

# THE EPHEMERA JOURNAL

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SEPTEMBER 2018

## My Top 10: *Unusual Crossword Ephemera*

By WILL SHORTZ

Crossword puzzles have been around for a little over a century, appearing in virtually every newspaper. Everybody knows someone who does the world's most popular puzzle; surveys show that more than 50 million Americans solve crosswords at least occasionally. In recent years, crosswords have successfully made the leap from print to electronic media. Over 400,000 people now pay up to \$40 a year to get *The New York Times* crossword in digital form.

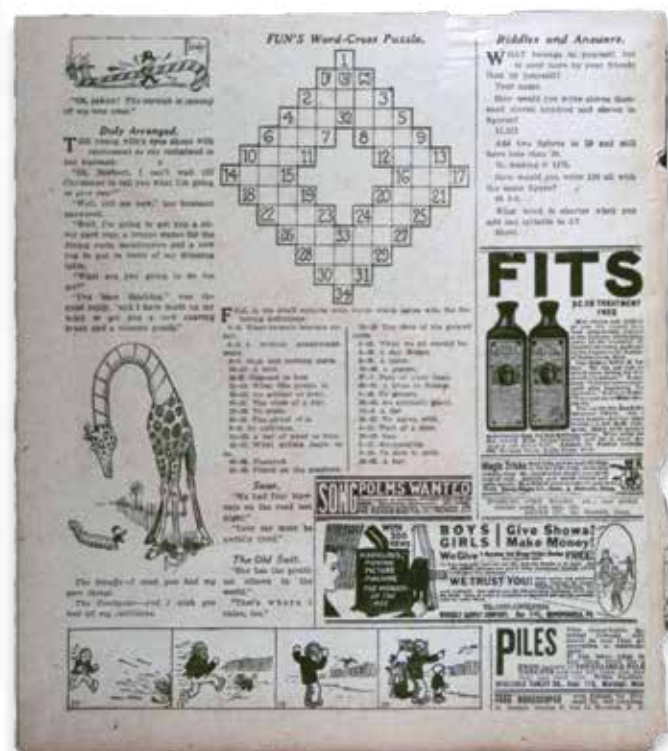
My collecting of crosswords and other puzzle-related items goes back almost 50 years. Today I own more than 25,000 books and magazines of all types of puzzles and tens of thousands of pieces of ephemera.

Of all my areas of puzzle collecting, crosswords are special. They're not very old, though, the first one appearing in 1913 in the old *New York World's* Sunday supplement called *Fun*. An invention of the editor, Arthur Wynne, the crossword was

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Figure 1.



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# The Ephemera Journal

The  
Ephemera  
Society  
of America

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P.O. Box 95  
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Messages & Fax: 315-655-9139  
Web Site: [www.ephemerasociety.org](http://www.ephemerasociety.org)  
E-mail: [info@ephemerasociety.org](mailto:info@ephemerasociety.org)

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Ephemera Journal Editor:  
Diane DeBlois  
P.O. Box 477  
West Sand Lake, NY 12196  
[diane@ephemerasociety.org](mailto:diane@ephemerasociety.org)

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## Dear Members and Friends:

This my last epistle to you. I have had the pleasure of serving on our Board of Directors for fourteen consecutive years. Although our bylaws generally limit board membership to two terms, I initially served two years of a resigning member's term, was elected for two terms, and served as Vice-President and then President for the last six years. The most important thing I have learned during this lengthy tenure is that in a volunteer organization, such as ours, one should express thanks to those who support it and strive to achieve the organization's mission.

I would like to thank each of the predecessor Presidents with whom I have served: Nick Ricketts, who very ably lead ESA; Gigi Barnhill, who accomplished so much while brooking no nonsense; Art Groten, who wisely realized it takes more than Board members to get the job done; Nancy Rosin, who seriously upped the ante by infusing ESA with high style and who demonstrated remarkable responsiveness and unparalleled organizational acumen.

I would also like to thank the Board members with whom I have served: Frank Amari, for his wit, humor and participation in ESA fairs; Pat and Jeff Carr, for making my board membership possible and for being guiding lights; Barbara Charles, for arranging our amazing mid-year meetings (the Library of Congress, for heaven's sake); Diane DeBlois, for being the backbone of ESA and for her innovative editing of our publications; George Fox, for his mentoring and for being the consummate ephemerist; David Freund, for bringing his exacting artistic eye to photography, old journals, and Japanese matchbox labels; John Grossman, for his ability to recognize and gather the wondrous and for sharing it; Moira Harris, for her insights and deep knowledge; Robert Dalton Harris, for being the other backbone of ESA, and for, even as a dealer, unselfishly spending a very considerable amount of time promoting ESA at fairs; Tom Horrocks, for hosting us at Harvard and for authoring a brilliant keepsake; Sheryl Jaeger, for successfully keeping ESA in the public eye, bringing us support from sponsors, and for her exquisite exhibitions of ephemera; Russell Johnson, for hosting us at UCLA and for showing us how a curator, who understands the ephemera world, can build important collections; Sandra Jones, for her stupendous and continuing support of the legacy of Philip Jones, who endowed fellowships for the study of ephemera; Stuart Kaplan, for supporting ESA magnanimously, and for storing and delivering our exhibit materials; Barbara Loe, for tirelessly and masterfully chairing our Conference Committee; Glenn and Judith Mason, for arranging the incredible Seattle adventure and for being the moving force behind our Annual Fund Drive; Richard McKinstry, for hosting us at Winterthur; Dave Mihaly, for being instrumental in restructuring ESA committees and for bringing important ephemera collections to the Huntington Library; Mike Peich, for creatively bringing student participation into ESA; Henry Raine, for creating a course on ephemera and for expertly judging fellowship submissions; Jeremy Rowe, for always thinking strategically and for his fascinating study of the history of New York photographers; Barbara Rusch, for her superb work on the Rickards committee and for purchasing a Mardi Gras invitation; John Sayers, for his adroit financial guidance of ESA and for his extremely generous support; Henry Voigt, for his deft management of our accounts and for his enchanting American

*continued on next page*

menu blog; Donald Zaldin, for providing restrained legal advice and for assisting in developing our Code of Conduct; Tamar Zimmerman, for adeptly making our conference exhibits happen and for being an impressive leader on the Board.

I also express my gratitude to a few of those who have supported ESA in special ways including: Diane and Ward Zumsteg, who have generously given to our annual fund drive and our auctions; Brad Parberry, who graciously joined ESA as a life member; Susan Paine, who hosted us in Cambridge and permitted us to see the Stephen D. Paine Collection; Jay Last, who has generously supported the Society in innumerable ways and who hosted us at his lovely home; Lisa Baker and Jon Bulkley, who continue to nourish and sustain us.

I cannot begin to name the dealers to whom a debt of gratitude is owed. But, I will mention a few—Charles aka Steve Bolick, my old Greek diner pal; Ralph Gallo, who always has something for you and brings you joy, as a friend; José Rodriguez, whose massive stock is a happy challenge; and Peter Luke, unquestionably the best ephemera scout in the USA.

Big thanks are also owed to Dick Sheaff, who does the graphic design for us *pro bono* and who has agreed to become President beginning on January 1, 2019. I know he will serve with great distinction. David Lilburne has been liaison to our dealer members and will serve as Vice-President. We are honored to have David, a former President of the ABAA, take on the duties of this office. Thanks also to Evie Eysenburg for bringing her scrupulous eye to the task of editing our monthly eNews.

On behalf of our entire membership, I want to give a gigantic shout out to Mary Beth Malmsheimer, our Administrative Director, for exercising her keen judgment in performing the countless tasks that keep the Society running smoothly.

Finally, I want to thank you, one of our approximately 750 members, for supporting us. We have done things together to further the mission of ESA and for that I will always be grateful.

Farewell and happy hunting,



Bruce Shyer,  
President

## In this Issue...

This issue's contributors have in common that they inhabit the space of the ephemera they collect.

The Jones Fellow for 2018, the **Reverent Professor Raul Fernandez-Calienes**, has made human trafficking and its amelioration the center of his profession, both as a teacher and a spiritual leader. The ephemera he saves is not just a record of attempts to stop these crimes but potentially a resource for designing future efforts.

**Hank O'Neal's** life in jazz — aficionado, impresario — has spanned many decades, and the ephemera that crowds his living and work spaces plays tribute to an earlier period in jazz as well as to his own connections.

**Will Shortz** is “Mr. Crossword” to an increasingly large audience worldwide, single-handedly setting the foundations for cultural saturation with societies and tournaments. He lives surrounded by his collection and works from it.

**John Okolowicz** worked in the technical side of radio/television and, in retirement, collects the evidence of how these appliances shaped the culture of the second half of the 20th century.

**Kevin James** teaches the History of Stuff at the university level — and here he shows some of the “stuff” he has located, on field trips, that add to an appreciation of 19th century tourism.

These collectors have expanded a sense of what constitutes ephemera — to embrace objects (an advertising ashtray, a pinball machine, a guest book) as well as periodical advertising (TV as babysitter) and contemporary ‘junk’ mail.

—Diane DeBlois, editor

Please

# VOTE!

## Nominations for a 3-Year Term on the Board of Directors.

There are seven candidates for seven open slots on the Board of Directors; there are also two candidates who are running for a second term. We are asking for a vote in support of the entire slate. Candidate profiles are contained here and a ballot has been inserted in the magazine. The board elects its officers in January.

**BETH CARROLL-HORROCKS (New Board Member):** My entire career working in manuscripts and special collections repositories has been devoted to preserving things that were not expected to last very long. Besides graduate degrees in history and library science, I have also earned certificates in fund raising management and have almost completed a program in museum studies. I've exhibited at Ephemera Society conferences and spoken at one annual meeting on my own ephemera interest: rulers, especially those made of paper. My other collecting interests include Tuck State Belles postcards and pincushion postcards. I am most interested in continuing the Ephemera Society of America's practice of excellent-quality conferences, and in encouraging a new generation of collectors to appreciate ephemera.



**LORNA CONDON (New Board Member):** I have been a member of the Ephemera Society of America for many years and previously served two terms on its board of directors. As Senior Curator of Library and Archives at Historic New England, I have had the opportunity to significantly expand our collection of ephemera related to everyday life in the New England region. In order to share this collection with the public and to raise awareness of it, I have published articles, curated exhibitions, lectured, and given numerous tours. I believe the Ephemera Society has a vital role in disseminating information about the value and importance of ephemera, and I look forward to contributing my knowledge and expertise to help.



**CLAUDE JOHNSON (New Board Member):** I am a writer, historian and founder of the Black Fives Foundation, a 501(c)3 public charity whose mission is to research, preserve, showcase, and teach the pre-NBA history of African-American basketball while honoring its pioneers and their descendants. The organization maintains the world's largest collection of historical artifacts from that period, known as the Black Fives Era. In 2014, I guest-curated these items in an exhibition at the New-York Historical Society. My book, *Black Fives: The Alpha Physical Culture Club* chronicles an early 20th-century all-black basketball team. I live in Greenwich, Connecticut where I am a trustee of the public library and I look forward to bringing my curatorial and archival experience to the Board.



**ANGELINA LIPPERT (New Board Member):** I am Chief Curator of Poster House, America's first museum dedicated to the art and history of the poster. Prior to that, I spent ten years as a poster specialist at a leading New York City auction house, evaluating and researching more than 3,000 poster per year. I have an MA in the art of the Russian Avant-Garde from the Courtauld Institute of Art in London, and an BA in Art History & Theology from Smith College. In addition to contributing to dozens of auction catalogs, articles, and blog posts on posters, my writing can also be seen in *The Art Deco Poster* (2013). A lifelong lover of ephemera from both academic and commercial perspectives, I promise to bring an enthusiastic, knowledgeable, and assertive voice to the board.



