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Tattoo Trade Cards: The Ephemera of Electric Art, 1900-1930

BY CARMEN FORQUER-NYSSEN AND DERIN BRAY

Tattooing was a hardscrabble business for pioneers of the trade. The advent of the electric tattoo machine in the 1880s saw with it a generation of ambitious tattooers whose fortitude and ingenuity shaped tattooing into a skilled profession. Motivated practitioners of this era steadily broke new ground in towns and cities across America—broadening the boundaries of their livelihood, while battling the adversities of an emerging field. Faced with fierce competition, sporadic work, and no doubt discrimination, tattooers carved out a tough existence, inking clients wherever they could: in the backs of pool halls, with carnivals, aboard ships, at dime museums, and in shops located in rough-and-tumble neighborhoods. Because of the itinerant and often underground nature of their work, tattooers were not always captured in customary records; documenting their careers can be a difficult task. Fortunately, many left behind clues, from hand-painted tattoo designs (flash) to photographic portraits of their prized canvases. Some of the best information is found on trade cards. These small pieces of cardstock printed with names, locations, and occasionally graphics are important sources in understanding the history of tattooing and those who contributed to its early success.

New York trade cards reveal profound insights about the early modernization of tattooing. The New York Bowery, from the latter half of the 1880s into the middle of the next century, stood as a major tattooing hub and hotbed of innovation. Illustrious dime show tattooer Samuel F. O'Reilly

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Figure 1. Charlie Wagner trade card, New York City, ca.1910. Collection of Derin Bray.

Figure 2. E. C. Kidd trade card, San Francisco, ca.1925. Collection of Derin Bray

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Dear Members and Friends:

Ephemera inspires. In the case of Chip Kidd, it has inspired the design of countless book jackets for such celebrated authors as David Sedaris, Oliver Sacks, John Updike, and Michael Crichton. Kidd's jacket artwork for *Jurassic Park* was adapted for the $1.9 billion movies series. He has gathered a voluminous archive (250 boxes) of printed materials, which includes vintage postcards, matchbooks, ticket stubs, scrapbooks, and typographic catalogs. His archivist, Alyssa Carver, came to realize that, even though Kidd's ephemera collection cannot not be catalogued in a linear fashion like a business archive, it is nevertheless not a jumbled miscellany: "The act of collecting creates its own context, and Kidd is primarily a collector; it's how he experiences, organizes, and designs his life." In an article in *Fine Books & Collections*, Spring 2016, entitled, "Chip Kidd's Creative Biosphere," Carver convincingly asserts: "Like good design, collecting can re-contextualize the familiar and cause us to see things we don't usually notice." Kidd admits that the magpie method is his *modus operandi* and recommends that budding designers build a graphic specimen collection. Is Kidd using ephemera to create another type of ephemera? According to *Wild River Review*, Kidd's book jackets have achieved a new status and are "no longer disposable ephemera for the dissemination of marketing messages and contemporaneous quotes," but are now "thoughtful expressions of the book's character in design…a look into its soul if you will." I prefer to think of book jackets as ephemera, which, in Kidd's case, are roused into existence by other ephemera.

I can commend to you Lisa Kirwin's *Lists To-dos Illustrated Inventories Collected Thoughts and Other Artists' Enumerations from the Smithsonian's' Archives of American Art*. Whew, a long title with no commas. The book contains 69 photographic reproductions of many types of ephemera including Pablo Picasso's handwritten list of the artists he recommended to be included in the 1912 Armory show, the first international exhibition of Modern art in the United States (e.g. Leger, Gris, and Duchamp), a portion of Alexander Calder's 1930's address book revealing the who and where of the Parisian avant-garde, and a circa 1910 teaching diagram of Arthur Wesley Dow, an influential painter, printmaker and teacher at Pratt Institute and Columbia University who laid the foundation for the American Arts and Crafts movement.

Thanks to the annual giving of our members, and the excellent work of Board member Sheryl Jaeger, we have made substantial progress in placing the content of our annual conferences online. Please visit our website to find YouTube links which will permit you to view vividly illustrated talks given by distinguished speakers at our recent annual conferences on such subjects as the ephemera of food, sports, and art.

The Ephemera Society has planned an exciting program on the ephemera of *American Innovation* for its annual conference from March 16-19, 2017 at the Hyatt Regency Hotel in Greenwich, Connecticut. Subjects which will be covered include Aerial Ephemera from the National Air and Space Museum, the Electromagnetic Telegraph, Patent Medicines (with ephemera from the renowned William H. Helfand Collection at the Library Company of Philadelphia}, the Emergence of Photography, the Future as seen at two Chicago World's Fairs, the Development of the Prepaid Mail System in the United States, How the Bicycle Changed the World and An informal Overview of the Strange and Wondrous Ephemera relating to Innovation in America.

A special, heavy debt of gratitude is owed to Glenn and Judith Mason for arranging ESA's recent spectacular trip to all points ephemera in Seattle. On behalf of our entire membership, I extend our profound thanks to Glenn and Judith.

I bid you a Happy New Year filled with peace, and the joy of finding elusive ephemera.

Cheers,

Bruce Shyer, President

Annual Fall Meeting

Tours around the mid-year autumn Board meeting have become a real high point in the ephemera calendar. The hospitality and image-packed days on beautiful Puget Sound were extraordinary. It is clear that the Northwestern ephemera collections we visited have been formed and are stewarded by professionals who are passionate about ephemera – and knowledgeable about the particularities of the regional history they interpret. All the institutional collections represent the 1909 Alaska Yukon Pacific Exposition (and member Dan Kerlee opened his home to show his considerable collection of this exhibition ephemera). All the collections also covered the 1962 Seattle World's Fair, and the Seattle Antiquarian Book Fair was held in the shadow of that fair's Space Needle.

The Historical Society of Washington, in Tacoma, inherited the considerable gleanings of its first president, Edward N. Fuller, who scoured city streets for paper evidence of the everyday. But he was not a cataloguer, so that Ed Nolan, also a dedicated gleaner of paper, has worked strenuously for over 30 years to properly protect and completely catalog as much as possible. In semi-retirement, he depends on an aging cadre of volunteers – and there is much left to do.

The Museum of History and Industry's library is named for one of its collecting patrons, Sophie Bass Frye. Head Librarian Carolyn Marr is also close to retirement – anxious to complete at least collection-level cataloguing for the many industrial archives they have been gifted. Because the collection supports the very popular museum, much of forward momentum is attached to specific exhibitions (such as the 300 menus scanned and put on line as part of a showcasing of Seattle's foodways).

The Seattle Public Library Special Collections is enthusiastically headed by Jodee Fenton, yet another librarian close to retirement. But Jodee has already hired two younger librarians specifically to enhance their catalog and zip up their on line presence – to encourage patrons to come in to library and interact with "the stuff."

The University of Washington Special Collections is perhaps the best funded, and is the best staffed of the area's ephemera-rich institutions – their brand new conservation laboratory, for instance, is world class and is dedicated to getting even the rarities up on shelves for university patrons. This library, too, has benefited from the 'saving' instinct of particular families (providing, while we were there, two excellent exhibitions of World War I ephemera).

It seems as if the present is a potent time for ephemera being sought as primary sources for academic and curatorial research (for instance, an ordinary woman's diaries at the historical society covering her care for a husband with dementia in the 1960s have been examined for three different books on the subject of mental health) – right when institutions are losing their most knowledgeable leaders (and losing funding, as well). Our visitors felt that, if possible, the Ephemera Society might be able to offer expertise at a distance. Certainly, for future tours we shall emphasize that we might be able to answer questions about ephemera in the collections we visit.

In this Issue...

With the theme of our 2017 conference in mind, this issue is full of the evidence of American innovation and entrepreneurial ideas. Our lead article shows that even the ancient art of tattoo was popularized (at least in some strata of society) by the invention of better tools, inks, and designs. The lowly matchbook – usually acquired gratis – is shown to have been part of a match empire as well as a powerhouse of an advertising venue.

S.F.B. Morse fiercely defended his telegraph patents, but the 'big idea' we celebrate here belonged to Cyrus Field – using the combined ingenuity of American and British inventors and capitalists to connect across the Atlantic by telegraph. Such was the extraordinary jubilation at the first success in 1858 that even youths at a Moravian boarding school produced a commemorative journal. Such juvenile manuscript 'newspapers' were known in this period (Louis May Alcott's *Pickwick*, for instance) but this one we 'discovered' thanks to archivist Paul M. Peucker who displayed it at the Moravian Archives in Bethlehem, Pennsylvania, for our Ephemera Society tour in 2015.

Our 'work in progress' this issue looks at changing assumptions of childhood as revealed in Baby Books. The author's research was at the Lilly Library, but another member institution – the Darling Biomedical Library at UCLA – provided illustrations from an ongoing project there to 'mine' the information in Baby Books.

