

# THE EPHEMERA JOURNAL

VOLUME 15, NUMBER 2

JANUARY 2013

## Key West

BY SCOTT DEWOLFE

Key West lies on the edge of the Caribbean sea at the confluence of the Atlantic Ocean and the Gulf of Mexico. It is a place that most of us have heard about and many have visited. Images of a tropical paradise once inhabited by the likes of Ernest Hemingway, Tennessee Williams, and Jimmy Buffett help draw thousands of visitors to the island each year. Key West is a small city with a strong sense of place: rich in history, architecture, culture and

entertainment, with a historically diverse population that adds texture to the community.

The long history of Key West coupled with its strategic economic importance has been the catalyst for the creation of a wide variety of ephemera. Visitors and former residents have carried away post cards and brochures, menus and photographs, distributing diverse Key West material all over the world. This is fortuitous for ephemera



Figure 1. Cigar Box label. La Flor De Key West ca.1900. Printed in Germany, this label gives a stylized but fairly accurate idea of the shape of the island with Fort Zachary Taylor on the right.

*Continued on Page 4*

*In This Issue: Christian Meadows: Vermont's Finest Engraver, Page 9 ~  
California Orange Shows and Expositions, Page 15 ~ Grand Duke Alexis, Page 24 ~ Passports, Page 25*

# The Ephemera Journal

The  
Ephemera  
Society  
of America

Copyright 2013  
The Ephemera Society of America, Inc.  
P.O. Box 95  
Cazenovia, NY 13035-0095  
Messages & Fax: 315-655-9139  
Web Site: [www.ephemerasociety.org](http://www.ephemerasociety.org)  
E-mail: [info@ephemerasociety.org](mailto:info@ephemerasociety.org)

Volume 15, Number 2, January 2013

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

President: Nancy Rosin ('13)  
Vice President: Bruce Shyer ('13)  
Treasurer: John G. Sayers ('15)  
Directors:  
George Fox ('15)  
David Freund ('15)  
Moirra Harris ('13)  
Thomas Horrocks ('13)  
Sheryl Jaeger ('15)  
David Lilburne ('15)  
Barbara Loe ('13)  
Henry Raine ('15)  
Jeremy Rowe ('15)  
Donald Zaldin ('15)

Ex-Officio: Art Groten

Vermont Agent: Pat Laffin  
APS Affiliate #256

Administrative Director:  
Mary Beth Malmshemer  
[info@ephemerasociety.org](mailto:info@ephemerasociety.org)

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

**DISPLAY ADVERTISING RATES:**  
The Journal will accept pdf, jpeg or tiff files as well as camera-ready ads at the following pre-paid rates:  
Quarter page (3.25" x 4.5") \$ 70  
Half-page vertical (3.25" x 9.5") \$105  
Half-page horizontal (7" x 4.5") \$105  
Full page (7" x 9.5") \$185

Deadlines: April 1, August 1,  
December 1.

## Dear Members and Friends:

As 2012 draws to a close, this is my last President's message. Nancy Rosin will become the new President as of January 1. I wish her well.

Thank you for ratifying the slate of 5 new board members who also begin in January. Frank Amari, John Grossman, Sandi Jones, Dick Sheaff and I will be replaced by David Freund, Jeremy Rowe, John Sayers, Sheryl Jaeger, and Donald Zaldin. This is an especially powerful new group of members and we can all look forward to lots of new ideas and initiatives.

Our mid-year board meeting in St. Louis was a great success with visits to the Mercantile Library to see their outstanding collection. If you have never been, you must make the pilgrimage. It is well worth it. We also spent a few hours at the Olin Library at Washington University. John Hoover and Jim Schiele were generous and enthusiastic hosts.

There has been intense planning for Ephemera 33. The Conference, Old Greenwich CT, March 15, 2013, *Ephemera: Art and Commerce*, will bring together designers and artists as well as students, teachers, and collectors of design to explore this subject so intrinsic to ephemera. The program includes two panels (curator Sally Pierce, collector Mark Tomasko, artist Leslie Evans, and writer Doug Clouse will discuss the various merits of lithography, steel engraving, wood engraving, and letterpress in the production of ephemera; illustrator/author Cynthia Hart, novelist Caroline Preston, and artist Diane Zumsteg will discuss using ephemera in artistic creation – and will sign their latest books) as well as four individual presentations from David Jury (Graphic Design Before Graphic Designers), Dick Sheaff (The High Quality of Much Victorian Design), David Rosand (From Art to Ephemera and Back Again), and Tamar Zimmerman (The Playful Victorian Eye: Historical Precedents in Worldwide Art). This rich offering of subjects and experts will be augmented on Sunday by a hands-on workshop to create an ephemera collage with Wendy Addison and Kate Murray.

Also at Ephemera 33, we will honor Philip H. Jones as the recipient of the Maurice Rickards Award for 2013. A collector of a wide variety of ephemera for most of his life, he has been an ardent promoter of paper artifacts for longer than most of us have been alive. He has been a regular exhibitor of valentines and other themes at bookshops, seniors' facilities and, until recent health concerns prevented him from doing so, was an active participant in every annual conference and fair, at which he gave a memorable presentation on one of his favorite collections: the printed works of Charles Magnus. His establishment of our Philip Jones Fellowship ensures that deserving researchers will have the resources to undertake significant projects related to the publishing and scholarship in the field of ephemera studies, and to present their findings to the membership. Phil Jones has been president of The Manuscript Society, and the recipient of the prestigious Historic New England Prize for collecting works on paper. A number of important institutions have been the beneficiaries of the purchase and donation of his many collections. His primary concern is always that they should find an appropriate home. Expressions of congratulations may be sent to Philip H. Jones, 272 Israel Hill Road, Shelton CT 06484.

I mention again that I ask any member who wishes to help in any capacity to contact me or Nancy.

I wish everyone a successful new year.

Arthur H. Groten M.D.



Philip H. Jones, Mohonk Mountain House 1992

## EPH/33 Art and Commerce

With this issue of the Journal is the brochure for the Ephemera 33 Conference, *Art and Commerce*. As you can see, it promises to be an exciting event bursting with extraordinary talent. Among the presenters are collectors, designers, editors as well as writers, artists and professors who have recently published books in the field:

Doug Clouse (author, book designer, curator, printer) – *The Handy Book of Artistic Printing* (with Angela Voulangas, Princeton Architectural Press 2009).

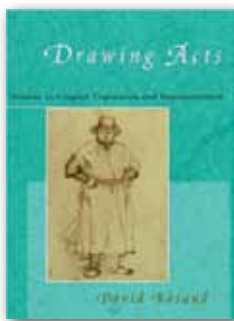
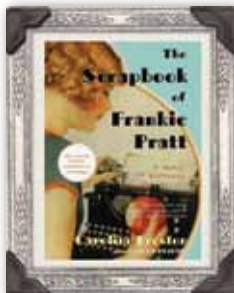
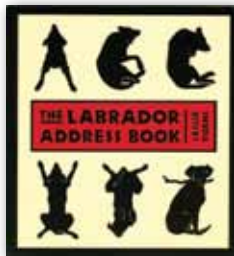
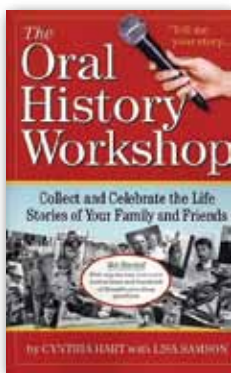
Leslie Evans (author, book designer, illustrator, printer) – *The Labrador Address Book* (Stewart, Tabori & Chang 2000)

Cynthia Hart (writer, designer, illustrator) – *The Oral History Workshop* (with Lisa Samson, Workman 2009)

David Jury (author, editor, book designer, and course leader of MA Art, Design, and the Book at Colchester School of Art, UK) – *Graphic Design Before Graphic Designers: The Printer as Designer and Craftsman 1799-1914* (Thames and Hudson 2012).

Caroline Preston (archivist, award-winning novelist) – *The Scrapbook of Frankie Pratt* (Ecco 2011)

David Rosand (Meyer Schapiro Professor Emeritus of Art History, Columbia University) – *Drawing Acts: Studies in Graphic Expression and Representation* (Cambridge University Press 2002)



## In this issue...

The ephemera of place is collected from many angles. Scott DeWolfe began to buy Key West material after vacationing there, and ended up putting together a fairly complete representation of the island's history. Paul Heller became fascinated with a mid-19th century felon whose engraving of a particular elm tree was so evocative to Daniel Webster of his birthplace that he began the process of freeing the talented craftsman. David Boulé collected what seemed intrinsic to an understanding of his native California, and focused on the orange industry. Tom Topol's collection of passports is rich in narratives of who traveled and to what places. And Lee Farrow was sufficiently fascinated by Duke Alexis's journey to America in the 1870s, and its spawn of ephemera, that he retraced the Russian nobleman's path. Place is what roots us, and what tempts us to wander.

—Diane DeBlois, editor

### Speakers on the Fascinating Subjects of Ephemera

Event planners looking for experienced speakers on a variety of interesting and intriguing ephemera subjects will find an excellent roster of speakers available on the Society's website, [www.ephemerasyociety.org/resources/speakersbureau.html](http://www.ephemerasyociety.org/resources/speakersbureau.html). On the same page is an application for being listed as a speaker.

### JOIN THE SPEAKERS BUREAU

The Society invites members who enjoy speaking on ephemera subjects to join the Speakers Bureau and share their knowledge and enthusiasm with others.

General Order

A Salute of 17 Guns is to be fired at 10 o'clock this morning from the Battery in front of the Town, and the American Vexilla is to be hoisted at the Flag Staff.

The Town is hereafter to be called Allentown, and the Battery, Thompsons Battery.

D. Porter.  
W. H. Prank.  
Thompsons Island Key West 6-11-1823

Figure 2 . Manuscript general order April 6, 1823 in the hand of Commodore David Porter (1780-1843) ordering a salute of 17 guns from the battery in Key West essentially marking the permanent naval presence in Key West. Porter used Key West as a base to subdue the remaining pirates of the Caribbean.

collectors, as high humidity, pervasive mold, hurricanes, fires, and neglect have taken a toll on material still on the island. The ephemera that does survive offers a window into nearly two centuries of life on this vibrant island city. This essay offers a brief overview of Key West history as illustrated by examples of extant Key West ephemera and related historic material.

Key West is a small island (two by four miles) at the end of the approximately 150 miles string of islands known as the Florida Keys. The Keys were home to native groups who slowly disappeared during the early contact period. By the 18<sup>th</sup> century, pirates, wreckers and those who made a living from the bounty of the sea were frequent visitors up and down the island chain. Florida belonged to Spain during most of this period but, in 1821, it was ceded to the United States. The island of Key West, early on known as Cayo Hueso, was owned by a Spanish military officer who had no interest in living on the isolated island. He sold his property twice, setting in motion a struggle for ownership. Eventually, businessman John Simonton came to own the island and he quickly sold plots of land to friends and business associates.

As in many new frontier settlements, eager pioneers headed to Key West to seek their fortunes or to escape past indiscretions. Soon a small polyglot community was established, the early residents hailing from the Bahamas, New England, and the southern states. Recognizing the strategic and economic importance of the island, the United States Navy established a base of operations. An 1823 manuscript document in the hand of Commodore David Porter records the first day of the permanent naval presence in Key West (Figure 2). Porter's general order raised the flag on the island on April 6, 1823 and the civilian government was established on July 2, 1823. As Key West historian Tom Hambright wrote, this unique document marks "the first action to establish organized settlement of the island."<sup>1</sup>

Key West quickly became the focal point for the military in its work to suppress the last of the Caribbean pirates and to protect American interests in the Caribbean and South America. In the 19<sup>th</sup> century, piracy still plagued the area. An 1825 letter from William Jenners to his mother in Virginia described his daily visits to nineteen pirates imprisoned on the island. Jenners sent his mother a cask of wine taken from the pirates and informed her that it "is a very pleasant drink, & here we use it for breakfast & supper."<sup>2</sup> As the 19<sup>th</sup> century progressed so grew the military presence in Key West, culminating in 1845 with the start of the construction of the massive fort named for President Zachary Taylor.

At least one printing press arrived on the island by 1829 and this press was used to issue the island's first newspaper, *The Key West Register*. Truly ephemeral and extremely fragile, each extant issue is a unique survivor initially saved by William Whitehead, an early Key West resident. Whitehead's brother was one of the first owners of the island and, as a young man, William surveyed the streets and lots in the new town. He served as an early mayor of the city until he lost a nasty re-election campaign. Bitter in defeat, he left the island permanently and took his newspapers home to New Jersey. Later in life, deeply interested in history, Whitehead helped found the New Jersey Historical Society. For the historian interested in Key West life, the newspapers are maddening in that they report little local news. However, they are rich with insight into the daily life and social problems of island life as revealed in local business advertisements and printed town laws.