**ELIZABETH WATTS POPE (New Board Member):** Ephemera from the book trades are my primary interest, including booksellers' labels, binders' tickets, bookplates, prospectuses, publishers' catalogs, "how to canvass" instructions, etc. As curator of books at the American Antiquarian Society (where I have been since 2004), I am also responsible for the library's hundreds of thousands of pamphlets. Many are the only surviving copy of these ephemeral publications. This is what excites me most about all forms of ephemera – they often provide information about the everyday lives of ordinary people that doesn't exist elsewhere. I would be honored to be a part of the Ephemera Society's mission to ensure all forms of ephemera are available, appreciated, and understood.



**CARLOS A. SCHWANTES (New Board Member):** I am the St. Louis Mercantile Library Endowed Professor of Transportation Studies and the West at the University of Missouri-St. Louis and the author or editor of twenty academic books, the more recent of which I heavily illustrated with ephemera images. To that end I have amassed a large collection of transportation ephemera from all over the world. I plan to donate this collection to a research library with an interest in visual culture. I've given presentations on aspects of the American West interpreted with ephemera to academic conferences, to public school teachers, to the general public via television and radio, to government and corporate committees, and have been a manuscript consultant to two dozen university presses.



**HENRY VOIGT (2nd Term):** As a collector of menus and related culinary ephemera, I enjoy rediscovering the long-forgotten food and social customs of everyday life. I maintain a blog and explore ways that ephemera can be cataloged and shared to increase its use in historical research. In 2006, I retired as the chief executive officer of DuPont Teijin Films, culminating a thirty-eight year career in international business with E. I. DuPont de Nemours. I look forward to continuing to serve on the board of the Ephemera Society.



**MATTHEW WITTMAN (New Board Member):** Through my work as a curator and historian of popular entertainment, I have dealt with a wide range of ephemera, ranging from postcards and playbills to banknotes. In the context of my position as Curator of the Harvard Theatre Collection, I am actively involved in the cataloging and collecting of theatrical ephemera. I have written two books on the history of the American circus and contributed essays on a printing history, numismatics, and theater history to a number of different publications. I curated an exhibition this fall at Houghton Library about immigration and the American stage that is comprised almost exclusively of ephemera, some of which has been acquired at ESA fairs of recent years. With this background in writing and thinking about ephemera, I know that I can contribute to the growth and development of the ESA as the organization looks to its future.



**TAMAR ZIMMERMAN (2nd Term):** I have been a collector of ephemera — trade cards, children's books, card games, paper mechanicals and anything that appeals to my aesthetic taste or sense of whimsy — since the 1990s. And my own art is inspired by and inspires my collecting. A member of the Society since 2007, I presented, "The Playful Victorian Eye" at Ephemera 33 in 2013, tracing the history of Victorian puzzle and other optical images back to Classical, Renaissance and 18th century models, and up to the current day, describing their influence on my own work. With a background in art history, I am also interested in the vast scope of information that can be found in the ephemera world. During my first term on the board, I have served on the Conference Committee and acted as chair of the Exhibits Committee.



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To Aunt Wixie when idea, commenced in January 8, 1924, finally taken material form in the first copy of the first edition of the first published of Simon and Schuster in New York City. Alice Th. May Publishing Co.

With many thanks  
 Dick  
 Max

April 7, 1924 - 5:52 P.M. - writing in The Cross Word Puzzle Book



Figure 2.

an immediate success with readers and became a weekly feature.

In January 1924 two young graduates of Columbia's journalism school, Dick Simon and Max Schuster, were launching a publishing firm and were casting about for ideas for books. Dick's Aunt Wixie was a fan of the crosswords running in the *World* and suggested her nephews put out a book of them. *The Cross Word Puzzle Book*, as it was titled, appeared in April. It was not only the world's first book of crosswords, it was the first book published by Simon and Schuster. The initial print run of 3,500 copies sold out quickly, as did another. Then 5,000 copies, then 10,000, then 25,000. Two new crossword collections were rushed out. By the end of the year Simon and Schuster's three crossword books ranked #1, #2 and #3 on the national nonfiction bestseller list, launching the now-famous publishing house. Crosswords became a nationwide craze — bigger than hula hoops, pet rocks, the Macarena, and any number of other fads you can name. And they have been with us ever since.

Of the many crossword items I own, it is hard to pick favorites. But here are what I would call the 10 most unusual or treasured items in my collection.

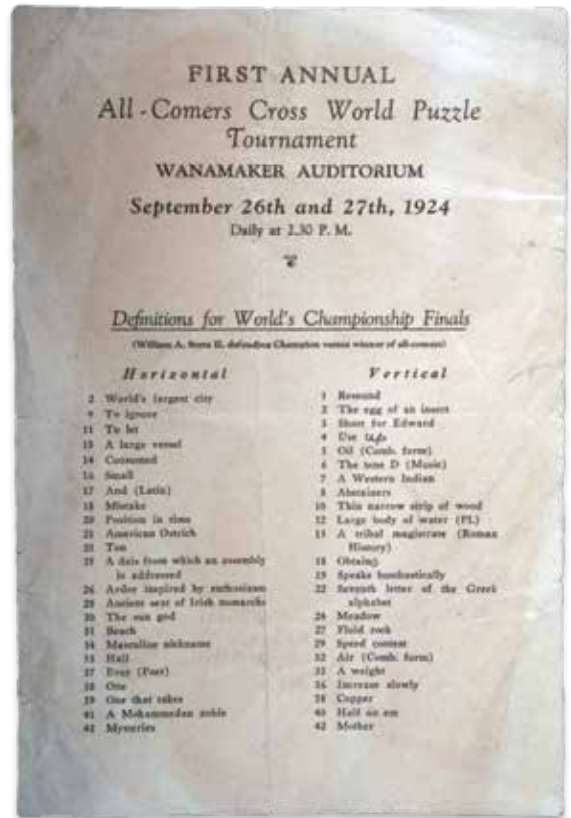


Figure 3.

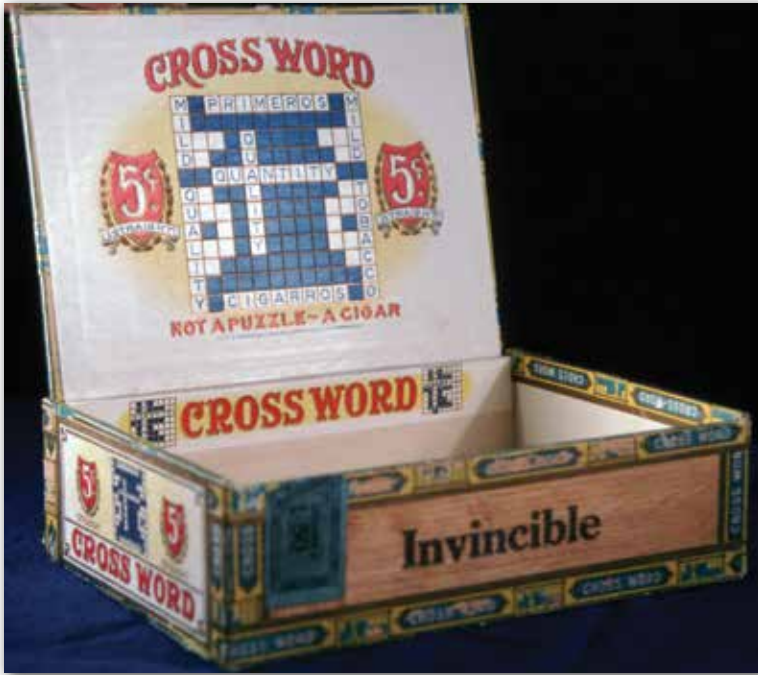


Figure 4.

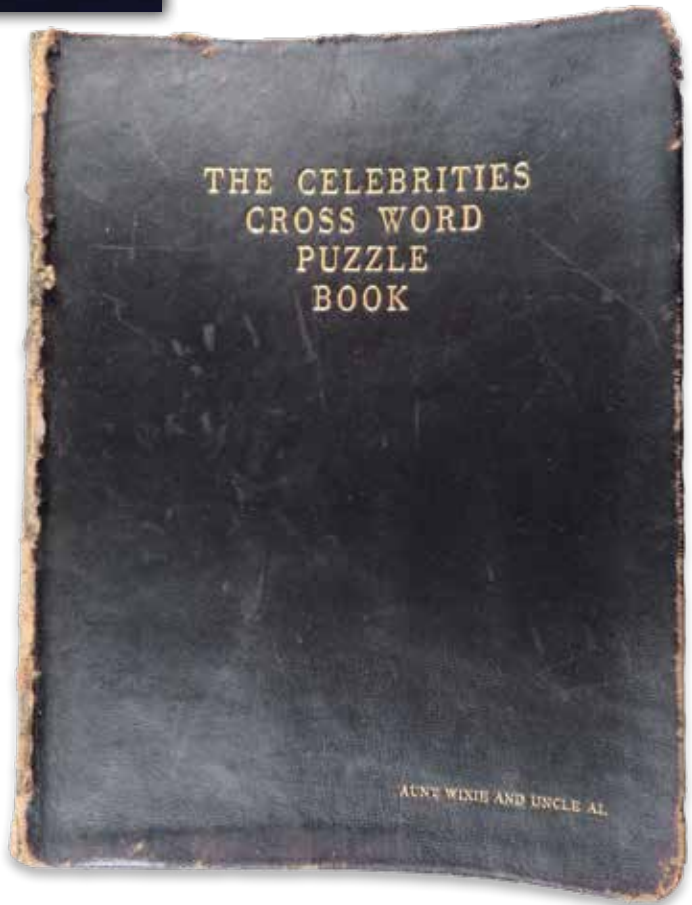


Figure 5.

**1. First Crossword** My copy of the December 21, 1913, issue of *Fun* with the world's first crossword came from a bound volume of the New York *World* deaccessioned from the New York Historical Society. It is the only known copy in private hands.

**2. First Crossword Book** I own several copies of the first crossword book, but this one is unique. It's a presentation copy inscribed by Dick Simon and Max Schuster to Aunt Wixie, whose idea it had been to publish the book. It has various pieces of ephemera tucked inside the covers, including a copy of a letter from Dick to his father thanking him for investing in the fledgling company; the book's answer key, which had to be mailed away for; an unused ticket to the first crossword convention; and assorted newspaper articles.

**3. Clue Sheet for the First Crossword Championship** The first All Comers Cross Word Puzzle Tournament took place in New York's old Wanamaker Auditorium in September 1924. The final round, conducted on stage on giant blackboards before a packed audience, was won by Ruth von Phul. This is the sheet of clues she held in her hand as she did the puzzle standing up. She gave this to me herself when I visited her for an interview in 1982.



Figure 6



Figure 7.

**4. Crossword Brand Cigar Box** Of all the products promoted with crosswords during the 1924-25 craze, cigars must be near the top of the list of “most unusual.”

**5. Celebrities’ Cross Word Puzzle Book**

In January 1925 Simon and Schuster put out a collection of puzzles created by celebrities. The dealer I bought this from knew that it was special, because it was a leatherbound presentation copy to “Aunt Wixie.” Publishers used to do that for special people. What the dealer didn’t know was Aunt Wixie’s significance!

**6. Crossword Bracelet** This beautiful bracelet consists of miniature enamel crossword grids with sterling silver links. I bought it back in the early days of eBay, when the lot numbers consisted of only eight digits — starting with “1”! For some reason the dealer thought the bracelet was from the 1960s. However, I knew it was from 1925, because there’s an ad for it in *The Celebrities’ Cross Word Puzzle Book*. I was the only bidder and got the bracelet for just a fraction of what I would have paid.

**7. Real Photo Crossword Postcard** Also near the top of the list of “most unusual” ephemera is this real photo postcard from around 1927. It shows two English girls, conjoined twins — one playing a saxophone, the other solving a crossword on the wall.

