

THE EPHEMERA JOURNAL

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The Matchless Jenny Lind *A Woman for All Times*

BY KEVIN HUGH LYNCH

Arrival

It was September 1st, 1850, a Sunday morning in lower Manhattan, when a lad employed by P.T. Barnum walking near Anne Street handed a long-stem red rose to a lady and simply said, “Jenny Lind, Canal Street dock, 1 o’clock today.” The lady had a simpler reply: “Jenny who?”

Phineas Taylor Barnum, the fabulous flimflam man, was about to become a musical impresario. He had staked his entire fortune on bringing Jenny Lind, the world-famous soprano, to America. Barnum hoped that ‘The Swedish Nightingale,’ with her reputation for piety and sweetness,

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Figure 1. Jenny Lind, a face for all seasons; portrait vignettes from: (a) an 1848 engraving by William Colley Wrankmore after a painting by P.O. Wagner (b) number 19 in Wills’s Cigarette Musical Celebrities A Series of 1912 (c) cover to The Etude magazine 1913, copy of an 1862 painting by Eduard Magnus (d) a Sisson & Chapman banknote engraved by Danforth, Bald & Co. of New York in 1850 (e) a 1937 Chicago fair program (f) the 50 Swedish Kronor banknote issued in 1996 (g) Kinney Bros. Cigarettes, Leaders series of 1889 (h) one kroner postage stamp issued by Sweden to honor Women’s Year 1975.

The Ephemera Journal

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of America

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2020 it is. I wish I could say the same about both of my eyes! Nonetheless, I was treated to the sight of some truly wonderful items of ephemera during our mid-year pilgrimage to Ann Arbor, as were our attending Board and other members. John Kemler and his remarkable

family provided heart-warming hospitality while they helped us to peek into portions of John's legendary collections. Lots of "oohs!" and "aahs!" were heard as folks turned the pages of his dozens of organized notebooks. Later traveling to his brother David's homestead farm, we marveled at David's ephemera, his paintings, and his collection of antique traction engines. One of them, which he had restored, was fired up and running, steam whistle and all.

We were shown real treasures by the fine folks at the Clements Library, the Special Collections of the the University of Michigan's Hatcher Graduate Library, and at the bookshop of ESA member Garrett Scott. Your Board held a very productive all-day meeting on the Saturday. On Sunday some visited (or set up at) the Lansing Antiquarian Book & Paper Fair, while others attended a local vintage photography show. Full details on those mid-year event activities has been posted on our new website...check it out. (Go to the "Prior Conferences" dropdown under the "Participate" heading on the home page).

ESA's annual mid-year gatherings are held in various places around the country in order to make participation easier for members living in various places. Additional members make a point of attending even if they must travel to do so. Please consider joining with your fellow ephemerists at the upcoming Fall 2020 mid-year event...details to be announced.

Our new website is up and running! Much worthwhile content has been brought over from the old (and at the end—malware-ridden) site, and new content is already being added, especially to Blog Articles and Online Exhibits. Please do visit soon and often. Please also contribute articles and exhibits of your own! We will be pleased to assist you through the simple process.

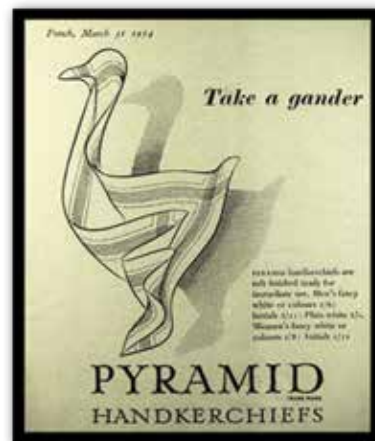
Those of you who spend time on social media will likely by now have noticed that your Society has become quite active on all of its several social media accounts. Visit any page on the Society's website and feel click on the social media links provided at the bottom right of each page.

We hope each and every one of you will come to the Society's 40th anniversary party in March! Your Conference Committee has put together a particularly strong program of presentations around the subject of "Women Challenging Expectations" . . . again, go to the website for full details (www.ephemerasociety.org/2020-conference/), to register for the conference sessions and/or the banquet, or to reserve a conference rate room at the Hyatt. A good time will be had by all.

Our annual fund drive is underway, and we ask for your support. Information on the many reasons that the Ephemera Society is deserving of your support, and the ways in which you can help, is also on the website (www.ephemerasociety.org/support/). Please take a gander. "The slang sense of *gander* comes from the meaning recorded in 1886, to take a long look by craning one's neck like a goose" (vocabulary.com). Anyone out there have ephemera showing early usage of "gander"?

Dick

Richard Sheaff, President



Mid-Year Society Event in Michigan

Each autumn for many years the Society has organized tours in different parts of the country, to coincide with a Board of Directors meeting. These events are valuable not merely for the enjoyment and education of the attendees who are, in a sense, ambassadors for the Ephemera Society. By bringing together collectors, dealers, librarians, and curators (and even enthusiastic fellow-travelers) we participate in the building of cultural capital for ephemera.

In October 2019, we were invited to the Kemlers in Alma, Michigan for a day, and to the Clements Library and the Hatcher Graduate Library at the University of Michigan in Ann Arbor.

John Kemler opened his home and outstanding trade card collection, welcoming us with his family (brother Dale who is also a collector, wife Kris, daughter Katie, and son Nathan who is a curator at the Grand Valley Museum). John has been collecting for over 40 years, and credits Bob Stoker with stimulating his interest. Other enthusiasts: Kit Barry, John Dilg, George Fox, and Bob Staples visited his growing collection. We browsed his 150 albums of cards organized by subject - finding rarities that enhanced our understanding; and were treated to a family lunch.

At a nearby farm, **David Kemler** showed us some of his collection of steam engines and the agricultural machines they pulled, firing up the one most recently restored (apple wood fire; roaring steam whistle). In his home, he opened one of the fireproof boxes holding his huge collection of advertising for the Advance Threshing Machine company. A personal album revealed his lifelong fascination for these behemoths. In retirement after working as an art teacher and a railroad engineer, David restores machines following original blueprints that his father was able to buy.

Clayton Lewis, the first curator of graphics at **The Clements Library** (since 2002) gave us an overview of the library's history: beginning with the personal collection of William Clements who was a graduate of the University of Michigan in engineering, and who earned a fortune with the Panama Canal project. Mr. Lewis and Emiko Hastings, curator of books, and Jayne Ptolemy, curator of manuscripts, had laid out many examples of their varied collections for us - both in a meeting space and upstairs in the elegant reading room.

At the Hatcher Library Special Collections, **Julie Herrada**, curator of the **Joseph A. Labadie Collection** of protest ephemera, and **Juli McLoone**, curator of the **Janice Bluestein Longone Culinary Archive**, had spread out representative examples. Labadie's collection came to the University in 1911 in the form of archived material from his printing business. He was an anarchist and a friend to labor — and the curators have acquired protest ephemera of all persuasions to add to his collection. Jan Longone's collection consists of 50 boxes of menus and other ephemera arranged by subject. Both collections have been 'mined' for dissertations, documentary films, and regional research.

Our Ruby Anniversary - ESA 40

For the centenary of the 19th Amendment it was natural to choose a conference topic focused on women. Professor **Heidi Herr** and students at Johns Hopkins University will open the event by showing what suffrage ephemera can mean today.

The full-day conference focuses on the surprising lives of women across centuries and cultures. **Lisa Baskin** will speak from her broad-based collection of ephemera interpreting working women, placed at Duke University.

Two women who became advertising icons — journalist Elizabeth Cochrane

In this Issue...

This issue plays homage to our 40th conference in March — *Women Challenging Expectations*.

Collector **Kevin Lynch** presents the 1850-1851 tour of **Jenny Lind** — a woman already famous in Europe but who became a superstar in America. Through the hucksterism of Barnum her performances made a fortune for both of them — yet Lind donated all her proceeds to charity, a surprising move that even more endeared her to audiences.

Collector **Fred Kelso** discovered **Margaret Scully Zimmele**, a painter of landscapes influenced by her famous teachers, through a set of postcards that showed a surprising swerve in her life. Joining the Daughters of the American Revolution she became an ardent anti-Communist and supported the movement with sketches that would appeal to other society women.

Researcher **Natalie Nudell** is involved with a project to mine details of the post-World War II American fashion industry in three publications founded by **Ruth Finley**. Finley was just 21 when she started to publish regular calendar lists that centralized vital information for designers, manufacturers, and consumers.

Collector **John Sayers** looks for social historical details in stereopticon views of American factories. In three examples women are posed with machines — perhaps in finer clothes than they would have worn to work (reminiscent of many trade cards where fashionable matrons are depicted mowing a lawn, or vacuuming a parlor), but they are actually the “hands” valuable as cheap labor.

Former Board Member **Jeremy Rowe** responded to our invitation to give us a chronology of his ‘decoding’ a piece of ephemera.

—Diane DeBlois, editor

Continued on Page 24



Figure 2. Jennie Lind as she appeared sleepwalking onstage in *La Somnambula* by Bellini. The lithograph is signed in the stone by the great British artist John Brandard. The song with English words by Charles Jefferys was composed for her. Published and entered at Stationers Hall in London by C. Jefferys.

would elevate his own reputation, formed through the promotion of freak shows and fraudulence at his American Museum.

One hundred and seventy years later P.T. Barnum, the “Prince of Humbug,” remains the “True Prophet and Patron Saint of Media Hype.”¹ In his autobiography, Barnum describes how he handled the promotions for Lind’s pending arrival:

“...little did the public see of the hand that indirectly pulled at their heart-strings, preparatory to a relaxation of their purse-strings.”²

He had for months paid journalists to write glowing accounts of Jenny’s talents and successes, focusing on her extraordinary benevolence, her generosity and her high moral fiber. It paid off.

Lind, residing in Germany, was initially resistant. Finally, realizing that a lucrative American tour could finance the schools she hoped to build in her native Stockholm for orphaned and under-privileged children, Lind answered Barnum’s call. They agreed to a 150-concert tour. The \$187,000 required by contract to

cover all expenses (about \$5.5 million today) was to be deposited in a London bank³ before Lind would sail from Lubeck, Germany. It would take practically every dollar Barnum had, including \$5,000 borrowed from a minister friend in Philadelphia.⁴

Although Lind was famous, feted throughout Europe and England, Barnum was taking an enormous risk. In London, Queen Victoria had ordered roses thrown at Lind’s feet when she performed at Her Majesty’s Theatre. Chopin said she had “unbelievable purity of tone.” Mendelssohn declared, “not once in a century does a voice come along like this.” (Figure 2) But, in America, she was an unknown. Before the advent of recording, the Nightingale’s incredible voice could be heard only in the concert hall and even P.T. Barnum was not among the relative few in America who had heard Lind sing.

On that September day in New York City, when Barnum walked up the gangplank to greet the singer as she disembarked from the steamship *Atlantic*, there were 30,000 people on the docks⁵. Seemingly overnight, Jenny Lind mania had begun.



Figure 3. The caption to this image reads: “P. T. Barnum, introducing Madelle Jenny Lind to Ossian E. Dodge. The Boston vocalist & purchaser of the \$625 Ticket for the first Concert of the Swedish [sic] Nightingale in Boston.” Dodge wrote this serenade for Jenny Lind, copyrighting it in 1850, and sang it at “his fashionable entertainments throughout the Union.” Published in Boston by Oliver Ditson, by J.E. Gould in New York, G.W. Brainard in Louisville, S. Brainard in Cleveland, H.D. Hewitt in New Orleans, and C.C. Clapp in Boston.

“Corns were jammed, and shins were skinned
 To get a glimpse of Jenny Lind
 Many couldn’t bear the shock
 Fell, pell-mell, into the dock”⁶

In addition to his hyperbolic puffs in periodicals, Barnum had other marketing ideas for his star’s tour. Some were as simple as the red rose. Others were more dramatic; tickets for many of Lind’s New York concerts were put up for auction, fomenting a rivalry amongst wealthy patrons. The latter, Genin, whose shop was next door to Barnum’s Museum downtown, paid \$225 for the first New York ticket auctioned. Not to be outdone, the vocalist Ossian Dodge paid \$625 for the first ticket auctioned in Boston. (Figure 3) In Providence, eccentric Col. William Ross paid \$650 – an enormous sum in those days - and then failed to attend the performance.⁷

Barnum’s ticket auctions reaped \$32,000 in sales for just the first two concerts in New York which were held at Castle Garden (now Castle Clinton) in Battery Park.⁸ (Figure 4) After each performance, Barnum stepped up to the stage to announce that Jenny Lind was donating her entire earnings for those two concerts (\$300,000 in today’s dollars) to charity. The next four concerts in lower Manhattan sold to the rafters, netting \$55,000.



Figure 4. Jennie Lind pictured in her famous role as the *Fille du Regiment* by Donizetti. Music sheet published by William Hall & Son of New York, copyright 1850, Lithograph by Sarony & Major, New York.



Figure 5. One of Lind’s most famous pieces was *Bird Song*, that involved avian trills suggesting the effortless singing of birds. This cover is one of several depicting birds to accompany the sheet music, lithographed by Endicott & Co. in New York. Several publishers are listed: Horace Waters as well as William Hall & Son in New York, Lee & Walkrr in Philadelphia, G.P. Reed & Co. in Boston, C.F. Leede in Leipzig, T. Trautwein and J. Guttentag in Berlin, Richter in Petersburg.

