. A.

A Berthing Card reminds you to make Dining Room arrangements for the voyage

Cover for First Class menu of September 14, 1957 featuring Crabmeat Cocktail, Kangaroo Tail Soup, Fresh Green Turtle Soup, Fried Baby Lobster Tails and Partridge with Foie Gras.



FORM P-53
PASSENGERS DEBARKING AT SOUTHAMPTON
 The S. S. "UNITED STATES" is expected to dock at Southampton at about P.M.
 Passengers will commence debarking at
 It is requested that passengers do not proceed towards the gangway until this time.
 Special train leaves at, arriving at Waterloo Station, London, at
 Stamped Landing Cards must be surrendered at the Gangway.
 181072 20M

Debarking Card, with instructions for passengers. Imagine filling out – manually – a thousand or more of these!



Needle case featuring America's greatest passenger ship

QUADRUPLE SCREW TURBINE STEAMSHIP
"UNITED STATES"
 COMMODORE JOHN W. ANDERSON
 Captain, U. S. N. R.

Abstract of Log **Voyage 246 — Westbound**
 From BREMERHAVEN to NEW YORK, via LE HAVRE and SOUTHAMPTON

Left Weser L. V., 3:12 p.m., CET, May 17, 1963 Arrived Havre L. V., 8:00 a.m., CET, May 18, 1963
 Distance, Weser L. V. to Le Havre: 480 Miles
 Steaming Time: 16 Hours, 48 Minutes — Average Speed: 28.57 Knots

Left Havre L. V., 2:53 p.m., CET, May 18, 1963 Arrived Nab Tower, 5:36 p.m., CET, May 18, 1963
 Distance, Le Havre L. V. to Nab Tower: 75 Miles
 Steaming Time: 2 Hours, 43 Minutes — Average Speed: 27.61 Knots

DATE	LAT. N.	LONG. W.	HAUT. MILES	SPEED	WIND	REMARKS
May 19						Departure Needles Sea Buoy, 1:30 a.m., CET
May 19	49-45	9-56	321	30.57	NW-4	Moderate sea, Low swell.
May 20	47-11	29-38	803	31.80	WNW-6	Rough sea, Low swell.
May 21	41-49	46-15	781	30.93	Var.-3	Slight sea, Low swell.
May 22	40-45	63-22	782	30.97	S-3	Slight sea, Low swell.
May 23			479	26.42	Var.-3	Arrived Ambrose L. V., 4:53 a.m., EDT.

Total Distance, Southampton to New York: 3,166 Miles
 Steaming Time: 4 Days, 8 Hours, 23 Minutes — Average Speed: 30.33 Knots

NOTE: A Nautical Mile is approximately 15 percent longer than a Statute or Land Mile

Souvenir log of a Westbound voyage, completed in just over 4 days. A great memento to show to the folks back home!

other contents of the ship. The set of some 20 books was broken up into groups of three by the auctioneer, and each group was sold separately.

As well as the blockbuster items, there were mundane reminders of administration and reporting. A cache of Passage Reports, some with the carbon interleaves still in them awaiting the next voyage, brought a modest amount when combined with a clutch of Berthing Cards and a batch of blank instruction cards for Passengers Debarking at Southampton.

The following year, there were still goods that had not sold, and a separate offering was mailed to those who had attended the auction. For example, a seven-piece set of silverware was offered at \$40 per set, highball glasses with the United States

of the ship. Further modest expenditure could purchase a commemorative pinback. Guernsey's Auction of New York produced a thick illustrated catalog which itself is a desirable collectible. Included in the sale were large lots of chinaware, glassware and silverware. If you wanted three dozen highball glasses or a silver-plated Caviar Server (I did!) they were there for the bidding.

Unfortunately some artifacts were sold that should have gone to a maritime museum. One example was a complete set of Allowance Books, representing a detailed inventory of everything on the ship when she was turned over to the United States Lines, and the initials of the counters who inventoried each individual ash tray, pillowcase, library book, and all



Plywood Jigsaw Puzzle, manufactured by G. J. Hayter & Co. Ltd.