Key West also quickly grew in importance as a center of the wrecking industry. The dangerous Florida reefs and other maritime hazards caused many ships to founder each year. Wreckers saved the crews and salvaged the contents of these sinking ships. The salvaged goods were then auctioned off in Key West with the wreckers earning a hefty cut of the proceeds. An astounding variety of items were sold over the years including cotton, lumber, furniture, household goods, and other items. The wrecking business brought great wealth to the merchants in Key West. The business records of Asa Tift document the potential of personal gain. Hailing from Connecticut, Tift amassed a large estate that in 1857 was valued by the city at \$40,225 including slaves worth \$4,300 (Figure 3). Tift used part of his wealth to build one of the most remarkable homes in Key West which still stands on Whitehead Street across from the lighthouse. Today, it is better known as the former residence of Ernest Hemingway. Wrecking would continue to be an important economic opportunity through much of the 19<sup>th</sup> century until better navigation techniques and the construction of multiple

lighthouses made sea travel safer and the wrecking business obsolete.

Wrecking was not the only business that flourished in Key West. Fishing, sponging, turtling and other sea-based businesses thrived. Some of these products were shipped to northern consumers but these goods also found a ready market just ninety miles away in Havana, Cuba. Collectors today can find advertising, product labels and visual images documenting these booming businesses. The tourist trade formed another important industry. It seems certain that tourism began soon after settlement. Many early visitors came for health reasons. These visitors stimulated the need for restaurants, inns and hotels, which in turn generated the production of extensive ephemeral material.

Life in Key West was not without perils. Yellow fever was a constant worry. A spectacular 1846 hurricane flooded the low-lying island and washed away the lighthouse and other buildings. New Hampshire native James Hovey, who was gravely ill during the storm, described its fury in a letter to friends: "I had been confined to my room for 20 days

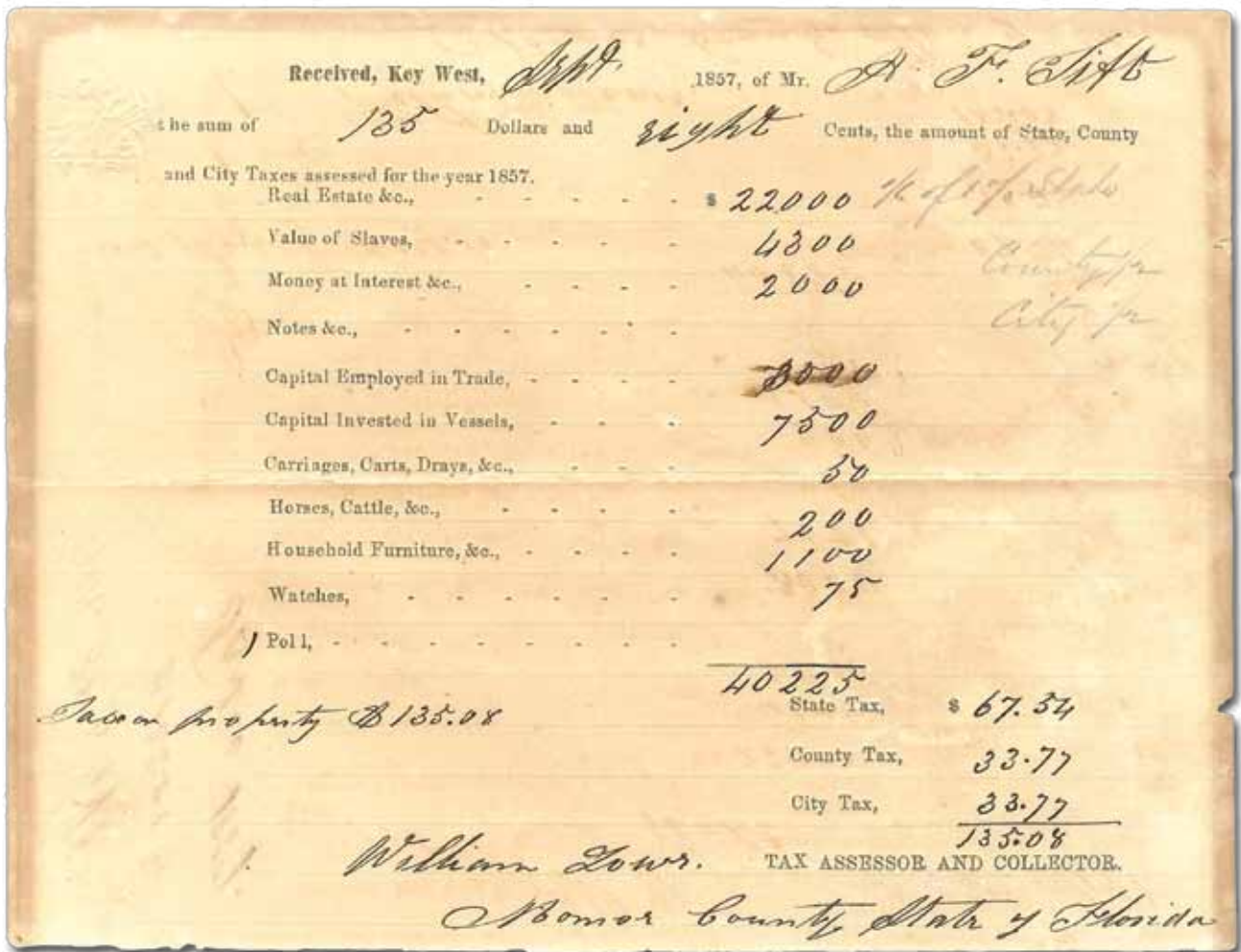


Figure 3. Asa Tift's tax bill for 1857.



Figure 4. Cartes de visites of the Key West business district and the harbor, ca.1865. These small photographs were sold to military men and visitors to the island.

photographs, soldiers' letters, various papers related to the island garrison, and even newspapers printed by garrisoned soldiers.

After the war the population increased rapidly when thousands of Cubans fled harsh Spanish rule and settled in Key West. These newest immigrants provided a useful workforce for the cigar industry and Key West became a leading producer of cigars. Labor troubles eventually led most of the industry to move away in the first decades of the 20<sup>th</sup> century. There are many surviving Key West cigar labels to collect with images that reflect the island and others of a more generic variety (Figure 1). The Cubans also brought a vibrant political culture to the island leading to years of intrigue while revolutionaries used Key West as a base to further the movement to end Spanish rule of Cuba.

The economy of Key West eventually settled into a boom and bust cycle based on the availability of natural resources and the military presence (or absence) on the island. A sponge blight decimated the sponge industry (Figure 5). Periods of peace decreased

with fever. I remained in my room with two other gentlemen until the building rocked like a cradle. They thought it not safe to remain longer, the water being up to my neck. I was taken 20 rods to a large stone house and shortly after the building [he had just left] fell.”<sup>3</sup>

Key West continued to grow in population in the 19<sup>th</sup> century with an increased military presence and the growth of various businesses. By the period of the Civil War, the island boasted a population of almost 3,000. Key West remained in Union hands throughout the war but there was strong support for the southern cause among some residents. A variety of Key West Civil War and later military collectibles survive including

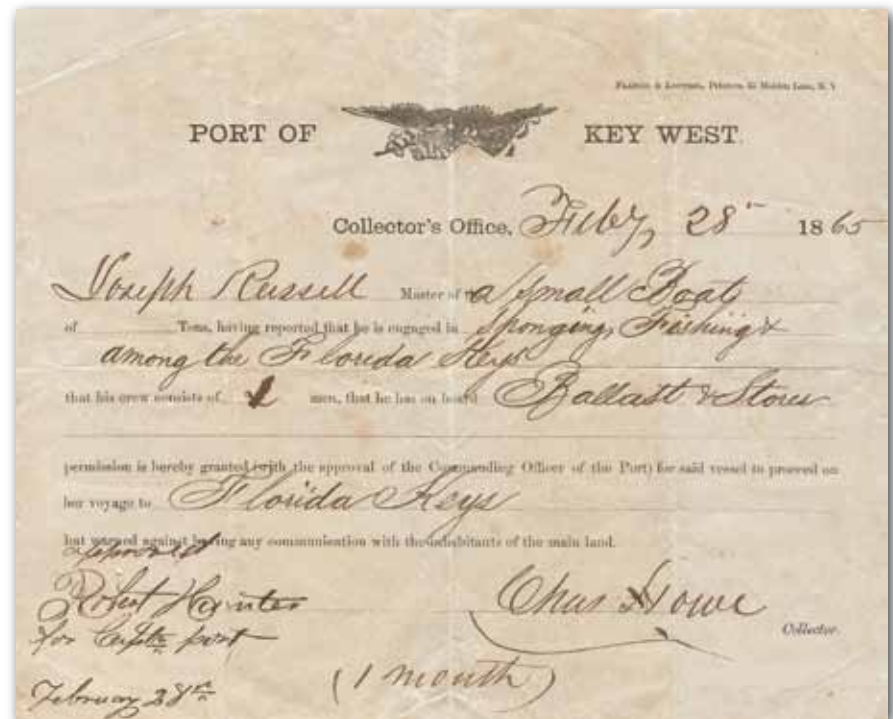


Figure 5. February 1865 pass allowing a local citizen to gather sponges and fish among the Florida Keys.



Figure 6. Official program for the opening of the Key West Extension in 1912.

the military on the island. To counter this cycle, the citizens of Key West continually sought new ways to lure business and visitors to the island. In the early 20<sup>th</sup> century, the construction of a railroad connecting Key West to the rest of the United States offered residents new hope for an economic boom. Henry

Flagler's railroad was a remarkable undertaking that would bring visitors to the island but, more importantly, financial backers imagined Key West would emerge as a key shipping port where railroad freight cars could be rolled right onto ships that would then move goods through the Caribbean and to South America. Despite a gala celebration to mark its openings in 1912, the railroad never really lived up to expectations (Figure 6).

With the start of the Great Depression, Key West's economy began to falter once again and the 1935



Figure 8. Circa 1925 Key West sheet music with a stylized rendering of the Casa Marina Hotel.



Figure 7. Circa 1925 Key West promotional brochure.

Labor Day hurricane hastened this decline. This horrific event missed the island of Key West but the powerful storm devastated the upper keys, killing hundreds and destroying Flagler's ill-fated railroad. By then, Key West's population, which had begun to decline a decade earlier, had reached a low of about 13,000 from a high of almost 20,000 in 1910. At the height of the Depression, with a stalled economy and few prospects for growth, there was even talk of moving the remaining residents off the island.

In an attempt to stay the economic decline, in the 1930s the federal government took over

continued from page 7

the administration of the island. As part of the rehabilitation of Key West, federal programs worked to clean up the depressed and disheveled town and the WPA sent a variety of artists there to help stimulate the tourist trade (Figure 9). While Key West has long enjoyed attention from visitors, this period marks



Figure 10. ca.1950 postcard of Duval Street. This street traditionally has been the Island's main commercial thoroughfare.

the beginning of tourism as the central industry of the island. The construction of the Overseas highway permitted winter visitors to flock to the island. Over the course of the 20<sup>th</sup> century, tourism has allowed the city to grow and prosper, but at a price. As property values have risen and congestion has grown, many of the old 'conch' families (individuals born in Key West) have left the island. The second half of the 20<sup>th</sup> century witnessed even more change as Key West's economic life became increasingly entwined with

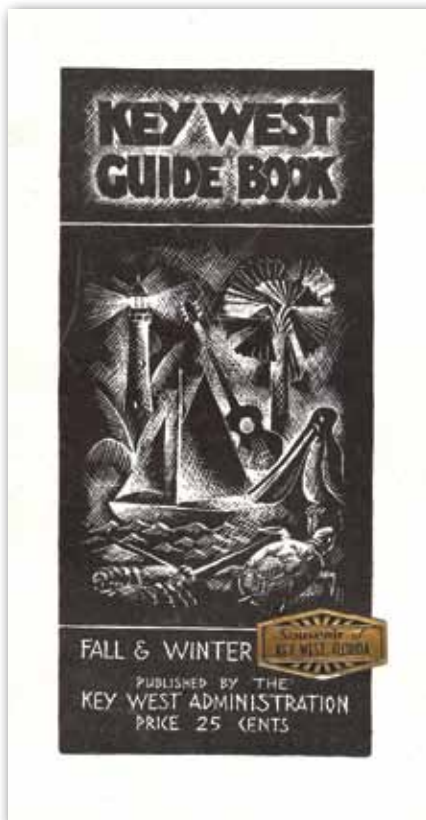


Figure 9. Key West Guide Book. Fall & Winter, 1935.

tourism. Much of what survives in Key West ephemera focuses on tourism simply because of the sheer bulk of material produced each year. Tourist guides, menus, business cards and even vacation photos help document this still vibrant industry.

For a small island, Key West has enjoyed a rich history encompassing pirates and soldiers, entrepreneurs and visionaries, artists and tourists. Those that have made the island their home created ephemera in their business materials, newspapers, and governing documents. Transient visitors have disseminated a bit of Key West life in photographs taken, post cards and letters sent, and souvenirs saved. Assembled as a collection, the variety and richness of what survives from Key West provides an important window through which to document the history of this remarkable city.