**8. Crossword Quilt** Circulation-building crossword contests were popular in newspapers in the 1930s. In one contest sponsored by the *Chicago Tribune*, readers had to solve 48 puzzles,

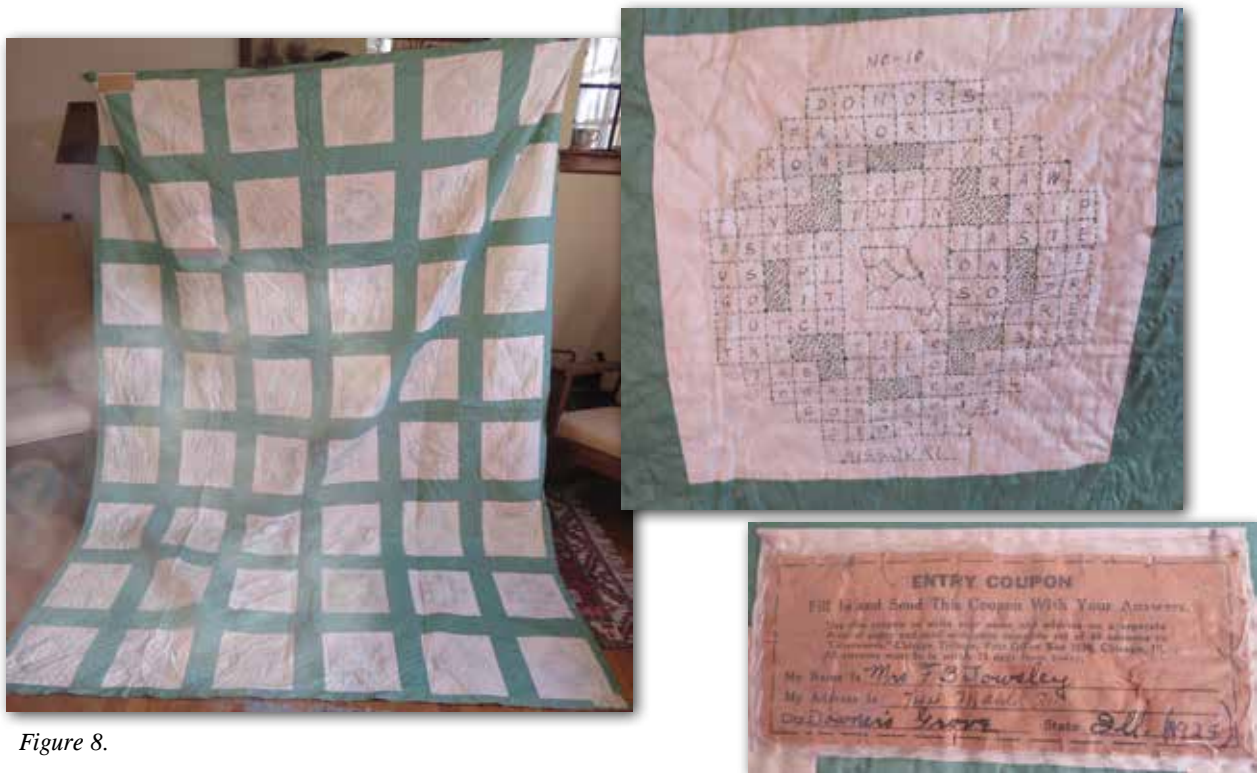


Figure 8.



printed one per day, and submit their solutions at the end. The rules stated that if there was a tie for accuracy, the winner would be selected on the basis of neatness of the entry. This solver submitted hers in the form of a quilt, with the 48 completed crossword solutions neatly embroidered onto it. I hope she won!

**9. 1934 Crossword Magazine** I own literally thousands of crossword magazines. This one is special, though, because it's one of the earliest issues of Dell *Crossword Puzzles*, a longtime leader in the field — and I have a poster advertising the magazine on the newsstand.

**10. Crossword Pinball Machine** Honestly, this doesn't count as ephemera, because it's an entire, working pinball machine. It was manufactured by the



Figure 9.



Figure 10.

Williams company in 1959. Players won games by completing words on the backglass. But I also own an ad for it, as well as the original printed schematics for the interior — both genuine ephemera. I used to reward myself: Every time I finished editing a puzzle, I would go to my basement and play a game of Crossword pinball!

**Will Shortz** has been the crossword editor of *The New York Times* since 1993 and puzzlemaster for National Public Radio since 1987. He holds the world's only college degree in Enigmatology, the study of puzzles, which he earned in 1974 through a self-designed major at Indiana University. He founded the American Crossword Puzzle Tournament in 1978 and serves as its director. In 1992 he founded the World Puzzle Championship and is a director of the U.S. Puzzle Team. He was a 2014 recipient of a Reward of Merit from The Ephemera Society of America. This article is based on a 2018 presentation at Ephemera 38.



# Radio & Television Magazine Advertisement Art

BY JOHN OKOLOWICZ

Pop-up online ads are just the latest annoyance in a long love-hate relationship with advertising. In the 1950s Vance Packard sounded an alarm about advertising's dark side with his books, *The Hidden Persuaders* (1957) and *The Waste Makers* (1960). But how else are consumers to learn about the latest whiz-bang thing we can't live without?

One bright side is an appreciation of advertisement art. In the days before television ownership became ubiquitous, home delivered magazines were the primary sources of product information, so advertisers did whatever they could to maximize "page views" by making them as attractive as possible. In other cases the quirky headlines and clever ad text were forces of attraction.

Several recent books celebrate this subject. Jim Heimann, an editor at the Taschen Company, is making a career out of publishing compendiums of ads for every decade starting from the beginning of the 20<sup>th</sup> century up to the 1990s. Each volume is about two inches thick and weighs in excess of 6 pounds. Excluding books devoted entirely to automobile advertisements, there are a host of other books that are confined to a single company such as Absolut Vodka, Coca Cola, Pepsi-Cola, Harley Davidson motorcycles, Lionel trains, and so on and so on.

Producing eye-catching ads that effectively illustrate and explain the benefits of one company's superiority over that of another requires special skills, so manufacturers turned to advertising agencies. Such professionals produced the advertising copy and hired artists to do the illustrations. While a few "fine artists" may have felt it was beneath them to do commercial work, this did not deter some great painters, among them Maxfield Parrish, Norman Rockwell, and N. C. Wyeth, from bridging the gap and doing both.

Parrish created a total of 17 calendars for General Electric's Mazda lamp division from 1918 to 1934. They were very popular at the time because of Parrish's exceptional artwork, and reproductions are still available.

Norman Rockwell produced advertising artwork for hundreds of products, like Crest toothpaste, Kellogg's cornflakes, MacDonald's burgers, Kentucky Fried Chicken, although most people are familiar only with his prodigious output of *Saturday Evening Post* covers. Two hundred of Rockwell's commercial magazine ads are collected in *The Advertising Art of Norman Rockwell* by Dr. Donald Stoltz.

## Female Models

Advertising art can provide a perspective on changing fashion. In Figure 1, Thomas Edison's 1908 phonograph



Figure 1. Edison, *Saturday Evening Post*, February 2, 1908, back cover.

is shown alongside a well-coiffed lady in period attire, as illustrated by Guernsey Moore (1874-1925). Not as well known as Rockwell, Moore produced more than 20 covers for the *Saturday Evening Post* in the early 1900s.

Coles Philips (1880-1927) was another giant in the world of commercial art, best known for his depictions of attractive females (he was one of the first to be considered a "pin-up artist.") His "fadeaway style" was unique; his subject's clothing was painted in a way that made it seem to "fade away" into the identically colored background. The Carola phonograph ad (Figure 2) from 1916 shows an example of this technique.

Photography gradually displaced illustrated art in magazine advertising starting in the late 1920s; by the 1940s it was the predominant art form. General Electric, like many companies of that era, used elaborately staged settings from which to showcase and photograph their products, with an attractive woman nearby, of course, to ensure that the male readers paid attention. Figure 3 shows a typical G.E. ad from 1946 which promotes one of their Musaphonic console radios.



Figure 2. Carola, Metropolitan, November 1, 1916.

### The Best Babysitter

After World War II, television slowly emerged to take a dominant role in American life. To encourage television purchases in those early years, manufacturers worked to convince Americans that televisions would strengthen family bonds by bringing everyone together to watch the same shows. In the beginning this worked; it was not uncommon to gather in a neighbor's home where entire families would watch together.

By the mid 1950s, prices dropped, the TV market became saturated, and manufacturers started to promote multi-television households. People could finally enjoy their own shows in the privacy of their own "cocoon." This strategy helped create the notion of television as an "electronic babysitter." So much for family bonding.

Exploiting feelings of fear and guilt are tried and true marketing tactics which Motorola, and others, were quick to employ. The headline on one of their ads, "How Television Benefits Your Children," (Figure 4) is a good example. The ad goes on to say "Motorola. . . shows how TV can mean better behavior at home and better marks in school!" TV "gets homework done" and it "can be one of the strongest forces in America for bringing the family together." Motorola's ad also hints that television can keep "small fry" out of mischief and out of mother's hair. What more could a harried mother want?

Six years later, RCA's *Saturday Evening Post* ad got even bolder. Their headline shouts: "America's favorite baby-sitter - RCA TV" (Figure 5). This ad shows a child virtually glued to the TV set. "Sis is spellbound by [the] new RCA Victor TV. Mom and Dad love it, too. . .because RCA Victor TV is the most entertaining baby-sitter ever. . ."

A 1964 Magnavox ad asks, "Why deprive your family of the best in TV viewing?" (Figure 6).

Note that in all three ads, the "enriching educational" experience is watching *Howdy Doody* or a clown.

### Quirky Headlines

In 1960 a little known company, Kimble Glass, ran a series of ads in *Life* magazine with the caption: "Don't Be a Vidiot" (Figure 7). A "vidiot" was anyone who did not specify Kimble Glass video tubes as replacements. Kimble did not anticipate how fast technology was changing. If a tube "died," people just replaced the television. This expensive ad campaign yielded little and Kimble disappeared shortly thereafter.

Sony was the "800 pound gorilla" of electronics from the 1960s through the 2000s. In the early 1960s, however, they were the "new guy" and were off to a slow start in getting their message to the public. It was only after they hired Doyle Dane Bernbach (DDB,



Figure 3. General Electric, National Geographic, August 1946.

**HOW TELEVISION BENEFITS YOUR CHILDREN**

**OWN A Motorola AND YOU KNOW YOU OWN THE BEST**

**Motorola, leader in television, shows how TV can mean better behavior at home and better marks in school!**





**Gets homework done—promptly!** The simple rule “Homework first—television second” has solved the problem in thousands of homes . . . has made children more interested in school work. “Television,” says the *New York Times*, “can be enjoyed in healthy moderation in the same way as sports or movie-going, but only the mother and father can make certain this will be the case.”

**Home, sweet TV home! Peace! Quiet! No more “ratty day rids” . . . with television keeping small fry out of mischief . . . and out of mother’s hair. And that’s just one of many TV blessings. “Taking away television from children who ‘act up’ is a punishment that really works,” writes an authority on child psychology. “The very thought of missing some pet program turns little boys into lambs. And, incidentally, these favorite programs in the late afternoon are the world’s finest magnet for getting tardy youngsters home on time.”**

**Will television strengthen family ties?** Educators, religious and social workers all agree it can be one of the strongest forces in America for bringing the family together to enjoy good, clean entertainment right in the home. Parents can select their children’s TV diet from a wide variety of wholesome programs.