—Diane DeBlois, editor

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(1854-1909) set the stage when he patented the first electric tattoo machine on December 8, 1891. Further advancements were introduced by O'Reilly's partner, "Electric" Elmer Getchell (1863-1940), inventor of an unpatented tattoo machine adapted from an electric bell. Of the many Bowery tattooers, Charlie Wagner (1875-1953), protégé of O'Reilly, is the one who had the honor of carrying on the legacy of his predecessors. Wagner started in the trade sometime before 1899—the year he opened a solo shop at 294 Houston Avenue. From the beginning, he embraced the pioneering spirit of tattooing. By 1904, he had patented his own electric tattoo machine, an enterprise that developed into one of the first bona fide tattoo supply companies. Wagner's 1910s trade card (Figure 1), advertising a gamut of tattoo equipment and a specialty in tattoo designs, evidences his expertise in this arena as well as the marked progression of the trade. The card's ornate graphics—typical patriotic tattoo emblems—likewise demonstrate Wagner's professionalism. Such beautifully executed illustrations presented a polished image, while also effectively invoking the visual aspect of tattooing. In fact, this specific card design, possibly produced *en masse* by mail order companies, was used by several tattooers. Perhaps most telling of Wagner's forward-thinking business practice is the card's printed address, 208 Bowery. This single nuance—in contrast to non-addressed or stamped cards of the era's many itinerant tattooers—represents commitment to a permanent location and an enduring business; 208 Bowery played a pivotal role in this regard. By 1913, Wagner had expanded his shops to include not only 11 Chatham Square, but also 4 Chatham Square and a factory at 208 Bowery. The latter is where he established a large-scale, unprecedented tattoo supply operation—employing and fostering some of the era's brightest talents, including Lew "The Jew" Alberts (1880-1954).

Wagner was a close associate of Lew Alberts (real name Albert M. Kurzman). A graduate of the Hebrew Technical Institute, Alberts studied metal working and mechanical drawing, and designed wallpaper, briefly, after his service in the Spanish American War. According to alumni records, he embarked on his tattoo career in 1904, the same year he signed as a witness on Wagner's tattoo machine patent application. In light of their connection, it stands to reason Alberts had a hand in the extensive repertoire of tattoo designs advertised on Wagner's trade card. Oral history dictates that Alberts greatly improved upon and standardized the traditional canon of designs. Although concrete proof of this handed-down story is lacking, the rhetoric on his 1905 trade card (Figure 3), "Artistic & Reliable American & Japanese Designs" and "Grotesque, Unique, and Oriental Designs," as well as the copyright notation, reinforces the folklore. Another telltale sign of his artistic competency is the one-of-a-kind card illustration depicting Spanish American War imagery. It would not be surprising, given Alberts's veteran status and the proximal wartime era, if he designed the card himself. As with Wagner's trade card, Alberts's card—in design and range of services offered—is a testament to the trade's burgeoning professionalism. Among other abilities, his card boasts expert tattoo application with six colors; in an age defined by India ink and vermillion, these were likely newer, experimental inks. One particularly striking line, "Work Done in Private," suggests he set his business apart by catering to women and high society—a sure boost to his customer base and his reputation. Despite Alberts's apparent business acumen, he was actually a newcomer to the trade in 1905; his 5 Chatham Square shop had been occupied by Sam O'Reilly just the year before. The "information... cheerfully given" line on his card, in a profession that barred indiscriminately sharing trade secrets, exposes him as a novice. In the same vein, it is doubtful he learned so much about the ins-and-outs of the business without help. Although his technical school studies were relevant to tattooing, the numerous qualifications listed on his trade card indicates that someone, probably Wagner, had provided him detailed instruction in tattooing.

Figure 3: Lew Alberts trade card, New York City, ca.1905. Collection of Derin Bray

Whereas trade cards further enrich the history of well-known tattooers like Wagner or Alberts, they are often the most meaningful surviving evidence of lesser known figures. James Leonard Hayes (1851-1936)—a somewhat nomadic tattooer who worked in Chicago as early as 1890, then New Orleans, San Francisco, and San Diego—is a case in point. His trade card (Figure 4) stands as the 'pièce de résistance' of his career. Unfortunately, narrowing down the card's date is near impossible; it does not include

Figure 4. J. L. Hayes trade card, ca.1900. Collection of Carmen Forquer-Nyssen

an address and its illustrative designs were in vogue for the duration of his career. As far as verbiage and use of graphics, Hayes's card is similar to the aforementioned Wagner and Alberts cards. What's exceptional is that the illustration bears his signature, denoting authorship, and it appears to be a photo print of a much larger work. In short, it is a shining example of original artwork (not commercial stock), which provides an otherwise non-existent visual of Hayes's artistic talent. Elias Captain Kidd (1872-1927) falls into the same category as Hayes; few items pertaining to his career remain. Although Kidd tattooed in Denver in the 1910s, and only worked in San Francisco from 1924 to 1926, he is generally recognized as a San Francisco tattooer—simply because this is the city listed on his known trade cards. San Francisco was a huge West Coast tattoo center, and host to a slew of resident and itinerant tattooers. The intense competition surely accounts for Kidd's standout trade card (Figure 2)—an eye-catching color printed rendition of his tattooed back, cleverly underscored by the beckoning "Meet Me Face to Face." Even if Hayes and Kidd are obscure figures in tattoo history, their trade cards exemplify the bold ingenuity that drove the trade forward.

In an era when tattooers met with ample discrimination, presenting a professional public image was key. Because a good deal of itinerant tattooers were fly-by-night practitioners unconcerned with proper practices, itinerants who were serious about their livelihood had to be especially vigilant about reputation. Trade cards facilitated this aspect of business. Fred Clark (real name Homer W. Chambers; 1893-1964), though primarily an Indianapolis tattooer, meandered about for a short stint in his career. In the 1910s, he was tattooed all over by Amund Dietzel (1891-1974), learned to tattoo, and began trouping with sideshows as a tattooed man/tattooer. Through the 1920s, his travels brought him to various Midwest towns, where—unlike sailor-ridden port cities—tattoo work was not guaranteed or a necessarily trusted service. Clark's 1920s trade card (Figure 5), which promises antiseptic methods (relative to the era), mindfully disassociates him from unhygienic tattooers. As an added vote of confidence, the card leaves room for a neatly applied address stamp directing customers to an established, if temporary, location.

Trade cards often reveal much about a tattooer's business set-up. For nearly fifty years Edward "Dad" Liberty (1883-1957) and his three sons held court in the heart of Boston's Scollay Square, the city's lively entertainment district. According to tradition, Dad bought his first tattoo kit from Frank Howard (1857-1925), Barnum & Bailey's famous tattooed man and proprietor of the largest tattoo studio in Boston. By the end of World War I, Liberty could also be found tattooing there, at the Scollay Square Arcade alongside shooting galleries and other cheap amusements. It

Figure 5. Fred Clark trade card, Cincinnati, ca.1925. Collection of Derin Bray

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Figure 6. Edward Liberty trade card, Boston, ca.1919. Collection of Derin Bray

was during this period that he handed out a brightly colored card emblazoned with his name and several handsome maritime designs, including flags-of-all-nations and hands-across-the-sea (Figure 6). Although he tattooed all walks of life, sailors were his bread and butter, and the goal was to get as many through the door as possible. To ensure they stayed informed about his precise locale, he wisely stamped, rather than printed, the back of his card with the name and address of the arcade; in less than a year it was under new management as the Avery Amusement Company. A savvy entrepreneur, Liberty also included on the reverse a brief description of his "Artistic and Reliable" work. The information is printed in four languages – English, French, Italian, and Spanish; a reminder that Boston was a sailor town, where clients hailed from ports near and far. Elder tattooer Frank Howard also printed one of his cards in English and Italian, possibly to market his services to the burgeoning immigrant community in Boston's north end.

Frank Liberty (1904-1956), Dad's oldest son, established the Boston Tattoo Studio in 1930. In the spirit of Yankee thrift, he altered one of his father's old printing blocks to create his first trade card (Figure 7). In addition to the studio's Scollay Square address, the front is boldly stamped in the margins "Tattoos Taken Off." Indeed, the Libertys did a brisk business in tattoo removal, using a secret recipe developed by Dad throughout his career. In earlier years this harsh treatment was administered by tattooing diluted hydrochloric acid into the skin. Later it evolved into a topical paste. Evidently the treatment worked, but recipients were left with a nasty discolored scar. The back of Frank Liberty's card points to a more lighthearted side of the business. At first glance it appears to be an advertisement for a laundress. Upon closer inspection, however, and when the card is folded in half, a dirty joke is revealed. Similar comic devices aimed at male humor were a common feature on tattoo trade cards. They remained popular with Frank too; he continued to use this one through the 1940s.