## Endnotes

- 1 Tom Hambright, "Commodore David Porter Arrives in Key West, Florida" Keys Sea Heritage Journal, Vol. 22(Spring 2012),1.
- 2 William Jenners to Deborah Jenners, Key West 1825, Collection of the Author.
- 3 James Hovey, Account of the Late Hurricane, 1846. Collection of the Author.

## Scott De Wolfe,

was born and raised in central Massachusetts. He began collecting at a young age and built collections of Native American artifacts, local history and Shaker ephemera. His long interest in books and ephemera became a career in 1988 and since 1993 he has been co-owner of De Wolfe and Wood Rare books in Alfred, Maine. He began collecting Key West memorabilia in the mid-1990s and visits the island often. He lives in Alfred with his wife Elizabeth.





# Vermont's Finest Engraver: *Prisoner Number 1348*

BY PAUL HELLER

“Christian Meadows with a heart for mischief is beyond doubt, the most dangerous man to the commercial interests in the United States. If you doubt this I can refer you to names in Boston which will satisfy anyone.” Bliss Davis’ letter to Governor Fairbanks was in response to petitions asking for the pardon of master engraver, Christian Meadows. One petition was penned by the great American orator and statesman, Daniel Webster, who immediately perceived that the young man was the finest engraver in New England.

Prosecuting attorney Davis had, just two years before, brought Meadows and his partner “Bristol Bill” Warburton to justice in the Caledonia County Courthouse in Danville, Vermont. The two had been charged in an elaborate counterfeiting scheme which had been interrupted just short of fruition. At the conclusion of the sensational trial in 1850, when the great Vermont jurist Luke Poland pronounced sentence on the two guilty men, Bristol Bill pulled a knife from his sleeve and plunged it into the neck of the prosecutor. Now recovered, Bliss Davis, was attempting to exact a small measure of revenge for the pain and indignity he suffered at the hands of the two British-born criminals.

Meadows was one the finest engravers in America. While the skill of etching and engraving flourished in Europe in the 18<sup>th</sup> and early 19<sup>th</sup> centuries, the United States had few native-born artists who had mastered the craft, and the demand was such that many able engravers found success in the young American republic. Meadows, born in 1814, learned his craft in England and, as a young man, made his way to Boston to ply his trade. On October 7, 1839 he married his Irish-born sweetheart, Elizabeth Mearns, and finding, perhaps, more difficulty than expected supporting a family, the genteel young Britisher turned to crime.

In mid-August of 1842 Meadows and Charles Walker were arrested for the burglary of Edward Lamb’s

dry-goods store on State Street in Boston. When police searched the lodgings of the robbers they found silk handkerchiefs that had been reported stolen in a nearby store earlier in the month. The evidence suggested that Meadows and Walker were professional thieves. Both men were sentenced to six years in prison.

It is not known how many years of the sentence Meadows served, but by 1846 he was employed as an engraver by Mr. William W. Wilson of Boston, who had a lively business printing currency for banks throughout New England. At this point in American history, banks were permitted to print notes or currency, backed by the assets held in their reserves. As one might imagine, there were thousands of different bank notes in circulation, presenting countless problems for financial institutions as well as presenting numerous possibilities for counterfeiters.

The 28 year old Christian Meadows was vulnerable to this temptation. According to the late Vermont writer and editor, Stephen Greene, Ephraim Low, a bankrupt merchant from Groton, Vermont convinced Meadows to steal some printing dies from his employer, William Wilson, and come with him to Caledonia County, Vermont to print currency backed by the assets of the Bank



Figure 1. Author’s photograph (May 2012) of the house in Groton, Vermont where Christian and Elizabeth Meadows lived while planning their counterfeit scheme.

*continued on page 10*



Figure 2. Tinted engraving of Dartmouth College. [Collection of Dartmouth College]

of Groton, a totally fictional enterprise. In this era of unregulated money, the scheme seemed destined for success. Mr. Low enlisted other Groton citizens in the enterprise: McLean Marshall, the town blacksmith, and Peter Paul, a local carpenter whose house is presently the home of the Groton Historical Society (Figure 1).

Groton looked, in the mid-nineteenth century, much as it does today - except there were more people there in 1850. It was an agricultural community with sheep farms, lumber mills, and a general store. Probably the only thing that distinguished it from neighboring

towns was, in January of 1850, the sudden influx of three Englishmen and an erstwhile opera singer named Margaret O'Connor.

Meadows and his wife, Elizabeth, moved into Peter Paul's place in the center of town. While the

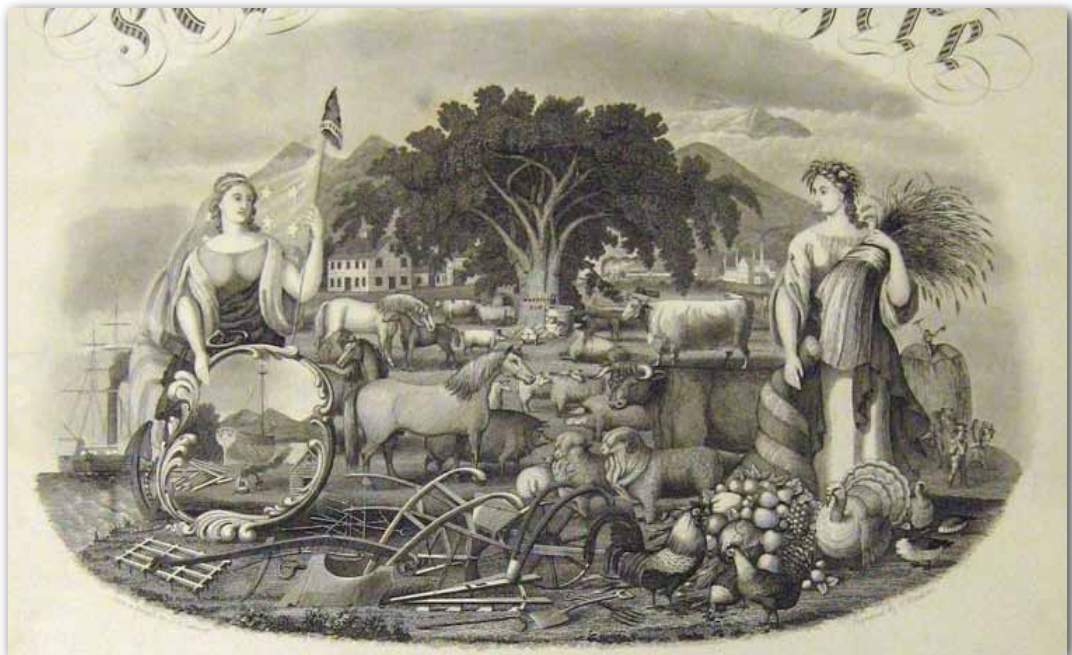


Figure 3. Meadows's engraved device for a diploma given by the New Hampshire Agricultural Society. Christian Meadows's ticket to freedom. [Collection of Dartmouth College]

other two British gentlemen, William Warburton and George Green (known respectively to the New York underworld as “Bristol Bill” and “English Jim”) resided in a farm Ephraim Low owned on the outskirts of the village. Miss O’Conner was declared to be Bill’s wife but to the New York mob she was “Gookin Peg” who had been convicted of counterfeiting in Boston the previous summer. The would-be forgers went to great lengths to avoid notice but in the little village of Groton they were all anyone could talk about.

Their plan was to alter bank notes with Meadows as the engraver and Bristol Bill and English Jim in charge of distribution. Bill was the most notorious of the gang. An escapee from Botany Bay, a British penal colony in Australia, he had also broken out of American jails and continued to rob banks with impunity. Life in a quiet Vermont village was very likely more than he could bear.

Fortunately, or unfortunately, as the case may be, he was arrested in March. In fact, the whole group of conspirators were clapped in irons and taken to Danville, the shire town of Caledonia County. A persistent William Wilson had followed the trail of his stolen plates to Wells River, Vermont and upon contacting police officers there, the Groton gang was immediately implicated. Almost from the outset, two Groton members of the gang turned state’s evidence

in exchange for leniency, and the sudden death of Ephraim Low left only Bristol Bill and Christian Meadows to stand trial for the crime of conspiring to counterfeit bank notes. English Jim had left for New York just before the arrest and Margaret O’Connor was not charged.

Meadows was sympathetically described by the newspapers as refined and genteel. “Thirty-six years old, five feet eleven inches tall, brown hair, light complexion...” A St. Johnsbury newspaper, *The*

*Caledonian* noted, “Meadows appears careworn and anxious, while his wife, true to that affection which but burns brighter as the clouds of adversity thicken, accompanies her husband, and sits by his side, holding in her arms a prattling infant, whose innocent face bears a strong contrast to the many stern and thoughtful visages that surround it. . . The appearance of Mrs. Meadows is amiable, modest, and unassuming, indicating little acquaintance or affinity with such scenes.” Although never explicitly stated, it was implied that he was the unfortunate victim of his own naïveté and somehow seduced into employing his skills to make counterfeit bills. Despite the fact that a die he made for counterfeiting fifty-cent pieces was introduced as an exhibit for the prosecution, Meadows was seen as a victim as were Peter Paul and McLean Marshall, the conspirators from Groton.

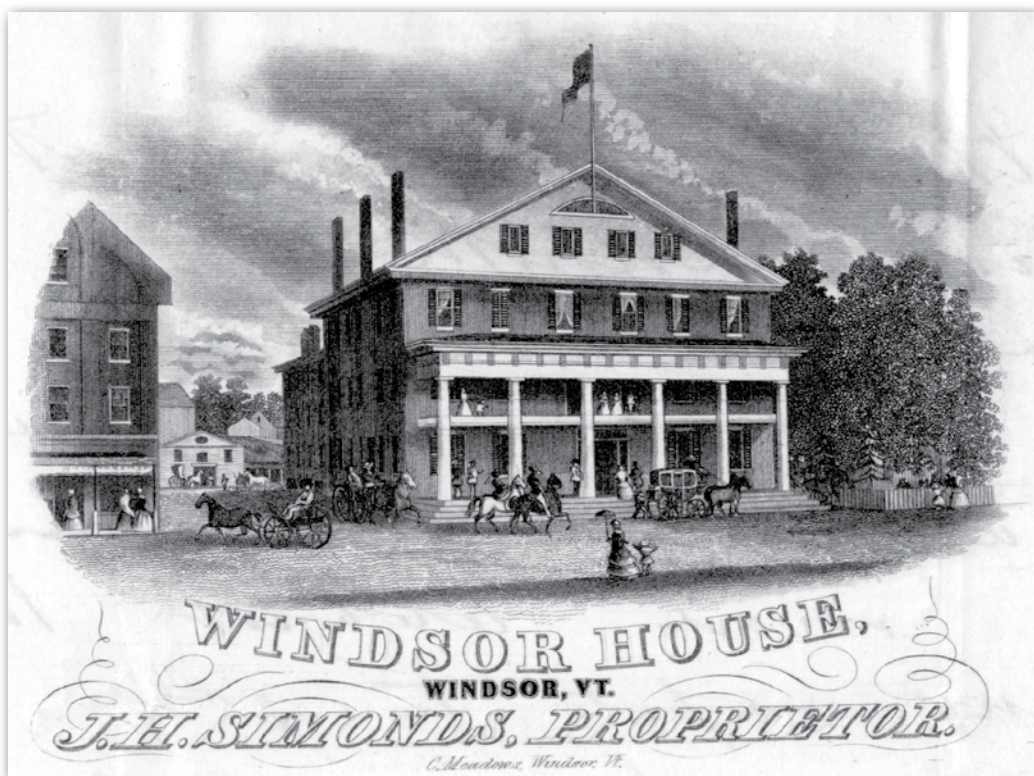


Figure 4. Meadows’s engraved letterhead for *The Windsor House*, a hotel in Windsor, Vermont. [Collection of the Vermont Historical Society]

Despite his bookish demeanor, the engraver was sentenced to ten years at hard labor in the state prison at Windsor, the same punishment as the notorious Bristol Bill who stabbed his adversarial prosecutor at the conclusion of the trial.

It was as an inmate at Windsor that Meadows earned immortality as a great Vermont artist. A group of Dartmouth alumni proposed to sell a finely wrought illustration of the college as a commercial endeavor. Inquiring who was the best engraver for



Figure 5. Meadows's engraved letterhead for the Thetford Academy, Thetford [Granville], Vermont. [Collection of the Vermont Historical Society]

the job they were told to ask for Prisoner 1,348 at the Vermont prison in Windsor, some twenty miles to the south. Their entreaty to prison superintendent Henry Harlow was granted and Meadows, in the company of a guard, traveled to Hanover to make a drawing of the Dartmouth campus and returned

secretary, John S. Walker, Esq. was authorized to visit Meadows and engage his services. Meadows agreed to execute a plate for us in his best style of workmanship. Meadows suggested that he prized liberty much higher than money, and if we would engage to procure his pardon

to the prison to prepare a copper plate. The 1851 engraving is a landmark print in the history of college illustration and a sought-after rarity by collectors (Figure 2).