Motorola’s leadership in robust design as well as performance is recognized with the 1950 Edison Academy Gold Medal Award. Typical example of Motorola ingenuity is this Table Model, 17 1/2” Class, model 10” picture, only 2 simple controls, Billio-Antenna, price only \$219.75. View it at your dealer’s store with other beautiful Motorola models from \$149.75 to \$455.00. Then let a Motorola demonstration in your home show you how much TV enjoyment can benefit your own children.



**Motorola TELEVISION**

Figure 4. Motorola, New York Times Magazine, September 5, 1950.

the same advertising firm that produced those iconic Volkswagen magazine ads) that sales really started to take off. DDB produced hundreds of extremely clever ads for Sony - a 1967 ad for their transistorized portable television titled “Baby Sitter Sitter” (Figure 8) is a classic. “Who takes care of the of the people who take care of babies? In a small way our new 9” Sony portable TV does.” The final words reinforces the message: “The Mother’s Helper Helper, Sony’s 9” TV.” DDB’s photographers were as gifted as their copy writers. Sony’s 1966 “Sun Set” ad (Figure 9) for their 7” portable TV was included in the *Art Directors’ Annual* for 1966, a compendium of the best ads of the year as voted by their peers.

The 1970s spawned a lot of creative television and radio designs. JVC created

a model resembling a space helmet and Panasonic created a series of “toot-a-loop” radios in a variety of colors that could be worn on the wrist by twisting them open or closed, and one shaped like a baseball designed to be carried on a chain. To showcase the wide variety of their product designs, one of their ads had all of their radios on display along with a pineapple under the heading “Which one of these is not a Radio?” Panasonic’s ingenious designs made it easier to develop equally catchy headline text for their ads. In 1971 Panasonic developed a portable television that looked much like a flying saucer, so naturally, the headline was: “Attention, Earth People” (Figure 10). Another ad from 1985 (Figure 11) used a play on words: “From hear to eternity.” to conjure up memories of the somewhat risqué (for that era) beach scene from the 1956 movie *From Here to Eternity* starring Burt Lancaster and Deborah Carr.

Old magazine ads provide a great way to see art, history, science and technology all wrapped in one package. Perhaps a quote from the cover notes of the book *20s: All-American Ads* sums it up best: “Ads do more than advertise products—they provide a record of American everyday life of a bygone era in a way that nothing else can.”

**America’s favorite baby-sitter— RCA VICTOR TV**



See all the exciting new models and finishes—\$149.95 to \$500





**RCA VICTOR**

Every year more people buy RCA Victor than any other television

Figure 5. Magnavox, Look, May 5, 1964, page 110.

## WHY DEPRIVE YOUR FAMILY OF THE BEST IN TV VIEWING WHEN IT NOW COSTS SO LITTLE TO OWN A MAGNAVOX?

"Spectacular 400" models (twice as big as the average screen) with high fidelity sound will bring a whole new world of program enjoyment to you.

It is fully automatic, too! Just select your channel, Magnavox will make all adjustments electronically to give you the best pictures you have ever seen—

day and night. It is so reliable that *service*, as well as parts, is guaranteed for a full year on these Gold Seal models. Priced from \$279.50.

Also, see the portables from the 16-inch, at only \$99.50, to a wide selection of 19-inch models in a variety of colors and wood finishes. Magnificent Magnacolor models are at your dealer, too. See the Yellow Pages for listing.



Model MV434—THE BIGGEST PICTURE IN TV (400 sq. in.). French Provincial in Fruitwood—\$298.50.



Model MV104—personal 16-inch—lightweight portable with many features—only \$99.50.



Model MV144—deluxe 19-inch automatic TV portable with console-type chassis for superb pictures—\$179.90. (Remote control optional.) Other 19" models from \$139.50.

the magnificent  
**Magnavox**

12

Figure 6. RCA, Saturday Evening Post, January 14, 1956, page 50.

16 THE SATURDAY EVENING POST

# don't be a VIDIOT\*

**\*VIDIOT: A person who pays the NEW price for a REBUILT TV picture tube replacement.**

There are two kinds of TV picture tube replacements on the market. They may look alike . . . but they're not alike. Some are New . . . others, rebuilt. So, when you pay the New Price, don't be a Vidiot! Be sure you get an All-New tube. Look for the All-New Warranty Tag.

When it comes time to replace your present TV picture tube, be sure you get what you pay for! Last year, 79% of the people interviewed by National Family Opinion said they had installed a New replacement tube in their TV set. Yet, sales figures show only 20% of replacement tubes sold actually were All-New!

There are two kinds of tube replacements. Some are New—others rebuilt. If the tube is New, its Warranty tag will say so. If the tube is rebuilt, the tag may, or may not say so. Don't be a Vidiot! When you buy, follow these rules:

1. Decide whether you want to replace your present tube with an All-New tube or a rebuilt one.
2. Make sure your television dealer carries All-New picture tube replacements.
3. Compare the price of All-New tubes to rebuilt ones.
4. If you decide to buy the All-New tube, first check its Warranty tag. If it doesn't say the tube's All-New, chances are it's rebuilt.

This advertising message is presented by Kimble Glass Company, maker of picture tube replacement glass products. A subsidiary of Owens-Illinois, Toledo 1, Ohio. ©1960 Kimble Glass Company.

Figure 7. Kimble Glass, Life, May 16, 1960, page 55.

# The Sun Set

This newly-developed set shows a picture in the sun. Not just in shade, but right out in the sun. (It has a sun-glass screen that cuts down the glare.) It is all transistorized and powered by a rechargeable battery pack or an AC wall plug. So indoors or out you can watch The Sun Set. **The 7 inch SONY TV**

Figure 8. Sony, The New Yorker, September 17, 1966, page



Figure 9. Sony, Life, September 16, 1966, page 51.



Figure 10. Panasonic, Playboy, November 1971, page 81.

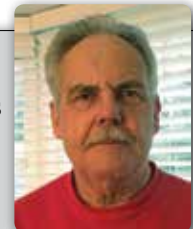


Figure 11. Panasonic, Skiing, December 1985, page 191

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**John Okolowicz** has been dabbling with radios since the 1960s and is currently fascinated by the artistry of old magazine ads as they relate to consumer technology. He is a retired Honeywell engineer after working there 29 years. He has had previous articles published in *Radio Age* (the Mid-Atlantic Radio Club's newsletter), *Antique Radio Classified*, the *AWA Journal* (the newsletter of the Antique Wireless Association), and *Deco Echoes*.



# Collecting All That Jazz

BY HANK O'NEAL

Less than a foot from the keyboard on which I'm pressing keys to write this essay rests an old black plastic ashtray. There's a crack in the bottom where someone put something too hot sixty or more years ago. It is circular, four inches wide and a couple of inches high. There are slots for eight - yes, count them - eight cigarettes. It is filled with paper clips of varying sizes, an eraser, a tiny tube of crazy glue, two small batteries for an old analog camera I no longer use, and a small LED flashlight. It has been on my desk since I arrived in New York City in June 1967.

The words **EDDIE CONDON'S 330 EAST 56<sup>th</sup> STREET N.Y.C.** are on the side where the slots for the cigarette slots don't interfere. The ashtray is filled with desktop stuff but it is also filled with memories, memories of a day in April 1967 when I drove north from Washington, D.C. to see a performance of *Paradise Lost* by England's Royal Ballet, featuring the already legendary Margot Fonteyn and the suddenly most famous defecting dancer in the world, Rudolf Nureyev, at the then brand new Metropolitan Opera in Lincoln Center. It wasn't a particularly memorable performance but half an hour afterwards with Dame Margo was more than memorable.

I was sponsored in this endeavor by a very famous older woman (she was 49), a noted pianist who'd been pals with Fonteyn since before I was born. After the performance and backstage rendezvous, Marian McPartland and I were transported east and south to 330 East 56<sup>th</sup> Street to hear a jazz band at Eddie Condon's, where she knew all the musicians because she'd played with them, and we sat at a small table that eventually held a few glasses and one ashtray. The music was wonderful; it was my first time in a New York City jazz club and to add glamour and sizzle, Joe DiMaggio was at the next table, two or three feet away.

Sometime well after midnight I knew I had to leave because my desk at the Central Intelligence Agency would



Figure 1. The author's souvenir from an April 1967 life-shaping jazz evening.



Figure 2. The Metronome Yearbook Jazz 1953, by Barry Ulanov and George Simon. This magazine (1881-1961) began in 1939 to poll their readers for the top jazz instrumentalists.

look very empty if I wasn't behind it at 8:30. As we stood up, Marian grabbed the ashtray and stuck it under her coat, with the words, "You need a souvenir." It was one of my first jazz souvenirs and today, over fifty years later, a glance at that ashtray can conjure up the memories of that night in less than a second. Such is the nature and value of ephemera.

Ephemera is associated with all the arts but ephemera associated with music may be among the most important. The very ethereal nature of music, which vanishes as the sound waves dissipate, requires some tangible evidence to remind us of its existence and of the circumstance in which we heard it. It can be a recording or a simple ashtray, but it is best to have something.

In my small office at my studio on Broadway - no larger than eight by twelve - there is a lot of stuff, some would call it ephemera. In its 96 square feet, there are 29 paintings and 45 photographs in frames. They are by artists famous and not so famous, and by famous musicians. There could be so many more but for the 152 linear feet of shelves holding many hundreds or maybe thousands of books, magazines, playbills, souvenir programs, albums of postcards, date

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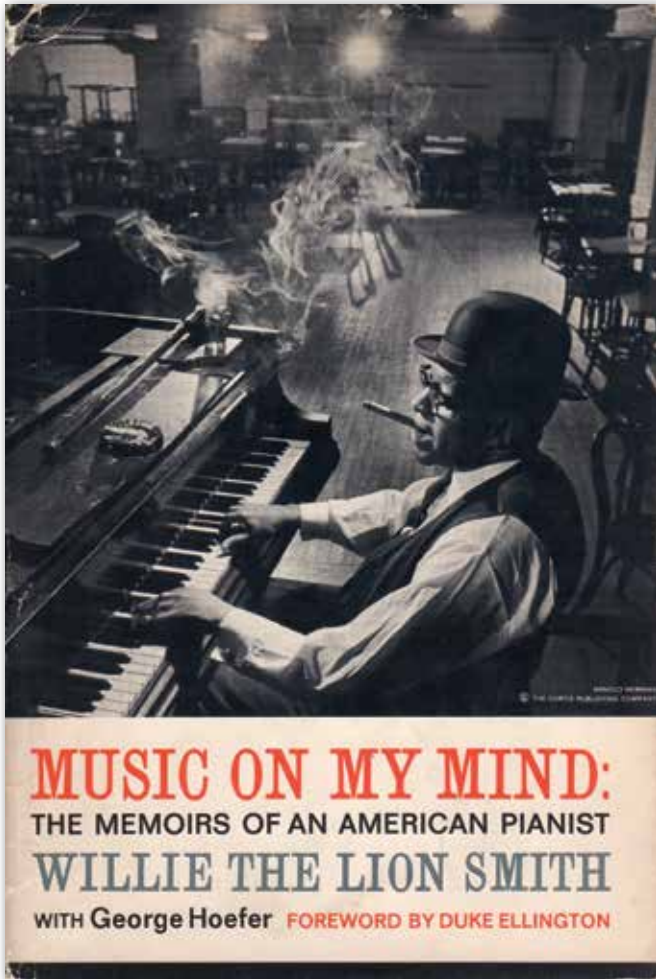


Figure 3. A memoir of one of the masters of the stride style, Willie The Lion Smith, published in 1964 included a comprehensive list of his compositions and recordings.

books, old record catalogs from the dawn of recorded sound, and union catalogs providing the names of departed musicians and where they once lived in case someone wants to leave a remembrance. Many of the books are signed by authors and musicians, often long departed - Willie the Lion Smith, Eubie Blake, Glenn Miller, Benny Goodman, Dizzy Gillespie, Cab Calloway and Eddie Condon.