Jenny’s arrival, and the manic reaction of New Yorkers, did not end with the steamship docking, nor with crowds jamming the streets making her passage to the Irving House, where Barnum had installed her in a lavishly furnished apartment, a laborious journey. At midnight it was estimated that 20,000 people were still milling about Broadway and Chambers Streets. From midnight to 1:00 a.m., at the close of the Sabbath, 200 members of the Musical Fund Society serenaded Lind. They had been escorted there by 150 firemen in uniform, carrying torches.⁹

The New York Mirror described the famous singer’s effect on the American public:

“The arrival of Jenny Lind has produced a mania in the public mind
 The like of which it would be hard to find
 Among all the records of mankind
 Both high and low are going it blind
 Rich and poor, coarse and refined
 From noon to eve, Broadway is lined
 With people talking of Jenny Lind
 From the inner core to the outer rind
 Of our society, nothing is heard but Lind, Lind,
 Lind”.¹⁰

continued on page 6

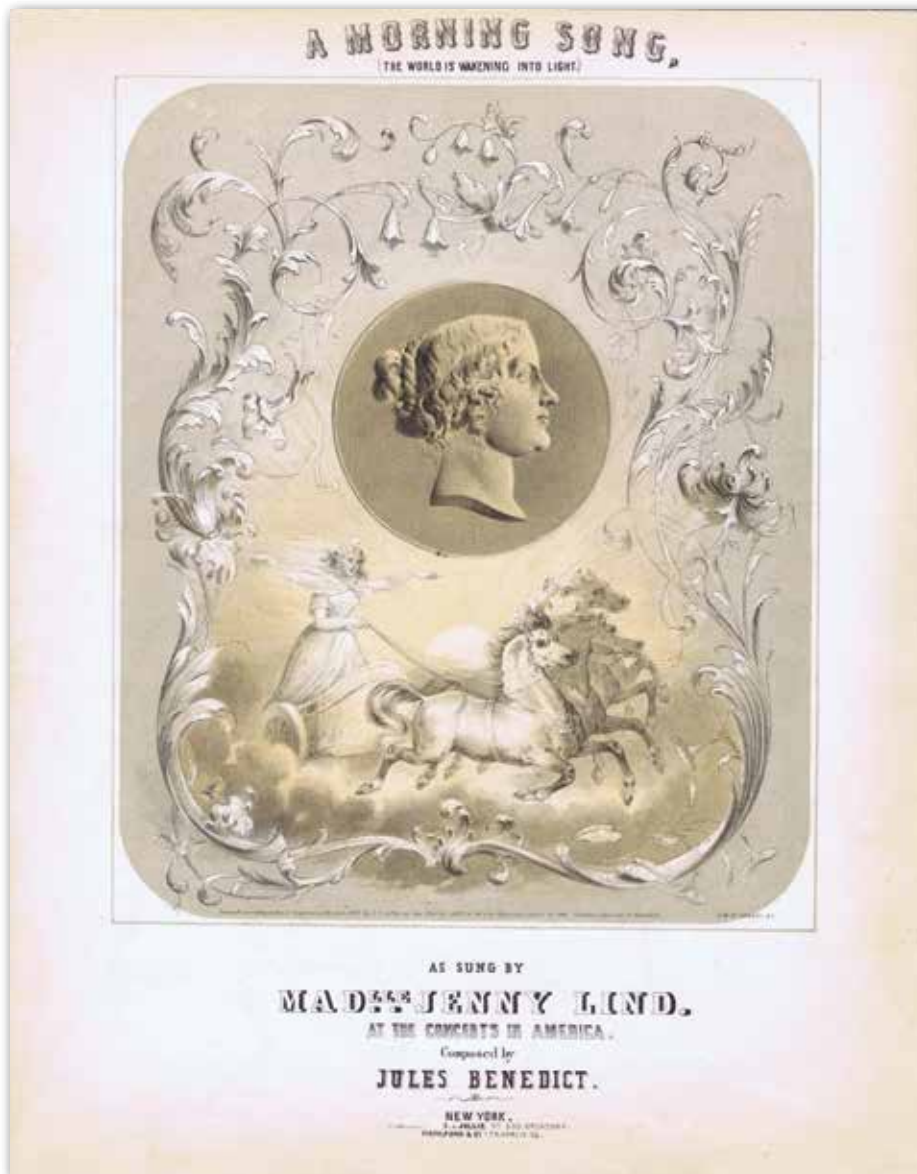


Figure 6. A medallion bust of Lind, lithographed by Sarony, along with her personification of dawn for the song *The World is Awakening Into Light*. Published and copyright 1850 by S. C. Jollie in New York and also published by William Hall's former partners, Firth, Pond & Co.

A Nightingale's Impact

Reviews of her early concerts in the Northeast described Jenny's voice as "luscious," "phenomenal" and "singularly wild and innocent." She brought an emotional simplicity and sincerity to a voice that had the clarity of a bell, a tremendous sustain and the ability to reach the back row in a large hall. Her soft *pianissimo* singing was also spellbinding. During her first rehearsal on September 9th, she so astonished the orchestra with her vocal pyrotechnics that the musicians came to a dead stop.¹¹ In Meyerbeer's *Camp in Silesia* her voice was barely distinguishable from the sound of the two accompanying flutes, and was actually described as "an improvement on it"! (Figure 5)

Audience reaction was dramatic. Simply reaching their seats could be emotionally fraught: "According to the

Boston papers, settees, bonnets and hats were crushed, shawls and coats were torn, women shrieked and fainted, and things came very near a catastrophe." At one poorly-ventilated performance hall in Boston, windows had to be broken before they could be opened to let in air.¹²

What was it about Jenny Lind that enraptured the great composer Mendelssohn, the statesman Daniel Webster and the general public who came to hear her sing? It was said, "there was a divine lamp burning within her." (Figure 6) Fredrika Bremer, the Swedish author and Lind's friend, declared, "Her countenance (contains) the whole Swedish spring! Jenny Lind is kindred with Trollhatan and Niagara and with every vigorous and decided power of nature."¹³ Lind's powers of expression came through not only in the art of her singing but in the "spell" that she cast over each listener. Poet and author, Nathaniel Parker Willis, claimed he had seen fifty likenesses of her, "and the picture in our mind's eye is of quite another woman."

But Jenny Lind was more than a celebrated performer. She was also a deeply moral person, very religious and a generous philanthropist. Over the course of her career, she

donated many of her earnings to charity and she planned to donate her entire share of the 150-date American tour. Much of that money went to charities in the cities where she performed and Barnum allowed her to give additional charity concerts as she chose. This extravagant generosity was impressive for a woman in the middle years of her career.

Once it became clear how much money Jenny's concerts could generate, Barnum re-wrote her contract. In addition to her guaranteed \$1,000 per concert, she would now receive half of all profits after Barnum realized his \$5,500 share. The original contract gave Lind a buyout option after one hundred concerts, but after ninety-three performances Lind asked to be released. Barnum obliged. For those ninety-three contracted dates, she was paid \$176,675 – about

\$5.3 million today. Lind nevertheless completed the remaining fifty-seven performances of her tour. These were held in 1851 and 1852, mostly in northern states. Without Barnum's ticket auctions and persistent promotions, they did not realize quite the same revenues.

It's poignant to think of Jenny's many donations to fire-fighters throughout her lengthy U.S. tour. In New York City alone she donated \$3,000 (\$90,000 today) to the Firemen's Fund. Lind gave her first concert in New York on September 11, 1850 – exactly 151 years to the day before the terrorist attack on the Twin Towers during which so many fire-fighters would give their lives.¹⁴

The Tour

Jenny Lind's tour of the United States included twenty-one performances in New York, seven in Boston (figure 7) and eight in Philadelphia. Most of those performances preceded the southern phase of the sojourn. In December of 1850, the entourage, featuring conductor and composer Julius Benedict and tenor Giovanni Belletti, moved to Baltimore and began the swing south. From there they travelled to Washington, D.C., where the President gave them a personal tour of the White House and Jenny heard Henry Clay argue a point in the Capitol.¹⁵

They proceeded next to Wilmington, North Carolina. On the steamship *Gladiator*, bound for Charleston, they encountered severe weather and nearly foundered. Though seasick herself, Jenny went from cabin to cabin inquiring about the health of the others. They reached Charleston after a thirty-four-hour journey. On January 2nd they made the arc south to Cuba where Jenny won over the initially-resistant habaneros and the whole troupe stayed for several pleasant weeks, enjoying the southern weather.

From there the steamship *Falcon* took them to New Orleans where a splendid welcome awaited. The ship was greeted along the whole of the Gulf Coast. The raucous crowd which met them on the docks eventually dispersed but a torchlight parade made its way to Jenny's apartments at 11 p.m. to serenade her. Jenny gave twelve concerts in the delta city.¹⁶

Then it was up the Mississippi on the beautiful paddle-wheeler *Magnolia*, one of the largest steamboats on the river. They headed north to Natchez, Mississippi and visited both Memphis and Nashville, Tennessee before heading to St. Louis. There they gave five more concerts. During the overland trip to Louisville, Kentucky, they visited Mammoth Cave where they spent several enjoyable hours. The *Jenny Lind Armchair*, a rock formation on which Lind supposedly rested, is named in her honor.¹⁷

In April they steamed up the Ohio River to the "Queen City" of Cincinnati, then traveled on to Pittsburgh, finishing under Barnum's guidance in New York, where they had started. It was now May, 1851 and they had



Figure 7. Jennie Lind as Maria in the Donizetti opera (here *La Figlia di Reggimento*) interpreted in Boston by Oliver Ditson, lithograph by J. H. Bufford, ca1850.

come full circle. The tour made P.T. Barnum wealthy again. His gross receipts, after paying Lind, were \$535,486. Jenny's payments, all going toward charities in the United States or Sweden, amounted to \$176,675.¹⁸

Ever respectful of his star, Barnum acceded to nearly all of Lind's requests during the tour, with perhaps just a few exceptions, and was quite generous in covering all expenses for her entire retinue (figure 8), including an accountant, a personal assistant and her highly regarded pianist, Richard Hoffman. Hoffman was eventually replaced by pianist Otto Goldschmidt, an accomplished young man who would capture Jenny's heart and marry her the following year.

Jenny and Otto sailed for Europe in 1852, never to return to America. In Stockholm, Jenny established an artistic academy for young girls. She continued to perform for charity, giving concerts in Germany, Austria, Sweden and Great Britain. Her final London concert was 1880 and her very last given in 1883 at her home in Malvern Hills, England.¹⁹ In 1887, at age sixty-seven, Jenny Lind died. At her burial, the casket was covered with a shawl given to her by her friend, Queen Victoria. We have no recordings of her spectacular singing voice.

P.T. Barnum, American showman, politician and businessman, born and bred in Connecticut, died in 1891



Figure 8. An N. Saroni lithograph that features Jenny Lind and her arranger and conductor, Jules Benedict and also her supporting baritone Giovanni Belletti, whose genuine signature appears at the bottom of the page. Copyright 1850 and

and was buried in his home town of Bridgeport. After Barnum went bankrupt in 1857, Jenny and Otto had offered assistance, even proposing to find his family a home in Germany. While Barnum eventually recovered and later visited the couple in London, their fabled tour was likely the last time he ever heard Jenny Lind sing.

P.T. Barnum and Jenny Lind. What had initially seemed an unlikely combination of snake oil and holy water wound up a marketing and performance miracle. Will we ever see the like again?

Endnotes

- ¹ Vera Brodsky Lawrence, *Strong on Music*, Volume 2, *Reverberations*, 1850-1856 (Chicago and London, The University of Chicago Press, 1995), p.38
- ² *Ibid.*, p.38
- ³ Baring Brothers and Co., London
- ⁴ P.T. Barnum, *Struggles and Triumphs: or, Forty Years' Recollections*, (Buffalo, Warren Johnson and Co., 1872), p.285
- ⁵ Estimates ran as high as 40,000.
- ⁶ Vera Brodsky Lawrence, *Strong on Music*, Volume 2, *Reverberations*, 1850-1856 p.43
- ⁷ W. Porter Ware and Thaddeus C. Lockard, Jr., *P.T. Barnum Presents Jenny Lind, The American Tour of the Swedish Nightingale*, (Baton Rouge and London,

Louisiana State University Press, 1980) p. 38. Lind tour biographer C.G. Rosenberg called this “the most eccentric purchase of a seat for a concert that was ever made.”

- ⁸ P.T. Barnum, *Struggles and Triumphs: or, Forty Years' Recollections*, p. 300
- ⁹ Vera Brodsky Lawrence, *Strong on Music*, Volume 2, *Reverberations*, 1850-1856, p.44
- ¹⁰ *Ibid.*, p.46
- ¹¹ *Ibid.*, p.51
- ¹² W. Porter Ware and Thaddeus C. Lockard Jr., *P.T. Barnum Presents Jenny Lind*, p.39
- ¹³ *Ibid.*, p.64
- ¹⁴ Henry Scott Holland and W.S. Rockstro, *Memoir of Madame Jenny Lind-Goldschmidt: Her Early Life and Dramatic Career: 1820-1851, Volume 2*, (London, John Murray, 1891), p.427. A partial list of charities who benefitted from a single New York concert on November 26, 1850 (\$5,373): Society for Improving the Condition of the Poor, Roman Catholic Orphan Asylum, Female Assistance Society, Hebrew Benevolent Society, Prison Association, Destitute Children of Seamen, Temperance societies, St. George's Society, The Poor of Newark, Swedes and Norwegians in New York.
- ¹⁵ W. Porter Ware and Thaddeus C. Lockard Jr., *P.T. Barnum Presents Jenny Lind*, p.53
- ¹⁶ C.G. Rosenberg, *Jenny Lind in America*, (New York, Stringer and Townsend, 1851), p.164. Rosenberg's writing is quite florid but captures the details nicely, especially the atmosphere of both Havana and New Orleans. It's unclear if he was being paid by Barnum but accompanied the tour group the entire way and so was privy to much of what occurred.
- ¹⁷ W. Porter Ware and Thaddeus C. Lockard Jr., *P.T. Barnum Presents Jenny Lind*, p.86-88
- ¹⁸ P.T. Barnum, *Struggles and Triumphs*, p. 353-54. A complete and total wrap-up of the tour revenues and expenses.
- ¹⁹ Henry Scott Holland and W.S. Rockstro, *Memoir of Madame Jenny Lind-Goldschmidt*, Vol. 2, p. 431-32

Kevin Hugh Lynch

is steward of the Lynch Archives, begun more than 100 years ago by his father, band leader and art dealer Francis Lynch. The collection of published popular music dating from 1736 to 1987 is uniquely subject sorted, archived and conserved. It principally concerns prominent nineteenth-century publications of American and British music, although many European printings are included as well. Mr. Lynch develops presentations based on the Lynch Archives and lives on Whidbey Island in his home state of Washington. He has written articles for *Imprint: Journal for the American Historical Print Collectors Society*, *Illustration Magazine*, *The Journal of the Book Club of Washington*, and *Railsplitter: A Journal for the Lincoln Collector*.



The Anti-Communist Propaganda Art of Margaret Scully Zimmele

BY FRED KELSO

A set of six anti-communist propaganda postcards produced in 1922 (the year the Soviet Union was founded), led me to the fascinating story of the American woman who created the artwork, Margaret Scully Zimmele of Washington, DC.