In that same year the Directors of the New Hampshire State Agricultural Society decided to obtain a diploma for their official use (Figure 3).

“Upon inquiry we ascertained that one of the most accomplished engravers was then confined in Vermont’s state prison. His name was Meadows....Our

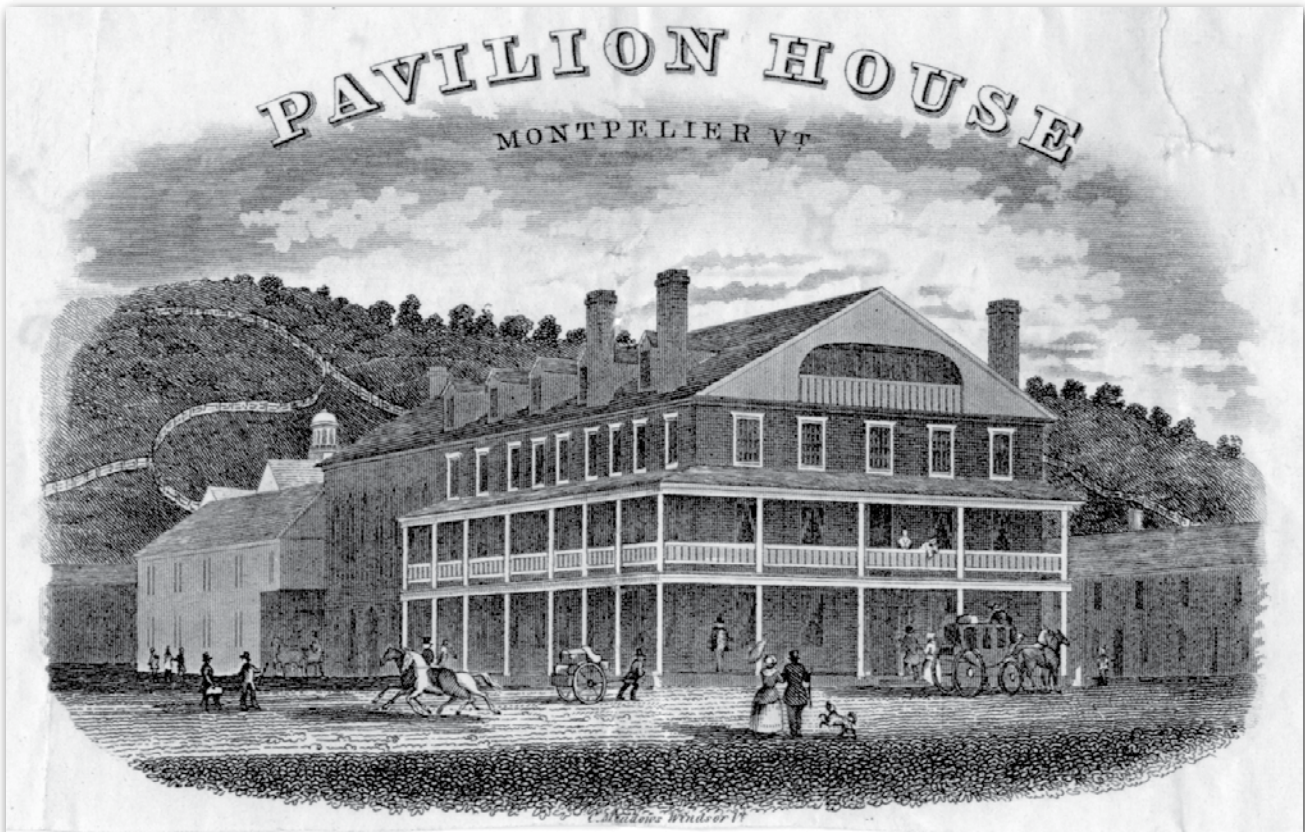


Figure 6. Meadows's engraved letterhead for The Pavilion House, a hotel in Montpelier, Vermont which now serves as a museum for the Vermont Historical Society. [Collection of the Vermont Historical Society]

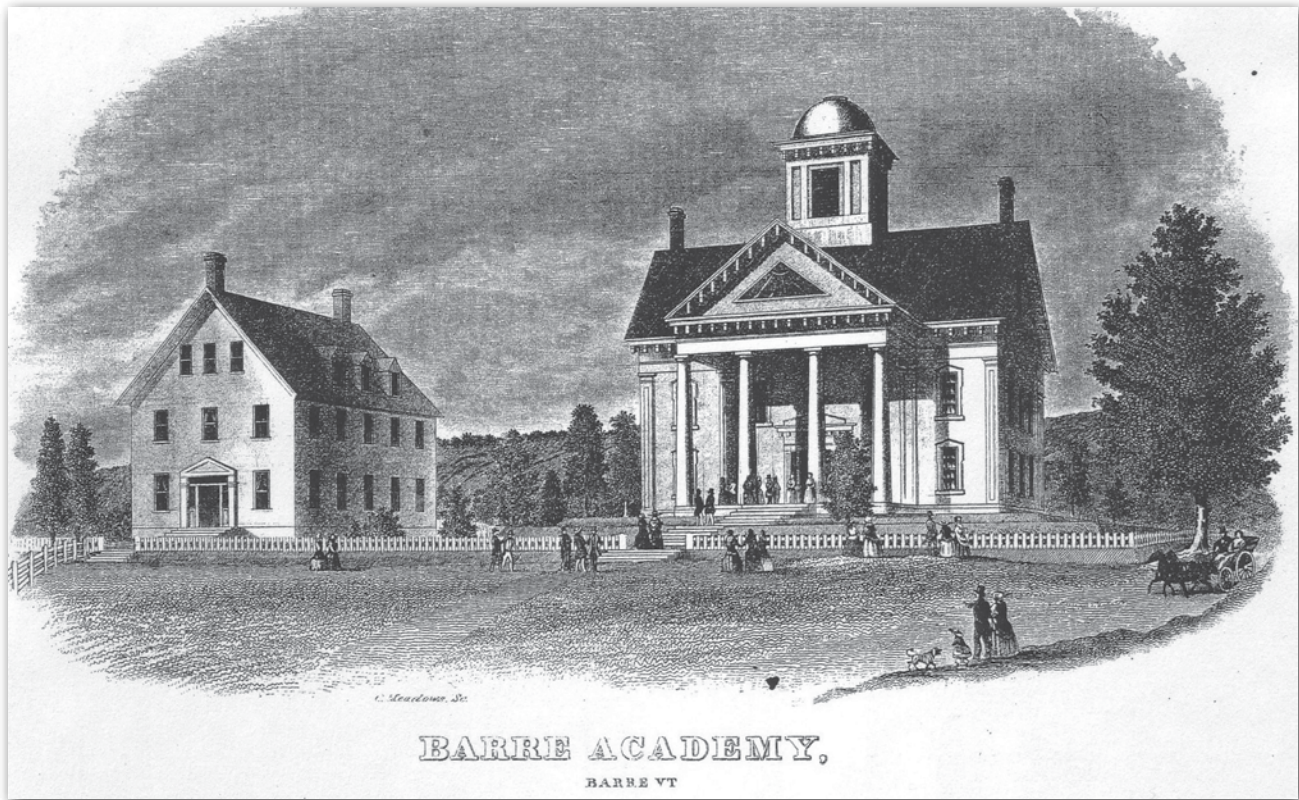


Figure 7. Meadows's engraved letterhead for the Barre Academy, Barre, Vermont. [Collection of the Aldrich Public Library]

he would most certainly furnish us a more perfect article. Whereupon, Mr. Walker pledged himself that the officers of the society would use their honest exertions to secure, if possible, his liberation from his imprisonment."

Christian Meadows was provided with images to use on the official document: Ceres with her golden sheaf, a horse, ox, sheep, and poultry, but he said there was still room for the representation of a tree. As his good fortune would have it the committee asked an artist in Franklin, New Hampshire to provide a delineation of the famous elm that towered over the beloved boyhood home of Daniel Webster.

"After the interval of a few days, Meadows returned his plate, giving us a diploma, which afforded to the practiced eye of Mr. Webster a very exact transcript of his favorite elm tree....He at once remarked, 'This is a true resemblance of the tree at my birthplace. Who is the engraver, that has done this? Where does he dwell? I have been searching for such a man. We want him at the State Department to engrave some maps.' We gave him our account of him. His next question was, 'Why do you bury your best talents in your state prisons? Is Meadows an old offender?' Our answer was that he was

the most finished engraver in New England... and he was a quiet, inoffensive man in private life but was likely to be led astray when guided by the hand of a cunning, designing man like Bristol Bill. We then told Mr. Webster that we were pledged to procure a pardon for Meadows, provided he executed for our society a satisfactory plate, and asked him if he would consent to lend a hand. He gave his willing consent."

On November 22, 1851 the great Daniel Webster wrote Governor Williams of Vermont a three-page letter pleading on Meadows behalf. He attributed the engraver's misfortune to being under the evil influence of Bristol Bill. "Meadows," he wrote, "is represented to me as being exceedingly penitent and as an amiable and interesting man." He goes on to describe the diploma for the New Hampshire State Agricultural Society. "This work develops great merit as an artist and is urged as a reason among others for his enlargement, especially as he promises most exemplary conduct in the future." Webster also describes the poor circumstance of Elizabeth Meadows, dependent on friends for the support of her family. He also mentions a large number of "worthy persons who have become interested in his welfare."

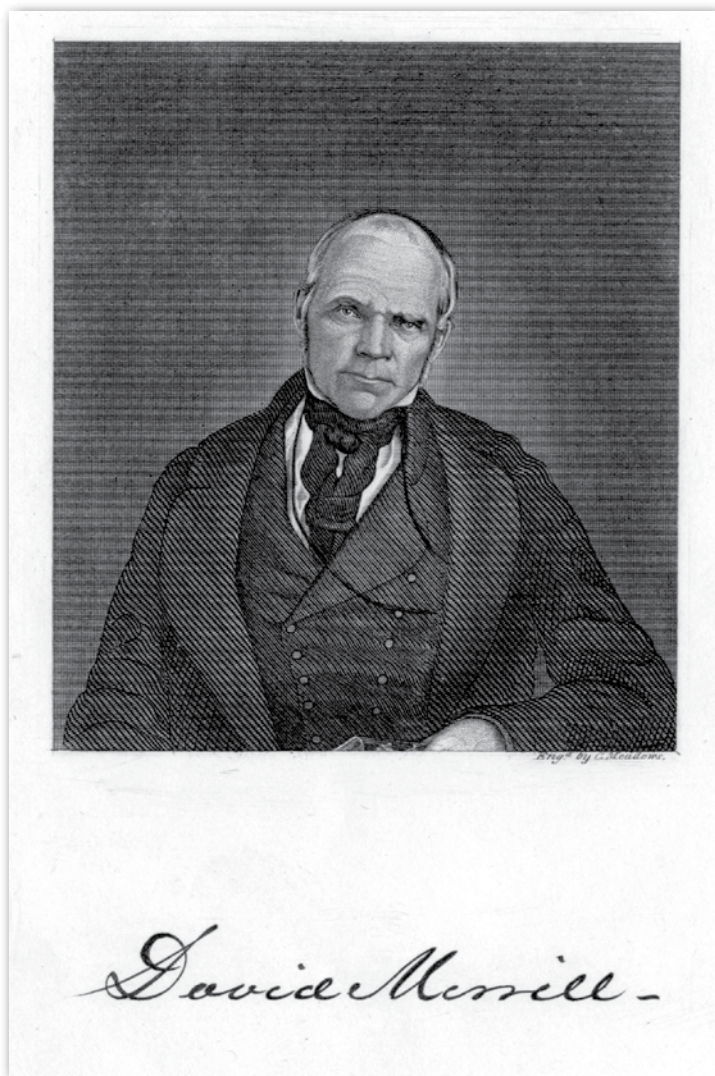


Figure 8. Meadows's engraved portrait of David Merrill, used as a frontispiece in his book. [Collection of the Vermont Historical Society]

Despite the influence and celebrity of Mr. Webster, Governor Williams (perhaps influenced by the letter from Bliss Davis) did not pardon Meadows. His successor, however, Gov. Erastus Fairbanks, on his own initiative, arranged for the release of the artist on an appropriate date - July 4, 1853. He thoughtfully orchestrated the presence of Christian's wife and son, Alfred, in what was planned as a surprise pardon of the convict. Fairbanks also contributed \$100 toward the purchase of a house in Windsor and "secured contributions for the fund from other liberal gentlemen."

From his home near the prison, Meadows executed important engravings including Appleton Academy in Ipswich, New Hampshire and the Windsor House, a hotel near his home (Figure 4, 1856). We know that he traveled as far west as North Granville, New York (near the Vermont border), where he made an engraving of the Female Seminary (Figure 5).