There are also awards from jazz magazines: Mel Powell's best pianist of 1947 award from *Downbeat Magazine* hangs next to a painting he did thirty years later. But, along with many other objects sealed in lucite, etched in metal, or carved in stone or wood, there are old tickets, buttons, snapshots, scrapbooks filled with plastic pages crammed with photographs and pieces of paper of all kinds, backstage passes for concerts and festivals, folders of sheet music of jazz standards and incomplete or unpublished manuscripts.

There are paintings and posters, photographs and flyers and even an old menu signed by the entire Count Basie band in about 1939, along with two girls, Dorothy Fountain UN-8672, and Lucille Herald UN-4429, who perhaps made the musicians happy all those years ago, and if still living

would be over one hundred years old. Next to that is a vintage napkin in a frame from the Colonial in Toronto, mid 1960s, featuring an eclectic mix of musicians including The Lonicus Monk Quartet (yes that's how it was billed), Julian "Cannonball" Adderley Quartet, Wild Bill Davison and the Jazz Giants, Howlin' Wolf, Earl "Fatha" Hines with Marva Josie, - who is still alive as she was barely past her teens all those years ago - John Lee Hooker, and the Atlanta Blues Band with Professor Irwin Corey. And next to that is a flyer from the mid-1940s advertising the appearance of the recently discovered Bunk Johnson at the Stuyvesant Casino on September 28, 1945. Bunk was 66 at the time; Dizzy Gillespie was 28. Jazz isn't a very old art form.

Then there are instruments. Until I donated them to the Bix Beiderbecke Museum, the bell of one of Bix's cornets hung from a water pipe and Eddie Condon's mandolin was propped in a corner. Bobby Hackett's mouth piece is on a shelf and, until I gave them to performing musicians who could use them, Joe Rushton's bass saxophone mouthpiece from the 1930s and George Wettling's custom snare drum brushes hung from a hook on the wall. Woody Herman's toy clarinet is still in place, never played but often looked at. And on shelves in my New York studio and house in Pennsylvania are more than 100,000 records from the turn of the century to yesterday and perhaps half that many photographs. I never set out to acquire these bits of ephemera/memorabilia. They just turned up in the course 65 years of listening to jazz and being involved with the music.

It is no different for others who have lived a life in music and are still surrounded by bits and pieces of this and that from the past. Ephemera can enable one to suddenly remember, then try to recapture and, if all things are aligned, relive the past for at least a minute or two. If one is lucky enough to have the sound to go with it, a live recording from a concert hall or a radio broadcast, so much the better.

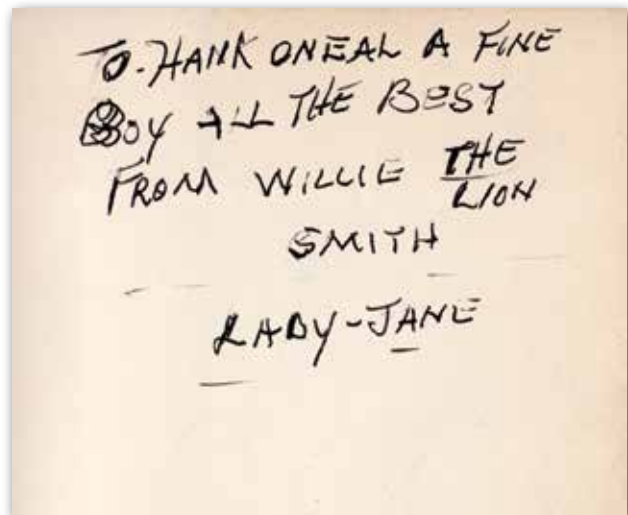


Figure 4. Inscription by the pianist (full name William Henry Joseph Bonaparte Bertholoff Smith, 1897-1973) - he usually included his wife as "Lady Jane."



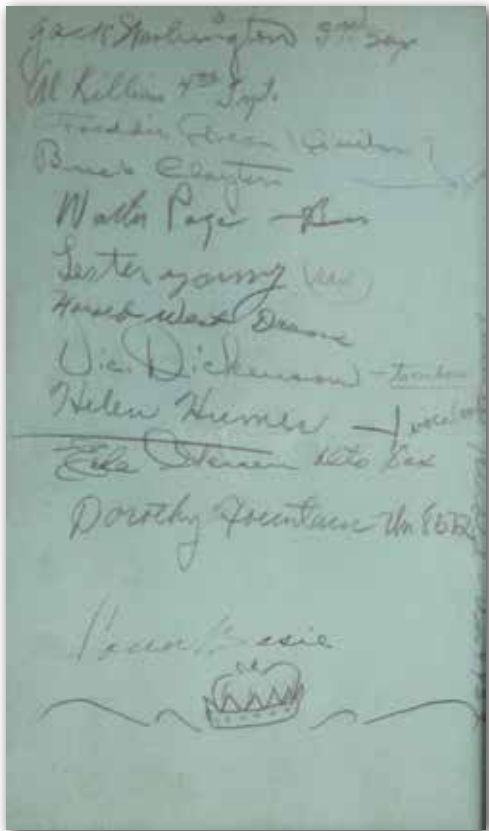


Figure 5. Menu ca1939 signed by the Count Basie band, along with two women (who give their telephone numbers).

of their youth, dancing on their own terrace or in a big city jazz club. All music was once fresh and new, and fortunately it was not just recorded in studios and issued as commercial records. Beginning in the late 1920s live performances were recorded and broadcast, and more and more of these recordings are being found and made available. Music made before real people is very different and can be a very emotional bit of aural ephemera.

Looking beyond my own experience with saving jazz ephemera, I note that the most highly prized items are instruments used by legendary performers. Just as rabid baseball fans have paid a million dollars for a game-used Babe Ruth uniform, a rabid jazz fan has paid an extraordinary price for a well-used Louis Armstrong cornet from the 1920s or a cornet owned and played by Bix Beiderbecke in 1930, or Lester Young's saxophone from 1938, or Charlie Parker's alto from the 1950s, or, more recently, a very special Les Paul guitar.

Much of the choice jazz memorabilia and ephemera is in museums or private collections but, on any given day, thousands of bits and pieces of jazz ephemera are available on the electronic market. Today, July 2, 2018 I picked out just ten legendary musicians and found 71,557 associated items available, from a top price of \$43,000 (a Dizzy Gillespie trumpet mouth piece) to many pieces costing a mere dollar.

But the kind of ephemera that most appeals to me, and to most lovers of jazz, are the cylinders, 78 rpm records, plastic 45 and 33 1/3 rpm discs, cassettes, audio tapes of varying sizes and speeds, piano rolls, old films, CDs, DVDs and now computer chips and hard drives where musical memories are stored, devices that captured and preserve the ethereal music a listener loves, that keep the sound waves from fading away and vanishing forever.

I remember the first time I heard live radio broadcasts of Glenn Miller and His Orchestra. I was just a teenager. The broadcasts were mostly recorded or transcribed before I was born. All I could think of was that these old radio broadcasts - whether coming from a simple dance pavilion somewhere in the Midwest or the spectacular Café Rouge inside the Hotel Pennsylvania in New York City - would probably reduce listeners of a certain age to tears as they relived the music



Figure 6. 1960s promotional napkin from The Colonial Tavern on Yonge Street in Toronto that from the 1950s to the late 1970s was one of the most famous jazz venues in Canada.

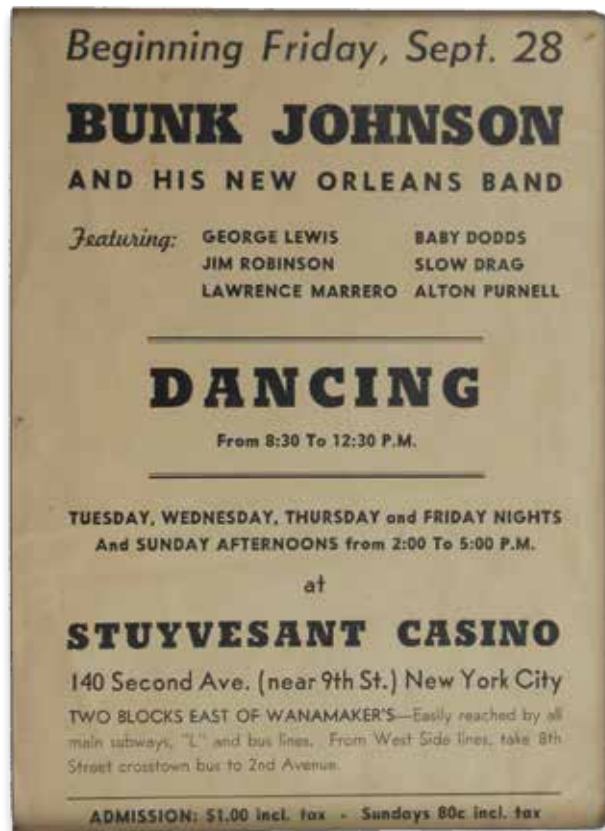


Figure 7. 1945 circular for the appearance of Bunk Johnson (1879-1949) at Manhattan's Stuyvesant Casino.

Jazz fans collect letters, postcards, telegrams, Christmas cards, address books and calling cards. Some more studious fans are interested in original manuscripts, notebooks, sheet music, books of arrangements, original scores, a name orchestra's book (all of the songs that each member of the band had in his/her performance book), published song books, or even set lists of what was played at a specific performance. Performance memorabilia includes the afore-mentioned lists, but also posters, programs, flyers, contracts, performance photographs, newspaper ads and reviews, and magazine ads and reviews.

If the performance was in a restaurant or a jazz club, a collector would want a menu, an ashtray, matchbooks, and anything that might have been used to promote the

appearance of the artist. A collector who wanted to really get close to an artist would be interested in watches, medals, clothing, a hat, jewelry such as cuff links, a passport or driver's license, or a framed gold record. The noted guitarist/impresario Eddie Condon was celebrated for his bow ties. His daughter, Maggie, saved them all and gives them away to people she feels would really treasure them, and there are many who do.

The most popular kinds of ephemera/memorabilia are recordings (in various forms); photographs, signed and unsigned; vintage and modern sleeves - paper sleeves for 78 rpm discs, cardboard and paper for 45 rpm discs, cardboard for LPs. CD booklets may also be a collectible. A friend who was a senior executive at Columbia records had hundreds of thousands of 78 rpm discs, but he knew he could never obtain every jazz and blues 78 because he had a late start. But he was there at the beginning of the CD era and was determined to try and own every jazz CD. He probably made a good start and may have had all that had been issued when he died, but that was after all those hundreds of thousands of 78s filled hundreds of feet of shelving at the Library of Congress.

Old recordings are the most popular kind of ephemera because, unlike a photograph or a record sleeve, something that sits quietly in a binder or a frame, a record does something. It spins around on a turntable and makes music. And just like in the vintage photo business where the aim of many collectors is to get a print made as close as possible to the time when the negative was created, the record collector wants an original pressing, a first pressing, an early pressing, even a test pressing, - one with deep grooves before the stamper has been worn down. They also want the original sleeve or the original album jacket. The prime example of this phenomenon is the original of *The Beatles Yesterday and Today* jacket, showing the group posing with dolls and chopped up meat. A brand new sealed-in-plastic album sold for \$125,000 in 2016. Jazz records and jackets never realize those kinds of prices but it no longer unusual for a jazz or blues record to attain low five figures. To date the most expensive is in the \$60,000 range.