One from the set is described as follows (Figure 1). The front features a copyrighted drawing, an artist's name "M. S. Zimmele" and the date, 1922. The back is printed as a postcard for mailing. The image depicts "America" as an expressionless woman in classical garb, standing in profile and holding a bowl of colorless liquid. A flashier woman, in a fur coat and hat, turns her head to smile directly at the viewer and pours dark liquid from a bottle labeled "Poison" into America's bowl. A flashier woman, in a fur coat and hat, turns her head to smile directly at the viewer and pours dark liquid from a bottle labeled "Poison" into America's bowl.

The poison displaces the original liquid which pours to the floor in a puddle labeled, "American Ideals." The "poisoner" carries a suitcase on which is written, "Made in Germany," and "Socialistic Communistic Bolshevistic Propaganda." Behind her head are the words "Orders from Moscow."

The message is fairly straightforward:

Beware fellow Americans! Moscow is using German-made propaganda to infiltrate our society, poison our thinking, and dilute our American Ideals so that their Communist ideals can replace them!

The other five cards have a similar message (Figure 2).

In researching Margaret Scully Zimmele, I discovered that she was no professional artist with a commission, but rather an idealist who had dedicated her artistic skills to promote a pressing cause. Court documents regarding Margaret's estate reveal that the passion that drove her to create this art continued to burn strong over the next four decades of her life.¹

Margaret was born into a wealthy family, with resources to hone her artistic talents. As she reached adulthood however, her silver spoon was tarnished by a series of devastating tragedies. Margaret's father was a cashier of the Diamond Savings Bank of Pittsburgh, which he had helped organize.² According to an autobiographical sketch found in the files of the DAR, Margaret attended the Pennsylvania College for Women, and completed the full course at the Pittsburgh School of Design for Women in 1891.³ In 1897 she married George

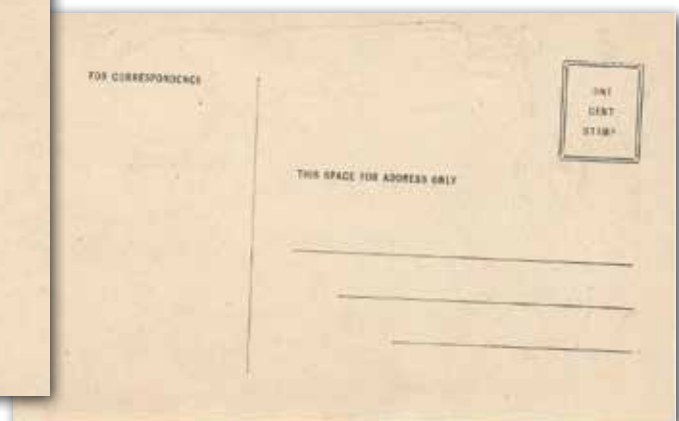
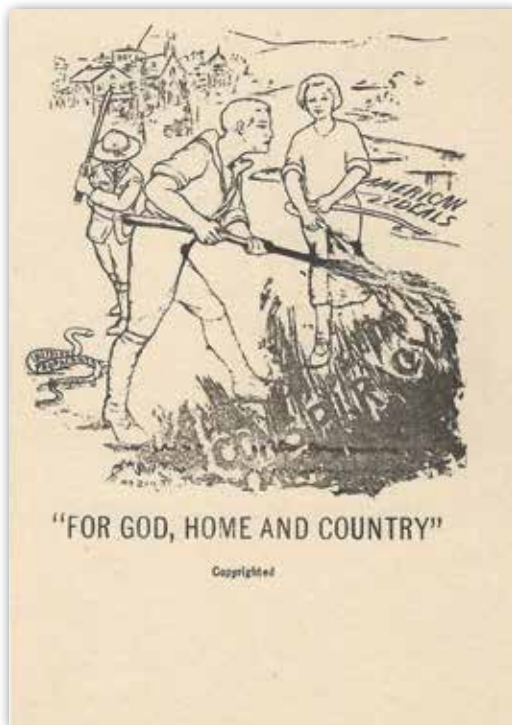
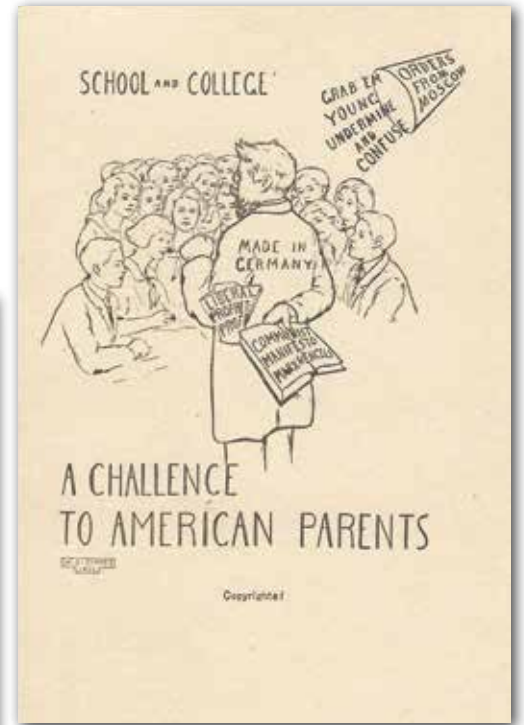
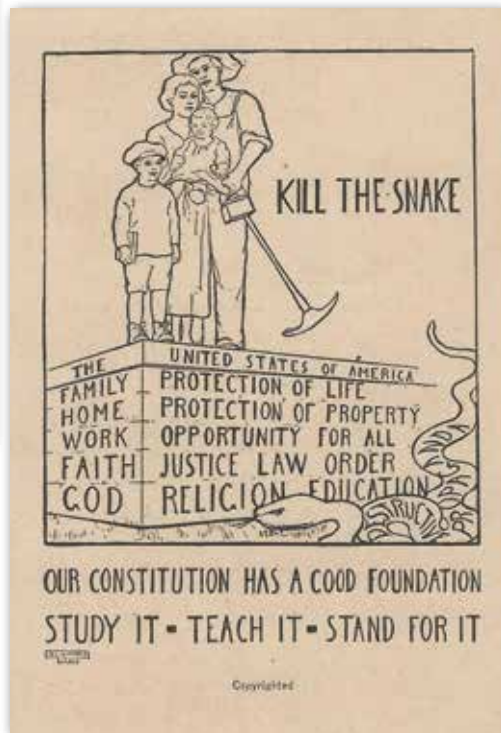


Figure 1. Front and back of one of the 1922 copyright postcards by Margaret Scully Zimmele.



Figure 2. The other five postcards in the 1922 series of six.



R. Waters, a promising Pittsburgh attorney.⁴ Within a year George had drowned. The grieving Margaret distracted herself by continuing her artistic studies under a string of distinguished tutors. For portraiture, she studied under William Merritt Chase, Walter Shirlaw, Henry Keller, Sargent Kendall, and Charles Hawthorn; for miniature painting, William Whittimore; for landscape painting, William Lathrop, Henry Snell, Daniel Garber and John F. Carlson; and for sculpture, Henry Kirke Bush-Brown and George Julian Zolnay.⁵ The great William Merritt Chase painted her portrait in 1902,⁶ the year her father sold \$8 million worth of coal lands and retired to Washington, DC with his wife and Margaret.

In 1905 Margaret married Harry Bernard Zimmele, a Westinghouse Company chemist. In July of 1906, the couple were riding in a carriage in Pittsburgh's Schenley Park when an oncoming automobile frightened the horses. Harry grabbed his pregnant wife and leaped from the carriage just as it was struck by the auto.⁷ He died of his injuries; the grieving widow named their daughter Harryette.

In 1912, independently-minded Margaret received an automobile license so she could drive the family's "Electric Detroit".⁸ In 1914 her artwork was exhibited in the Berkshires in Massachusetts, where her family had a vacation home,⁹ and she donated artwork to a benefit for "Belgian sufferers" sponsored by the Society of Washington Artists.¹⁰ After the death of her father in October of 1914, Margaret formed part of a 3-generation female Washington household.¹¹

In 1916 Margaret helped found the Arts Club of Washington and the following year she donated artwork to a bazaar for the National American Woman Suffrage Association, perhaps the first indication that her art could support a cause in which she believed.¹² In 1917 she joined the ominous-sounding *Office of the Alien Enemy Custodian*.¹³ Under the "Trading with the Enemy Act," this office was tasked with ferreting out and confiscating the American property of German aliens, who were suspected of supporting Germany in the war or of promoting an anti-American political agenda.¹⁴ Margaret's work in this office undoubtedly gave her the fervent distrust of radicalism that she held for the rest of her life.

With the defeat of Germany, and the winning of votes for women, the Daughters of the American Revolution (DAR) turned to the fight against the growing Communist forces in the world; in November 1922, Margaret and her mother both joined the "Mary Washington Chapter."¹⁵ The DAR President General at that time was Anne Rogers Minor, a leader who was particularly vehement in her public admonitions against the Bolshevik threat to world order.

(November 1921) "If America can but awaken to her duty...she can stabilize Europe and the

world...No robber nation or fanatic Bolshevik would dare start war or world revolution in defiance of America."¹⁶

(June, 1922) "No chapter in our Society should rest until it has thoroughly investigated the conditions within its reach and made sure that there is no incipient disloyalty to America in its own community. No time should be lost in exposing the poisonous doctrines of socialism that are spreading everywhere and trapping the unwary under the guise of a false Americanism or some apparently innocent and desirable reform ... Socialism is preeminently the open foe of our form of Government and Constitution, of our home and family life, of our religion and all that we hold most sacred."¹⁷

(November, 1922) "It is so vitally necessary that the Allies maintain a united front against the evil forces of many kinds that are still beating against civilization. There is an unrepentant and revengeful Germany; there is the Turk, flushed with victory and fanaticism; there is the Russian Bolshevik, with his destructive propaganda...in this united action America must do her part and our influence as a Society should be cast in this direction...Do all within the power of each one of you to awaken the heart and conscience of America to take



Figure 3. A 1926 sketch of "Mrs. Cook Pres-General" of the DAR, by Zimmele.

what part she can in arresting the horrors of another conflict.”¹⁸

Margaret Scully Zimmele, freshly-minted DAR member, took this rhetoric to heart, and fashioned her set of six propaganda postcards to carry the urgent message. One can envision Margaret passing them around at a chapter meeting to show her solidarity with the cause. I have found no evidence that these postcards were ever distributed by the DAR or any other organization, but Margaret did put her artistic skills to work for the DAR. A 1926 sketch shows then President General Cook delivering a speech to the membership (Figure 3).

Margaret’s beloved Harryette, a recent graduate of Vassar College, suddenly died in 1929,¹⁹ and her mother three years later, leaving the artist alone.²⁰ In the wake of terrible loss, her involvement in the fight against Communism intensified. Margaret had made a lifelong friend in fellow activist, Lillian Williamson. It is possible that the two met in 1918 when both worked at the Woodward Building in Washington, Margaret in her own art studio²¹ and Lillian as Editor of the *Social Service Review*.²² In 1935, the twice-widowed Margaret invited Lillian to live with her in her home at 2728 Thirty-sixth Place, Washington, DC.

In a 1936 issue of a national anti-communist magazine, Margaret’s own anti-communist activities within the DAR are noted:

“...The DAR committee is made up of well known, representative, honest and patriotic citizens who are well read on the subject of subversive activities. The members of the committee are Miss Margaret Frazer, Mrs. Margaret Zimmele, [etc.]”²³

Also in 1936, the DAR records that Margaret, in addition to lending her artistic skills to the effort, had started speaking out about Communism:

“UN-AMERICAN ACTIVITIES – Mrs. Margaret Zimmele has spoken at chapter meetings and written papers on the peace bonds, the Supreme Court, and the effects of communism on the cultural arts.”²⁴

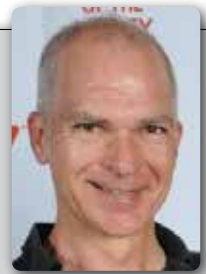
Margaret Zimmele and Lillian Williamson shared a bank account, and they stayed together until Margaret’s death in 1964. “They were devoted friends and shared a great interest in the Daughters of the American Revolution [DAR]. They were both patriotic old ladies; militantly anti-communistic, who insisted that the American flag be displayed outside their home every day. Unfortunately, they were part of a vanishing era.”¹

Margaret’s work and life give us insight into tAmerica’s fight against Communism in the early and mid 20th century. I feel privileged to have discovered this small yet fascinating collection of paper ephemera, and to be able to share my research on the woman who created it.

Endnotes:

- ¹ Tyler, *Executrix v. Suburban Trust Company, et. al.*, Administrators, Court of Appeals of Maryland, decided July 18, 1967.
- ² *Encyclopedia of Pennsylvania Biography*: Volume 5, John W. Jordan, Lewis Historical Publishing Company, New York, 1915
- ³ Margaret S. Zimmele autobiographical notes and pencil sketches, historical files, Mary Washington Chapter, Washington, DC, Daughters of the American Revolution
- ⁴ *Pittsburgh Daily Post*, August 29, 1897
- ⁵ *Cleveland Plain Dealer*, September 20, 1898; *Baltimore Sun*, September 21, 1898
- ⁶ *William Merritt Chase: Portraits in Oil*, Vol. 2, Ronald G. Pisano, Yale University Press, 2006
- ⁷ *Boston Herald*, July 10, 1906
- ⁸ *Evening Star*, Washington, DC, May 19, 1912
- ⁹ *Evening Star*, Washington, DC, October 3, 1914
- ¹⁰ *Evening Star*, Washington, DC, December 19, 1914
- ¹¹ *US Census*, Washington, DC, 1920 and 1930
- ¹² *Evening Star*, Washington, DC, March 10, 1917
- ¹³ *Who’s Who in the Nation’s Capital: 1921-1922*, Consolidated Publishing Co., Washington, DC, 1922
- ¹⁴ *A Compilation of the Messages and Papers of the Presidents*, Volume XIX, Bureau of National Literature, Inc., New York, 1922
- ¹⁵ Membership files, DAR Library, Washington, DC
- ¹⁶ “A Message from the President General,” *Daughters of the American Revolution Magazine*, November, 1921
- ¹⁷ “A Message from the President General,” *Daughters of the American Revolution Magazine*, June, 1922
- ¹⁸ “A Message from the President General,” *Daughters of the American Revolution Magazine*, November, 1922
- ¹⁹ *Vassar Quarterly*, February, 1930
- ²⁰ *Evening Star*, Washington, DC, March 31, 1932
- ²¹ *American Art Annual*, Vol. 14, 1918
- ²² *Social Service Review*, September, 1918
- ²³ *The National Republic: A Magazine of Fundamental Americanism*, 1936
- ²⁴ *Proceedings of the Forty-Fifth Continental Congress of the DAR*, 1936

Fred Kelso is an aerospace engineer and ephemera enthusiast who hails from Chester County, Pennsylvania and currently lives in Huntsville, Alabama – “Rocket City USA.” Research on items in his Hometown History collection led him to write several books, including *For the Love of Fungus: A One Hundred Year Bibliography of Mushroom Cookery, 1899 - 1999* and *Sparkler Mania: The Early History of America’s Favorite Hand-Held Fourth of July Fireworks*.