A trip through central Vermont resulted in a letterhead for the Pavilion House in Montpelier (Figure 6). An engraving of Barre Academy with the date 1852 suggests that he traveled over 60 miles, while still a prisoner, to complete that commission (Figure 7).

Two portraits are known to have been engraved by Meadows. They appeared as book illustrations. One is a likeness of Jeremy Belknap, an important New Hampshire historian and clergyman whose collection of sermons and religious tracts carried the engraving. The other was for Rev. David Merrill's collected writings (Figure 8). Merrill was a Peacham clergyman who wrote erudite essays and sermons on a surprisingly wide variety of topics. His engraved portrait is so finely detailed that one might mistake it for a photograph.

There are also examples of engraved objects attributed to Meadows. Thomas Ormsbee's 1943 article in *American Collector* suggests a beaker and a coffin plate (1859) may be attributed to Meadows during his brief tenure as a Windsor engraver.

After 1859, it appears that Meadows and his family moved west. He is found in city directories in Rochester (1863), Buffalo (1867) and Detroit (1874). Within a few years he crossed the border to Canada and worked as an engraver in Toronto and Hamilton in Ontario province.

While his work was less noteworthy with the proliferation of skilled American engravers in the second half of the 19<sup>th</sup> century, Christian Meadows will always be regarded as Vermont's finest engraver of his time – and also as prisoner number 1,348 at Windsor Prison.

**Paul Heller**, is twice retired. He served as Director of Libraries at Norwich University and later owned Maplecroft Bed and Breakfast, retiring a second time in 2009. He lives in Barre, Vermont and writes occasional features for the *Times-Argus* newspaper.



# Fantasyland – *Orange Shows and Expositions*

BY DAVID BOULÉ

## ***The Orange as Entertainment***

Picture yourself in a room full of wonder, with orange-colored trees and marmalade skies.

That's what it was like to visit an orange show. The orange had been made the center of *everything*, and everything was made of oranges: animals, buildings, locomotives, everything. Imagine the aroma as you walked into the hall; it would have been intoxicating (Figure 1).

In the 1870s, when the orange was exceptional, expensive and exotic to most Americans, citrus growing held a fascination for California émigrés, many of whom had owned other types of orchards in the Midwest and East. To capitalize on this curiosity, and give growers a chance to compete for prizes for both their fruit and displays, A.S. White and H.J. Rudisill organized the first California citrus-themed fair in Riverside in 1879. Among the fruit exhibited at this show were some very early examples of what would eventually become known as the Washington Navel. The show attracted hundreds of people from throughout the area and became an annual event. Citrus fairs, Kevin Starr notes, were a way for the agricultural colonists of California to “create...a culture of themselves.”

## ***The National Orange Show***

By far the biggest, longest running and most significant citrus fair began in 1911 (Figure 2). The National Orange Show in San Bernardino was the idea of a professional ice skater and entertainer, Harry Perkins. With support from the San Bernardino Chamber of Commerce, and typical of those who saw in the orange as something enchanting and even thrilling, he fashioned the National Orange Show into part theme park, part tradeshow, part agricultural exposition and part theater, “as a means of encouraging the culture of citrus fruits and promoting the distribution of the exotic crop throughout the world.” The governor of California pushed a button in Sacramento that set off fireworks and lit flashing lights over the entrance. Three thousand people attended the first year, and a hundred boxes of fruit were

on display. Ten years later attendance had grown to a hundred and fifty thousand, and the show featured thousands of oranges fashioned into “A Wondrous and Enchanting Spectacle of Gold.” By the late 1940s “Attendance tops the 350,000 mark annually” was being declared.

Billed as “California’s Greatest Midwinter Event,” and promoted as “national in scope – international in its



*Figure 1: Chicago in the late 19<sup>th</sup> century was a major market for California oranges. Shipped there, they were then distributed to the rest of the United States. The 1893 Chicago World's Fair, also known as the World Columbian Exposition, was held from May to October that year in honor of the 400th anniversary of Columbus's discovery of the new world. Christopher Columbus brought the seeds of oranges and other citrus to the Americas on his second voyage. The Southern Pacific Railroad brought seventy-three railroad cars of California fruits and flowers to the Columbian Exposition, enough to make these displays, have an orchard of living trees, and give away over two hundred thousand oranges on “California Day.”*

*continued on page 16*



Figure 2: Ghosts of Oranges Past. The first California – and possibly the world’s – citrus fair was held in February, 1879 in Riverside, sponsored by the Southern California Horticultural Society. A special pavilion was built for hosting the event in 1882 and the shows were held annually until 1891, when San Bernardino hosted its first citrus fair in a brand new, larger exhibit hall. That show became the much more ambitious National Orange Show in 1911. These undated images are from stereopticon views labeled only “Riverside.”



Figure 3: This is the program for the second year of the National Orange Show, 1912. Could the woman on the cover be Queen Califia? The booklet contains ads for automobiles, citrus machinery, fertilizer, New York stage shows, banks, hotels, and lithographers’ crate label design and printing.

Figure 4: A special commissioned march captured the exuberance of the National Orange Show in 1926. One newspaper reported “Tourists, prospectors, foreign visitors, rich and poor, farmers, orchardists, merchants, retired businessmen – all mingling in one big joyous ensemble... It is a big, fine, bounding success, overflowing with life and ginger and interest.”

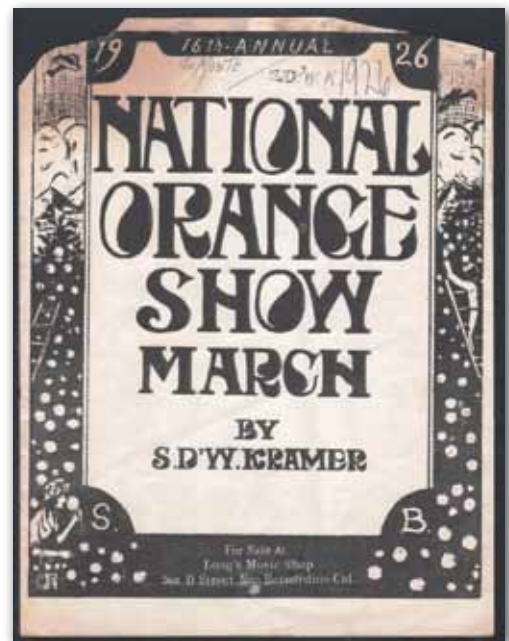


Figure 5: In the long and practiced tradition of California myth-making, the 1929 National Orange Show mixed a fictionalized version of California’s past to promote its present. The caption on this postcard reads: “Delores Del Rio, famed Mexican star, daughter of the Dons, recognized by the citrus industry as the symbol and spirit of Southern California, and film patroness of the great show.”





Figure 6: A brochure for the 1939, 29th annual National Orange Show: “Exhibits are shown from the State, Counties, and numerous enterprising towns which are proud to be in the citrus area. These displays are especially beautiful at night under the lighting effects designed by specialists...The industrial exhibits are of great interest, too. New things for the office of the business man, new ideas for the homemaker, new materials for building, and new furnishings for the forward-looking young people are displays everybody enjoys....There will be entertainment in song and dance....The Midway ‘concessions’ make a zone of fun and frolic which especially appeals to the young, and to those who stay young.”

interest,” the National Orange Show introduced a new theme every year. In 1932 it was the commemoration of the two-hundredth anniversary of the birth of George Washington and the Olympic games, which were coming to Los Angeles that year. In 1937 it was “Gay Hollywood” and featured more than seventy thousand square yards of “expensive satins, broadcloths and velours” to transform the building into “movieland magnificence.” And in 1950 “Once Upon a Time” was adopted to “inspire artists” to bring “a delectable atmosphere of fantasy and romance.”

Municipalities, along with other civic and commercial groups, erected elaborate displays tied to the year’s theme. Each display incorporated hundreds or thousands of oranges, and the displays became increasingly more involved over the years. They often featured actors or models who used the displays as if they were stage sets and gave theatrical performances or interacted with the spectators. Held in March, and much like the highly ritualized Pasadena Rose Parade, the National Orange



Figure 7: The National Orange Show was held in a building constructed just for the show (here in the 1940s). It was enlarged and remodeled a number of times, eventually covering one hundred and forty thousand square feet, as the show became increasingly more popular. Advertisements touted “Paved automobile highways from all parts of Southern California, and through trains of the Pacific Electric Railroad, lead directly to the main entrance of the National Orange Show.”



Figure 8. The National Orange Show included a complete packinghouse where fruit was cleaned, graded, sorted and packed for shipment. Visitors could arrange for a whole crate of California oranges to be shipped anywhere in the country, capped with a special, limited edition National Orange Show label.

Show showed off California's mild winter climate and agricultural abundance to the still snow-bound rest of the country. In the land of movies, radio and eventually television, the orange had reached the pinnacle of success: it was a star.

After World War II southern California experienced massive change and growth. As the population swelled, land became too valuable for agricultural use. In about a decade most of the citrus industry was gone, transplanted to central California and Arizona. The National Orange Show continues to this day, and in the same building, but is more a smalltime carnival than blockbuster regional phenomena.

**P.S.: Second Banana – the Valencia Orange Show**

The Washington Navel was King Citrus in California, even though the Valencia variety was grown in almost equal numbers. Thriving away from the foothills, closer to the coast, and ripening in the spring and summer instead of the fall and winter, the Valencia was the perfect complement to the navel. The combination meant that it was orange season in California 365 days a year.

The Valencia Orange Show used a similar template as the National Orange Show: flamboyant displays constructed of millions of oranges and a something-for-everybody mélange. Held in a tent, the Valencia show was staged in late spring in Anaheim, the center of the Valencia orange empire. The event ran from 1921 to 1931.



Figure 10: This newspaper ad for the 1928 Valencia Orange Show promised “bewitching displays – mythical characters – elaborate events – a magnificent spectacle,” all centered on the theme of “Enchanted Story Land.” Parking for five thousand cars was available, along with special service to the show by the Motor Transit Company and Pacific Electric Railway.



Figure 9. The Evening Express newspaper reporting on the seventh annual Valencia Orange Show: “From ridge pole to orange racks the canvas overhead is draped with soft satiny material in blue and gold, festooned with great ropes of flowers intertwined with silver and gold tinsel.”

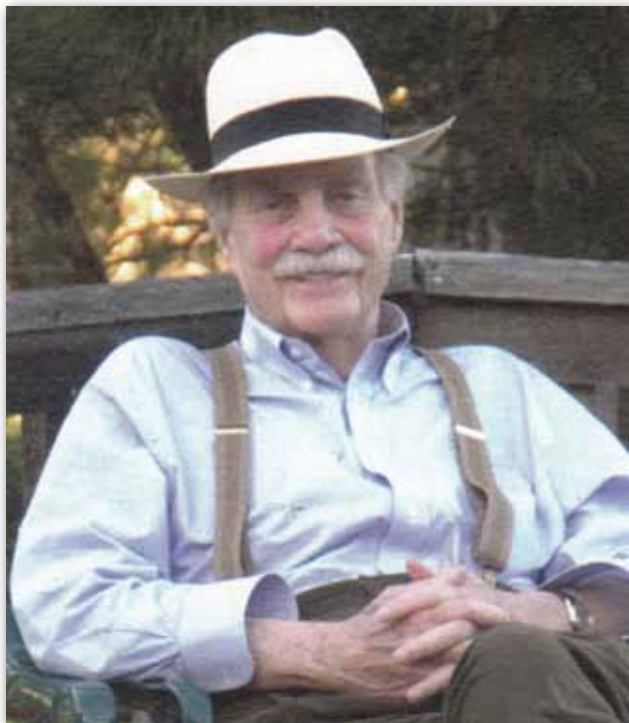
**David Boulé.** A

third-generation Californian with family history in both the southern and northern parts of the state, David Boulé is an avid collector and amateur historian. For decades he has scoured paper ephemera shows, flea markets, antique stores, the Internet, libraries, museums and book shops to collect material on the California citrus industry, to explore how the orange became the symbol of California as a place of health, reinvention and fulfillment. Materials from David's collection have been featured in a number of exhibits, he has given numerous presentations, and he is completing a book for Angel City Press, to be published in spring 2013, *The Orange and the Dream of California*. This article is an excerpt from David's forthcoming book.



# Jonathan Bulkley

## My Best Friend And Collector



Jonathan Duncan Bulkley was born on August 5, 1930 in Port Chester NY, and grew up on Dongle Ridge Farm in North Salem NY. He attended Deerfield Academy, and before entering Yale University served in the United States Marine Corps Reserve from 1948 to 1950. He graduated from Illinois Institute of Technology in 1957 where he studied architecture under Ludwig Mies van der Rohe, who would become a lifetime intellectual guiding spirit. In 1960, Mr. Bulkley opened an architecture practice in San Francisco. For over thirty years, he specialized in designing commercial and residential buildings in the San Francisco Bay Area. One of his last large projects in the city was Divisadero Heights, a multi-unit building noted for its reinterpretation of Victorian design. In 1960 he founded Round Hill Pacific, a successful family owned residential real estate firm with multi-state holdings. Mr. Bulkley used his educational background and work expertise to help the community where he lived, in 1970 becoming a founding member of PAR, San Francisco's largest member neighborhood organization dedicated to improving the quality of life and architecture in the Richmond District. Memorial donations may be made to the Support Fund for the Bulkley Collection at the Huntington Library in San Marino, CA, attn: K. Valentine.