Lines eagle logo at \$20 each, and stateroom blankets with that same logo at \$39.95 each.

The bad news is that so much material was blown away. The good news for the collector is the great material that still may surface.

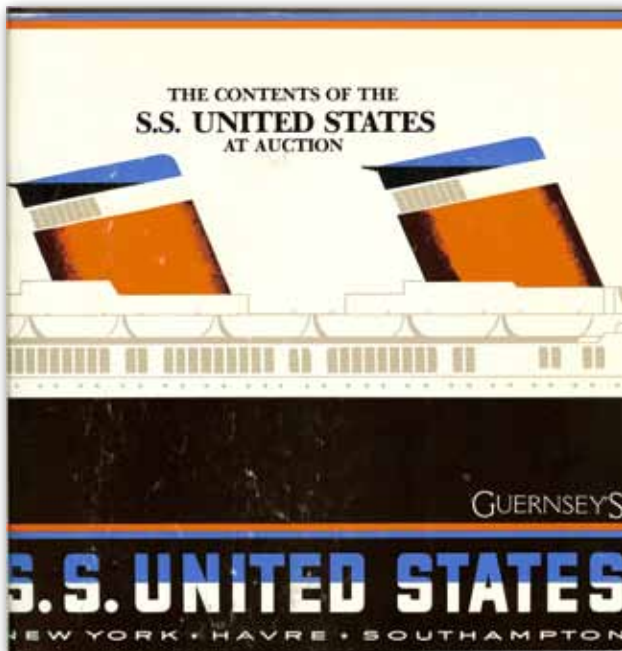
The ship, not having been designed to be a cruise ship, was never converted. But, 60 years later, The *SS United States* remains a monumental tribute to the quality of American engineering, manufacturing and design.

Allowance Books listing details of everything on the ship when she was turned over to United States Lines on completion in 1952. These are Volumes 10 and 12.

ALLOWANCE LIST AND BUILDERS RECEIPT

Name of Vessel: *United States* Department: *STEWARDS* Page: *2*
 Design: *75-34-081* Date: *2/20 & 2/21*
 M.C. Hull No: *2917* Date: *1-7-52*
 SWS & SD Co. Hull No: *488* Rev. No:
 Group Name: *BARNER SHOP & STAFFY SHOP* Group No: *434-2*

Purch. By	Authority	Item Cl. No.	Name and Description	Est. No.	Unit	Quan.	Inv. No.	DIRG
			<u>YACHT CLASS GRANTY FANGLOR MAIN DECK</u> <u>20, 100-10-0</u>					
X	SDPO 530-09	1	Chair, Easy, Arm	Kiev. 47-930	EA.	3	B	Operator
X	"	2	Chair, Side	Kiev. 47-935	EA.	2	2	
X	"	3	Mirror & Shelf	Kiev. 4-903	EA.	1	1	
X	NS-530-144	4	Book, Magazine	Kiev. 27-902	EA.	1	1	
X	SDPO530-09	5	Stool	Kiev. 47-926	EA.	1	1	
X	SDPO530-18	6	Trash Can		EA.	2	A	
X	SDPO530-114	7	Cash Register #487941 Model: 125 (L) 2 gray enamel Maker: National Cash Register Co.		EA.	1	1	W.B.M.F. / Contractor
X	SDPO530-09	8	Chestnut, w/doors, shelves & retainer for Cash Register		EA.	1	1	
X	"	9	Cabinets, Antiseptic Sterilizer w/soiled linen bin under.		EA.	2	2	
X	"	10	Chestnuts, w/ Door & Shelves		EA.	2	2	
X	"	11	Cabinets w/door & shelves w/door rails		EA.	4	4	
X	"	12	Cabinet, (Maple/over cash register)		EA.	1	1	
X	SDPO-120-14	13	Seating Stool		EA.	1	1	
X	NS-505-027	14	Mirror		EA.	2	2	
X	"	15	Seat, Rev. end seat		EA.	1	1	



John G. Sayers

has just completed the maximum 6-year term on the Board of The Ephemera Society of America, and is on the Council of the British Ephemera Society,

and the Executive of The Toronto Postcard Club. He has been a keen collector for many years, and can be reached at jasayers@saybuck.com. All illustrations are from the author's collection.