The Ruth Finley Collection

By NATALIE NUDELL

The Ruth Finley Collection, located at Special Collections and College Archives, Gladys Marcus Library at the Fashion Institute of Technology [FIT], State University of New York in New York City, includes three fascinating, and previously unexamined examples of ephemera. The *Fashion Calendar* (1941-2014), *Home Furnishings Calendar* (1947-1951), and *Fashion International* (1977-2008) were published by fashion industry icon, Ruth Finley (1920-2018). The most prominent and enduring of the three, *Fashion Calendar*, was a subscription-based clearinghouse of dates and logistical information for fashion and press shows and, more broadly, the American fashion industry. It was published weekly (and later bi-weekly) on inexpensive pink paper with a graphic cover listing the dates covered by the issue. The uncomplicated design of the publication and the ephemerality of its form belie its significance as a primary vehicle for the systemization of, and participation within, American fashion in the 20th and 21st centuries. By centralizing information pertinent to America's national fashion and garment industries, the publication and its publisher became the official "scheduler" of American fashion events, thereby establishing a vital way of engaging with an ever-growing industry.

"What are your dates?"

In the first four decades of the twentieth century the American garment industry transformed from small-scale dressmakers and workshops to industrially-scaled factories centered in New York City's Seventh Avenue garment district.¹ Although still reliant on Parisian *haute couture*² for design and artistic direction, the American garment industry came into its own during and immediately after WWII, when France's domestic industry was isolated from the rest of the world and immigrants flocked to New York and other major cities. American

manufacturers gained the ability to produce ready-made or "ready-to-wear" sportswear as a result of furnishing millions of uniforms to the U.S. military. America's cultural turn towards athleticism fostered the popularization of mass-produced sportswear, the specific market in which American manufacturers excelled.³

Unlike the European fashion and garment industries, which derived from guild systems that were historically heavily integrated, the American trade was, and continues to be, self-regulated by way of professional and trade associations. The now defunct Fashion Originator's Guild of America [FOGA] and the New York Dress Institute [NYDI], among others, gave way to the Council of

DATE	WHAT'S GOING ON	GIVEN BY	WHERE
Wednesday Feb. 1 12:45 P.M. Luncheon	SPRING COLLECTION OF READY-TO-WEAR Elizabeth Arden will show her Spring collection of ready-to-wear originals, designed by Castillo, at a benefit luncheon for Memorial Hospital Cancer Center Unit. There will be rummage donations for resale at the Stuyvesant Square Thrift Shop. Jewels from Cartier. Door Prize: 2 tickets for the February 20 performance of "South Pacific." Press by invitation. Public by reservation (plus rummage); contact: Francois, TE. 8-8000. Elizabeth Arden Publicity: Responi Associates: TE. 8-8171. Pierre Fashion Director-Commentator: Nola Luxford, TE. 8-8000.	MEMORIAL HOSPITAL MEDICAL SOCIAL SERVICE COMMITTEE	HOTEL PIERRE COTTILLION ROOM
Wednesday Feb. 1 1:00 P.M. Luncheon	SPRING DRESSES AT LUNCHEON SHOW Saks 34th will present misses' daytime dresses for Spring at a luncheon show. Press by invitation. Public by reservation; contact: "Albert", headwaiter, EL. 5-3000. Publicity for Saks 34th: Frances Eisner, LA. 4-7000, Ext. 445. Ted Saucier Publicity Office: Virginia Strub, EL. 5-3000.	SAKS 34TH STREET	WALDORF-ASTORIA SERT ROOM
Beginning Wednesday Feb. 1	SCHEDULE OF PARIS COUTURE OPENINGS Couture showings in Paris are scheduled as follows: Feb. 1: Gres. Feb. 2: Christian Dior, Alex Maguy, Madeleine Vramant. Feb. 3: Mad Carpentier, Madeleine De Rach, Jacques Fath, Jeanne Lafaurie, Germaine Lecointe, Manguin, Nina Ricci. Feb. 4: Marcella Dornoy, Charles Montaigne, Schiaparelli. Feb. 5: Jean Desses. Contact: P. Caldaque, #102 Rue Faubourg, St. Honore, Paris.	CHAMBRE SYNDICALE DE LA COUTURE DE PARIS	PARIS, FRANCE
Thursday Feb. 2 12:15 P.M. Luncheon	ACCESSORIES DIVISION LUNCHEON MEETING Subject: "It Is News Because" . . . "We'll Tell You Why, And How, In A Fashion Show". Report and commentary by Marjorie Schlesinger, accessory stylist, Macy's; and chairman of Fashion Group's Accessories Division. In addition, there will be last minute accessories news by cable from Paris and London. Price (including tax and tip): \$4.00 for members; \$4.50 for guests (one per member). Contact: The Fashion Group, CI. 7-3940.	THE FASHION GROUP, INC. (9 ROCKEFELLER PLAZA)	HOTEL BILTMORE BALLROOM
Beginning Sunday Feb. 5- Feb. 10	NATIONAL SHOW OF SPRING WASH APPAREL The National Spring Wash Apparel Show for 1950 will be held at the Palmer House during the week of February 5 through February 10. Annual fashion show will be staged in the Grand Ballroom of the Palmer House on Wednesday evening, Feb. 8. Contact: Glenn G. Hayes, executive director, Nat'l Wash Apparel Show, Room 751, 210 W. Adams St., Chicago.	WASH APPAREL INDUSTRY	PALMER HOUSE CHICAGO, ILLINOIS
Beginning Monday Feb. 6	OPENING OF SUMMER LINES Summer Sportswear Guild collections will open on the following dates: Feb. 6: SPORT-CRAFT, INC.; STAR-MAID DRESSES, INC. Feb. 7: ADLER & ADLER, INC.; KANE-WEILL. Feb. 8: DAVIDOW; DAVID M. GOODSTEIN, INC.; MUTUAL ROSENBLUM CO. Feb. 9: CHARLES W. NUDELMAN, INC.; ZOLTAN ROSENBERG CO. Contact individual manufacturers.	THE SPORTSWEAR GUILD	MANUFACTURERS' SHOWROOMS

Figure 1. Ruth Finley, *Fashion Calendar*, January 16, 1950, p.6, Special Collections and College Archives, Gladys Marcus Library, Fashion Institute of Technology, State University of New York. 4th fl. — Special Collections US.NNFIT.SC.362.1.1.5.

continued on page 14

Fashion Designers of America [CFDA], which continues to support and organize American fashion today.⁴

Most consumers engaged with fashion by way of department stores and magazines, traditional methods of interacting with the buying public since the late nineteenth century. Industry insiders and the press, however, interacted with the industry differently, and it is helpful to situate them within the ever-cyclical continuum of the fashion supply chain. American designers and manufacturers, as they do in much of the same way today, conceived of samples to form a collection for a given season. The initial showing of a collection, usually in the form of a presentation or fashion show (based on the Parisian *haute-couture* fashion salons), represented a key step in the successful promotion of a new collection and the dissemination of new fashionable styles to the public.

Through media and editorial attention, and then sales of a collection to stores throughout the world, manufacturers and designers relied substantially on the initial impact of a successful showing, where viewers could see the garments

in motion. Once the press and buyers made their orders and/or targeted specific designs, the samples were put into production and delivered six months later to stores. By 1941, this system was already established in New York, where dozens of seasonal showings, fashion shows and press events were regularly held to promote American fashion, millinery, textiles and related products. Although the new trends were set with the fall and spring collections, other off-season collections and promotional events were held year-round. In the post-war period, the number of listings in and subscribers to *Fashion Calendar* continued to grow exponentially, developing into the thousands of events that now take place throughout the year.

Around 1941, Ruth Finley, with sisters Frances and Alice Hughes, conceived of this publication for the fashion world that could be a clearinghouse for dates and events throughout the year. They named it the *Fashion Calendar*, and framed it as a necessary trade tool for the press and retailers to engage with the growing industry. From 1941 to 1945, the editors all held other jobs in fashion and

TIME	SUN - OCT 31	MON - NOV 1	TUES - NOV 2	WED - NOV 3	THURS - NOV 4	FRI - NOV 5
7:00 a.m. to 9:00 a.m.	FERA	HUSH PUPPIES 7:30 - 11:30	JENNIFER GEORGE (Library)	DIAMOND INFO (8 a.m.) DON SIMONELLI (9 a.m.)	YEOHLEE	LAUREN SARA (9 a.m.)
10:00	FERA	ANNE KLEIN COLLECTION (Gertrude)	MARK EISEN (Library)	ADRIENNE VITTADINI (Library)	COTTON INC. (Josephine)	CALVIN KLEIN (Gertrude)
11:00	FERA	BILL BLASS	OSCAR DE LA RENTA (Gertrude)	RALPH LAUREN (Gertrude)	VICTOR ALFARO (Library)	DAVID ZYLA (Library)
NOON	ELEANOR LAMBERT	BYRON LARS (Library)	COVER GIRL/ NEXT GENERATION (Library)	SCAASI LIZA BRUCE (Josephine)	TRIGERE 530 Seventh 22nd Fl.	RICHARD TYLER (Josephine)
1:00	ELEANOR LAMBERT DKNY (Gertrude)	BETSEY JOHNSON (Josephine) BILL BLASS (2nd)	STEVEN STOLMAN (Josephine)	EVA CHUN	CYNTHIA ROWLEY (Josephine)	GEMMA KAHNG (Library)
2:00	BETTINA REIDEL (Josephine)	REGINA PORTER	CATHY HARDWICK	JOAN VASS (Library)	MARY McFADDEN (Library)	MANOLO
3:00	EMO PANDELLI (Library)	LOUIS FERAUD	GHOST (Library)	HUBERT FRANCO (Josephine) DON SIMONELLI (2nd)	FINIS (Josephine)	NORMA KAMALI (Josephine)
4:00	GO SILK (4:00) ESPRIT (4:30 to 6:00)	VIVIENNE TAM (Josephine)	CHRISTIAN FRANCIS ROTH (Josephine)	MAGASCHONI (Library)	TRACY FEITH Parsons	FERNANDO SANCHEZ (Library)
5:00		BADGLEY MISCHKA (Library)	ROBERT DANES (Library)	MARIA SNYDER (Josephine)	ISAAC MIZRAHI (Gertrude)	DONNA KARAN (Gertrude)
6:00 p.m. to 9:00 p.m.	AKEMI SONE (Josephine) (6:00) CK CALVIN KLEIN (Gertrude) (7:00)	KALINKA NICOLE MILLER (7 p.m.) CFDA (Library) (7:30)	TODD OLDHAM (Gertrude) 6 p.m. HENRI BENDEL (7:30-9:30)	ANNA SUI (Gertrude) (6 p.m.) GEOFFREY BEENE (7 p.m.) TIFFANY (8 p.m.)	KENNETH RICHARD (Josephine) VOGUE MAGAZINE (7 p.m. to 9 p.m.)	

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New York Spring '94 - Fashion Show Schedule
fashion calendar

Figure 2. The first official schedule grid for the CFDA's centralized fashion shows "7th on Sixth" New York Fashion Week held in tents at Bryant Park in midtown Manhattan, September 1993. Ruth Finley. Fashion Calendar, September 29, 1993, grid, Special Collections and College Archives, Gladys Marcus Library, Fashion Institute of Technology, State University of New York. 4th fl. — Special Collections US.NNFIT.SC.362.1.1.177.

theater in order to keep the publication afloat.⁵ During its first years, companies needed to be persuaded that they would benefit from clearing their dates with the *Calendar* team to ensure a minimum of scheduling conflicts and to encourage maximum attendance. The viability of the endeavor was not clear until after the War and the success of Eleanor Lambert's "Press Week," an organized series of bi-annual fashion shows for domestic and international press, aimed at promoting American fashion design. Press Week was the precursor to today's New York Fashion Week [NYFW].⁶

By 1945, when Finley acquired full control from the Hughes' sisters, the American garment industry was ballooning in scale and the publication gained increasing prominence. For the next 69 years, Finley's *Fashion Calendar* and her place as the doyenne of the New York fashion schedule solidified her influence on the trajectory of American fashion design. As long as a listing was paid for, Finley would include it in the *Calendar*, but she included listings for emerging designers at no cost as a way of helping them enter the field.⁷ Finley was adamant about the impartiality of the publication. She never included advertisements or engaged in preferential tactics to increase profits.⁸ Without being directly affiliated with the CFDA, which was established by Lambert in 1962, control of the calendar in the U.S. remained independent. Finley was, therefore, able to maintain her democratic and neutral approach, becoming a key force in the American fashion system for both the media and the industry.

In 1993, when the CFDA formally organized and centralized NYFW in tents at Bryant Park, the *Fashion Calendar* was named the official calendar of the American premier fashion market week. Finley's work as publisher and editor continued until 2014, when she retired at the age of 94. The publication and its role in scheduling the fashion shows during NYFW was acquired by the CFDA who now runs the *CFDA Fashion Calendar* as a solely online publication.⁹ The *Fashion Calendar* prior to 2014, therefore, remains distinct for its independent and democratic approach.