*(Speech by George K. Fox at a Memorial held at the Golden Gate Club in the Presidio of San Francisco, May 13, 2012)*

It all began on January 25, 1657 in Concord, MA when two close friends and early settlers of Concord got together. Jonathan's 10<sup>th</sup> Great Grandfather, the Reverend Peter Bulkley signed and witnessed the will of my 11<sup>th</sup> Great Grandfather, Thomas Fox. Who would have imagined that 355 years later in San Francisco, that I, Thomas Fox's descendant Grandson would be saying a few words about Peter Bulkley's descendant Grandson and my best friend, Jonathan Bulkley.

Fast forward to the late 1930s and a time when the young Jonathan inherited his Uncle's stamp collection, which triggered his interest in collecting, as it did with so many youths of the day. Jonathan built that small inheritance into a fine collection of United States stamps, which he eventually sold as he became interested in other things, such as pretty girls, marriage, and raising a family. The collecting interest lay dormant for a few years but would not long escape him. He soon began collecting again in earnest, not US stamps, per se, but United States regular issue Revenue stamps and stamps referred to as Private Die revenue stamps, which were issued not by the post office but by patent medicine manufacturers to pay tax on their products. Jonathan worked assiduously on this collection, which entertained his critical eye for graphic design and printing history. He built one of the finest collections of these very elusive stamps, which culminated in his attendance at the auction in New York City of the Morton Dean Joyce Collection, at the time the finest collection of this kind of material in private hands. There were items that Jonathan needed and desperately wanted, and he bid heavily with success in the two-day sale. He then came away with what is now arguably the finest private collection of these types of revenue stamps, lacking only a few items that he searched for right up until the day of his parting.

Still the passionate collector was only in his beginning stages. These same medicine companies issued advertising trade cards to promote their products, and Jon set out to collect not only those, but trade cards advertising virtually every industry, service or prod-

*continued on page 20*

uct in the US. He began traveling widely in search of his prey, attending antique paper and ephemera shows throughout the country. He would fly to the East and hunt from Maine to Pennsylvania, and travel the entire West Coast, scouring dealer stocks and buying at shows and auctions.

As a collector of many of the same things, I met Jonathan in the early 1980s at a paper memorabilia show in California. I can't remember whether we were introduced or we just stumbled on to each other, but in our initial conversation we realized our kindred spirituality. Jonathan said, "Now George, if you really want to collect trade cards you really need to come East and attend the shows there. That did it !! I was hooked and Jonathan and I developed a close, fun relationship that led to us as traveling partners attending the Ephemera Society annual Show in Greenwich, the Allentown PA show and the Trade Card Collectors convention and auctions in New Jersey. We would share a hotel room, to assure that we would get up early to be first in line to get into the shows.

When Lisa and Jonathan were married, in the middle of my toast to them I made the casual remark that "I had slept with Jonathan more than Lisa had" one of my more infamous lines fueled by a Champagne or two.

By this time, Jonathan and I had teamed up with our friend Bruce Shyer from the East Bay, and we became the trio roaming the shows, referred to by the East Coast dealers as the West Coast Trade Card Mafia. We were everywhere together: friends as we moved about but cutthroat enemies when searching for the 'good stuff.' On an evening when a Victorian Images auction was going on back East, the three of us would gather at Jonathan's to bid by telephone. Wine and pizza was the usual fare, and the bidding would go on until well after midnight. I can tell you that, combined, we were the major purchasers in most auctions.

Show and Tell was an important part of what we did. Every evening we would gather over a libation or three and look at each other's scores of the day, and trades were not beyond reality. Jonathan and I kept this tradition going, until just days before his passing. As the trade card market changed to eBay, Jonathan and I would search there for items and we would email each other every day with things we found and reserved them for ourselves, with the gentleman's agreement that neither would bid on one another's finds. We would phone each other about every other day, and then get together every couple of weeks for Show and Tell, before we would each file away our new-found treasures.

This occurred for many years, and believe me it will never be the same without Jon. The stories and

tales abound, many of which could be told, many ribald, yet many would only be appreciated by the collecting cognoscenti that understand this passion of the chase and the love we all have for each other.

In 2003 Jonathan was taken to the hospital with serious health issues and spent most of a year in the ICU. There were times where it was touch and go, and bad spells were followed by amazing recoveries. I used the Show and Tell method with trade cards more than once. When Jonathan was under medication and not too responsive, I would put a few rare trade cards in front of his eyes and he would light right up, which proved to me that modern medicine is not the only answer. His friend and fellow collector, Joe Freedman from Philadelphia, at one point Federal Expressed a whole section of his printers trade card collection to Jon in the hospital, just for him to be able to look at it. It did wonders toward his eventual recovery.

In 2010, The Ephemera Society of America bestowed on Jon the Maurice Rickards Medal, its highest honor, the equivalent of a Nobel Prize, for his collecting accomplishments and service as a supporter and board member to the Society. By then, Jonathan was not able to travel, and Lisa journeyed East to accept this prestigious award, (which was exhibited at the memorial).

In 2011, Jonathan made the decision to give his 19<sup>th</sup> and early 20<sup>th</sup> Century letter and billhead collection to the Huntington Library in Los Angeles. This collection had been put together to exemplify the typographical standards of the period through illustrating the products or services manufactured by those companies on their letterheads from 1800 to 1910. Jonathan had that discerning eye for design, and the collection he built was the finest put together in private hands, consisting of some 34,000 items.

It would be exceedingly difficult, if at all possible, to again assemble a collection such as this, and if so, it would take years and the dedication of a major financial commitment.

Jon's collection will be a major study resource at the Huntington for scholars of American business and graphic history, and will certainly augment his friend Jay T. Last's Collection of Lithographic and Social History, already in residence there.

A colleague and myself were working on the appraisal of the letter and billhead collection in Jon's legendary "Trade Card Room." At this point we thought (and I am sure Lisa thought) Jon would slow down and realize that his collection would be leaving his stewardship, and perhaps he would curtail his buying on eBay. As we worked, I casually looked over at Jonathan at his desk, and there he was looking at his computer clicking away, and my associate and I winked, knowing what he was doing. He was

sneaking in some eBay bids on letterheads that he had found. He told me a day or so later, “George, I can’t help myself, I can’t stop buying.” I said It’s OK, Jonathan, just keep doing it, knowing that that act in itself was his way of surviving, as his body was slowly giving way.

His other collections will be disposed of, according to his wishes for Jonathan had remarked that “he wanted others to have the same enjoyment of the search and acquisition of these pieces that he had in collecting them himself” — his way of returning thanks to the collecting community which he loved, and was so much a part of.

Two days prior to his passing on April 30, I visited Jonathan at the hospital. As I strode into his room,

there he was, propped up in bed, with a grin on his face, the *New York Times* strewn across the bed, the *Economist* and his *New Yorker* lying on his knees, and a large non-fiction book on his bedside table, just as bright and alert as ever. He loudly said, “George, the doctor was just in and he is changing my diet and giving me six more months to live.” I said, “Great news Jon!” Jonathan who had beaten all the life/death odds before had figured out a way to weasel out another six months from the doctor.

It was not to be. I have lost my very best friend. It is hard.

—George K. Fox

## Two Important Collections of American Graphic Ephemera Now at The Huntington Library

The Huntington’s ephemera collections relating to American business history grew significantly in 2012 when two well-known collectors, Jonathan Bulkley of San Francisco and Jose Rodriguez of Cheshire, Connecticut, arranged for their collections to be placed at the Huntington Library in San Marino, California.

In January, long-time collector Jonathan Bulkley donated his archive of more than 34,000 illustrated billheads and letterheads spanning the years 1743 to 1920. The majority of items date from 1860 to 1900—when America became an industrial powerhouse—and represent companies operating in more than 3,500 cities and towns in all 50 states as well as the District of Columbia. Some foreign countries are also represented including Canada, Cuba, France, Germany, Great Britain, and Scotland.

“This amazing resource presents a sweeping view of the American commercial arena covering more than 150 years,” says David Mihaly, Jay T. Last Curator of Graphic Arts and Social History at the Huntington. “It documents the growth of commerce from coast to coast with special emphasis on the second half of the nineteenth century, when Americans shopped in a market of unprecedented

variety and quantity.” If you want to know the types of businesses operating in Cincinnati, Ohio during the Victorian Era, for example, and with whom these businesses conducted trade, this collection opens that historical window. The window opens wide in some cases when information is offered about what was traded and at what prices.

The Jonathan D. Bulkley Collection of Illustrated Billheads and Letterheads also traces the development of illustrated commercial logotypes that often



From the Bulkley Collection



From the Rodriguez Collection

combined expressive typefaces with graphic images of expansive factories, attractive storefronts, towering office buildings, and of course the actual products and services available to a burgeoning consumer society.

Jonathan worked assiduously on building a collection that not only reflected his fascination with the histories of American commerce and printing, but also his keen eye for well-designed graphic ephemera. In recognition of his life-long commitment to collecting ephemera and advancing its appreciation through the exchange of information, Jonathan received the Maurice Rickards Medal in 2010, the highest honor bestowed upon a member by The Ephemera Society of America. Befitting a Rickards medal winner, Jonathan collected passionately right up to the day of his parting in the Spring of 2012.

Esteemed philatelic ephemera dealer and collector Jose Rodriguez began transferring his archive of more than 4,000 cameo advertising covers and ephemera just a few weeks after The Jonathan Bulkley Collection arrived at the Huntington. This remarkable archive of business cards, envelopes, billheads, letterheads, and collateral items relating to the history of embossed die stamp printing in America, is recognized as the foremost assemblage of cameo advertising material in the United States. The collection documents the pioneering efforts of innovative American business owners to identify and individualize their products and services by means of small, intricate emblems printed in color. These designs are some of the earliest American commercial logotypes, and shed considerable light on the origins of corporate branding in the United States.

The Jose L. Rodriguez Collection of Cameo Advertising Covers and Ephemera spans the years 1849 to 1920 with major emphasis on the most prolific period of die stamp production, 1850 to 1880. More than 50 cameo stamp makers from 34 states and the District of Columbia are represented. The largest concentration of material is from the Northeast, South, and Midwest with major holdings by printers William Eaves of New York; A. & G. McClement of Philadelphia; Shipley, Hall & Co. of Cincinnati;

W. Murphy of New York; and Thomas Calvert of Philadelphia (later Detroit).

In forming this collection and writing about its holdings, Jose drew upon the subjects that interested him most: nineteenth-century advertising, graphic design, philately, and American business history. He also compiled a comprehensive database of cameo ephemera by extensively researching other collections in both public and private hands, and has included this wealth of information with the collection. "This is an incredible resource and simply the best of its kind," says Mihaly. "The collection is a researcher's dream come true; one-stop shopping for all cameo advertising needs!"

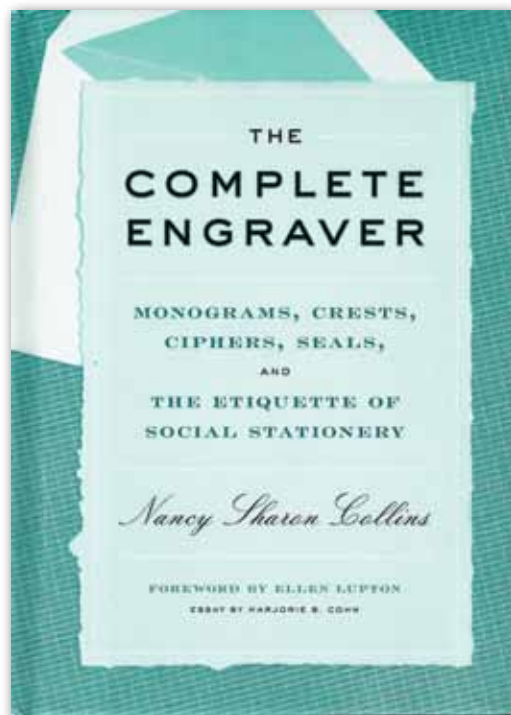
As stand-alone archives, The Jonathan Bulkley Collection and The Jose Rodriguez Collection are rich resources for the advancement of Ephemera Studies. When considered in conjunction with each other and alongside one of the premier holdings of American visual culture already at the Huntington---The Jay T. Last Collection of Lithographic and Social History (Jay Last also a Maurice Rickards medalist) ---both archives significantly strengthen the library's reputation as a leading collection-based research and educational institution for advanced humanities scholarship. Bringing together these archives also complements the collecting philosophy of the library's founder, Henry Huntington, who sought to meld individual holdings into one extraordinary "collection of collections."

There are no immediate plans to develop an exhibit featuring either collection, however both will become available for scholarly research in the near future.