Perhaps the ultimate piece of "ephemera" would be to own or live in the home of a famous jazz musician. Louis Armstrong's home in Queens, New York has



18 Figure 8. 1940s toy clarinet made by Pioneer Instruments, signed "To Shelley" by Woody Herman (1913-1987).



Figure 9. Signed Christmas card from Clifton Luther "Cliff" Jackson, 1902-1970, a stride jazz pianist who, after the breakup of his ensemble the Krazy Kats in the 1930s, made a solo career in New York City nightclubs.

been lovingly preserved and has become an outstanding museum. Mississippi John Hurt's shotgun shack in Avalon, Mississippi has been turned into a museum that is more like a shrine. The family home of Bix Beiderbecke in Davenport, Iowa occasionally admits visitors. And there is talk of preserving John Coltrane's home in Huntington, New York, but it has been a battle.

I am finishing this article on July 2, 2018. On the back page of yesterday's Arts section of *The New York Times* is a full-page ad for the new John Coltrane CD, *Both Directions At Once: The Lost Album*. This is the first time in my memory that a new jazz CD has been so advertised and I'm sure that this page will be saved by many of Coltrane's most devoted fans. Instant jazz ephemera is no more than today's newspaper away, and it can be as treasured in the future as a ticket to Benny Goodman's 1938 Carnegie Hall jazz concert.

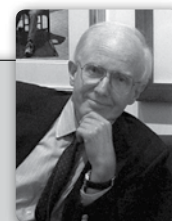


Figure 10. Card announcing the 1969 funeral of Nehemiah Curtis (Skip) James, born in 1902. The Delta musician and songwriter had been rediscovered in 1964 to help spark a blues revival.



Figure 11. 2018 advertisement for a John Coltrane "lost" recording. The influential jazz saxophonist, who died in 1967 at the age of 40, was awarded a special Pulitzer Prize in 2007.

During a nearly fifty year career in the music business, **Hank O'Neal** formed two record companies, Chiaroscuro Records and Hammond Music Enterprises, built two recording studios (WARP and Downtown Sound), produced over 200 jazz LPs/CDs and - in conjunction with his business partner, and their production company, HOSS, Inc. - over 100 music festivals (The Floating Jazz Festival, The Blues Cruise, Mardi Gras At Sea, Big Bands At Sea, and others from 1983-2002), published a number of books and articles on jazz, photographed most of the giants of jazz from the second half of the 20th Century, exhibited these photographs regularly, and served on the boards of various non-profit organizations that serve the jazz community, including the Jazz and Contemporary Music Program of The New School (1985 to present), The Jazz Foundation of America (1993 to present) and more recently the Jazz Gallery (1995 to present) and the National Jazz Museum in Harlem. He is a lifetime member of The National Academy of Recording Arts and Sciences.



# The Hotel Visitors' Book: *An Early 'Tripadvisor'*

BY KEVIN J. JAMES

Opening the morocco-bound covers of a visitors' book, Victorian hotel guests in Britain were as likely to find whimsical poetry, sketches and grandiloquent prose as they were to find long, columned pages listing guests' names and addresses. That is because the hotel visitors' book (which came in all sizes and qualities) was more than a compendium of guest's personal details – indeed it often was not that at all. In the United Kingdom, travelers who could prove means of payment were not required to furnish a name or other particulars to a hotel or innkeeper. The register, laid out for travelers in hotel lobbies or parlors, became thereby a distinctive space for textual creativity. No mere “hotel register,” in many cases the volume became a veritable “visitors' book” over which hotel guests claimed notional ownership and in which they exercised extraordinary creative license. Such space was virtually unknown to continental travelers, who were legally obliged to supply details at hotels in registers that were then made available to authorities.

These British visitor inscriptions were associated with scribal practices that often mimicked, responded to, and deliberately departed from, the tenor and structure of previous inscriptions. The interweaving of these practices was evident in a number of ways. Sometimes guests would reply to the entries of other inscribers (playfully inserting commentary above or beside the initial inscription). Sometimes they would follow a template that hewed closely to an initial inscription within the book, or one that was found at the top of the page. But hotel guests did not slavishly adhere to any one set of practices, or to one form of inscription. What makes many books so utterly delightful and readable is the sheer variety of material that fills their pages, from clever acrostics to doggerel to flamboyant prose to light-hearted illustrations, portraits and landscapes being especially favored. These practices traveled with Britons, too: Swiss hotels, for instance, sometimes kept two books – one which satisfied the legal requirements to record names according to prescriptions, and another that allowed visitors to indulge (if they chose) in creative composition. Not all compatriots looked favorably on British exercises in leisurely literary endeavor. The famous Alpinist and writer Albert Smith in 1851 lamented the persistent popularity of this “latest chronicle of fools.” (See Figure 1) And yet the chronicles did endure as testaments to a very distinctive style of creative textual production. The practice reached its apogee in the late Victorian period, despite



Figure 1. Caricature: “The Latest Chronicle of Fools” from *The Month: A View of Passing Subjects and Manners, Home and Foreign, Social and General*, by Albert Smith and John Leech (London: ‘Month’ Office, 1851), page 203.

an onslaught of rather snobbish criticism and the rise of large-scale hotels where the practices seem to have been less prevalent than in small-scale rural hostelries, or spa towns. The Severn Arms outside the fashionable Victorian spa of Llandrindod Wells, for instance, has a surviving entertaining volume replete with images, droll commentary and feisty exchanges between guests. (See Figures 2 through 4.) An especially large number of such volumes survive from Welsh inns, testifying to strong links between the inn and the visitors' book as a form of a communication between mountaineers. Others survive in places frequented by cyclists, in Scottish hunting lodges, in remote rural northwestern Irish hotels, and everywhere that the leisure traveler in particular was wont to find a bed for the night. They are, in consequence, windows onto travel practices influenced by gender and by social class. They were also the targets of scorn in the pages of many periodicals, which delighted in excerpting and circulating some of the choicest morsels from their pages (“Missed the view



Figure 2. Page from the Visitors' Book, Severn Arms, Penybont, Wales. From top to bottom: Captain and Mrs. Reese-Jone stayed at the Severn Arms on August 21, 1882, giving as their address another Llandrindod Wells area hostelry, the Pump House Hotel; next, in August of that year, C.W. Sherborn and Harry Smith "of the Horse, London" added not only their names but a sketch of fishing with the caption "The pleasure of fishing is going after them"; the same two men chose this page five years later, August 17, 1887, to add that they stayed a month, commenting: "very comfortable - well satisfied with everything." [Image permission courtesy of Radnorshire Museum, Llandrindod Wells]

the exchange of information on local scenery, including evaluations of hotel amenities (seldom unfavorable, given that they were often penned under the watchful eye of the hotelkeeper), and a particular keenness for commenting on food and drink.

As documents associated with a notoriously unstable hotel trade, the books changed hands as inns were leased, bought and sold. Since they were not official documents of record, they were neither systematically preserved nor systematically destroyed. Some were junked, lost, or deteriorated over time. Sometimes they stayed within family hands – as at the famous inn in Selkirkshire, Scotland, a humble hostelry which accrued great fame

but viewed the mist!" was a perennial target for ridicule). Occasionally a famous visitor's autograph generated excitement – and tempted a guest or innkeeper to excise it with a penknife, so popular was the market for autographs at the time.

The hotel visitors' book survives by chance, having acquired a reputation as a repository for less-than-inspired inscription as well as for rare examples of literary inventiveness. As a text without legal status, its value was said to lie in offering guests a means of whiling away rainy days and dark nights after dinner. Few guests confessed to a "dip" into the volumes in any other circumstances. The books' instrumentality in forging sociability shows in

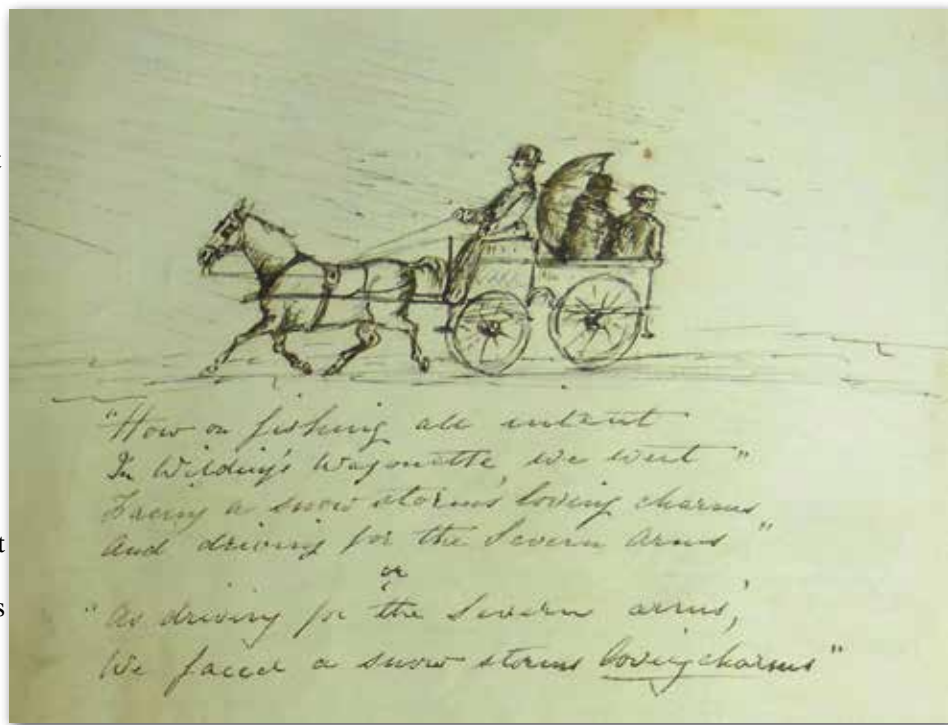


Figure 3. Close-up of a sketch and poem that appeared alone on a page of the Severn Arms Visitors' Book. [Image permission courtesy of Radnorshire Museum, Llandrindod Wells]

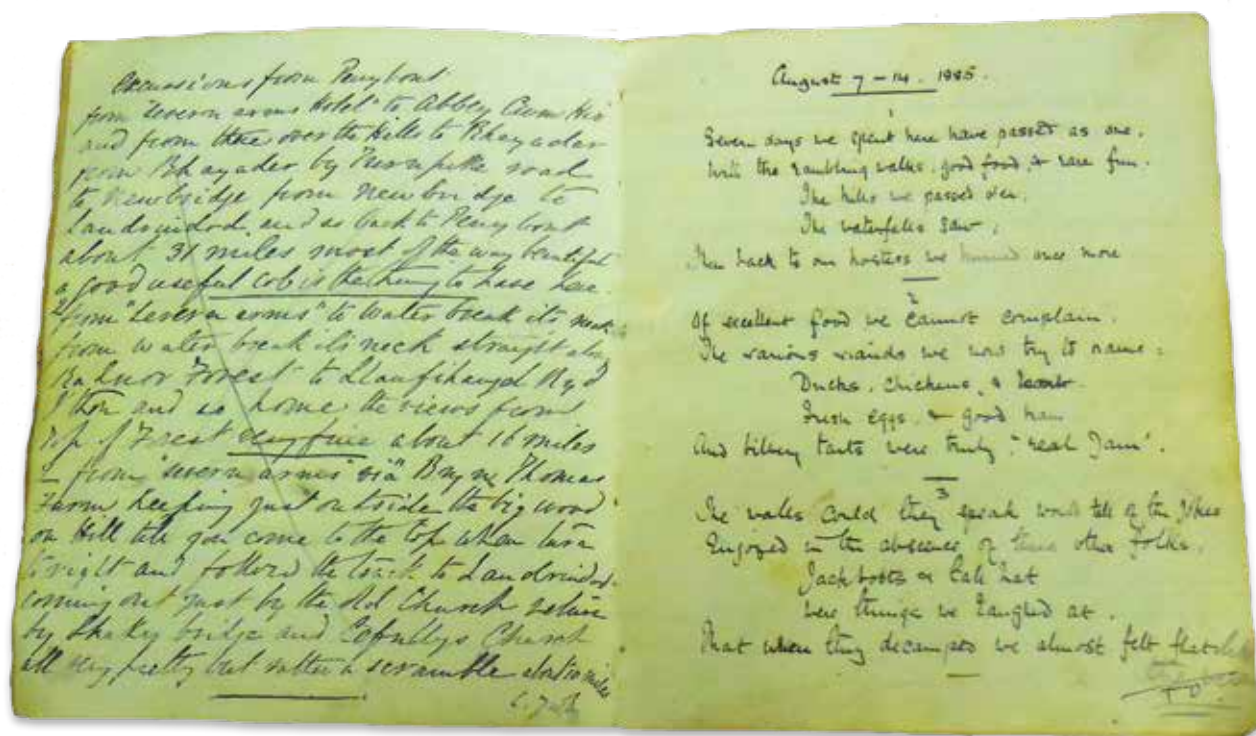


Figure 4. Pages from the Visitors' Book, Severn Arms. On the left, a description of an outing, "Excursions from Penybont" (commenting on their small powerful horse: "a good useful cob is the thing to have here"). On the right, a poetic tribute from August 1885 on the scenery, the food (Irish eggs, bilberry tarts), and the pleasures particular to recreation that translate poorly once home. [Image permission courtesy of Radnorshire Museum, Llandrindod Wells]