Some tattooers sought a more refined approach. Ben Corday (1875-1937), for example, fashioned himself a "Tattoo Artist, not a self-styled Professor," a spurious title adopted by many of his peers. Although little is known about his early career, it is clear that Corday was heavily influenced by London's turn-of-the-century master tattooists, men like Sutherland MacDonald (1860-1942) and George Burchett (1872-1953). They presented themselves as fine artists, often boasting about the royalty and other wealthy elites who frequented their large studios. In 1909, Corday emigrated to the United States. He worked as an itinerant artist for several years before settling in Los Angeles, where he quickly earned a reputation for beautifully painted designs. His trade card (Figure 8) offers a glimpse of his artistic prowess, not to mention his social credentials. It features a photograph of the smartly dressed Corday beneath one of his iconic drawings of a tattooed nude, which he initialed

Figure 7. Frank Liberty trade card (front and back), Boston, ca.1930. Collection of Derin Bray

Figure 8. Ben Corday trade card, San Francisco, ca.1925. Collection of Carmen Forquer-Nyssen

in the bottom corner. The printed text reinforces the idea that he is cosmopolitan, having received "A Lifetime [of] Experience in Every Part of the World." Noticeably absent, however, is any mention of his career as a sideshow giant and strongman. Standing nearly seven feet tall, Corday struck an imposing figure, which led to odd jobs with circuses and small roles in silent films. His involvement in lowbrow entertainment did not jibe with the image of a gentleman tattooist. Neither did his address at 1st and Main Street, where he tattooed in a cramped basement shop with low ceilings. Still, all evidence indicates he was an exceptional painter and tattooist, and probably achieved some level of prominence in his career – though perhaps not on par with the men who first inspired him

Bold graphics were an important component of any successful trade card. No one understood this better than Detroit tattooer Percy Waters (1888-1952). A native of Anniston, Alabama and an expert machine-builder, Waters moved to Detroit in 1918, opening a small studio in Peck's Penny Arcade (Figure 9). By the early 1920s he had launched a mail-order tattoo supply business. His printed catalogs offer a wide assortment of designs, pigments, photographs, and electric tattoo machines. Waters advertised many of these items on trade cards, including one with an evocative image of a tattooed hand holding a machine (Figure 10); the tube bears his signature stamp. This now-famous design was not Waters's creation. He appropriated it from fellow Detroit tattooer William Fowkes, who used it to promote

Figure 9. Percy Waters tattooing in Detroit, ca.1918. Photo post card. Collection of Derin Bray

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his supply business a few years earlier. A gifted salesman, Waters hustled his famous machines to professionals and amateurs alike. His trade card appealed to the latter by hyping his machines as "Similar to a Regular Fountain Pen. No Experience is Required." While Waters's machines and supplies might have been readily available, the knowledge and skill required to effectively use them was not. In truth, experienced tattooers closely guarded their hard-earned trade secrets.

Although tattooing became increasingly professionalized through the years—with improved equipment, advanced techniques, better pigments, sanitary conditions, and more sophisticated methods of advertising—the trade never became fully accessible to the public. This dynamic speaks to a greater business savvy. There is a general tendency to view early nineteenth century tattooers as unrefined. In comparison to today's standards this might hold true, but trade cards prove that the era's entrepreneurs were remarkably shrewd. They were well-acquainted with their customer base and understood the unusualness of their profession, both of which they used to their advantage. Trade cards embody the delicate balance they struck between self-promotion and maintaining ownership of their trade—the perfect formula for ensuring the mystery and magic of tattooing would live on for decades to come.

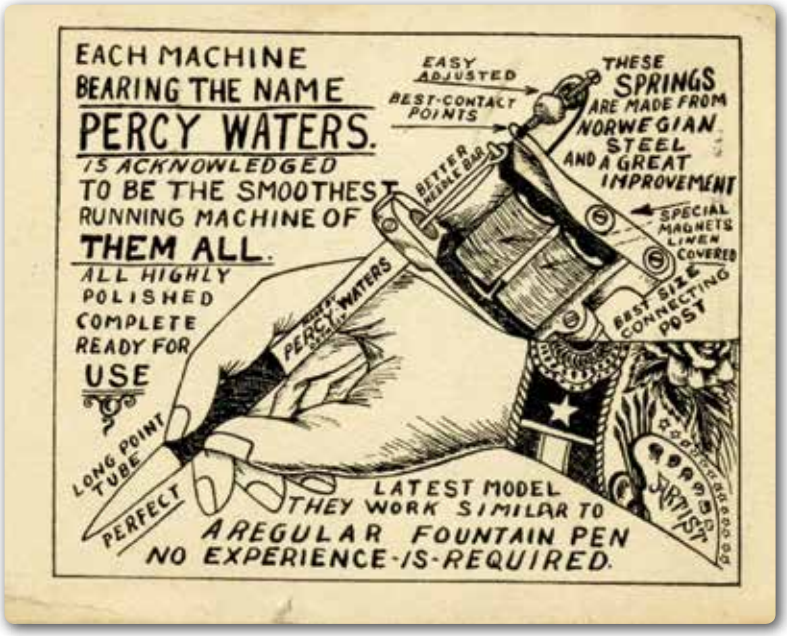

Figure 10. Percy Waters trade card, Detroit, ca.1925. Collection of Derin Bray

Carmen Forquer-Nyssen and Derin Bray are undertaking a comprehensive survey of America's first professional tattoo artists. Along with Peggy Hodges, they are also co-authors of the forthcoming book *Eagles, Anchors, & Flags: A History of Tattooing in Boston, Massachusetts, 1862-1962* (2018). This in depth study draws upon more than a decade of original research, including newly-discovered trade cards, flash art, photographs, and other rarely seen material. If you know the whereabouts of early tattoo items, they would love to hear from you. For more information, please visit *www.tattooedboston.com*.

Carmen Forquer-Nyssen is a tattoo historian and the owner-operator of www.buzzworthytattoo.com. She has researched and written extensively on the history of tattooing in America and the United Kingdom and was a key contributor to several landmark publications, including *"Lew the Jew" Alberts: Early 20th Century Tattoo Drawings* (2015) and *Sailor Vern* (2014). She earned a BA in Linguistics from the University of California, Santa Barbara. Carmen can be reached at carmennyssen@buzzworthytattoo.com.

Derin Bray is an independent scholar and collector of early tattoo material. His books include *Bucket Town: Woodenware & Wooden Toys of Hingham, Massachusetts* (2014) and *Harbor & Home: Furniture of Southeastern Massachusetts* (2009). He is a graduate of Yale University and holds an MA from the University of Delaware's Winterthur Program in Early American Culture. Derin can be reached at derin@derinbray.com.

Light Up America: The Brightest Flame in Matchbook History

By Leo J. Harris

To make a better mousetrap, to successfully patent it and to make scads of money, has been the aim of American inventors for many decades. We present this story of a highly successful American company in the context of the special consideration the Ephemera Society of America is giving inventors at its 2017 conference.

The Diamond Match Company traced its origin to a merger of smaller companies in 1881, and we focus on their 1894 patented invention – the matchbook. A most important later invention of the Company was the process that eliminated poisonous white phosphorus as the fuel for the match, substituting a burning substance that would not give off choking smoke. In a remarkable move in 1911, the Company deeded to all manufacturers, royalty free, this new manufacturing process. The Company received wide public recognition for its generous act, including the Louis Livingston Seaman medal for the elimination of occupational diseases, and the gold medal of the American Museum of Safety.

During the last decade of the nineteenth century, to light a fire, or a cigar, or the burner on a gas stove required a wooden match, just like those sold by the Little Match Girl in the 1845 story by Hans Christian Andersen. Many American companies sold these "stick" or wooden matches, but a major change was on the horizon - the production of matchbooks by the Diamond Match Company.

Figure 1. Advertising logo of the Diamond Match Company, ca.1926.

On September 27, 1892, Joshua Pusey, a patent lawyer in Philadelphia, patented the first friction matchbook. Under that patent, paper matches whose tips were dipped in a solution of sulfur and phosphorus were then stapled to a piece of cardboard. Pusey apparently cut the first matchbook from a cardboard-like material with a pair of office shears. On a small wooden stove he then boiled up and applied his original, highly volatile formula for the match head and striking surface mixture. The Diamond Match Company purchased that patent in 1895 from Pusey.

The Binghamton Match Company, established in January of 1893, developed a matchbook based on Pusey's design, with the striker located inside the cover. A few matchbooks were actually produced by Binghamton, but they were sued for patent infringement and the Diamond Match Company won,

Figure 2. Two examples of very early printer's proofs or salesmen's samples, ca.1895-1896. There are no strikers, no staple holes, and no folds. The text above where the striker would be located reads: PATENTED SEPT. 27, 1892. LICENSED MATCH. THE DIAMOND MATCH CO. N. Y.