Ephemera but Not Ephemeral

The *Fashion Calendar* consists of pages of listings printed on pink paper, stapled and mailed-out to subscribers en masse, weekly and then bi-weekly.¹⁰ As a

HOME FURNISHINGS CALENDAR

NOTE: Events are repeated until they take place. New events, last minute changes and revisions are added each week as quickly as scheduled. HOME FURNISHINGS CALENDAR asks your indulgence for the unavoidable changes and new events that come up between issues.

<u>DATE</u>	<u>WHAT'S GOING ON</u>	<u>GIVEN BY</u>	<u>WHERE</u>
Thursday March 3 12:15 P.M.	MONTHLY LUNCHEON Carole Stuppell, well-known decorator and table setting stylist, will be the guest speaker on the subject "The Coordination and Fashion Merchandising of Table Settings." Lillian Weiss is program chairman. Contact: Josephine M. Brush, TR. 5-1822.	HOME FASHIONS LEAGUE	HOTEL ROOSEVELT
Thursday March 3 4:00 P.M.- 7:00 P.M.	CARPET HAT SHOW A fashion show of hats made from wool carpeting, created by top-flight hat designers, will be presented as a benefit for the New York Heart Campaign by the Carpet Institute Inc. The collection is being designed by Mr. John, Sally Victor, Walter Florell, Florence Reichman, Nicole de Paris, Robert Dudley, Emma and Laddie Northridge. Stars of stage, screen and radio will participate as commentators. Powers' models will donate their services to model the collection. Irene Rich, currently starring in "As the Girls Go", will make an appeal for the New York Heart Campaign. The admission fee will be \$2.00 per person. Beverages will be served a la carte. Tickets may be obtained by calling Miss Barber, Fred Kildean Organization, HL. 5-7651.	CARPET INSTITUTE INC. BENEFIT N.Y. HEART CAMPAIGN ROOF GARDEN	HOTEL FIERRE
Thursday March 3	JOHN WANAMAKER ROSE SHOW The second in a series of two dramatic presentations showing the uses of roses will be staged in the new John Wanamaker Auditorium in Philadelphia. Three room settings demonstrate the effectiveness of roses in the home. A hall setting will feature gowns complemented by corsages, tiaras, rose jewelry styled to follow the fashion. One feature, "Here 'Round the World" will be a series of table settings using the finest, famous Lenox china. Publicity: Mrs. Helen Hutson Weber, Roses, Inc., Rittenhouse 5-1000, Ext. 550.	ROSES INC.	JOHN WANAMAKER BLDG. PHILADELPHIA, PA.
Friday March 4 7:30 P.M. To May 13	SERIES OF TEN SHOP TALK CLINICS The first of ten lectures on the subject "Basic Knowledge for Your Career in Publicity" will be held on this Friday and the nine Fridays following. Such speakers as William P. Maloney of BBD & O, Steve Shannon of Met'l Ass'n, Greeting Cards; Hilda Kessell, Pub. Rel. expert; Abraham Chalefman Hutchins, of Sheldon, More, Hutchins & Easton; Herbert Askrith, Pub. Rel. expert; Mary Riedel, of Procter Electric Co., Mary Voss of AP; Beas Williams of Federal Adv. Agency, Thomas L. Cotton, Pub. Rel. expert and many others will address these clinics. On May 13th, the last clinic will be a Quiz - "Stump the Experts". Contact: Ellen Lind, LU. 2-3250.	PUBLICITY CLUB OF N.Y.	ADVERTISING CLUB 23 PARK AVENUE
Saturday March 5- March 12	HOME AND FLOWER SHOW The "Economy House" especially constructed for the show will be a feature of the 1949 Home & Flower show at which leading stores, appliance companies, television set distributors and others who service the home, will have displays. Contact: R.F. Stoddard, managing dir., 520 Leader Bldg.	CLEVELAND STORES AND MANUFACTURERS	PUBLIC AUDITORIUM CLEVELAND, OHIO

COPYRIGHT, 1949, HOME FURNISHINGS CALENDAR. -1-

Figure 3. Home Furnishings Calendar, March 3, 1949, p.1, Special Collections and College Archives, Gladys Marcus Library, Fashion Institute of Technology, State University of New York. 4th fl. — Special Collections US.NNFI.SC.362.3.2.

calendar, the essentially uniform booklets list dates, times and information about events and shows. Listings include the type of event, the organizer, logistical information, contact and often, a description of the event sourced from the press release [Figure 1]. Once the organized version of NYFW began in 1993, the publication included a calendar in grid format, specifically designated the "fashion week calendar" [Figure 2].

Finley, and the women working behind the scenes compiling the information, helped schedule and facilitate the events by way of suggestions and contact sharing. The *Fashion Calendar*, therefore, operated as the *de facto* entry point into the American fashion and design system. It was a tool for newcomers and foreign entities to understand and engage with the American market and press. This pillar of the American fashion system, under Finley's independent control, stood in contrast to the schedules of other fashion capitals such as Paris, whose



Figure 4. . *Fashion International*, Ruth Finley ed., June, 1989, p.1, Special Collections and College Archives, Gladys Marcus Library, Fashion Institute of Technology, State University of New York. 4th fl. — Special Collections US.NNFI.SC.362.FI.

calendar is regulated by the Fédération de la Haute-Couture et de la Mode.¹¹

From the start of her career, Finley was actively involved in the various associations that helped administer an ever growing and disjointed industry. Her executive positions in such organizations as the Fashion Group International, New York Roundtable of Fashion Executives, and others, allied her with a small group of key industry leaders, uniquely positioned to ensure that important trade, locational and market priorities were achieved.

Although the *Calendars* were ephemeral by nature and the content time-stamped, as a historical archive the *Fashion Calendars* reveal an almost minute-by-minute record of all New York City, U.S. and foreign fashion shows, promotional events, philanthropic and creative industry events, promotional initiatives and government programs. The *Calendars* record the official NYFW schedule, its participants, locations, and commercial culture. They also include listings for conferences, charity events, discussion panels and the networking programs that were held regularly by industry groups and associations aimed at cultivating the broader industry and recruiting newcomers. The specificity of this data is unique and reflects the diversity and global expansion of the American fashion market.

The entirety of the 73-year run of the *Fashion Calendar* represents one of the clearest and most consistent entry points into the study of the American fashion industry and its networks of power and influence. Considering its independent operation and consistency over time, there is no other source having this level of granular detail. While the *Fashion Calendar* is perhaps the most important source for tracking the history of American fashion and design, the collection is equally valuable to studies in economics, labor, gender, communications, urban planning, art and design history and journalism.

Some examples of the variety and scope of information that was listed in the *Calendars* reveal the historical value of this record. Announcements posted during the War describe art therapy programs held at the Museum of Modern Art for disabled veterans. Other wartime postings demonstrate how patriotism was used as a tool in marketing and for press and consumer engagement.¹²

Analyzing the material longitudinally, the *Calendar's* extensive data has already uncovered significant patterns and debunked certain myths in the history of American fashion. It clearly documents the rise of named American designers such as ash Donna Karan, Ralph Lauren, Halston, and others who gained international recognition. Listing designers by name only became commonplace in the 1970s. Previously, although there were a few domestically known American designers like Norman Norell and Hattie Carnegie, the majority of the garments sold were designed anonymously under the label of a department store or manufacturer, and consumers rarely knew who actually designed their fashionable clothing. Finley's listings often included design attribution and the names of the in-house designers working in the garment district, probably as a way for subscribers to differentiate collections.¹³

The Collection

The Ruth Finley Collection comprises the entire run of the *Fashion Calendar* and includes two more publications that were initiated and edited by Finley: *Home Furnishings Calendar* and *Fashion International*.

The *Home Furnishings Calendar* (1947-1951) was short-lived. It had the same format as the *Fashion Calendar*, but was printed on green paper [Figure 3]. Alice Hughes and Finley were the initial licensors of the format, and a small team made up of former home furnishings magazine editors and decorators took part in the publishing. *Home Furnishings Calendar* remains significant for operating during the nascent years of the American home furnishings and decorating industries. It also tracks the rise of American textile and industrial design by way of design exhibitions, conferences and trade programs. Dissolved after only four years, the issues of *Home Furnishings Calendar* in the Collection are the only known copies in existence, and like the *Fashion Calendar*, represent a unique perspective on the domestic and international decorative and home furnishings field.

Fashion International was a trend forecasting and fashion show/event report published quarterly by Finley and her

team between 1977 and 2008 (figure 4). This publication was initiated on the premise that the *Fashion Calendar*'s team had a particular perspective on fashion week, and fashion in general, as they attended all of the shows and were not tied to advertisers. Contributors included assistants who worked in the *Fashion Calendar* office, as well as some freelance editors located in New York and the European fashion capitals. *Fashion International* was always a labor of love, and unprofitable. But through it, Finley and her team communicated a unique perspective on the fashion industry in New York City and the insider culture of fashion shows. Articles were often text-heavy with accompanying illustrations, including some trend forecasting, reports on emerging designers and collections, and reviews of cultural events around the city. Particularly in its final years, the simple format of the pamphlet seems outdated. Its value, however, is in its alternative approach to fashion journalism and its ties to the *Fashion Calendar* team.

The Project

In 2013, I read about the *Fashion Calendar* and Ruth Finley for the first time in an article published in the *Wall Street Journal*.⁴ A follower of fashion from a young age, I grew up watching NYFW shows on television, which perhaps helped form my professional and personal interest in the history and culture of fashion and textiles. The article, by Jo Piazza, discussed Finley's important, seven-decades long contribution to the American fashion industry as the keeper of its trade calendar and as scheduler extraordinaire. This was an aspect of the fashion system that I had never previously considered, but I immediately recognized its vital importance. *Someone* was compiling the calendar that every company and organization in fashion and its associated industries followed. Surprisingly, it turned out to be an independent individual who owned and operated the publication, retaining virtually the same format for seven decades.

As a text-based publication, the *Fashion Calendar*'s consistency of information and granularity of data over a sustained seven decades makes this over 24-linear foot archive ideal for a project aimed at tracing intangible histories and broadening methodological approaches. "The Ruth Finley Collection: Discovering American Fashion" is a project organized by FIT and led by co-primary investigators Karen Trivette, Head of Special Collections and College Archives, FIT, and myself. FIT is currently seeking support for this project that would digitize the entirety of the Collection — all three publications — on an open-source platform, making it available to researchers and the public at-large.

Finley's love for the fashion industry and the significance of her contribution would be more widely recognized with the realization of this project. She donated her life's work to preserve an important history and to educate students and the public about the vitality of American fashion and its people.

Endnotes

- ¹ Nancy Diehl, ed. *The Hidden History of American Fashion*, Bloomsbury Press, 2018.
- ² The term *haute couture* describes specifically custom, hand-made fashions designed by *haute-couturiers*, who are members of the *Chambre Syndicale de la haute couture de Paris*, and was traditionally the driving force of fashion change throughout the 20th century.
- ³ Patricia A. Cunningham and Linda Welters, *Twentieth-Century American Fashion*, Berg Publishers, 2005, p. 79 and 94.
- ⁴ See <https://cfda.com>
- ⁵ Finley worked as a theater usher and for the USO during the World War II, while Frances Hughes was a Special Projects Editor for *Mademoiselle Magazine*, and Alice Hughes maintained her long-standing role as a fashion journalist for King Syndicated Features and as a charter member of Fashion Group International.
- ⁶ Eleanor Lambert (1903-2003) was a pioneering force in American fashion, press relations strategy and many other creative fields. Her bi-annual event "Press-Week," first organized in 1943, helped promote American designers, and she is known to be one of the few, like Finley, who personally had a hand in establishing the American fashion industry as it is today.
- ⁷ Many fashion designers that I interviewed, including the once milliner and famed *New York Times* fashion photographer, Bill Cunningham, have attested to Finley's generosity and support of young and emerging designers through free listings, advice, providing contacts and guidance.
- ⁸ This is confirmed both by interviews with Finley and by reading the *Fashion Calendar*, which remained devoid of advertisements or preferential listings.
- ⁹ After seven decades of independent control, the CFDA acquired control of the American fashion schedule from Finley in 2014. The CFDA has initiated requirements and an application for participation, with the aim of regulating who and what are listed on the official schedule. See <https://cfda.com/fashion-calendar>
- ¹⁰ In 1982 Finley began publishing *Fashion Calendar* bi-weekly.
- ¹¹ Previously known as the *Chambre Syndicale de la Haute Couture de Paris*, and later merging with the *Chambre Syndicale de la Mode et de les Créateurs de la Mode de Paris*, The *Fédération* is the governmentally appointed and regulated national governing body of fashion and adjoining industries in France. The ministry is responsible for regulating and organizing its national industry and for the Paris fashion week schedules. See <https://fcm.paris/en/>

Natalie Nudell is a historian and curator of fashion and textiles, with research interests including: the post-WWII American fashion industry and its culture, gender, labor and the Fashion Calendar.

She is an instructor, teaching about the history and culture of fashion and textiles, in the History of Art Department at the Fashion Institute of Technology, State University of New York, in New York City. She is an associate editor of the *Fashion Studies Journal*, and is a founding member of the Fashion Studies Alliance.



Manufacturing History in Stereo

BY JOHN G. SAYERS

'Equal work for equal pay', workplace safety, child labor in far-off countries, and the inexorable march of mechanization are all issues that occupy our current discourse on the state of manufacturing. Stereopticon view cards, such as a group that I purchased recently, illustrate how far — or not — we have evolved from our industrial past.

Shoe Manufacturing

Figure 1 shows an un-named factory in Lynn, Massachusetts, the "Shoe Capital of America," as it was known in the late 1800s. The narrative on the back reads, "This factory, where fine shoes are made, is typical of Lynn's leading industry." It continues, "There are twenty-six pieces of leather used in the manufacture of one pair of shoes. These numerous parts are cut up and sent in one package to the various machines." Since each machine operator received all the parts for a shoe, shoes had to be assembled one at a time. Henry Ford's innovative assembly line process was still in the future when this photograph was taken.

This method generated lots of jobs. The narrative continues, "The boot and shoe industry supports one hundred and forty thousand factory hands and furnishes a livelihood for tens of thousands of salesmen in the stores and on the road." And, "...the factory worker earns from \$12 to \$24 per week." Study the photograph. The 'expert workman' is cutting a single piece of leather. A row of similar workmen is partly visible behind him. Consider that there were many

styles of boot and shoe and that each had to be available in multiple sizes. The cutter is characterized as an "expert," since "there is a great deal of difference in the quality of leather from the various parts [of the hide]". He wears a shirt and tie - very likely a \$24-a-week man.