# Interesting Books

*The Complete Engraver: Monograms, Crests, Ciphers, Seals, and The Etiquette of Social Stationery*, by Nancy Sharon Collins has just been released by Princeton Architectural Press (224 pages, color illustrated, hardcover, \$30.) The author is an engraver and stationery designer, based in New Orleans, and she has given this etiquette reference work a lovely personal aspect by including, as illustration, the wedding invitation and other social paper of her parents' lives. Testament to her region, she also has included some images of the Hurricane Katrina-damaged archive of the Jim Joly specialty printing company which was donated to the Hill Memorial Library in Baton Rouge – rich in monograms, ciphers, etc.

As with 19<sup>th</sup> century writing guides, Collins explains the etiquette of using calling cards, and of writing mourning letters as well as other social missives. She gives a



nice overview of the relationship of letters to the mail in both Britain and the United States, and begins with an excellent short primer on the difference between wood and metal engraving, letterpress printing and lithography. A “Timeline of Engraving” takes us from the “master of the playing cards” of the mid-1400s to the new font “Sweet Sans” launched in 2011 by Mark van Bronkhorst. As an appendix, she reproduces the complete Cronite Masterplate engraving styles from the 1950s and 1960s, compiled by Robert N. Steffens. And then follows that up with an explanation of the two custom fonts developed for the book by Monotype Imaging Corporation based on Masterplate designs.

An instructional section on how to produce one's own engraving is part of the author's conviction that, although engraving will never again dominate the field of printing, its allure is timeless and it has a future with those who appreciate fine design.

**Cigar Box Art Poster Book: 30 Ready-to-Frame Examples from the Grossman Collection** (\$25) and **The Smokin' Book of Cigar Box Art & Designs: 120 of the Best Labels from the Grossman Collection** (\$15)



both by John Grossman, published by Fox Chapel as popular follow-ups to the more scholarly *Labeling America* (\$40).

Any modern reproduction of 19<sup>th</sup> century chromolithography is a disappointing simulacrum of the brilliant artistry – but this publisher has done a creditable job, in *The Smokin' Book* mostly showing the labels full size but occasionally zooming in for a closer look at all those clever engraving stipples. Although primarily a picture book, there is a good introduction to the history of both cigars and lithography, informative captions to each illustration, and well considered short essays for the thematic sections: The Wild, Wild West; Planes, Trains & Automobiles; America's Favorite Pastimes; A Salute to the U.S.A.; Who's Who in Cigar Box Labels; The Animal Kingdom; Just for a Laugh; Graphic Art; Everyday America.

# COLLECTOR SHORTS

## Retracing the Grand Duke's Steps: On Writing *Alexis in America*

Lee A. Farrow

In 1871, Tsar Alexander II sent his fourth son Alexis on trip to the United States. There were several reasons. Alexis, only twenty-one years old at the time, was in love and deeply involved with an older woman named Alexandra Zhukovskaia, the daughter of a famous poet, but a commoner and an unsuitable choice for a royal duke. The Tsar hoped that an extended period away from home would bring this relationship to an end. But Alexander intended the trip to have a larger significance as a good-will tour to strengthen and secure good relations between the United States and Russia in those critical years after the Civil War and the Alaska Purchase. It was also the first visit to America by a member of the Russian royal family, an occasion rife with possibilities and peril. Not surprisingly, Alexis's trip was viewed by many as a barometer of Russian-American relations.

Despite some significant challenges – a much-disliked Russian Minister and opposition from German and Polish Americans (including a reported assassination plot by Poles in New York) – the visit of Tsar Alexander II's son to America was hailed a great success by everyone involved. Alexis was hosted and toasted in every city he visited, the honored guest at dinners, balls and theatre performances. The public came out in droves to see him along rail lines, at train depots and at events in the cities, and the press followed his every move. He was one of America's first celebrities and the fact that he was Russian made him all the more interesting and exotic.

Alexis toured America during a period of historic events and colorful figures. He visited Chicago soon after the Great Fire and hunted buffalo with Custer and Buffalo Bill. He was in New Orleans for the first daytime Mardi Gras celebration. He admired the underground caverns of Mammoth Cave and the wonder of Niagara Falls. Alexis also met a number of famous Americans: Samuel Morse, Henry Wadsworth Longfellow, Horace Greeley, Joseph Pulitzer, and Oliver Wendell Holmes.

Though the Grand Duke's visit to the United States has been mentioned in various sources, there has been no book dedicated to the trip and its influence on the Russian-American relationship. The one book that might

suggest such a study, *The Grand Duke Alexis in the United States of America* (1872, Reprint 1972), is actually a compilation of unidentified newspaper articles. The goal of my book titled, *Alexis in America: The Grand Tour of a Russian Grand Duke, 1871-1872* is to describe and

analyze not only the specifics of Alexis's journey, but also the overall significance of his visit.

Alexis left behind many tangible reminders of his visit, including photographs, invitations, menus, and train schedules that were generated during his stay. My research has taken me to all of the cities Alexis visited, as well as Moscow, Russia, where Alexis's family papers are located. In the United States, I have looked at newspaper from each of these cities and have been to public and university libraries, historical societies, and archives in search of documents and ephemera that could help me reconstruct ever day of the Grand Duke's journey. As Alexis traveled through the United States, he served as a subject for some of the country's top photographers. In New York, both Mathew Brady and his chief rival, Jeremiah Gurney, made portraits of him and he was also photographed in galleries in Topeka, St. Louis, and New Orleans, and on the buffalo hunt. Consequently, by the time Alexis departed there were many photographs of him in existence. The Library of Congress, for example, holds a stereograph of Alexis with a group of dignitaries outside the home of Gustavus Vasa Fox in Lowell, Massachusetts, while other libraries, museums and historical societies hold stereoscopic views and cartes de visit. A great many are in private hands, as well.

The same is true for ball and reception invitations, admittance cards or tickets, and train schedules. In each city, reception and ball committees printed special invitations and tickets, and since some of these events were quite large, there would have been thousands of these items floating around after the Grand Duke's visit. Train schedules are also hot commodities for collectors. Each leg of Alexis's trip was commemorated with specially printed train schedules, some of them gilded and quite ornate, and many of these are preserved in libraries and similar facilities. Drexel University, for example, holds the papers of train manager Frank Thomson which include seventeen train schedules, along with other documents relating to the





Grand Duke's train travel. Other libraries, museums, and historical societies hold train schedules, invitations and tickets, as well, but many others are in private collections and periodically appear for sale in public auctions and other places. Finally, there were several widely-circulating illustrated newspapers – *Harper's Weekly* (American), *Frank Leslie's Illustrated* (American), *The Graphic* (British), and *Canadian Illustrated News* (Canadian) – that reported on the Grand Duke's progress through the United States and included engravings of the Grand Duke himself and certain memorable moments in his trip, such as the reception aboard the *Mary Powell*, the Naval Ball in Brooklyn, and the trip to Niagara Falls.

All of these bits of ephemera have been critical in my effort to reconstruct the day-to-day events of the Grand Duke's trip and the search for these unique historical documents has made this research project a challenging and rewarding one.

*Dr. Lee A. Farrow (Auburn University Montgomery), welcomes correspondence of anyone possessing, or aware of, ephemera related to the Grand Duke's visit. Please contact her at [lfarrow@aum.edu](mailto:lfarrow@aum.edu). Her book is currently under review for publication.*

## Passports – Yes, the World is Flat

By Tom Topol

Passport collecting is hardly new, but interest in it is growing despite a lack of information. I established my website [www.passport-collector.com](http://www.passport-collector.com) two years ago with a regular weekly newsletter to provide a forum for this aspect of appreciating ephemera.

For me an old passport is a piece of art that also shows the (travel) history of its bearer. Imagine the wealthy and intrepid travelers of 70-80 years ago to countries like China, Japan and India. And who was traveling 100, 150 or even 200 years ago?

Consider the passport that once belonged to a member of the first German National Assembly 1848 in Frankfurt (Figure 1). There is no image of the bearer but a wealth of calligraphy and handstamps. In that



Figure 1

period, each passport was unique (as compared with our standardized versions where one may not even smile in the photograph). Some passports in my collection were chosen just for the unusual or artful passport picture (Figure 2).

For American collectors this rare and early US passport will be most interesting (Figure 3). Issued by the American Legation in London 1817 it was signed by *Chargé d' Affaires* J. Adams Smith who served under Secretary of State John Q. Adams. During his time in office Adams issued only



Figure 2

1204 passports (according to records of the Department of State). This passport has the number 66 and was issued to Joseph Fellows traveling to France. An early purchase of mine, it came with a handwritten letter (1801) from Robert M. Fox, Consul of the United States in Great Britain, to founding father Robert R. Livingstone.

As with all collecting, it is probably best to limit one's collection to a country, a period, or a type of passport. I do gravitate towards German documents, and my oldest passport was handwritten by a duchess in 1646 with a wonderful and complete wax seal.

There is a misconception that collecting passports might be illegal, as they are government papers. Your own passport probably bears a statement: "This passport is property of the issuing country"... and you are "only"



Figure 3

its bearer. But there is nothing illegal about owning old, obsolete passports for collecting/research purpose only. And remember here we talk about current modern passports; travel documents more than 70 years old are not an issue at all.

I look forward to your comments on my web site. (Oh, and have a look at my celebrity passport gallery.)

# MARK YOUR CALENDAR

## January 26

Boxborough Paper Town  
Boxborough MA  
[www.flamingoeventz.com](http://www.flamingoeventz.com)

## February 3

The Philadelphia Vintage Book  
& Ephemera Fair  
Philadelphia PA  
[www.flamingoeventz.com](http://www.flamingoeventz.com)

## February 13

Ephemera Society tour:  
California Historical Society,  
San Francisco Public Library & more.  
[diane@ephemerasociety.org](mailto:diane@ephemerasociety.org)

## February 15-17:

46<sup>th</sup> ABAA International  
Antiquarian Book Fair  
San Francisco CA  
[www.sfbookfair.com](http://www.sfbookfair.com)  
800-454-6401

## March 15-17

Ephemera 33 Conference & Fair  
Old Greenwich CT  
[www.flamingoeventz.com](http://www.flamingoeventz.com)  
[www.ephemerasociety.org](http://www.ephemerasociety.org)  
315-655-9139

## April 12 & 13

The Manhattan Vintage Book  
& Ephemera Fair  
New York  
[www.flamingoeventz.com](http://www.flamingoeventz.com)

## April 11-14

53<sup>rd</sup> ABAA New York  
Antiquarian Book Fair  
[www.nybookfair.com](http://www.nybookfair.com)

## April 27 & 28

Allentown Spring Paper Show  
Allentown PA  
[www.allentownpapershow.com](http://www.allentownpapershow.com)

## New Members

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

## Thomas Ando-Hart

7 Dutch Street, 5th Floor  
New York, NY 10038

## Richard and Adele Armbruster

9973 Dorian Drive  
Plymouth, MI 48170

## Mark Baker

*Baker Enterprises*  
PO Box 1210  
Pollock Pines, CA 95726

## Teresa Breathnach

*National College of Art and Design,  
Dublin*  
4 Duncairn Avenue  
Bray, Co. Wicklow  
Ireland

## Allison Burnett

1440 Warner Avenue  
Los Angeles, CA 90024

## Amanda B. Casper

University of Delaware  
722 S. 8th Street 1F  
Philadelphia, PA 19147

## Wesley Denaro

*Vintage-Ephemera.com*  
83 Townsend Street  
Pepperell, MA 01463

## Sarah Duzynski

1672 7th Street East  
St. Paul, MN 55106

## Jim Gebo

15 May Court  
Methuen, MA 01844

## John Hoover

*St. Louis Mercantile Library Assoc.*  
One University Blvd.  
St. Louis, MO 63121

## Robert Hopper

*Manuscript Society*  
3309 Spring Lane  
Falls Church, VA 22041

## Bart Ingraldi

*The Great Frame Up*  
114 Mason Woods Lane  
Hainesport, NJ 08036

## Walt Johnson

*Collectors Extravaganza*  
7415 W. 100th Place  
Overland Park, KS 66212

## Sharon R. Karam

*Darosie Planet*  
9580 Oak Avenue Parkway, Ste 7  
#117  
Folsom, CA 95630

## Rita Liegner

*Blum and Rosen Books*  
58 Prospect Avenue  
Ardsley, NY 10502

## Anne McKeage

467 German School Road  
Paris, Ontario,  
Canada N3L 3E1

## George Perron

*The Old Paperphiles*  
PO Box 135  
Tiverton, RI 02878

## Anne Posega

*Washington University in St. Louis*  
Campus Box 1061, One Brookings  
Drive  
St. Louis, MO 63130