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Figure 3. Inside and outside views of a matchbook advertising Lillian Russell brand cigars, from the first generation of Diamond Match Company matchbooks, ca.1896-1898. The striker is on the front; note the imprinted matches. The text on the saddle reads: THE DIAMOND MATCH CO, U.S.A. VOLUME 1

thereby owning all of the rights and products produced by Binghamton Match Company under the patent.

The Diamond Match Company was organized in 1881 in Connecticut by a number of the so-called "stick" or wooden match producers. Over the years the Company grew quickly, opening lumber mills, and then merging with paper, wood products, printing and plastics companies. Production sites were in Delaware, Ohio, New York, Minnesota, Washington, California, and Massachusetts. Eventually the consumer products division of this conglomerate sold playing cards and games, molded plates and bowls, clothes pins, toothpicks, cotton swabs, facial and toilet tissue, napkins and towels, stationery and art supplies. But the most important products were always matches. For nearly 100 years the Diamond Match Company was the largest producer of matches in the United States.

Figure 4a. Advertising the volcano nickel cigar, ca1896. The text above where the striker should be reads: PATENTED SEPT. 27, 1892. LICENSED MATCH. THE DIAMOND MATCH CO.

Figure 4b. N. Y. Salesman's sample of matchbook advertising fine Havana Cigars of Garcia Pando & Co., ca.1900-1902. The text above where the striker should be reads: (LICENSED MATCH) THE DIAMOND MATCH CO. N. Y.

The first matchbooks were considered to be very dangerous. The friction strip was located inside the cover, next to the rows of the matches so that sparks from one match could ignite the other matches. As a result, the friction strip was soon moved to the outside of the matchbook, and the well-known words "Close Cover Before Striking" were added to the cover. This change was brought about by Henry C. Traute, a young Diamond Match Company salesman.

As early as 1895 Diamond Match Company production figures exceeded 150,000 matchbooks a day. Initially matchbooks – usually without advertising - were sold to the public. Perhaps advertisers were not attracted by what appeared to be a dangerous and flimsy novelty. But very quickly matchbooks, referred to as "little billboards," were imprinted with advertising. The Pabst Brewing Company, then the American Tobacco Company, and then The Wrigley Company, were among the early advertisers who purchased matchbooks in extremely large quantities (Pabst lodged the first huge order in 1896 – for ten million). Matches with advertising were given away by these advertisers wherever their products were sold. Clearly the real value of the matchbook was not for its 20 or so matches. The value was for advertising, located on the outside cover. According to Michael Prero, webmaster of the internet site *Matchpro.org*, "the last 100 or so years of this country are all chronicled on match covers." Indeed, matchbooks have the ability to tell a story of products, people and events for over a century.

Figure 5 a&b. Two American Red Cross matchbooks from World War I, ca.1917-1919. The text immediately above the striker reads: Approved Match No. 7. (Licensed match) Diamond Match Book Co, N. Y.

By 1910 The Diamond Match Company was manufacturing and selling 208 distinctive brands of matches. The profitability of the Company was augmented by the sale, whether retail or wholesale, of leftover commodities from match production, such as wood, paper, and pulp products. This significantly lowered the cost of

Left to Right: Figure 6. The low-budget "Bluebird" record label of RCA Victor was on sale between 1932 and 1945. Figure 7. The New York World's Fair was held in 1939. Figure 8. The Diamond Match Company produced a complete set of American Presidents matchbooks in 1940. Figure 9. Advertising the Buick automobile of General Motors Corporation, 1941.

match production and distribution, and significantly added to the Company's earnings.

The Great Depression brought about the next major change to the matchbook industry. By late 1929 the number of Diamond Match Company branded matches was reduced to 39. Seeking to overcome the great cuts in countrywide advertising budgets, the Company created collector sets of matchbooks. Initially these sets were of movie stars, but this was followed by sports heroes, and then by historical figures such as all of the American presidents (see Figure 8). Noted in these categories were 200 different baseball heroes (1934), 185 different football heroes (1933-1935); movie, radio and musical stars (various types, quantities and dates); and additional football and baseball players (1938). Nationally recognized football games were recognized during the middle 1930s. These matchbooks were sold for a few pennies each, depending upon the marketplace or the manner of distribution. It is likely that these collector sets were based upon the related concept of baseball cards that were distributed with chewing gum.

When World War II broke out, matchbook companies focused their attention on the largest of purchasers yet, the United States military forces and the patriotic civilians of a country going to war. Special products of the Company were millions of matchbooks with special propaganda messages, written in a number of foreign languages, which were parachuted behind enemy lines. The unnumbered page from *The Diamond Years*, a 1956 publication of the Company (Figure 10), shows matchbooks which instruct French users how to derail Nazi trains, and how to burn Nazi supply depots.

Figure 10. World War II propaganda matches, page 13 of THE DIAMOND YEARS. *Commemorating the 75th Anniversary of the Diamond Match Company, 1881–1956.*

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Figure 11. The aircraft carrier Wasp was commissioned in 1940 and sunk in 1942. The text above the striker reads: MADE IN U.S.A. THE DIAMOND MATCH CO. N. Y. C.

Figure 12. Camp McCain, Mississippi, of the U. S. Army was opened in 1942.

Figure 16 (Right). Edgewater Inn matchbook, ca.1950. The text above the striker reads: DIAMOND MATCH DIVISION. CHICAGO, ILLINOIS.

Figure 14 (Below). Wold-Chamberlain Field (the old Minneapolis airport), ca.1945. The text above the striker reads: THE DIAMOND MATCH Co MINNEAPOLIS, MINN.

Figure 13 (left). The slogan "O.K. America Let's Go" were the words attributed to General Dwight D. Eisenhower to announce D-Day in Europe, 1944. The advertising for the Royal Café was simply inserted into the already prepared design that was used for other advertisers as well.

Figure 15 a&b. The Diamond Match Company advertised its own products: Bird's Eye safety matches, and Safety Edge waxed paper ca.1945.

Figure 17. Howard Johnson Motor Lodges, ca.1960. The text above the striker reads: DIAMOND MATCH DIV. PROVIDENCE, R.I.

The Diamond Match Company is said to have published a 172 page sales manual for its employees during the 1940s, though we have not seen a copy. Printer's proof copies and salesmen's samples of matchbook advertising are known from this period.

For nearly a decade the inside of matchbooks were used by for-profit schools that sought students for drawing and art courses. The front of the matchbook was usually a "Draw Me" girl, while the inside contained the return coupon to send the student's copy of the cover art to the school with an application for enrollment. More than three million of these "Draw Me" matchbooks were prepared by the Diamond Match Company during the 1960s.

The 1930s through the 1950s were considered the golden age of matchbooks. Billions were manufactured, advertising every conceivable product and service. Their popularity grew along with the acceptability of cigarette smoking in public

Factors which, in more recent years, affected the production of matchbooks were the popularity of disposable cigarette lighters during the 1950s, and, later on, the various national campaigns against smoking, such as those sponsored by the National Lung Association.

By the end of World War II, five hundred billion matches were manufactured annually. Two hundred billion were wooden "strike-any-where" matches; a hundred billion were wooden safety matches; and the remaining two hundred billion were in the form of matchbooks. At

this time over one million matchbook collectors were said to be active in the United States and Canada. The collector of matchbooks became known as a phillumenist. This term comes from the Greek word for "love" and the Latin word for "light."

The last change to the format of the matchbook, required by government safety rules, took place in 1962. The friction strips were moved from the outside-front of a matchbook to the outside back, thus obviating the need for the phrase "Close Cover Before Striking."

The twenty-first century downward trend in the use of give-away custom matchbooks by restaurants, hotels, and bars, was brought about by the enforcement of no-smoking bans. Substituted for matchbooks as giveaways were scratch books (looking like a matchbook, but with a pad of paper inserted instead), swizzle sticks, small moist towelettes, business cards, post cards, ball point pens, dinner mints, and paper coasters, to name just a few.

There are various ways of dating Diamond Match Company matchbooks. The first way is to examine the origin legends, which appear in different locations, depending on the particular matchbook. These legends generally provide the name of a city, but they often (especially in the earliest years of the Company) include patent information, whether the production was licensed, and various internal Company categories. The second principal way is to date the matchbook by its advertising content, ranging from events to products. The *Match Cover Collector's Guide* would also be of assistance.

Acknowledgments

We wish to thank Marty Schneider, Ray Harris, and Diane DeBlois for the loan of matchbooks for scanning into this article. Our gratitude also goes to Adam Scher, senior collections curator of the Minnesota Historical Society, for his assistance in providing relevant archival materials. We are also most grateful to Kevin Saucier, who provided us with scans of nearly unique early matchbooks.

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The Oldest Matchbook?