Figure 2, of the same factory, shows at least one man 'heeling a shoe by machinery.' It's difficult to discern the entire process from one photograph, but more than one type of pressure machine appears to be involved. Is the worker supplied with any protective eyewear should a piece of leather fly out of the machine? At this time there is no workplace accident insurance, no medical insurance and no unemployment benefits. What an incentive to be extremely careful as you work!

Hovering over the workplace was the ongoing risk that if you slowed down or made errors, you could be summarily replaced. This was compounded as the process became more mechanized. The narrative on the reverse of the 'heeling' operation card includes this observation:

"The rolling machine was the first practical substitute for hand labor. Since its introduction there has been a constant progress in shoe machinery. Fewer hands now produce a given quantity of work. In operating the lighter machines, many women are now employed. Children, in many cases, now do the work formerly done by women and the total amount of wages is accordingly reduced."

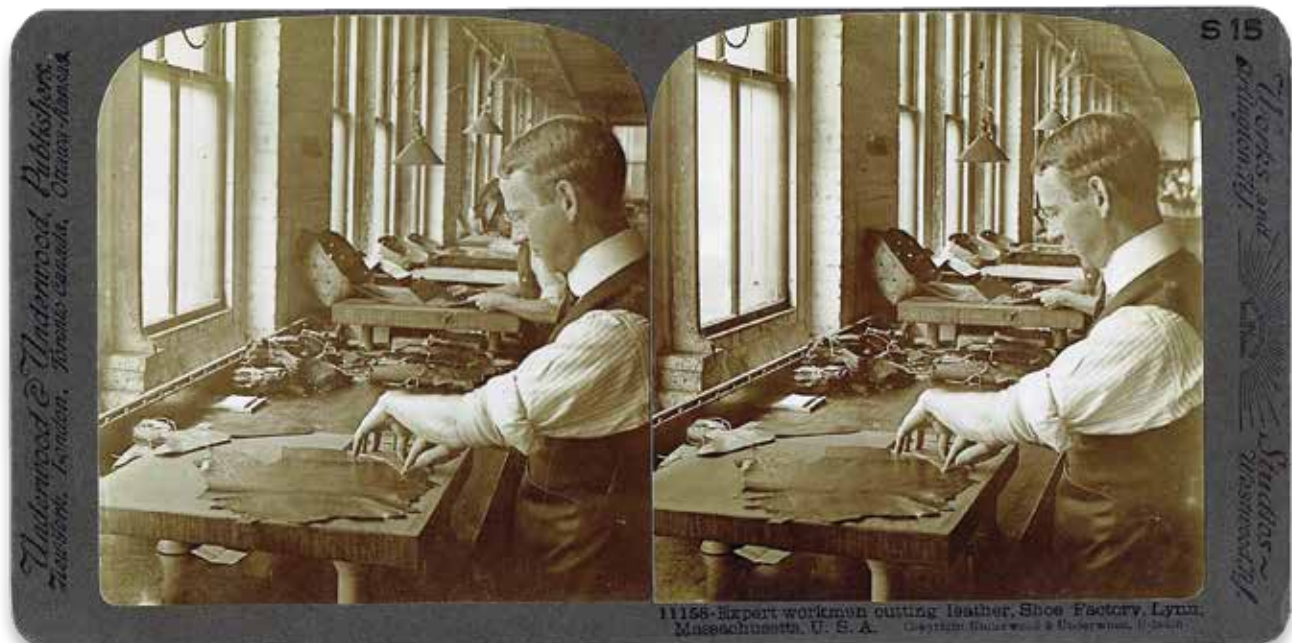


Figure 1. Cutting leather in a shoe factory in Massachusetts.

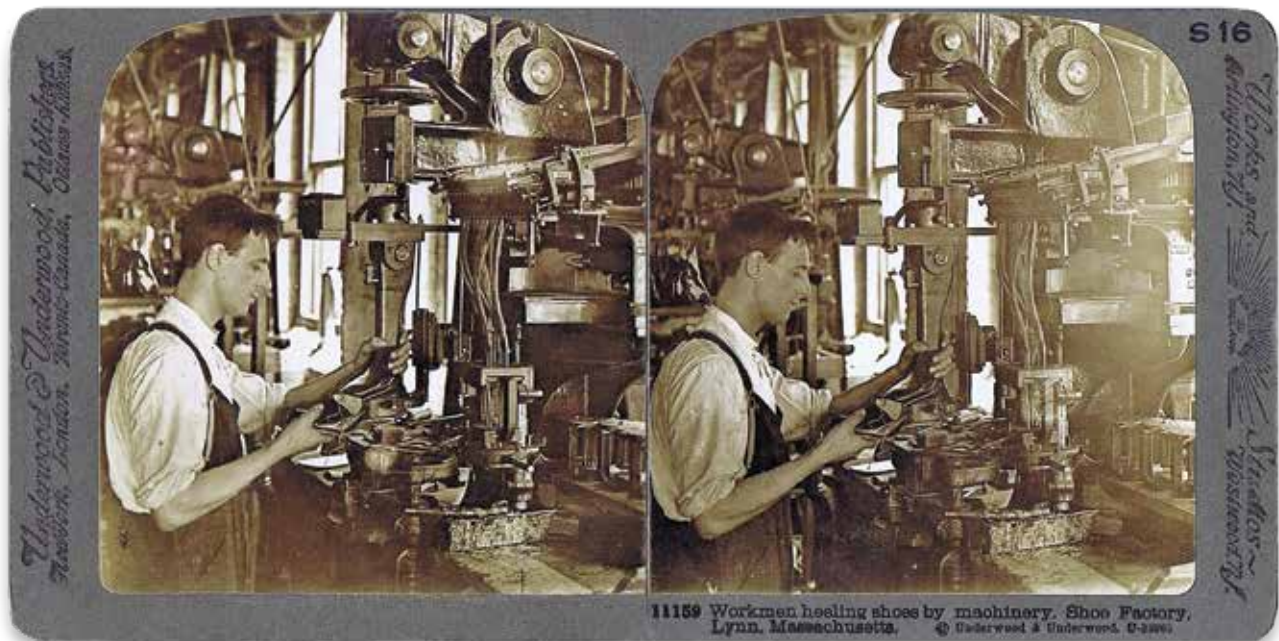


Figure 2. 'Heeling a shoe by machinery' in the shoe factory of Figure 1.

Textiles

Figure 3 shows the Assobat Woolen Mills. The identical image, a silver gelatin print on glass, is in the National Museum of American History as part of an archive of Underwood & Underwood material. It's dated between 1900 and 1910. The text on the reverse of the card reads:

"We are in Maynard, between fifteen and twenty miles north of Boston, Mass. Here we see a twister at work; it is a machine so constructed that two, or more, threads of

[woolen] yarn may be twisted together with a given number of turns to the inch. The yarn passes from those large rollers at the top through those small rings below, which hold the several threads together and under those iron rollers in front of the operator's hand."

Note that a woman is operating the equipment. It's a massive machine that seems to have well over 50 bobbins that need to be watched. When dealing with equipment which spins or rotates, it's prudent to follow her example and have your hair gathered in a bun on

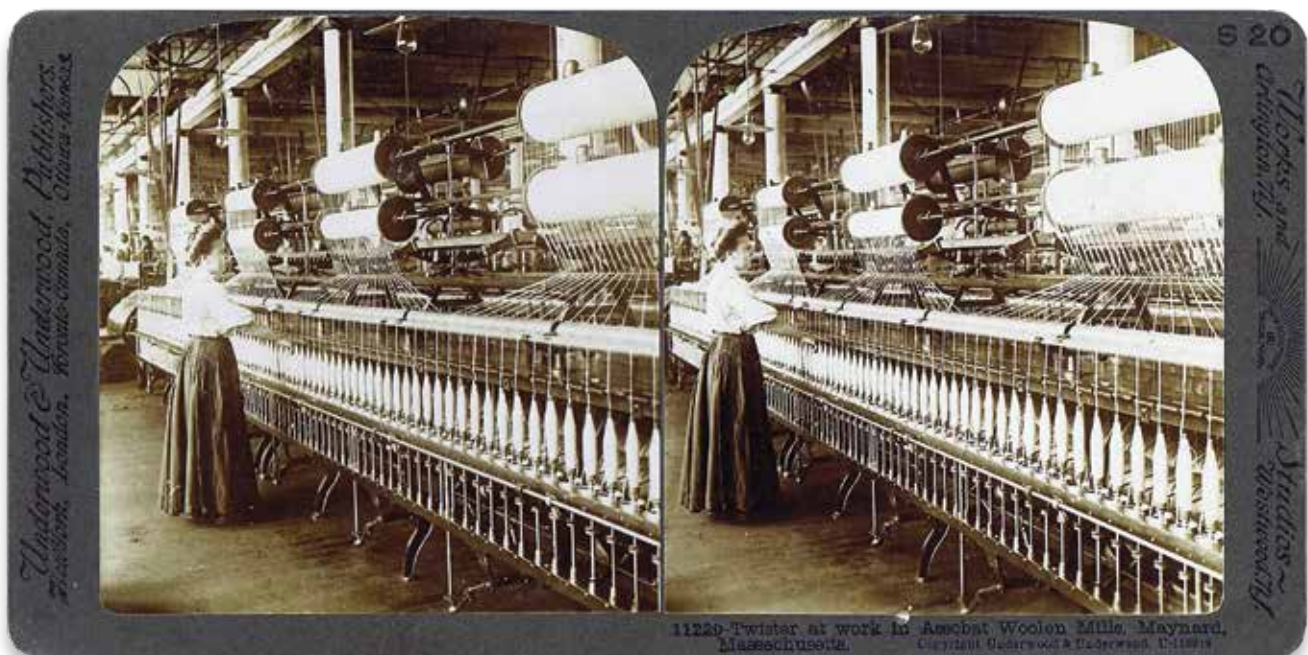


Figure 3. A twisting machine at the Assobat Woolen Mills.

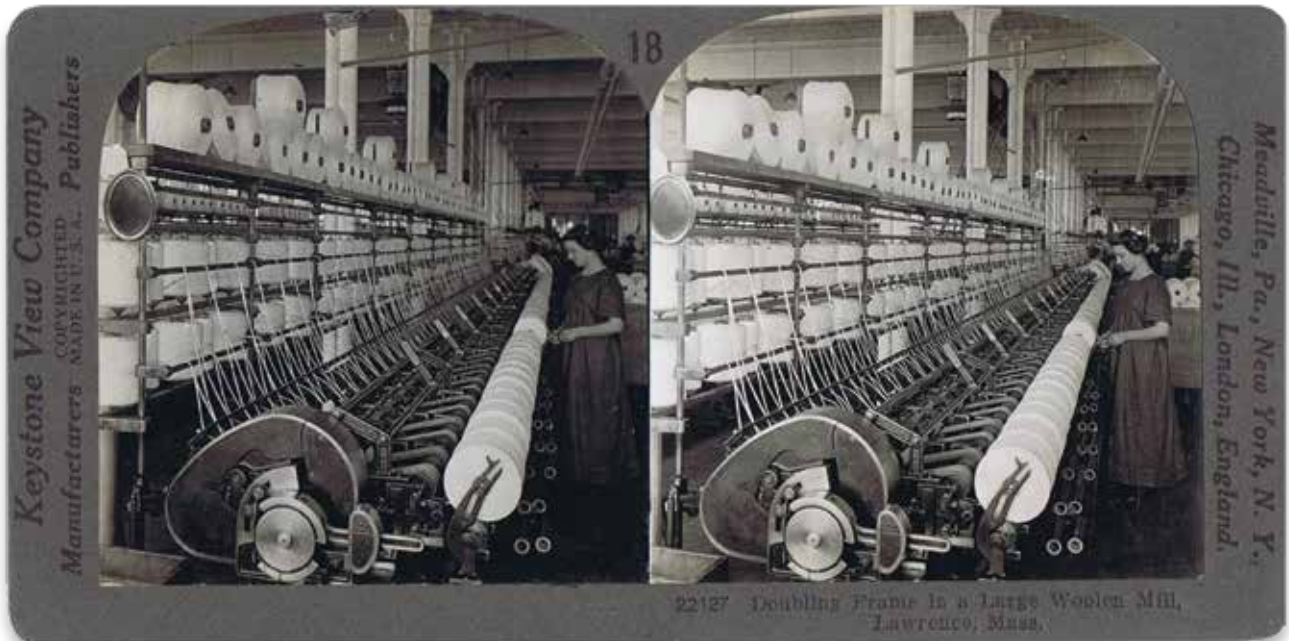


Figure 4. A 'doubling machine' at the Assobat Woolen Mills.

top of your head. But her loose, flowing sleeves look like they could get caught in the machinery. In order to survive, fashion must give way to safety. The female operator of the 'doubling machine' in the same woolen mill (figure 4) wears short sleeves to minimize the risk in handling the massive machine for which she is responsible.

Figure 5 shows the Weaving Room at the Mechanics Mill in Fall River, Mass. The J. Paul Getty Museum has another example of this view card by photographer Benjamin West Kilburn, dated about 1869. Perhaps taken during a lunch break, no machine operators are shown. These machines,

packed closely together, were likely tended by female workers. Was this an early example of 'equal opportunities' for women?

Another card (figure 6) shows women operating a Foster Winder under the eye of a male supervisor. The text on the back explains the financial motivation for hiring female employees. "A hard-working spinner in the spindle room previously earned \$14. [per week] The women at the machines now earn \$8. [per week], the work not being so hard." From the employer's perspective, increased mechanization made the work less strenuous, so it could be performed by women, who could be paid less.