Auction catalog for the Guernsey 8-day auction sale in 1984

Out & About

DREAMS of TOYLAND in the Napa Valley

Society member Dolph Gotelli will install an exhibition of 'visual stories' – incorporating ephemera and toys – opening November 19 at the Napa Valley Museum in Yountville, California.

The retired university professor, long ago nicknamed 'Mr. Santa,' delights in designing imaginative assemblages of the rarest of Victorian childhood whimsies:

"especially during the holiday season, we all need fantasy as an escape and panacea."

Rick Kushman, commented in a *Sacramento Bee* article about Gotelli's work: "It's the kinds of images and ideas that make you feel, make you wonder, make you engage the eternally curious and playful parts of the child somewhere in all of us."

The exhibition will be open daily, except Tuesdays and major holidays, from 10 a.m. to 5 p.m. until January 29, 2012, with an opening reception on Saturday, November 19th from 5:30-7:30 pm.



One of Dolph Gotelli's installations: Mrs. Santa's Toy Shop at the North Pole, decorated with Victorian toys, advertising ephemera and Christmas tree ornaments.

Look for more Out & About in the monthly eNews.

Contact info@ephemerasociety.org if you aren't receiving the eNews and would like to. For those without internet access, send a request for a printed version to: P.O. Box 95, Cazenovia NY 13035.

Regional Meeting (continued)

In the afternoon, Thomas Horrocks, Associate Librarian for Collections, hosted the group at the **Houghton Library**, Harvard University – opened in 1942 with funding from Arthur Houghton Jr. as the first purpose-built edifice for rare books and manuscripts in America. Curators of different departments had been extremely generous in preparing exhibits for us to show how ephemera augmented their book collections. Hope Mao of **Printing and Graphic Arts**: William Morris and Edward Burne-Jones proofs and original drawings for the Kelm-scott Chaucer on vellum; a Walter Crane poster and a manuscript of his exotic alphabets; an 1855 announcement for a Didot edition of Horace with real photographs; samples of the Rosamond Loring collection of decorated papers; an 1830s sample scrapbook of 'tinsel' decorations to add to prints. In the elegant Hyde suite of rooms, John Overholt of the **Donald & Mary Hyde Collection of Dr. Samuel Johnson and Early Modern Books and Manuscripts** explained that all possible connections to Johnson are sought, including his place in popular memory: Johnson's father's 1717 book catalog; a broadside of Boswell's after dinner song; beer labels from a brewery formerly owned by a friend of Johnson's. Leslie Morris of **Modern Books & Manuscripts** seeks author and publisher material to augment the nine million manuscripts in 50 languages – such as John Updike's research papers that helped him craft realism in the Rabbit Angstrom books. James Capobianco of the **Harvard Theatre Collection**: a sampling of sheet music, prints (decorated with tinsel!), and posters from the vast holdings.

Key to all members being able to share these riches is the policy of both Historic New England and the Houghton Library to freely grant research privileges to all researchers – check with them for procedures. And join us when next we sponsor a regional activity near you!