A single copy exists of this advertising matchbook, reputedly insured for $25,000.

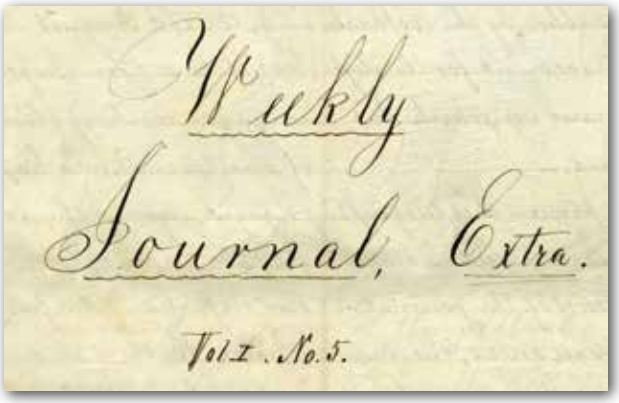
In 1895 the Mendelson Opera Company of New York purchased several boxes of blank matchbooks. Cast members apparently pasted photographs and wrote slogans on these matchbooks, and then handed them out to the public. The photograph here is of trombonist Thomas Lowden. The slogan reads: "Wait. We are coming. Powerful caste (sic). Pretty girls. Handsome wardrobe. A cyclone of fun. Look for the date. Get seats early."

Various histories of the Diamond Match Company claim that the blank matchboxes were sold by them. More recent research indicates that these blank matchbooks contained a saddle imprint of the Binghamton Match Company. Since the latter company was put out of business for infringing upon the Diamond Match Company patent, and since presumably the infringing assets of that Company probably were given by the court to the Diamond Match Company, it is our view that this old, hand-lettered advertising matchbook should properly be considered to be a Diamond Match Company product.

Leo J. (John) Harris

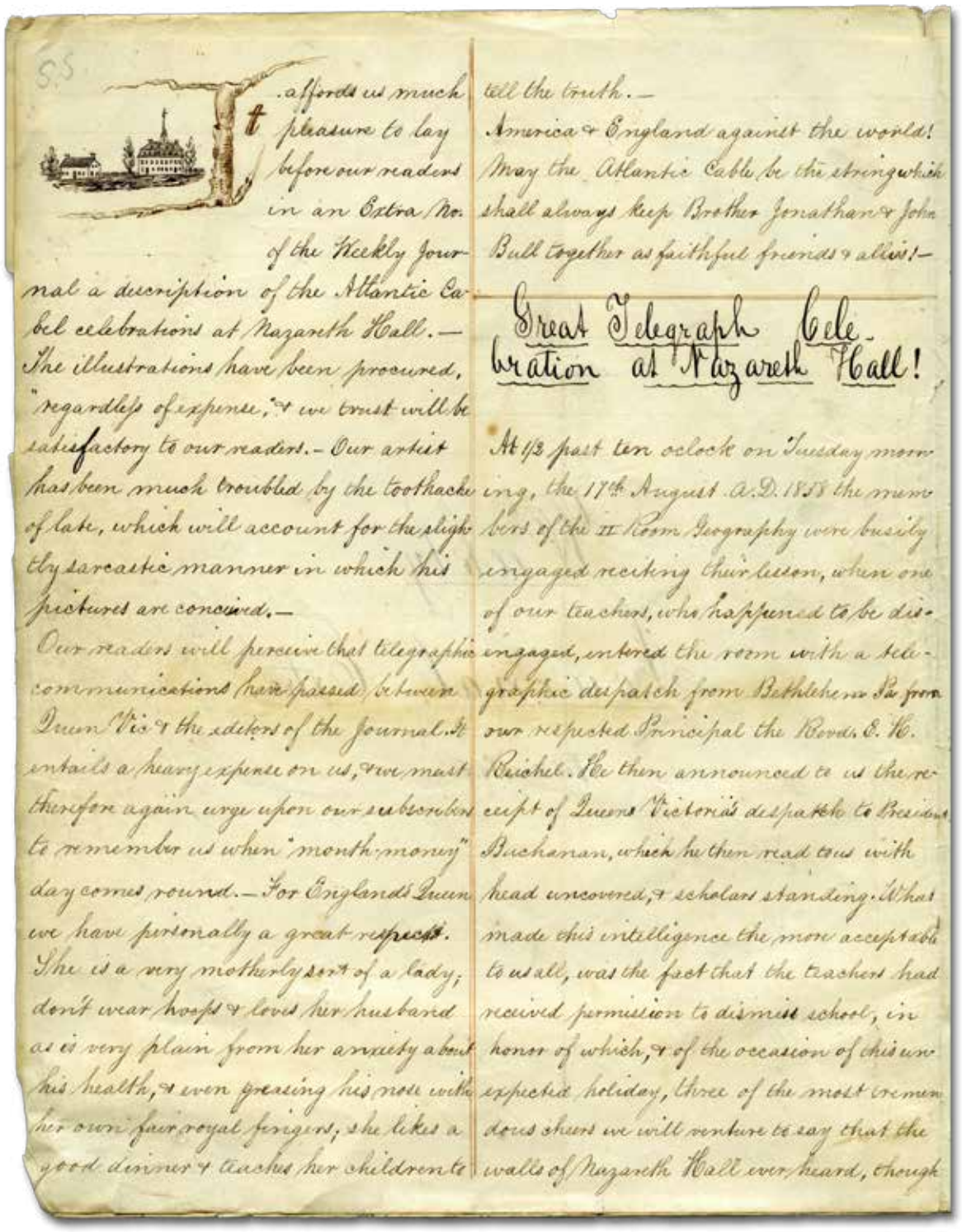
shown with his favorite 'granddaughter,' had three careers. He served in the Department of State and Foreign Service; as an international lawyer; and as publisher of a small press. In retirement he writes as a hobby concerning local and regional history, popular culture and ephemera, and postal history.

Moravian Students Celebrate the Atlantic Telegraph Cable 1858



In 1858, two school boys in Nazareth, Pennsylvania, distributed a hand-drawn "Extra" to their "Weekly Journal," calling it "Vol I No. 5." This is the only issue that survives at The Moravian Archives in Bethlehem, Pennsylvania. A weekly journal of eight pages called *The Moravian* had been published in Philadelphia; it moved to Bethlehem in 1859 under the editorship of Reverend Tinseman; to be succeeded by the monthly *The Hall Boy*, printed on a press at Nazareth Hall, which by then had moved to Bethlehem.

Thanks to the Moravian Archives for permission to reproduce the Journal. Notes by editor Diane DeBlois.



It affords us much pleasure to lay before our readers in an Extra No. of the Weekly Journal a description of the Atlantic Cable celebrations at Nazareth Hall.— The illustrations have been procured, "regardless of expense," & we trust will be satisfactory to our readers.— Our artist has been much troubled by the toothache of late, which will account for the slightly sarcastic manner in which his pictures are conceived.—

Our readers will perceive that telegraphic communications have passed between Queen Vic & the editors of the Journal. It entails a heavy expense on us, & we must therefore again urge upon our subscribers to remember us when "month-money" day comes round.— For England's Queen we have personally a great respect. She is a very motherly sort of a lady, don't wear hoops & loves her husband as it very plain from her anxiety about his health, & even greasing his nose with her own fair royal fingers, she likes a good dinner & teaches her children to tell the truth.—

America & England against the world! May the Atlantic Cable be the string which shall always keep Brother Jonathan & John Bull together as faithful friends & allies!—

Great Telegraph Celebration at Nazareth Hall!

At 1/2 past ten oclock on Tuesday morning, the 17th August A.D. 1858 the members of the II Room Geography were busily engaged reciting their lesson, when one of our teachers, who happened to be disengaged, entered the room with a telegraphic despatch from Bethlehem Pa from our respected Principal the Revd. E. H. Reichel. He then announced to us the receipt of Queen Victoria's despatch to President Buchanan, which he then read to us with head uncovered, & scholars standing. What made this intelligence the more acceptable to us all, was the fact that the teachers had received permission to dismiss school, in honor of which, & of the occasion of this unexpected holiday, three of the most tremendous shouts we will venture to say that the walls of Nazareth Hall ever heard, though

The boys' sketch of their school resembles a lithograph by Jacob Van Vleck, published in William C. Reichel's *Historical Sketch of Nazareth Hall from 1755 to 1869*. Van Vleck had himself been a student at the school, later its principal, and his son Charles Anthony Van Vleck was educated there. Two boys' schools, established in 1742 and 1743, merged to become Nazareth Hall in 1759. The young editors of the Journal enjoy the conceit that they themselves have been in telegraph communication with the Queen (having fun calling her a motherly sort who doesn't wear hoops & loves her husband) at great expense and hope their student readers will contribute when "monthly money" is distributed. The boys heard the news of the telegraph cable connection to England being complete on August 17.