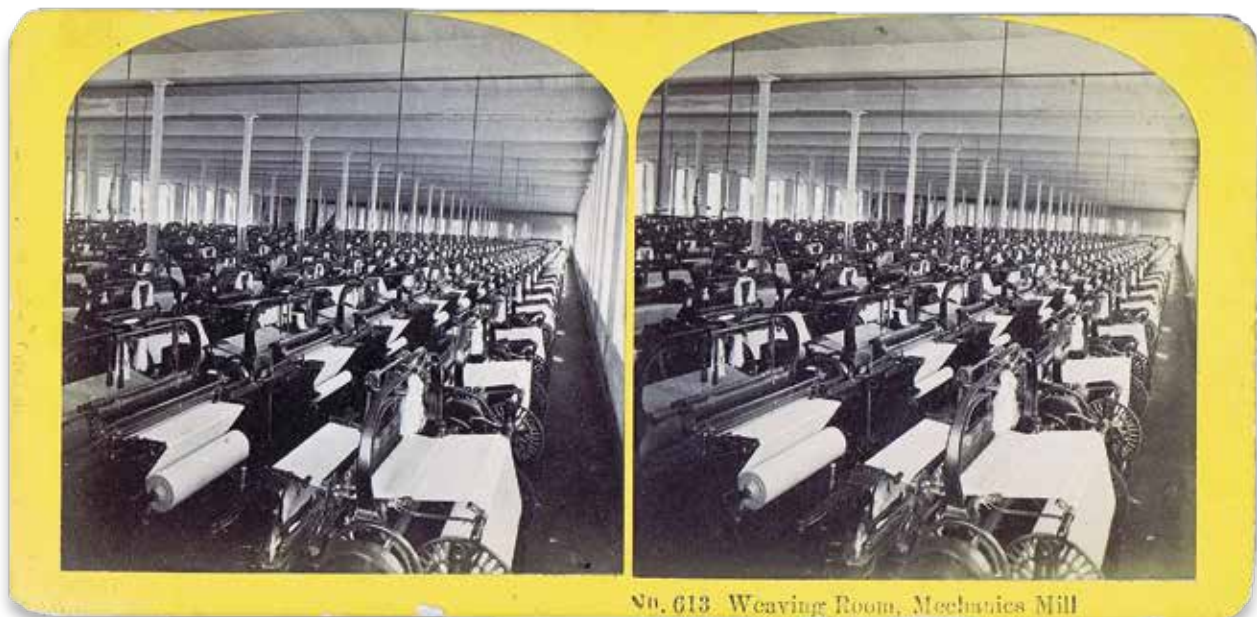


Figure 5. The Weaving Room at the Mechanics Mill.



Figure 6. A Foster Winder and its woman operator.

The text continues, “In former days they were in the habit of working unlimited hours, but the hours have now been legally restricted.” An employer would have found it expedient to give his best workers unlimited hours rather than train a perhaps less talented ‘second shift.’ Working ‘unlimited’ hours was unlikely to have been the worker’s choice. This legal restriction on the length of the working day was an early gain for millworkers who fought for shorter hours and better working conditions, winning concessions in March of 1912.

Processing

Figures 7 and 8 illustrate the relatively unsophisticated method of processing sugar beets at a Sugar Company in Menominee, Michigan. Sugar beets were an important crop in early America. The text on the reverse of Figure 8 reports that, “The out-put of beet sugar has increased five-fold since 1899. It now constitutes 60.6 per cent of the sugar consumed in the United States.” This number would place the image around 1912, since a report in 1910 stated that the output had increased over four-fold since 1899.

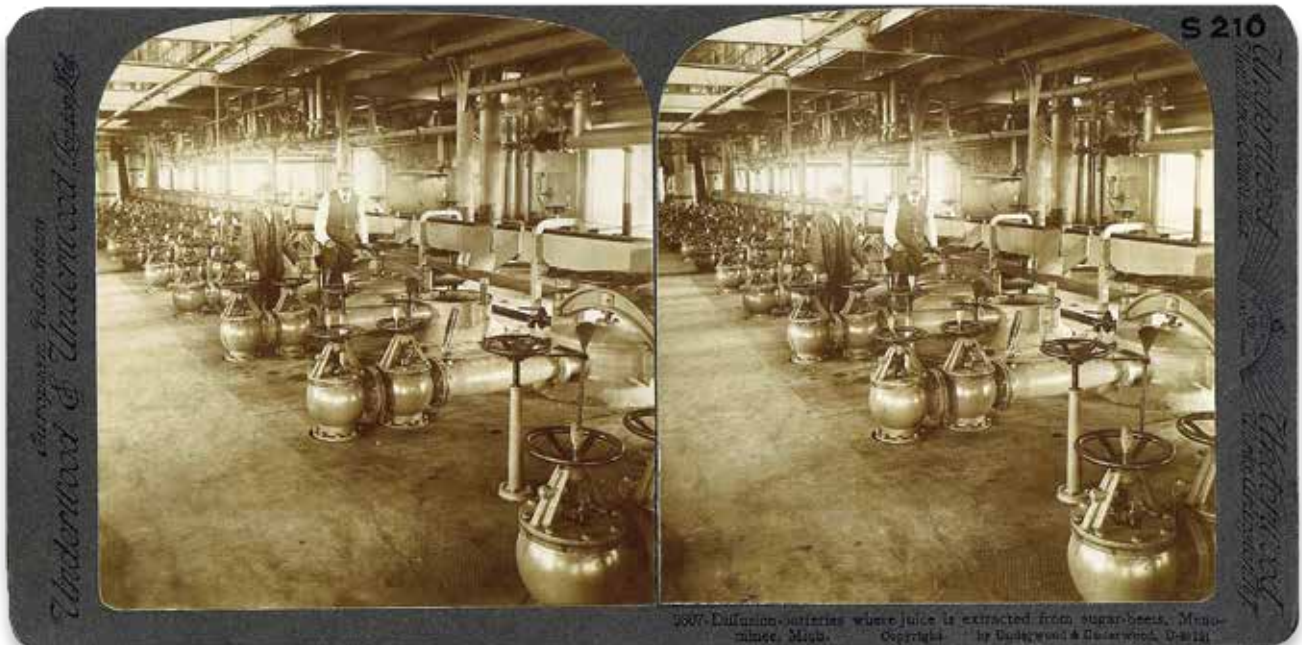


Figure 7. Diffusion Batteries in a Michigan sugar beet plant.

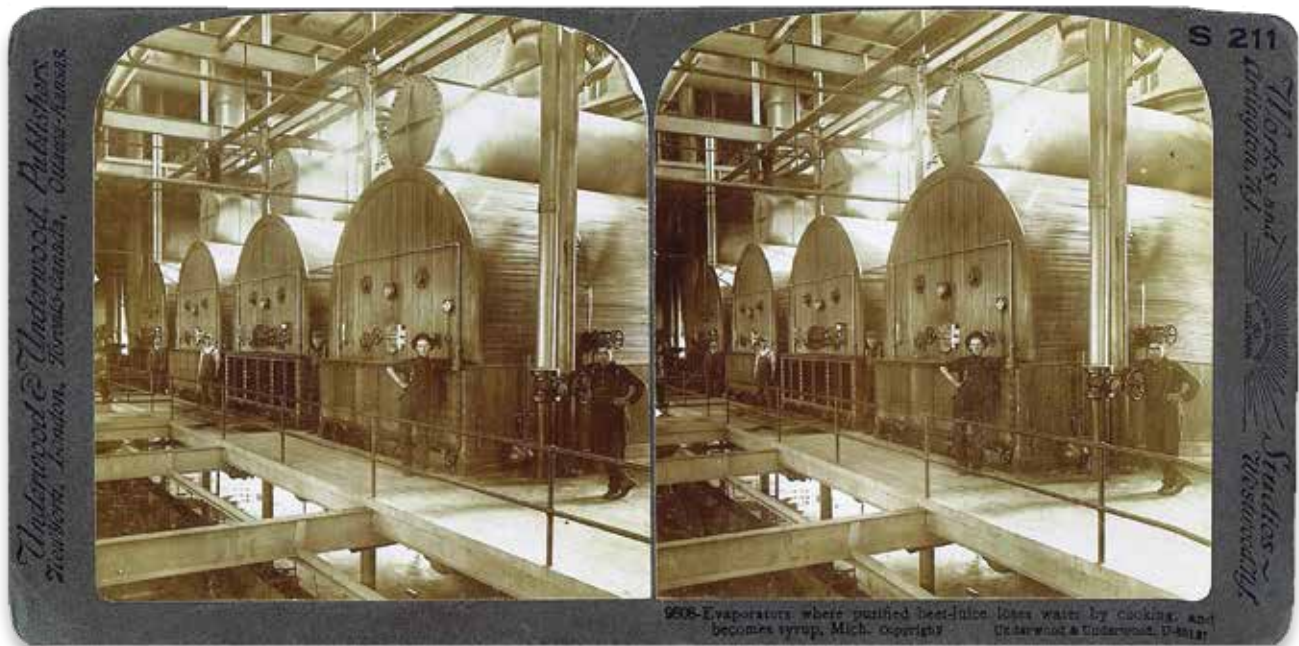


Figure 8. Evaporators at work in Michigan purifying beet juice.

Figure 7 shows two male workers in the Diffusion Batteries where juice is extracted. The text notes that the same method is used for processing sugar cane and describes in detail, controversial government subsidies that were provided at various levels for sugar beet processing. “The manufacturers of beet sugar in Michigan and other states were long ago obliged to ask for state and federal aid.” This occurred around 1905 when farmers were not growing enough beets to keep up with factory demand. At times like this, when government subsidies were necessary to keep manufacturers in business, it’s likely that the needs of labor were a lower priority than simply staying in business.

In Figure 8, the image of “Evaporators where purified beet juice loses water by cooking and becomes syrup” shows four male workers dwarfed by the giant machines. This would have been exhausting work during the hot summer, surrounded by steam released as the liquid evaporated.

What Does This Ephemera Tell Us?

These Stereo View cards offer valuable insights into the history of labor in America. It’s impossible to refrain from comparing these images to current labor and manufacturing practices. Ephemera does that — it tells us where we have come from as a basis for where we are now.

We can see these early steps in the increased mechanization of manufacturing and processing as part of a continuum that spans to the present day. A consequence has been a reduction in the number of jobs, as human laborers are replaced by machines for repetitive and programmable tasks. We are still working

out how this will be addressed as new industries define new jobs and discuss how to re-train workers for the future.

The references to women and children as “cheap labor” has a troubling resonance today. American women still earn only a percentage of what men earn for identical work. And as long as we continue to support businesses that make use of children, prisoners or other low-wage labor, often working in unsafe conditions to keep up with global industry, Americans remain complicit in this exploitation.



John Sayers

has served several terms on the Board of The Ephemera Society of America and

on the Council of The Ephemera Society (U.K.). As a retired Canadian Chartered Accountant he has a strong interest in the history of business and industry as demonstrated in ephemera, and writes frequently about ephemera for publications in the U.S., Canada, and the U.K. He can be reached at jasayers@saybuck.com, and is shown here with his wife Judith on the roof of the Bodleian Library, Oxford, on the 2015 Ephemera Society tour.

“I’m the Guy” a Brief Story about a Photographic Business Card

BY JEREMY ROWE

My name is Jeremy and I am an Image-oholic. I also have a rescue gene that I share with many collectors and ephemera researchers and curators. Some images merit little more than a passing glance. But others, many others, cause me to pause and ask: What information is hidden in this image; why was it taken; what did the card mean to the subject, photographer, or to the custodians who have held the image since it was made.

To discover the embedded story of this image obtained from a fellow Image-oholic, I also asked: Why is the subject giving us a “thumbs up” to match the image he holds? I began by exploring the printed information and pencil notation on the front and the information contained in the original photograph that had been pasted onto this small card. Sadly, the back of the card was blank and offered no useful clues.

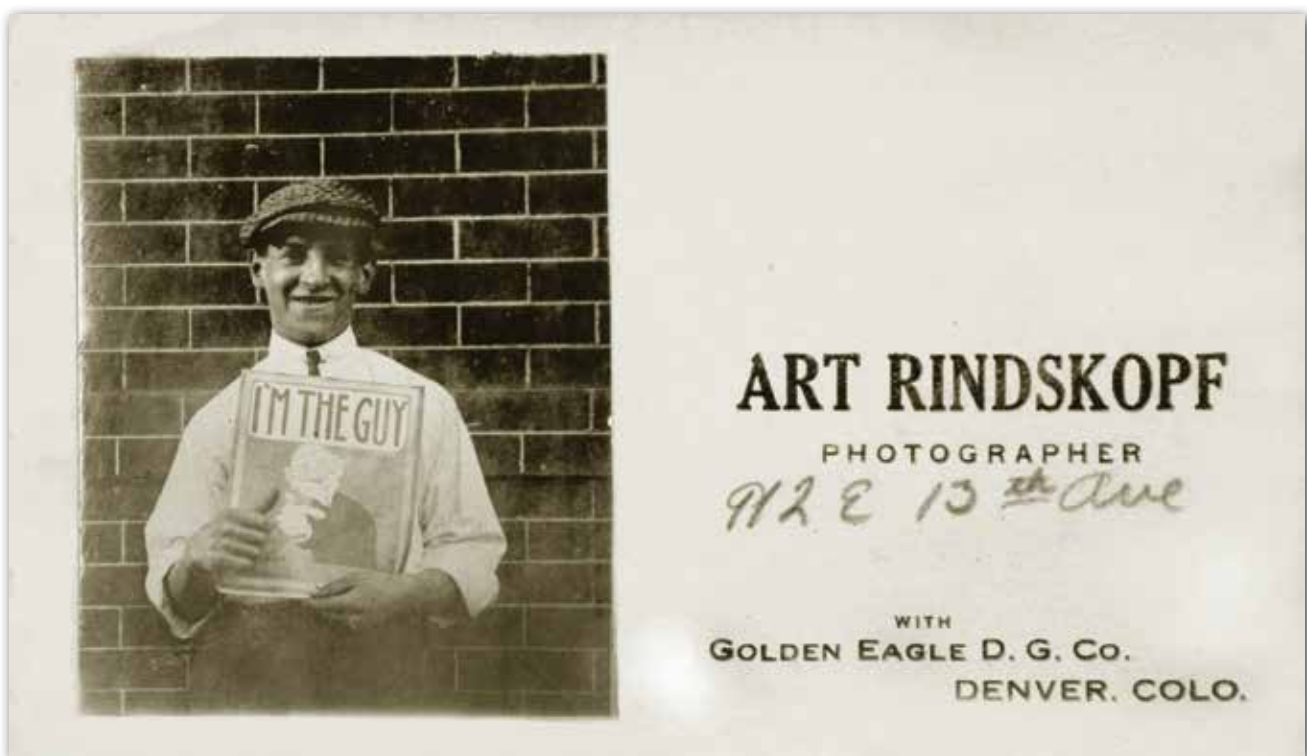
My first impression of the image was that it probably dated from the 1910s based on the type of photographic paper used and style of clothing. The identification of “Art Rindskopf Photographer” was an instant draw. But an initial simple search didn’t provide any useful information, even when targeting the early 20th century and specifying Denver, Colorado. The search did, however, lead me to an interesting bit of trivia about the card itself. The card had been sold in a recent auction of San Francisco collector

Ken Prag’s collection that I sadly missed. Since the 1980s Ken had been the source of many very expensive, but highly treasured images now in my collection - but he never showed me this little business card.