## James Schiele

2 McKnight Lane  
St. Louis, MO 63124

## Melanie Shmalo

16 Alewife Farms Road  
Kennebunk, ME 04043

## Jill Stoliker

808 Skeel Drive  
Camarillo, CA 93010

## Melissa Thissell

*Thomaston Place Auction Galleries*  
51 Atlantic Highway  
Thomaston, ME 04861

## Paula Vaughn

3541 Dove Court  
San Diego, CA 92102

## Don Walker

Don Walker Books  
2014 E. 200 S.  
Anderson, IN 46017

## Nan Wolverton, Director, CHAViC

*American Antiquarian Society*  
185 Salisbuey Street  
Worcester, MA 01609

## Brian Zimmer

3249 Indiana Avenue  
St. Louis, MO 63118

## Change of Address:

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

## Barbara Fahs Charles & Robert Staples

*Staples & Charles Ltd.*  
731 8th St. SE, Suite 302  
Washington DC 20003- 2802

## Mr. Jean Darquenne

*CARTORAMA*  
Schlossgasse 1  
99837 Dankmarshausen  
Germany

# HERITAGE®

## UPCOMING AUCTIONS

### RARE BOOKS & HISTORICAL MANUSCRIPTS

April 10-11, 2013  
 Consignment deadline: February 17

### SPACE EXPLORATION

April 18, 2013  
 Consignment deadline: February 25

### POLITICAL & AMERICANA

April 19, 2013  
 Consignment deadline: February 26

### WILL YOUR COLLECTION REACH THE LARGEST POSSIBLE AUDIENCE?

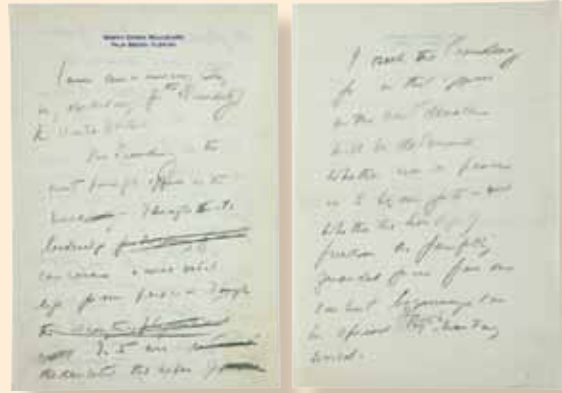
With Heritage, you get the benefit of:

- 750,000+ bidder members
- More than 35,000 unique visitors to our website DAILY
- Aggressive worldwide marketing to numerous print, Internet and electronic sources, such as Yahoo, CNN, and The Today Show
- Live bidding in real time at HERITAGELive.com
- Monthly e-newsletter delivered to more than 170,000 readers
- Video Lot descriptions available to showcase unique and special items

### FOR MORE INFORMATION ABOUT OUR AUCTION SERVICES, PLEASE CALL 800-872-6467

<b>SANDRA PALOMINO</b> Director Historical Manuscripts ext. 1107 SandraP@HA.com	<b>JAMES GANNON</b> Director Rare Books ext. 1609 JamesG@HA.com	<b>JOE FAY</b> Manager Rare Books ext. 1544 JoeF@HA.com
---	---	---

**Free catalog and The Collector's Handbook (\$65 value) for new clients.**  
 Please submit auction invoices of \$1,000+ in this category, from any source. Include your contact information and mail to Heritage, fax 214-409-1425, email CatalogOrders@HA.com, or call 866-835-3243.  
 For more details, go to HA.com/FCCO.



**John F. Kennedy Autograph Manuscript Announcing His Intention to Run for President;** with two typed drafts with edits in his hand and additional materials. Palm Beach [Florida], n. d. [circa late 1959].  
**SOLD FOR \$41,825!**



**Rockwell Kent's Personal Photograph Archive of His Home at Asgaard, Excursions to Denmark, Greenland, Alaska, Puerto Rico, and Monhegan Island, Circa 1931-1953.** Approximately 1,400 7" x 5" black-and-white original photographs, mostly housed in thirty-one 6" x 7.5" albums, categorized in Kent's own hand on spine labels, the remainder, about 200, loose.  
**SOLD FOR \$80,500!**

Annual Sales Exceed \$800 Million | 750,000+ Online Bidder-Members

3500 Maple Avenue | Dallas, Texas 75219 | 800-872-6467 | HA.com

DALLAS | NEW YORK | BEVERLY HILLS | SAN FRANCISCO | PARIS | GENEVA

TX Auctioneer licenses: Samuel Foose 11727; Robert Korver 13754; Andrea Voss 16406.  
 Buyer's Premium 12 - 25%, see HA.com for details. HERITAGE Reg. U.S. Pat & TM off.

THE WORLD'S THIRD LARGEST AUCTION HOUSE

**HERITAGE** HA.com  
**A U C T I O N S**

f HA.com/FBHistorical t HA.com/Twitter

25276

# Boston Book Shows

each of our shows celebrate the special world of rare and vintage books, ephemera, and vintage photography



← **May 4, 2013**  
3rd annual show  
sponsored by M.A.R.I.A.B.  
Shriner's Auditorium  
Wilmington, Massachusetts

**November 2013**  
(date tba)  
same weekend as  
ABAA Boston International  
Antiquarian Book Fair  
Back Bay Events Center  
Boston, Massachusetts



← **January 12-13  
& October 19-20**  
a show within the Boston  
Antiques and Design Show  
Shriner's Auditorium  
Wilmington, Massachusetts

Impact Events Group, Inc. Marvin Getman, producer  
www.bostonbookshows.com 781-862-4039

## The NEW ENGLAND ANTIQUARIAN BOOK & EPHEMERA FAIR

35<sup>th</sup>  D.









SUNDAY, JUNE 2, 2013

10 AM - 4 PM

EVERETT ARENA  
CONCORD, NEW HAMPSHIRE

*From I-93, take exit 14, head East on Rt.9  
(Loudon Rd.) over bridge, then take immediate  
left to Everett Arena*

## 60 ANTIQUARIAN BOOK & EPHEMERA DEALERS

-  Old Books
-  Rare Books
-  First Editions
-  Fine Bindings
-  Maps
-  Prints
-  Autographs
-  Ephemera

Admission \$5.00 (\$4.00 with this ad)

Information: Parr Promotions  
(603) 786-5065

Email: [parrpromo@gmail.com](mailto:parrpromo@gmail.com)





Announcing  
**THE RUCKER ARCHIVE**

The wild and wonderful images of 19th and 20th century Americana  
now available for license or purchase.

[www.TheRuckerArchive.com](http://www.TheRuckerArchive.com)  
303-494-6715  
Hello@TheRuckerArchive.com

## Opera, Movie Stars and Dance

*G. Ross Irving Autographs*

**Also specializing in:**

- **Composers**
- **Conductors**
- **Musicians**

*Autographs*

**George R. Irving**

115 East 9th Street • New York, NY 10003

(212) 982-7518

website: [www.tias.com/stores/griving](http://www.tias.com/stores/griving)

email: [GGeoirving555@aol.com](mailto:GGeoirving555@aol.com)

**XL CENTER**  
 FORMERLY  
 THE HARTFORD CIVIC CENTER



Free Appraisals Sun. 11 am - 2 pm

# 64<sup>th</sup> "PAPERMANIA" PLUS

## ANTIQUÉ PAPER SHOW

PLUS ADVERTISING & PHOTOGRAPHY  
 AT THE XL CENTER IN HARTFORD, CONN.

August 24 & 25, 2013

140 Exhibitors

**SATURDAY 10 a.m. - 5 p.m.**

**SUNDAY 10 a.m. - 4 p.m.**

- PRINTS
- POSTERS
- MAGAZINES
- ADVERTISING
- PHOTOGRAPHY

- BOOKS
- MAPS
- DOCUMENTS
- DAGUERREOTYPES
- GAMES & PUZZLES

- POSTCARDS
- TRADE CARDS
- COMICS
- VIEW CARDS
- CAMERAS

- AUTOGRAPHS
- BASEBALL CARDS
- MOVIE MEMORABILIA
- SHEET MUSIC
- POLITICAL

**ADMISSION \$8.00 - with ad \$7.50**

Professional Show Managers



XL Center EXIT OFF I-84  
 EXIT 32-B OFF I-91

Management of HILLCREST PROMOTIONS

P.O. Box 290152, Wethersfield, CT 06129 • Tel: (860) 563-9975 • (860) 529-2234

www.papermaniaplus.com Winter Date: January 4&5, 2014

The Ephemera Society Of America Presents

# EPHEMERA

Hyatt Regency Hotel  
 1800 E. Putnam Ave (Rt 1), Old Greenwich, CT 06870

March 15-16-17, 2013

Conference Fri: 9:30-5 \* Show Sat: 10-5/Sun: 11-4  
 Adults: \$12 \* Youths 12-21: \$6 \* Under 12 Free  
 Appraisals Sunday 1-3pm



**International Fair & Conferences**

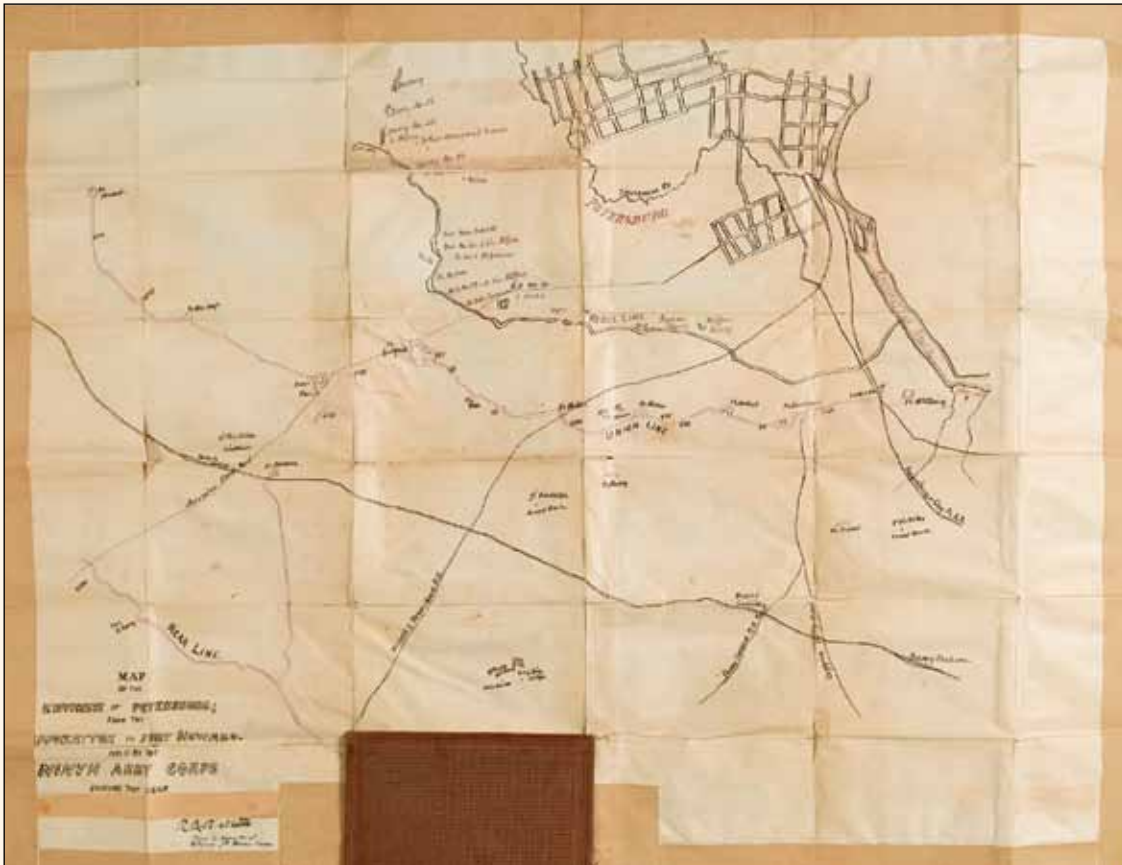
FlamingoEventz.com



603.509.2639



EphemeraSociety.org



Manuscript map showing the opposing trench lines at the Siege of Petersburg, signed R.B. Ricketts, Virginia, circa early 1865. Estimate \$3,000 to \$4,000. At auction April 16, 2013.

---

## UPCOMING AUCTIONS

### FEB 5 Vintage Posters

*Specialist:* Nicholas D. Lowry • [posters@swannalleries.com](mailto:posters@swannalleries.com)

---

### MAR 21 Printed & Manuscript African Americana

*Specialist:* Wyatt H. Day • [whday@swannalleries.com](mailto:whday@swannalleries.com)

---

### APR 16 Printed & Manuscript Americana

*Specialist:* Rick Stattler • [rstattler@swannalleries.com](mailto:rstattler@swannalleries.com)

---

### MAY 13 Modernist Posters

*Specialist:* Nicholas D. Lowry • [posters@swannalleries.com](mailto:posters@swannalleries.com)

---

Visit our website for catalogues, previews and auction times

104 East 25th St, New York, NY 10010 • tel 212 254 4710

**SWANNGALLERIES.COM**



# We Want Your Autographs!

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

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

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

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

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



UNIVERSITY  
**ARCHIVES**

A Division of University Stamp Co., Inc