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The boys' cheers, and the ringing of the school bells, and the "tar-barrel illumination in the Square" were all echoed across the country. In New York City, the Board of Aldermen celebrated on that same August 17 with "a grand salvo of one hundred guns … the City Hall and other public buildings should be illuminated, and … tar-barrels should be burned at the Battery and at various points along the North and East River." The pyrotechnic display, furnished by J. Edge, Jr., was illustrated in *Harper's Weekly* of August 28, page 549 – what it didn't report was that the cupola of City Hall caught fire and was destroyed.

The Nazareth village band with their 'soul-stirring music' was echoed in New York on the same day by Dodworth's brass band. The newspapers promoted an even larger gala on September 1 – when Cyrus Field would be welcomed back to his home in New York from Newfoundland where the American end of the cable was landed. (Field, a businessman had labored constantly on the cable project since 1854, raising capital for the venture on both sides of the Atlantic. The British end of the cable was at Valentia Bay, Ireland.). The boys expressed "horror & consternation" that the morning passed without any celebration at Nazareth Hall. But at the dinner hour, they were treated to a celebratory feast. The sketch here illustrates a vegetable arch, created by the school gardener Paul Bachscmidt (he later won honorable mention for a flower bouquet at the 1863 Pennsylvania State Fair, and served in the 153rd Pennsylvania Brigade in the civil war, surviving Gettysburg.)

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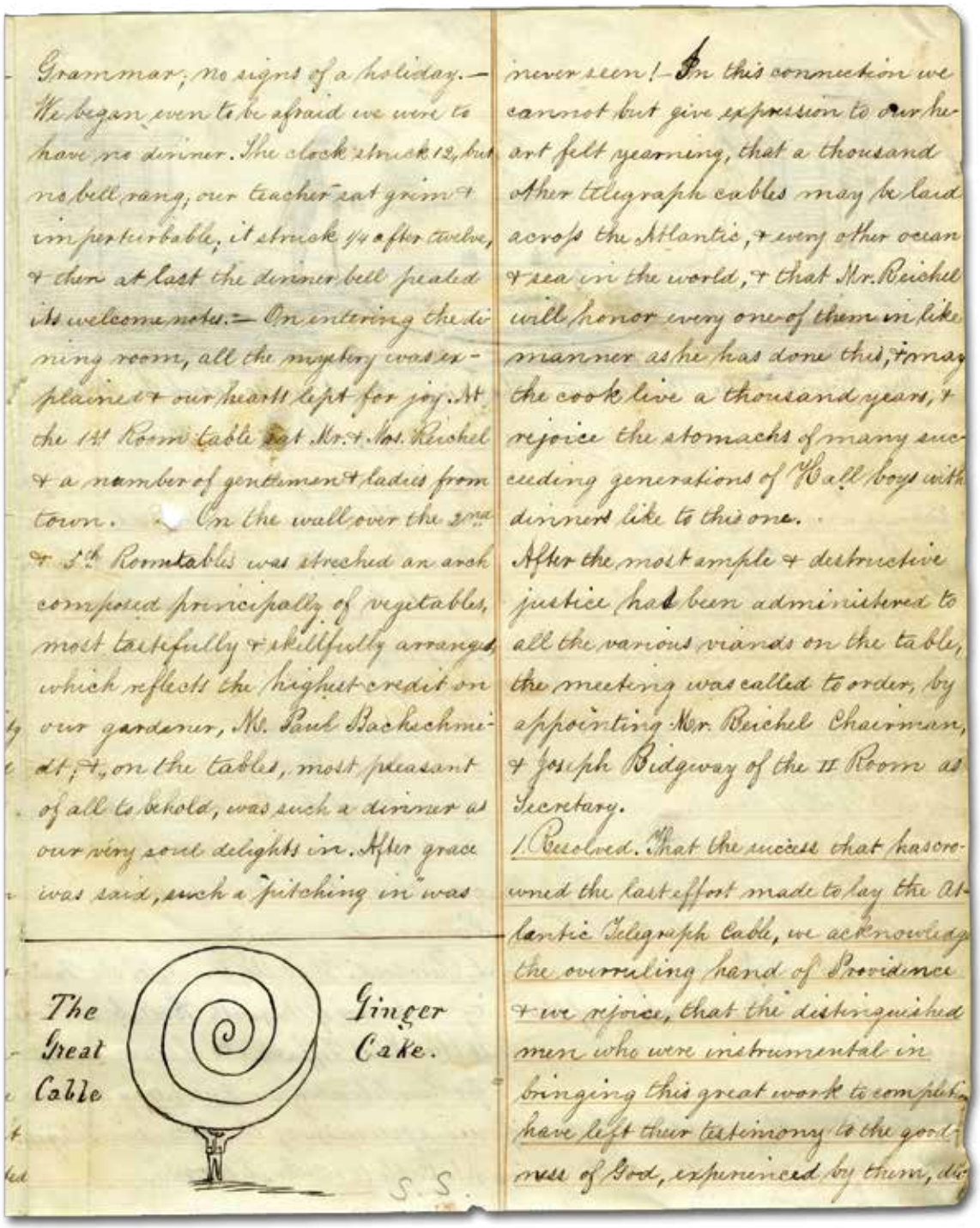


Grammar, no signs of a holiday.— We began even to be afraid we were to have no dinner. The clock struck 12, but no bell rang, our teacher sat grim & imperturbable, it struck ½ after twelve, & then at last the dinner bell pealed its welcome notes.— On entering the dining room, all the mystery was explained & our hearts left for joy. At the 1st Room table sat Mr. & Mrs. Reichel & a number of gentlemen & ladies from town. On the wall over the 2nd & 3d Room tables was streched an arch composed principally of vegetables, most tastefully & skillfully arranged which reflects the highest credit on our gardener, Mr. Paul Bachschmidt; &, on the tables, most pleasant of all to behold, was such a dinner as our very soul delights in. After grace was said, such a pitching in was never seen! In this connection we cannot but give expression to our heart felt yearning, that a thousand other telegraph cables may be laid across the Atlantic, & every other ocean & sea in the world, & that Mr. Reichel will honor every one of them in like manner as he has done this, & may the cook live a thousand years, & rejoice the stomachs of many succeeding generations of Hall boys with dinners like to this one.

After the most ample & destructive justice had been administered to all the various viands on the table, the meeting was called to order, by appointing Mr. Reichel Chairman, & Joseph Ridgway of the II Room as Secretary.

1. Resolved. That the success that has crowned the last effort made to lay the Atlantic Telegraph Cable, we acknowledge the overruling hand of Providence & we rejoice, that the distinguished men who were instrumental in bringing this great work to completion, have left their testimony to the goodness of God, experienced by them, du-

The Great Cable

Ginger Cake.

S. S.

Second Dispatch.

CYRUS STATION, Newfoundland, Aug. 16.

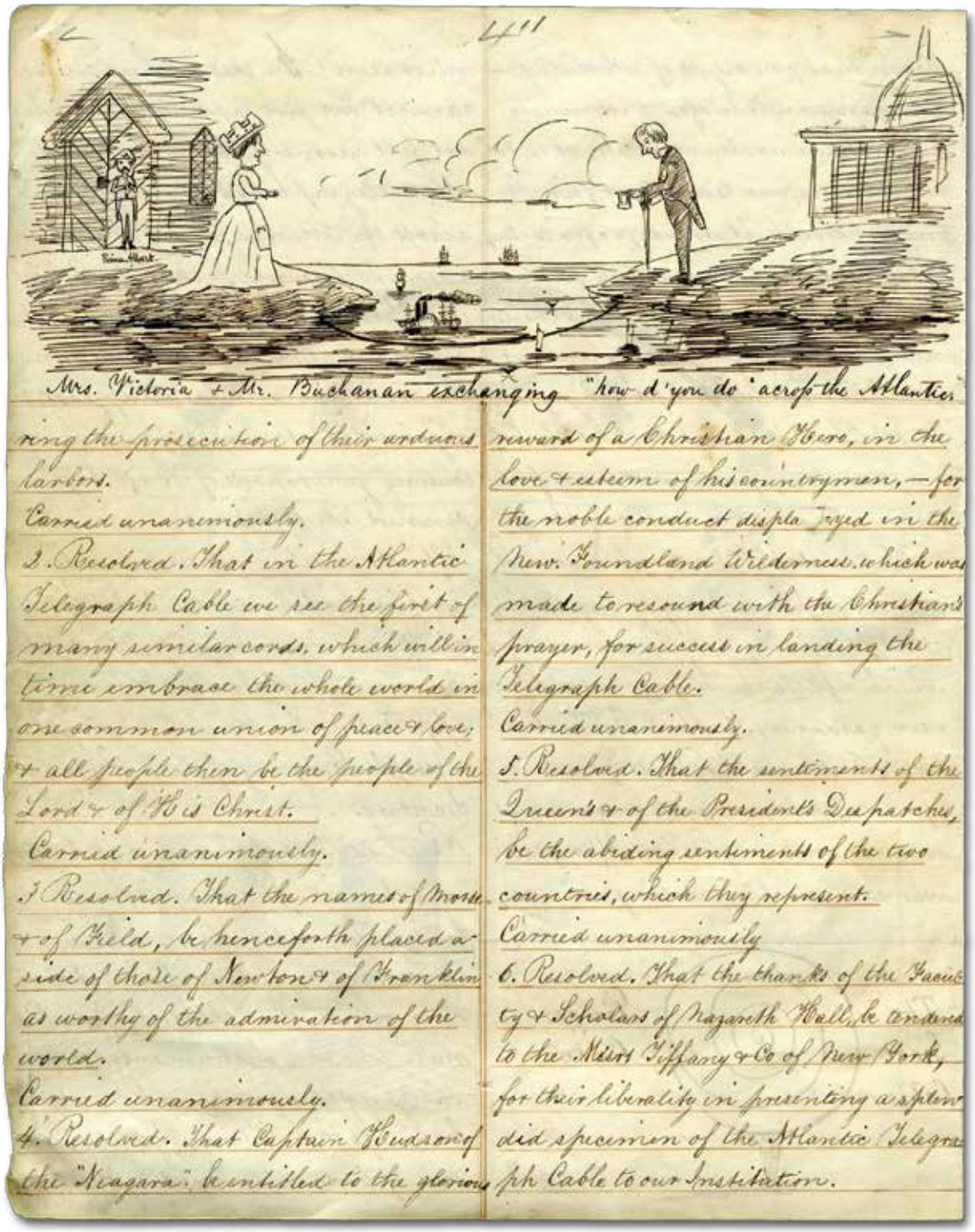
First Message over the Atlantic Telegraph !