New Members

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

Baker Library Historical Collections

Baker Library; Bloomberg Center
Harvard Business School; Soldiers
Field
Boston, MA 02163

Edward N. Bomsey

Edward N. Bomsey Autographs, Inc.
7317 Farr Street
Annandale, VA 22003-2516

Boston Athenaeum

Serials Department
10 1/2 Beacon Street
Boston, MA 02108

Mary Canavan

4957 Alexis Drive
Cane Ridge, TN 37013

Trisha Capansky

7601 Windward Drive
Greenville, NC 28560

Robby & Debby Cohen

130 Mahogany Way
Lansdale, PA 19446

Shirley Dyess

Shirley Dyess, Inc.
P.O. Box 153464
Irving, TX 75015-3464

Michael Fairley

Fairlook Antiques
17430 Ballinger Way NE
Seattle, WA 98155

John Henley

John V. Henley, LLC
4715 NE 13th
Portland, OR 97211

Edgar Hicks

3325 South 119 Street
Omaha, NE 68144

Daniel Kravitz

9101 Winston
Redford, MI 48239

Stephen Kriss

Ye Olde Magazine Shoppe
30 East 9th Street
New York, NY 10003

Mack Lee

Lee Gallery
9 Mount Vernon Street
Winchester, MA 01890

Julia Moed

Lost and Found Antiques
700 Washington Place
Baltimore, MD 21201

Mynotera Online Auction

271 4700 Gilbert Avenue, #47
Western Springs, IL 60558

Marissa Panigrosso

1740 SW 4th Avenue
Boca Raton, FL 33432

Brad Parberry

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

Fernando Pena, Librarian

The Grolier Club
47 East 60th Street
New York, NY 10022

Caroline Preston

2010 Pine Top Road
Charlottesville, VA 22903

Kurt A. Sanftleben

Read'Em Again Books
4928 Breeze Way
Montclair, VA 22025

Margaret Soderberg

3530 Noble Drive
Eau Claire, WI 54703

Carol Giles-Straight & David Straight

Post Office Box 32858
St. Louis, MO 63132

Keith Stupell

The Stupell Archives
29 East 22nd Street
New York, NY 10010

Andrea Tomberg

Nelson Tomberg Rare Books
56 North Ridge Road
Old Greenwich, CT 06870

Stephen Van Dyk, Librarian

Cooper-Hewitt National Design
Museum
Library
2 East 91st Street, 3rd Floor
New York, NY 10128-8330

Mark Wagner

97 Silvermine Avenue
Norwalk, CT 06850

Timothy Young, Curator

Beinecke Rare Book & Manuscript
Library
P.O. Box 208240
New Haven, CT 06520-8240

Change of Address:

Addresses for these members have changed since publication of the Summer Issue.

Fatith B. Kuehn

Artful Entomology
2104 Old Orchard Road
Wilmington, DE 19810

Library and Archives Canada

Serials Record Unit
129941
395 Wellington Street
Ottawa, Ontario K1A 0N4
Canada

Jim Crain

411 Parland Place
San Antonio, TX 78209

Lin & Tucker Respass

L&T Respass Books
P.O. Box 776
Northampton, MA 01061-0776

Anne Steward O'Donnell

P.O. Box 439
College Park, MD 20741

Leon Jackson

Leon Jackson Antiques
75 Robin Hill Road
Chelmsford, MA 01824

Important Books

The Story of George Schlegel Lithographers 1849-1971, Labeling America, Popular Culture on Cigar Box Labels

by John Grossman
foreword by E. Richard McKinstry
320 Pages; \$39.95
Fox Chapel Publishing
1970 Broad Street
East Petersburg, PA 17520
717-560-4703

John Grossman's new book, *Labeling America*, was on my desk when a four-year old visited and, gleefully recognizing Honus Wagner, lugged the volume to the dinner table where it was passed around, each guest exclaiming over an evocative image. Wagner (misprinted "Hans" on the label) was, ironically, the 19th century baseball player who abhorred tobacco, demanding that his image be removed from a American Tobacco Company 1909-1911 cigarette card, making it a famously valuable collectible (and a story told by the Baseball Hall of Fame, where the young boy had just visited).

Cigar box label imagery was designed for broad appeal, and this new work provides hundreds of examples that cover all aspects of popular culture (about half the book). There have been other 'coffee table' volumes devoted just to such images.