Exploring the “Golden Eagle D.G. Co.” on the bottom of the card was a next step. I initially thought D. G. could be a drugstore, but soon found that it was actually an abbreviation for Dry Goods. Using that clue, I learned that the Golden Eagle Dry Goods Company had originally been established in Leadville, Colorado by an 18-year-old Bavarian, Leopold Henry Guldman, and some fellow miners in the late 1870s. By 1883, Leopold had moved the business to Lawrence Street in Denver. In 1904, he purchased the five-story Denver Times Building, also on Lawrence Street, as a new larger location for his rapidly growing business.

Next was a deeper search for Art Rindskopf in census and business records, which began to provide some additional data. I found that Arthur (Art) Abraham Rindskopf was born May 28, 1894 in Manhattan, New York. Art and his family (father Sampson, mother Rosa Cohn, brother Milton, and sister Paula) moved from New York and, by 1910, were living in Denver, Colorado.

Art, like many young men of this era, explored a number of vocations before settling on a career. In 1912,



at age 18, Art was working as an Inspector at the Golden Eagle Dry Goods Co. The following year he had risen to Assistant Manager. That year he was also listed in the Denver directory living in an apartment at 912 E. 13th Avenue - the same address that was penciled below his name on the business card. Bingo! The following year Art moved from this apartment to another address, so it looks as if the card was made in 1912 or 13.

By 1912, the Golden Eagle Dry Goods Co. was so successful that Guldman explored expanding into a new 12-story building. One hypothesis about Art's business card was that the business success of Golden Eagle Dry Goods, and its high levels of patron traffic, may have led Leopold to exploring adding photographic services, like portrait photography, to his portfolio and may have called upon his Asst. Manager, Art to lead this effort. Since no other notices of Art's photographic activity beyond the business card - such as examples of work he signed, or ones identified with Golden Eagle imprints from this era - have been located to date, it appears that this effort, if explored at all, was not overly successful.

Consistent with this hypothesis, Art soon left the Golden Eagle, and was identified working as an electrician in the 1914 Denver Directory. His next occupation was as a clerk, first at Denver Jewelry Manufacturing Co. in 1915, then at the Denver Water Co. in 1916. At the beginning of WWI, in 1917, Art was listed as a storehouse worker.

That year, 23-year old Art registered for the draft but claimed an exemption from service as the sole support for his then widowed mother. His appeal was apparently successful. In 1918, Art was back working at the Denver Water Co. and, after the war, continued to explore vocations in Denver. Art tried his luck as a salesman for the Patterson Office Equipment Company in 1920, and in 1921 as a salesman for Patterson Office Equipment Company.

In 1922 Art left Denver briefly for Oklahoma City, where he was first a Manager for the Lanston Monotype Machine Company, then a Sales Agent Standard Register Co. in 1923 before returning to Denver. Back in Colorado, Art settled into his career as a Clerk in the U. S. Post Office in Denver, where he was employed for the rest of his working life.

Another clue to unearthing more about the story was the illustration that Art held in the photographic portrait. A couple of quick searches led to identifying the illustration as the cover of a comic song by Rube Goldberg, "I'm the Guy," with score by Bert Grant, published by Jerome M. Remick & Co. of New York in 1912. The song was based on Goldberg's popular cartoon series of the same name.

Like other cartoonists of the era, Goldberg had worked on a vaudeville routine for self-promotion, and as a potential source of revenue to augment his newspaper work. Occasionally he appeared with Bert Grant as partner who helped Rube deal with stage fright. Goldberg was a New York Friar's Club Member, and was invited by the club to present his emerging "I'm the Guy" vaudeville routine in 1912.

After a performance in August, Rube realized that his cartoon lent itself to song lyrics, and collaborated with Bert, who wrote the music behind Rube's words. A performer and song plugger at the club facilitated publication by Jerome M. Remick & Co. The song "I'm the Guy" became an overnight hit, both as sheet music with the Goldberg cartoon cover, and as a recording by popular singer Bill Murray. The song was so successful that, in addition to being printed as sheet music, it was published as an insert in major newspapers across the country. It is not clear from the photograph alone, whether Art is holding the original sheet music, or a newspaper version with the same Goldberg cover image.

The publication date and popularity of Goldberg's "I'm the Guy" are consistent with the other information unearthed to date that support a target date of 1913 for production of the card with Art's penciled home address.

Why Art penciled his address on the card, or where it languished until Ken Prag rescued it, and added it to his collection may never be known. In the meantime, the little business card led to a nice day of initial research, and now has a home in my collection of photographic-related ephemera — waiting to hear from you about other (particularly mid 19th century) items you might stumble across that can join it...

Jeremy Rowe is a passionate collector and teacher of historic photographs, particularly of the American Southwest (see his www.vintagephoto.com).

Ephemera 40 (continued from page 3)

as Nellie Bly and scientist Marie Curie — will be described by journalism Professor **Brooke Kroeger** of New York University and curator Ashley Bowen at Philadelphia's Science History Institute.

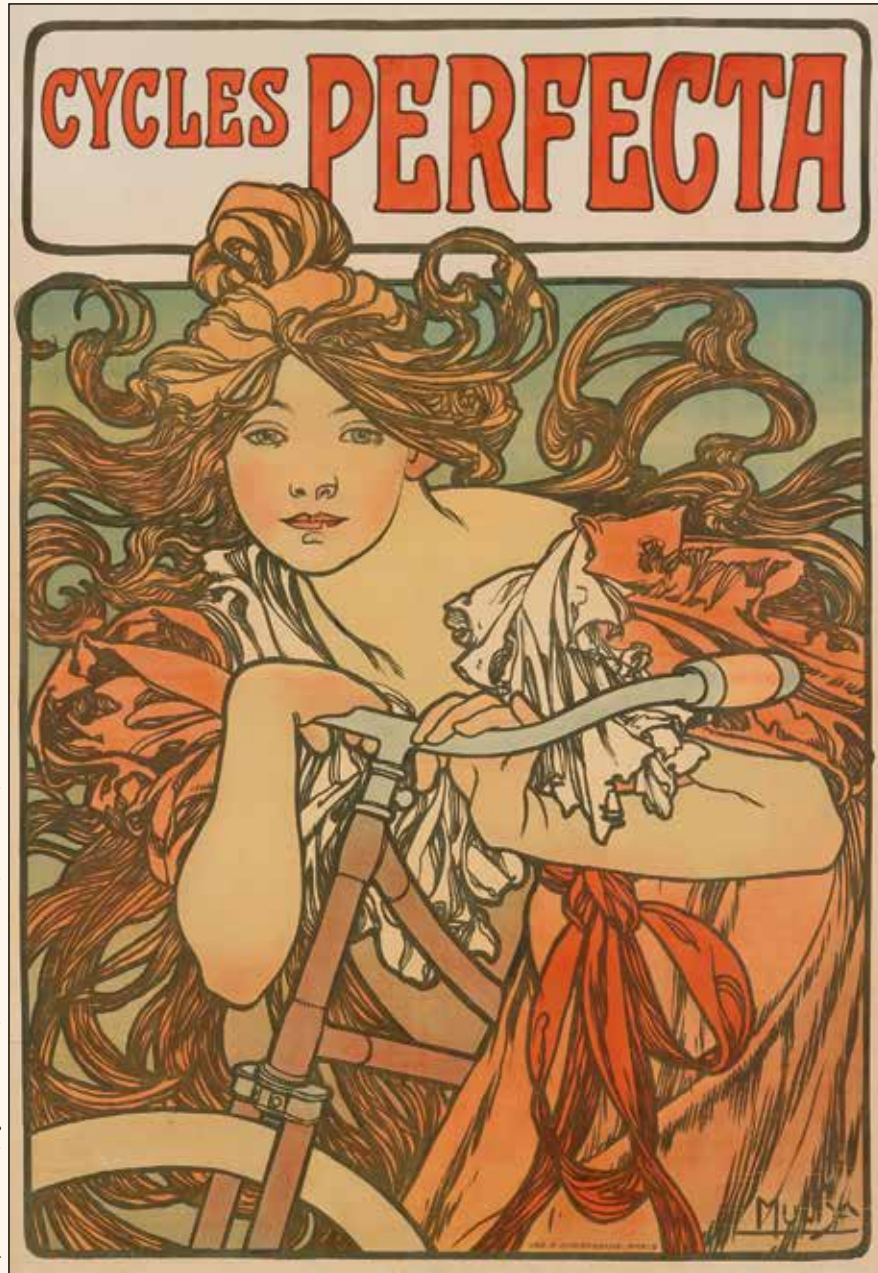
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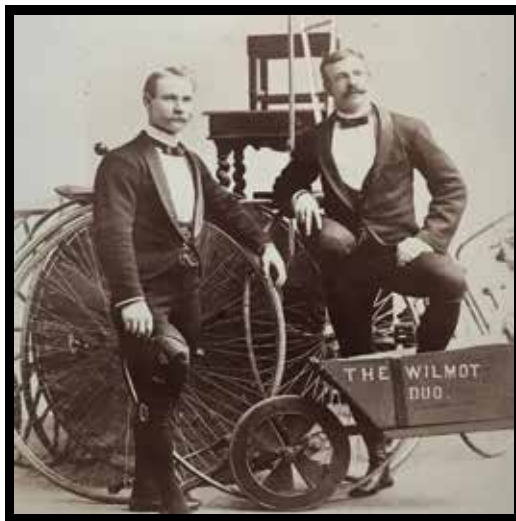
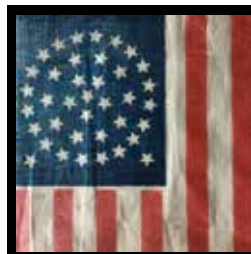
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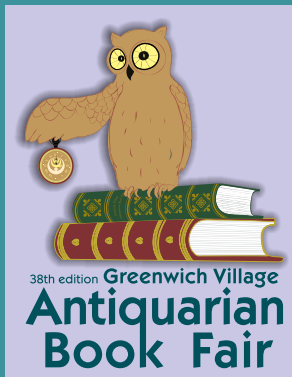


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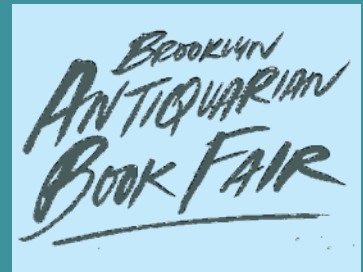
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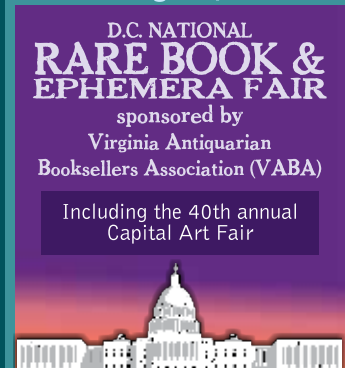
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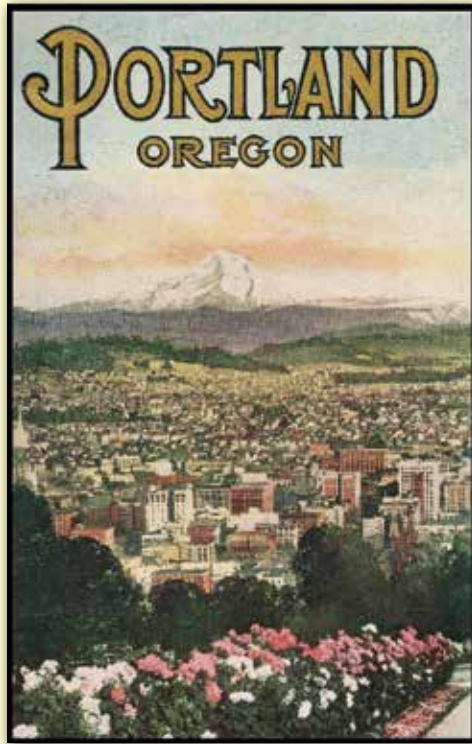
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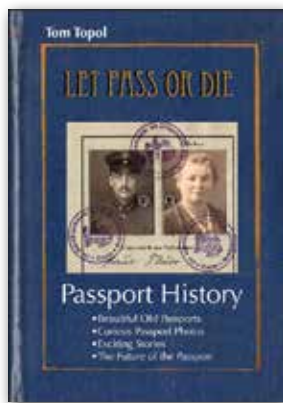
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Tom Topol is a recognized expert and author on passports and their history in the security printing industry and has studied the topic for more than 15 years. Tom is a member of both the Ephemera Society of America and the Ephemera Society of the United Kingdom.

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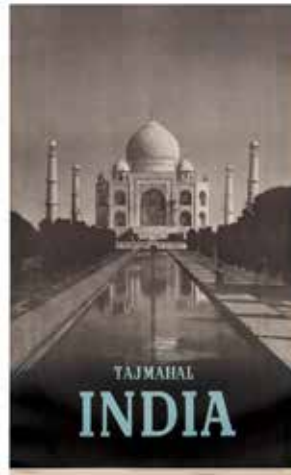
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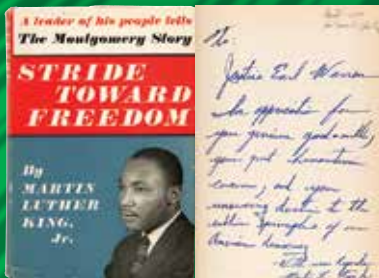
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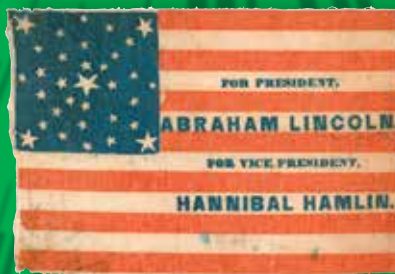
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