To the Directors of the Atlantic Telegraph Company, New York:

Europe and America are united by telegraph. Glory to God in the highest. On earth, peace, good will towards men.

DIRECTORS ATLANTIC TELEGRAPH CO.,
GREAT BRITAIN.

Principal Reichel (grandson of the school's first principal, William C. Reichel, he would introduce military drill at the school in 1862) composed a celebratory resolution (recorded by one of our student editors, Joseph Ridgway. Joseph's sister Ann was enrolled at the Moravian Seminary for Young Ladies; his sister Mary had died at the same school in 1857.) The first resolution that thanked the hand of Providence is an echo of the first message over the cable – see the detail at left from a small (4 x 6 inches) handbill, *The Republican Extra*, of August 16.



The delightful sketch of Queen Victoria in front of the Palace and President Buchanan in front of Congress – with their "how d'you do" illustrates the school's resolution that the actual words exchanged would be "abiding sentiments of the two countries." The salient portions from the messages as received: "The Queen is convinced that the President will join with her in fervently hoping that the Electric Cable which now connects Great Britain with the United States will prove an additional link between the nations, whose friendship is founded upon their common interest and reciprocal esteem." Buchanan: "May the Atlantic Telegraph under the blessing of heaven prove to be a bond of perpetual peace and friendship between the kindred nations, and an instrument destined by Divine Providence to diffuse religion, civilization, liberty, and law throughout the world. In this view, will not all nations of Christendom unite in a declaration that shall be forever neutral. And that its communications shall be held sacred in passing to their places of destination, even in the midst of hostilities."

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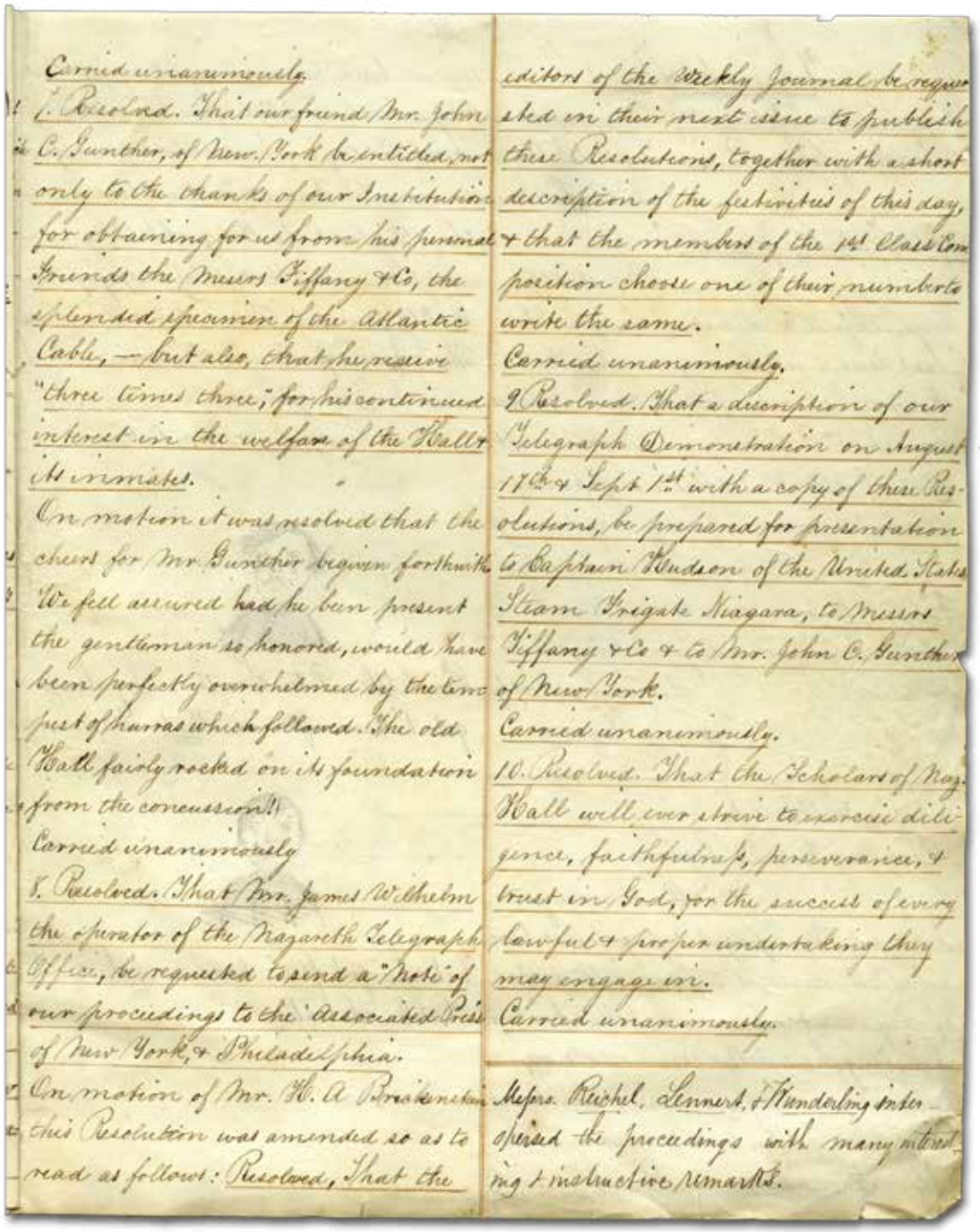
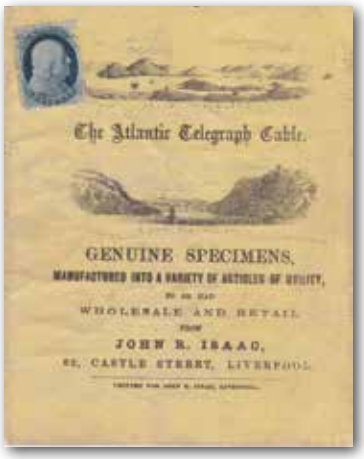
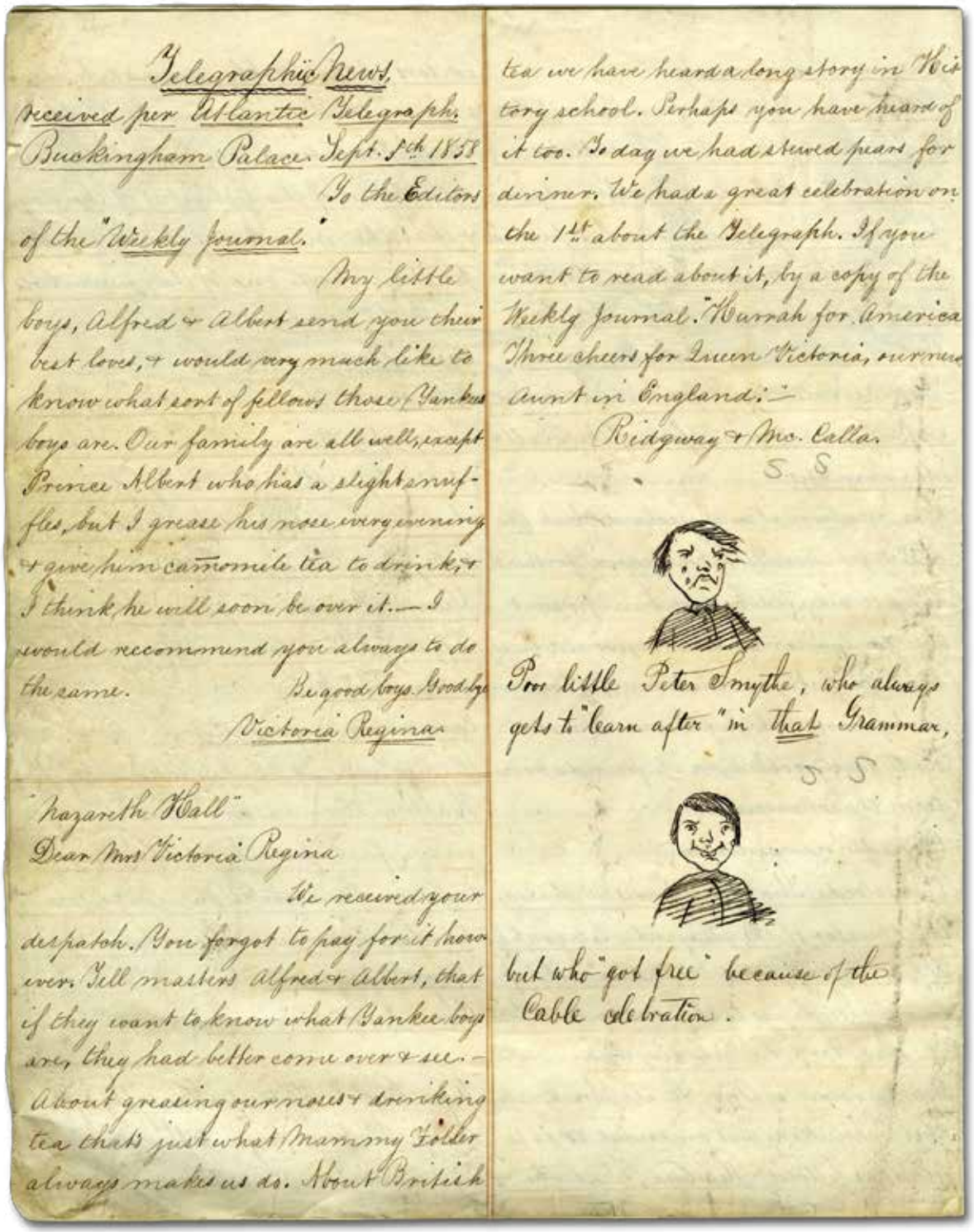