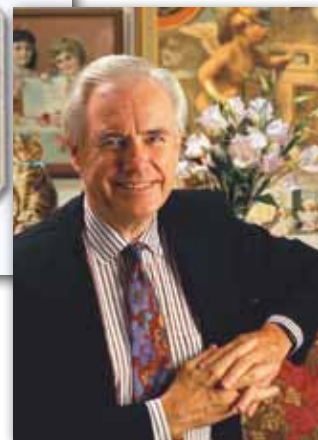
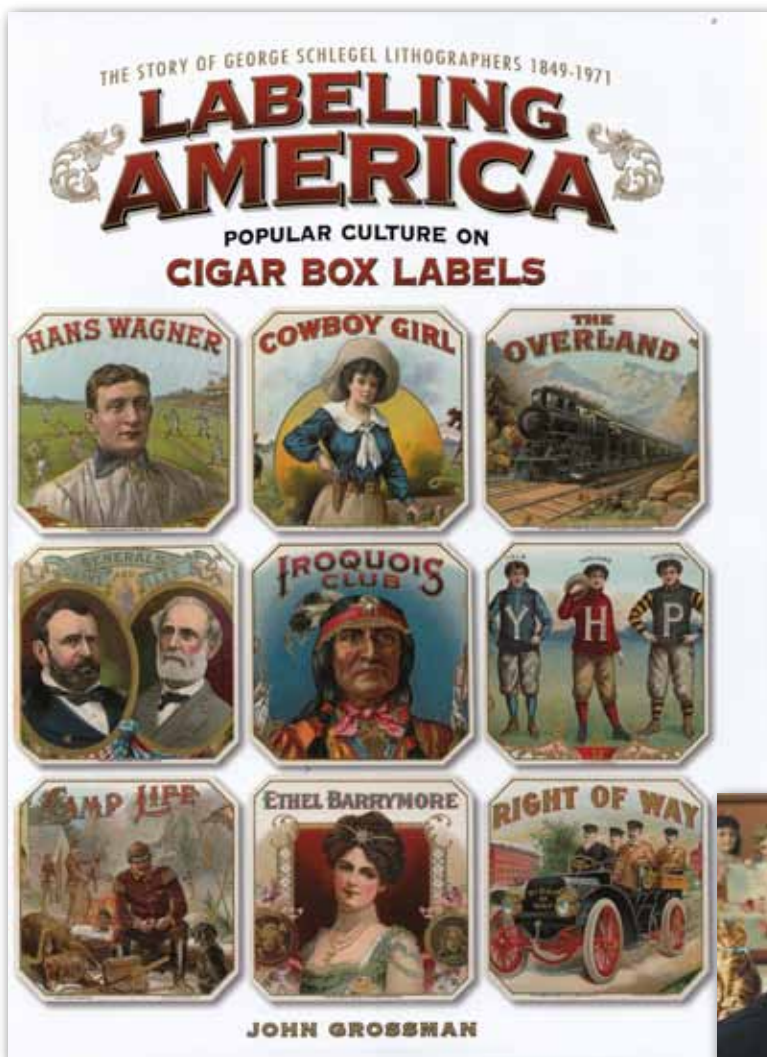
But John Grossman dedicated a significant portion of his collecting energies and assets to gathering as complete a history as possible of the lithography firm of George Schlegel, and can put the whole cigar label industry in its social and commercial context. He befriended the youngest scion of the family, and so provides an opening chapter on the "Four George Schlegels 1819-2003" to trace the company's lineage, with family photographs and material from company files.

A second chapter illustrates the process of chromolithography with items from Schegel working files that take a label from sketch to

album pages to neaten the margins, but John wanted readers to see the torn and chipped edges, to realize how often these company archives were used as labels were reprinted, and to come as close as possible to the experience of printing.