as a Borders salon that attracted some of the greatest literary figures of the day. Once superintended by the celebrated and indomitable Tibbie Shiel, her descendants now retain the books. (See Figure 5.) At Hunter's Hotel in scenic Newrathbridge, County Wicklow, Ireland, the hotel's owners, whose family have been proprietors of the elegant eighteenth-century hostelry over many generations, have made the book available to guests and researchers — just one of the many charms of the place, along with its landscaped gardens and genteel aura. Butler Arms, in Waterville, County Kerry, has a book that boasts fascinating inscriptions, as does the Pen-Y-Gwryd Hotel, in Snowdonia, North Wales, a place where time seems to stand still and the strike of a gong still summons diners to their tables.

Other books have been preserved in local museums, in county record offices and in archives, serving as sources for the study of the social and cultural history of travel. Their survival is lamentably spotty, as the stigma associated with what was once derided as this "quasi-literature" of travel did not spur energetic acquisition until recently, when scholars have begun to explore them as exceptional records of a vibrant textual culture of travel. Collaborating with Patrick Vincent in Switzerland, for instance, our research team is exploring how writing and record-keeping practices compared in

places with different legal regimes and tourist systems, where the imprint of the British traveler was strong. We are also curious about how types of hostleries — their size, location, and their markets — influenced ways in which their books were used by guests. Do the practices of travelers at seaside boarding houses and mountain inns vary, in terms of how they read and inscribed in the volumes? And what is the impact of the book's structure on the ways it was used? Some boasted unlined, folio-sized pages; others offered directions in the form of labeled columns, though they could be circumscribed by guests who found their prescriptions too constraining.

These quixotic volumes are of immense value as we expand the manuscript base of travel history — and seek to better understand the ways travelers understood themselves, the places through which they traveled, and the people they met as they navigated the pleasures and travails of travel with pens in hand.

Next time you are presented with a guest book in which to inscribe your name and observations, or when you are invited to contribute an online review after your stay, consider yourself to be participating in a culture of travel writing with deep historical roots. And, as you contemplate the indelible character of your words, remember that they may be read not only by fellow travelers and would-be travelers, as well as by the hotel

management and staff, but also, perhaps, many years from now, by historians, amateur and professional, interested in knowing what you had to write about the landscape, the service (Victorians favored the term “attendance”), the quality of the breakfast, the firmness of the bed and whatever other aspects of your stay inspires your pen or typists’ fingers. Future researchers will also be interested (as we are in the Victorians who preceded you) in the forms your entries take, whether they respond to the remarks of others, attract further commentaries, whether they are illustrated (more likely by a mobile phone photograph than with a sketch!) and how, in taking up the task, you elect to join an historical community of travelers whose long-neglected commentaries are now treated as valuable sources for the study of travel history and travel writing.

**Kevin J. James** is Professor of History at the University of Guelph. His research explores the history of tourism and travel, with a focus on hotels, and involves the analysis of diverse ephemera collections in Canada, the USA and Europe. He also teaches, in collaboration with the University of Guelph Library’s Archival and Special Collections, a seminar course on ‘The History of Stuff’ that draws on the library’s extensive culinary ephemera collections.



Figure 5. Final page from Visitors' Book, St Mary's Cottage, 1868-1874. An ambitious traveler has turned the book to sketch the Cottage on its Loch in the Scottish Borders at Capperleuch, with an inscription "Love in a Cottage" December 1868. Perhaps because this was the final leaf in the volume, entries are crowded. Overwritten at the bottom of the sketch are signatures, finished in pencil, of Mary C. Chessie and Anne Chessie, March 21, 1874, with comment: "cheese scones." Other guests turned the book to enter their names in the blank area of the sketched 'sky' - eschewing chronological order, from the top: Sept 27th Archibald D. Ferguson of Gosfield, Essex; August 23, 1873, Hugh George Clelland and a party of six others; August 30, James McMaster of Port William; November 22, a pencilled name hard to decipher. Yet another entry turned the book in a different direction to enter his name on May 31, 1874. [Image permission courtesy of the Mitchell family, Henderland]

# Human Trafficking Ephemera

BY THE REVEREND PROFESSOR RAÚL FERNÁNDEZ-CALIENES, PH.D.,  
Recipient of the 2018 Philip Jones Fellowship for the Study of Ephemera

The project in which I am engaged is both new and old.

The project is “old” in that it is part of a much larger, multi-year project to compile, record, and categorize unpublished materials on the topic of human trafficking (bookmarks, flyers, postcards, etc., but not books, articles, reviews, or related items) and to eventually publish a bibliography – a project that I have conducted for several years now, on my own time, without any funding at all.

The project is “new” in that it separates out the “ephemera” elements from the larger bibliography into its own

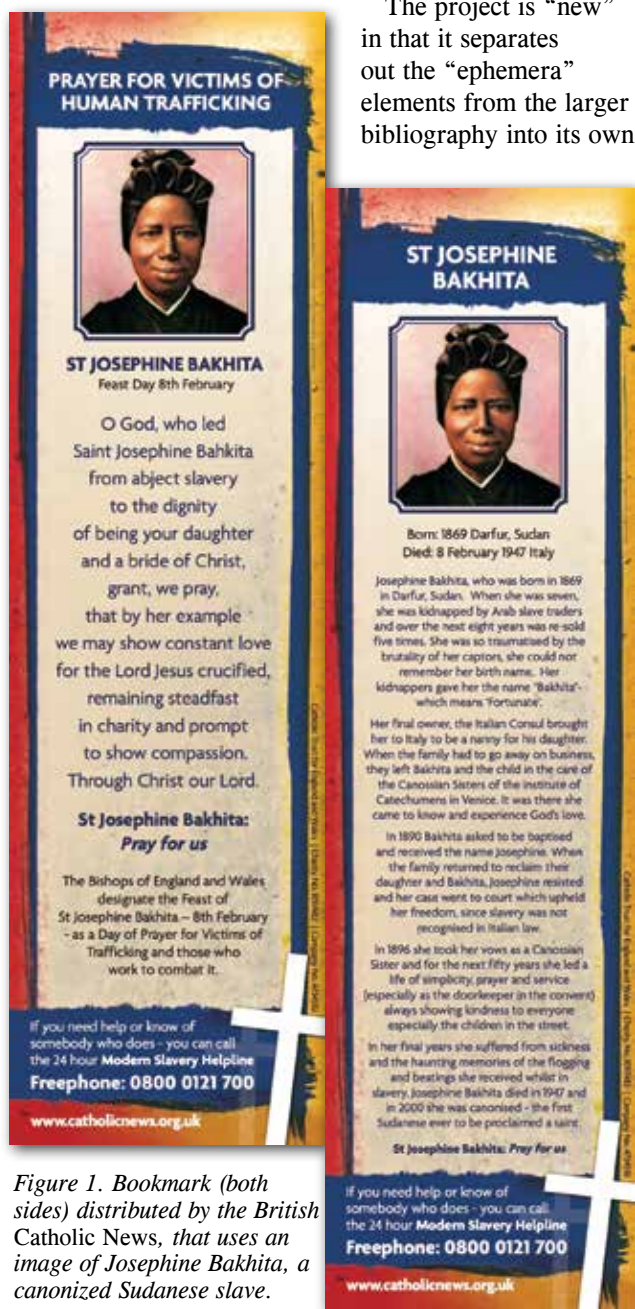


Figure 1. Bookmark (both sides) distributed by the British Catholic News, that uses an image of Josephine Bakhita, a canonized Sudanese slave.



Figure 2. Flyer, 2015, distributed by the United States Conference of Catholic Bishops based in Washington DC that also uses an image of St. Josephine Bakhita.

separate category for several purposes: (a) to highlight the unique characteristics of the material itself, (b) to emphasize the impact ephemera can make on cultural life, and (c) to transcend the theoretical and research aspects of the effort and actually make that impact on society.

Human trafficking awareness organizations are numerous and very cohesive in their focus and purpose, but extremely diverse in their mandates, finances, capacities, and time commitments. They include several units of the U.S. Federal Government (Departments of State, Health and Human Services, Labor, and others) and of foreign governments, as well as many non-governmental organizations, churches, community organizations, university and high school student groups, and others located all across the nation and the world. Unfortunately, the very range of their cohesion and diversity means few of those organizations are consciously aware of the specific strategies relating to ephemera of other organizations. That is, one entity



## Commitment to End Human Trafficking

We pledge to participate as a faith community, organization, or school to address human trafficking with at least one of the following actions:

- Learn about the situation and demand of human trafficking— visit [www.ipjc.org](http://www.ipjc.org) for resources;
- Pray for trafficked persons and for an end to human trafficking — contact IPJC at [ipjc@ipjc.org](mailto:ipjc@ipjc.org) for a monthly vigil planning toolkit ;
- Educate others about the reality of human trafficking;
- Host a workshop, speaker or video on human trafficking — contact IPJC at 206.223.1138 for education materials;
- Advocate for legislation that will address root causes and assist trafficked persons;
- Explore how our purchasing practices might have a link to the trafficking of persons for sweatshops, prostitution or servitude;
- Partner with local organizations addressing human trafficking;
- Support local safe houses and shelters for trafficked persons;
- Other \_\_\_\_\_

We commit to join with others to end human trafficking. We authorize the Intercommunity Peace & Justice Center to list our faith community, organization or school as an official endorser.

Signed \_\_\_\_\_ (authorized leader)

Of the \_\_\_\_\_ (faith community/organization)

this \_\_\_\_\_ day of \_\_\_\_\_, 20\_\_.

Mailing Address \_\_\_\_\_

E-mail \_\_\_\_\_ Phone \_\_\_\_\_



Please send a signed, original copy of this form to:  
Intercommunity Peace & Justice Center  
1216 NE 65th Street,  
Seattle, WA 98115-6724  
[www.ipjc.org](http://www.ipjc.org) • 206.223.1138 • [ipjc@ipjc.org](mailto:ipjc@ipjc.org)

Figure 3. Commitment form, distributed by the Intercommunity Peace & Justice Center based in Seattle WA.

HUMAN TRAFFICKING can happen in a wide range of industries, including: commercial sex work, agriculture, construction, domestic work, factories, hospitality, and begging rings.

## SPOT TRAFFICKING

*Unwrap the Truth*

- Does someone else have the person's legal documents or ID?
- Do they have little or no access to their earnings, or is money being deducted directly from their salary?
- Do they lack self-esteem or seem anxious?
- Do they have injuries that appear to be the result of the application of control measures or assault?