A chapter is devoted to Schlegel's competitors – drawing on other material from John's collection. "Sometimes the Label Was Better Than the Cigar" and sometimes other firms copied Schlegel's most popular designs.

The final chapter, "End of an Era," sadly recounts a 1959 merger gone bad and an industry diminished (not to mention cigars falling out of favor). But, as John says, now the history can be written. The original material is on display at the Winterthur Museum, where The John and Carolyn Grossman Collection is on loan. And now the fruits of an important printing industry, of an influential iconography, and of a passionate collector's research, can be enjoyed in a very fine book.



production. I happened to be with John when he was editing a proof of this book: the publisher had cropped images from the stone department

AUCTION PREVIEW & REVIEW

Swann Galleries featured in its September 15 auction the collection of longtime Ephemera Society collector and dealer, Eric C. Caren – calling it: “How History Unfolds on Paper.” Under groupings such as African Americans, Indians, Revolution, Arctic, Civil War, Pony Express, 355 lots of ephemera provide an overview of 250 years of American history (with some British thrown in).

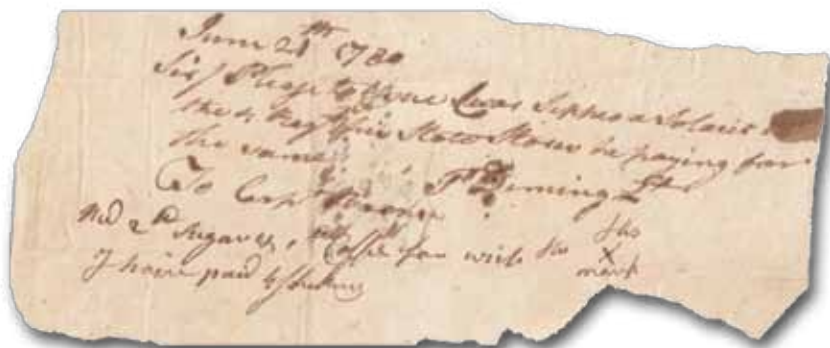
The most exciting pieces in the collection were photographs and newspapers, but there were also important manuscript pieces, and broadsides. Lot 2 was a pair of receipts signed by African American soldiers from Connecticut during the Revolutionary War. Here Cesar Sippeo signs with an X for military rations of sugar and coffee, June 21, 1780.

Lot 310 was a possible unique broadside poem to the lost Titanic, penned by a Russian-born farmer and real estate agent in Tyrone, Oklahoma, 1912. A Seventh-Day Adventist publication out of Nashville used it as a promotion, citing the disaster as prophecy-fulfilling.

Lot 343 was a handsome chromolithographed poster by A. Hoen of Baltimore advertising the Wild West show of a young Buffalo Bill Cody.

Look for Auction Preview & Review in the monthly eNews.

Contact info@ephemerasociety.org if you aren't receiving the eNews and would like to. For those without internet access, send a request for a printed version to: P.O. Box 95, Cazenovia NY 13035.



Lot 2



Lot 310



Lot 343

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www.flamingoeventz.com
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November 11, 12, 13:

35th Boston International Antiquarian Book Fair
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December 2 & 3:

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*See advertisement in this issue

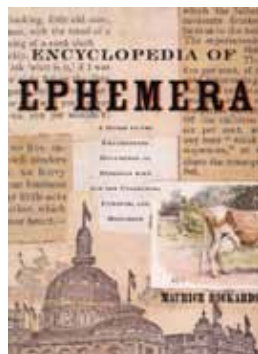
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Ephemera Society of America Publications

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The Ephemera Society began issuing Ephemera News in 1981 to stay in touch with members, to offer news of current events, to publicize new publications, to feature member profiles, and to publish articles on topics that were of interest to members.

Early issues of Ephemera News are out of print, but are available in photocopy form for \$2.00. More recent issues are available for purchase for \$4.00 plus \$1.50 for postage. Contact the Society for more information at info@ephemerasociety.org

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The Ephemera Society has published 13 volumes of *The Ephemera Journal* every two years. Going forward *The Ephemera Journal* will be published three times a year, each issue 32 pages in color. There will be more pages of articles and less of time-sensitive material. To purchase back issues of the Journal please visit our website at www.ephemerasociety.org/store.html

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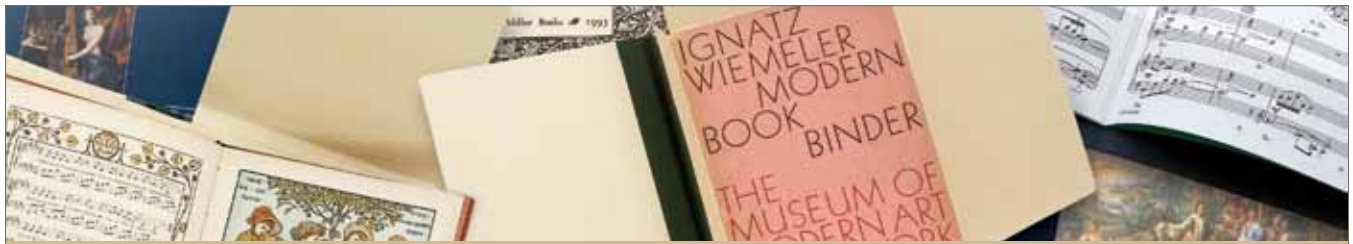
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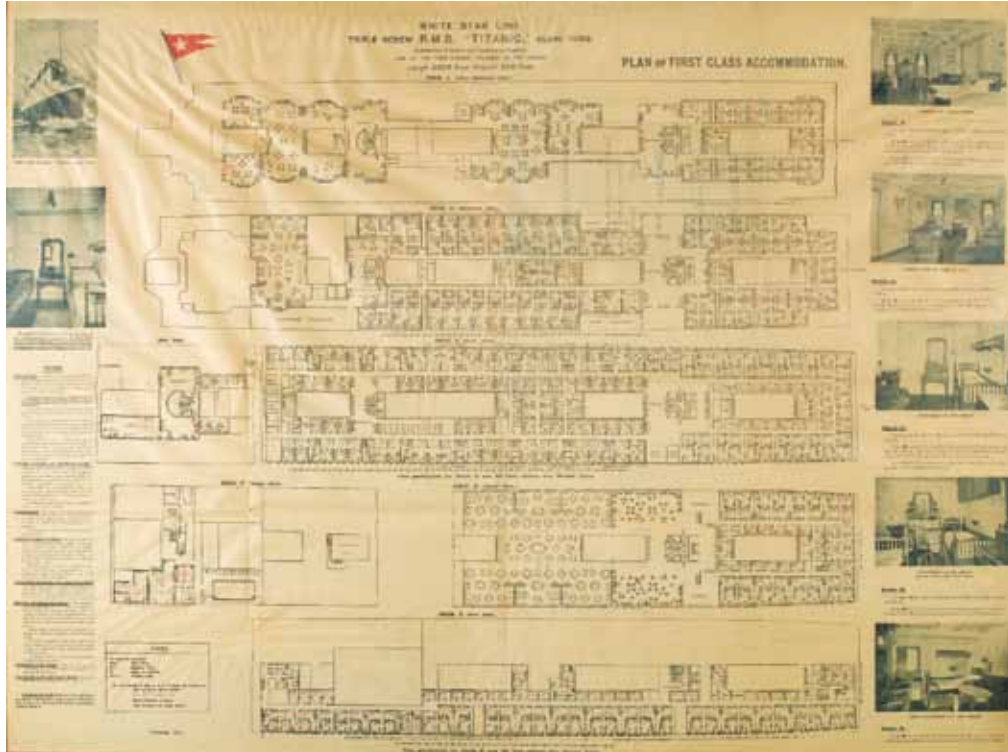


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