To get help or report a tip, dial 1-416-597-8808 (Toronto), or 1-866-528-7019 (National)

If a person is in immediate physical danger, dial 9-1-1

To learn more, visit [www.stopthetraffik.org/spot](http://www.stopthetraffik.org/spot) and [www.faithalliance.ca](http://www.faithalliance.ca)

We do not recommend that individuals intervene in a scenario in which they believe someone is being trafficked. Only those trained for such scenarios are properly equipped to intervene.

Figure 4. Postcard distributed by Magnet Canada, based in Toronto, Ontario that uses an image to illustrate the slogan: "Unwrap the Truth."

## Coalition of Catholic Organizations Against Human Trafficking (CCOAH)

The US imports 80-90% of its seafood, and tens of thousands of people are exploited at every link in the seafood harvesting and production chain:

- **Abusive Recruitment:** With little to no alternative, vulnerable people are deceived and forced/kidnapped into jobs that become trafficking situations.
- **Slavery at Sea:** Once at sea, workers endure inhuman working hours and are compelled to labor under life-threatening conditions, including extreme and reckless exposure to danger and the elements, while being kept on the verge of starvation. Beatings and torture are routinely used to ensure submission. The cost of noncompliance can be death.
- **Exploitation on Land:** Conditions of slavery permeate seafood processing plants, and this seafood ends up on our plates.

To learn more visit our website: [www.usccb.org/stopslavery](http://www.usccb.org/stopslavery)

Figure 5. Postcard (front and back) distributed by the Coalition of Catholic Organizations Against Human Trafficking, sent to food distribution organizations such as Costco, with an image of breaking the chain of bondage.

CCOAH is a nationwide coalition that represents religious orders and organizations, and is a key leader in the Catholic struggle against human trafficking in the U.S.

During Lent many Catholics eat fish and abstain from meat to be in greater solidarity with those in need. The Vatican has announced that it will "slave proof" its supply chain, and many major corporations are following its lead.

*Catholics want slave-free seafood this year, and will be vigilant about this as we observe Lent.*

*We, therefore, kindly urge you to do all in your power to ensure that your supply chains are free of the taint of forced labor.*

Signature \_\_\_\_\_

Costco Wholesale Corporation  
999 Lake Dr.  
Issaquah, WA 98027

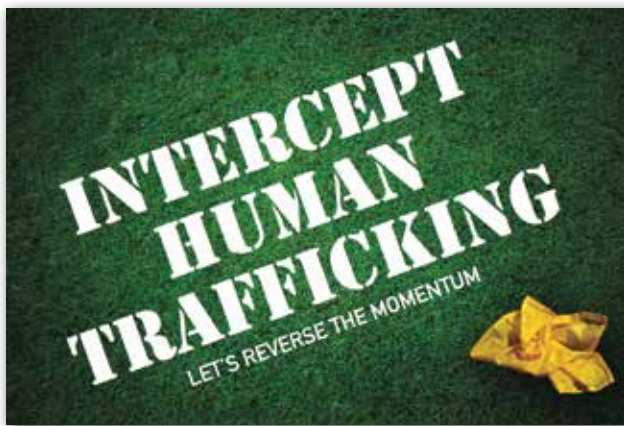
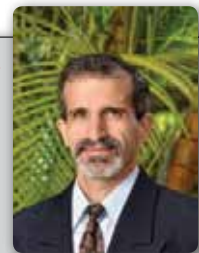


Figure 6. Postcard (front and back) distributed during the Super Bowl by the National Human Trafficking Resource Center, with an image and slogan that suggest the sport of football.

might participate in a human trafficking meeting and see an assessment card and even use all or part of that card in subsequently producing its own educational material, but few – if any – organizations are actively collecting such material to provide examples of successful outreach strategies for other organizations. Thus, additional goals of the current project are: (a) to collect and preserve ephemera relating to human trafficking, (b) to create a ‘database’ of ephemera that organizations are using, right now, all across the world, and (c) to enable broader outreach using this ephemera. In this way, scholars, historians, and researchers may study the materials and individuals, communities, and governments may: (a) become aware of their existence, (b) promote their use as creative, non-traditional options for education of the public, and (c) have new, and perhaps unexpected, methodologies to combat the scourge of modern-day slavery.

### The Reverend Professor Raúl Fernández-Caliènes, Ph.D.,



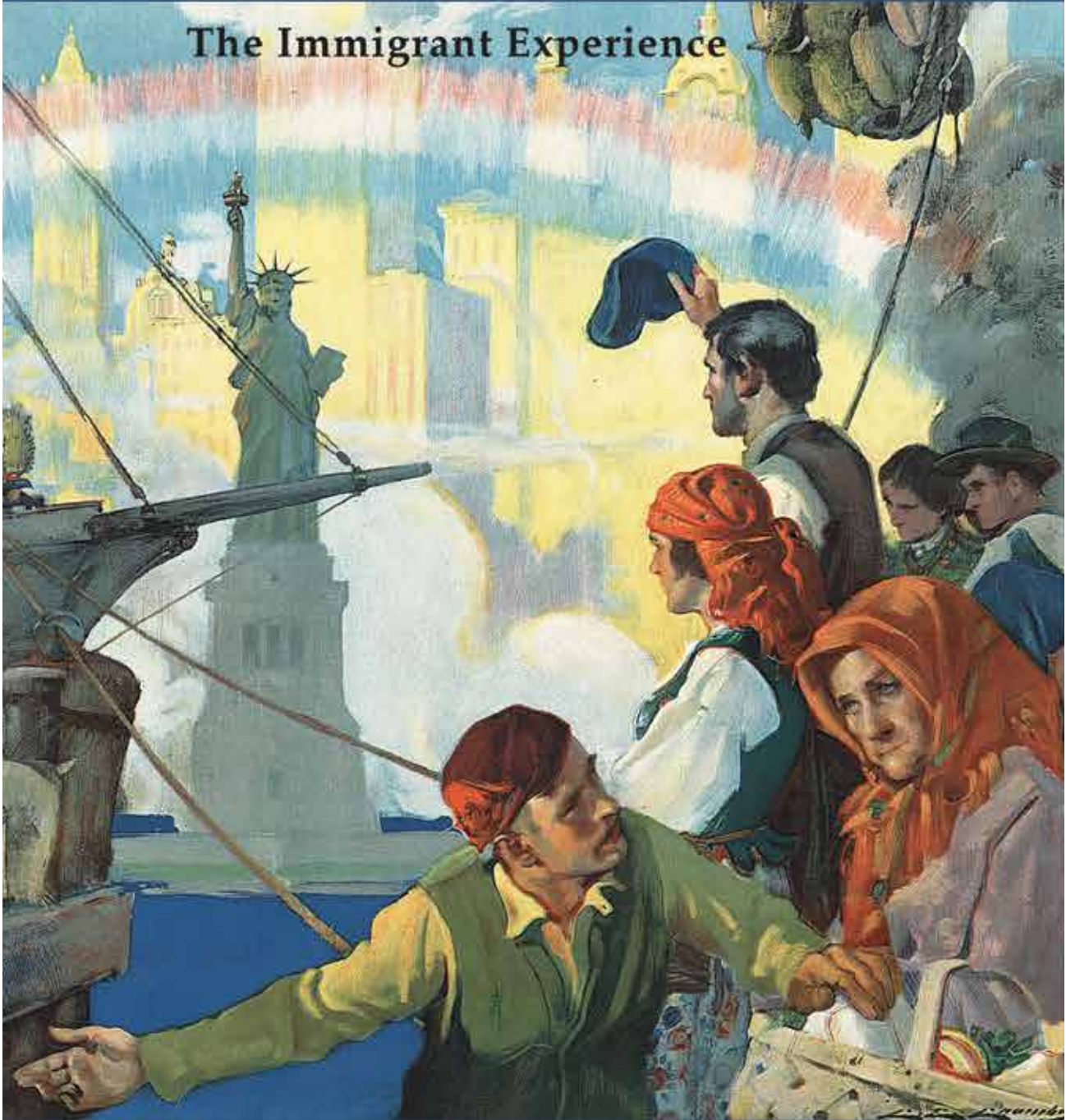
an ordained minister in the Presbyterian Church (U.S.A.) is a professor of both law and business at St. Thomas University in Miami, Florida. Educated in both this country and Australia, he has received grants and honors from the Lilly Foundation and Princeton University. He contributed chapters to the *Dictionary of Caribbean and Afro-Latin American Biography* (Oxford University Press 2016), on “Human Trafficking” in the *Encyclopedia of Economics and Society* (Sage Reference 2015), and the *Encyclopedia of World Poverty* (Sage Reference 2015).



Figure 7. Postcard (front and back) pre-addressed to the Premier of Ontario, Canada, asking her support in ending human trafficking, distributed by organizations based in London and in Toronto. The image is of a floor mopper, trapped in such a job by human traffickers.

# COMING TO AMERICA

## The Immigrant Experience



Annual Conference and Fair  
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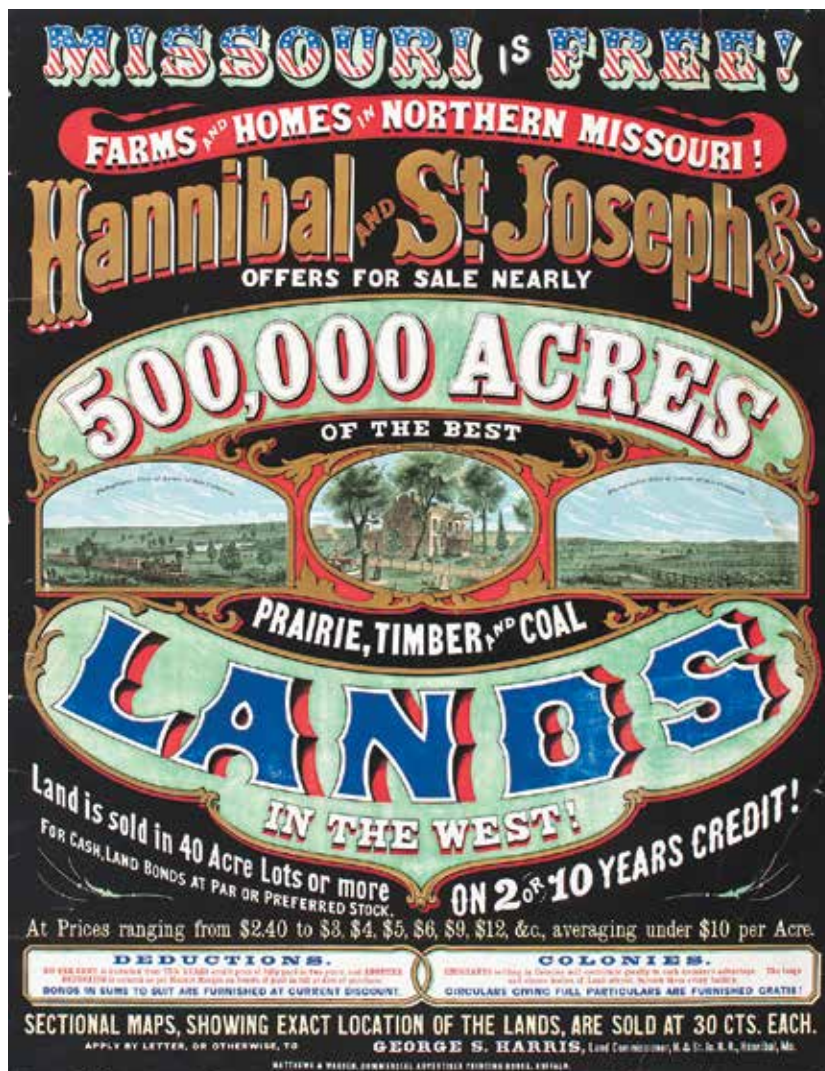
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