Carried unanimously.
7. Resolved. That our friend Mr. John C. Gunther, of New York be entitled, not only to the thanks of our Institution for obtaining for us from his personal friends the Messrs Tiffany & Co, the splendid specimen of the Atlantic Cable, — but also, that he receive "three times three", for his continued interest in the welfare of the Hall & its inmates.
On motion it was resolved that the cheers for Mr Gunther begun forthwith. We fell assured had he been present the gentleman so honored, would have been perfectly overwhelmed by the tempest of hurras which followed. The old Hall fairly rocked on its foundation from the concussion!!
Carried unanimously
8. Resolved. That Mr. James Wilhelm the operator of the Nazareth Telegraph Office, be requested to send a "note" of our proceedings to the 'Associated Press' of New York, & Philadelphia.
On motion of Mr. H. A Brickenstein this Resolution was amended so as to read as follows: Resolved, That the editors of the Weekly Journal be requested in their next issue to publish these Resolutions, together with a short description of the festivities of this day, & that the members of the 1st Class Composition choose one of their numbers to write the same.
Carried unanimously.
9 Resolved. That a description of our Telegraph Demonstration on August 17th & Sept 1st with a copy of these Resolutions, be prepared for presentation to Captain Hudson of the United States Steam Frigate Niagara, to Messrs Tiffany & Co & to Mr. John C. Gunther of New York.
Carried unanimously.
10. Resolved. That the Scholars of Nazareth Hall will ever strive to exercise diligence, faithfulness, perseverance, & trust in God, for the success of every lawful & proper undertaking they may engage in.
Carried unanimously.

Messrs. Reichel, Lennert, & Wunderling interspersed the proceedings with many interesting & instructive remarks.

Both revolution 6 and 7 of the students of Nazareth Hall refer to souvenir specimens of the cable that Messrs. Tiffany & Co. made available for fifty cents (at right is a promotional pamphlet for a British distributor). John C. Gunther of New York is thanked for donating a Tiffany specimen to the students (Gunther was a former student who had attended the 1857 reunion). The Moravian Archives report that the donated specimen is still present in their museum. James Wilhelm, operator of the Nazareth Telegraph, is to be asked to report on their celebrations to the wider world (Wilhelm had a telegraph instrument exhibit at the 1857 Pennsylvania State Fair). H.A. Brickenstein who amended the resolution had helped found the Moravian Historical Society in 1857.





Telegraphic News.

received per Atlantic Telegraph.

Buckingham Palace Sept. 5th 1858

To the Editors of the "Weekly Journal."

My little boys, Alfred & Albert send you their best loves, & would very much like to know what sort of fellows those Yankee boys are. Our family are all well, except Prince Albert who has a slight snuffles, but I grease his nose every evening & give him camomile tea to drink, & I think he will soon be over it.— I would recommend you always to do the same. Be good boys. Good by

Victoria Regina.

tea we have heard a long story in History school. Perhaps you have heard of it too. To day we had stewed pears for dinner. We had a great celebration on the 1st about the Telegraph. If you want to read about it, by a copy of the Weekly Journal. "Warrah for America Three cheers for Queen Victoria, our mutual Aunt in England."

Ridgway & Mc. Calla.

S S

Poor little Peter Smythe, who always gets to "learn after" in that Grammar,

S S

but who "got free" because of the Cable celebration.

"Nazareth Hall"

Dear Mrs Victoria Regina

We received your despatch. You forgot to pay for it however. Tell masters Alfred & Albert, that if they want to know what Yankee boys are, they had better come over & see. — About greasing our noses & drinking tea that's just what Mammy Folder always makes us do. About British

This imaginative exchange between the editors of the Journal and Queen Victoria is especially interesting, for it foretold a casualness to telegraphic dispatches which never materialized. The formal exchanges between the Queen and the President took hours to transmit and receive. The electric impulse received would cause a hair to move, registering Morse coded letters. But it was difficult to "read" the hair's movement. The electrical connection faltered in September 1858 and by October it was known to have failed. Even when a permanent cable connection was accomplished in 1866 (after two more tries) the cable company (an amalgamation of American and British interests) charged $1 a word. Only the most pressing of commercial messages were sent over the Atlantic. And, indeed, even with the less expensive land telegraphs, "chat" between friends waited for the telephone at the end of the century. Our boy editors, Joseph Ridgway Jr. of New York City and Bowman H. McCalla of Camden, New Jersey, both entered Nazareth Hall in 1857, and were in the second form.

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The theme of a joint America and Britain being now able to take on the rest of the world ("emperors with your swords & crowns") was echoed in several depictions of cable celebrations. The wood engraving from *Harper's Weekly* of September 11 (right) has John Bull (Britain) and Brother Jonathan (America) drowning the European despots with the cable. The national press were careful to stress the equality of both countries, but our boys depict Great Britain on America's cable leash – facing Europe with bravado.

Baby Books as Testimonials: Young Lives, Complex Stories

By Jennifer Burek Pierce

The first days, months, and years of a child's life are replete with changes. Children gain weight and height; they learn to express themselves and to crawl. Their growth and abilities represent markers of health and indications of personality, and, for more than one hundred years, baby books have documented these developments.

The baby book, consisting of pages designated for detailing aspects of a child's young life, arose late in the nineteenth-century, when diverse motivations encouraged serious interest in early childhood. The resulting information about individual children, although committed to paper, has not always survived into the present. This fact, coupled with a perception of their limited utility and interest, led one writer to describe baby books as "ephemera that don't have a place."[1] When these texts endure, they hint at the many and varied dynamics of childhood and family life, despite the common information they were designed to record.

In retrospect, it is easy to see their antecedents in other publications and initiatives. Nineteenth-century scientists like Charles Darwin participated in the scrutiny of early childhood, with practices which seem to echo earlier directions to parents to record the incidents of their children's first years.[2] Darwin described one of his infant son's responses to stimuli and the wider world, relying on notes created nearly a half-century beforehand in his scientific notebooks.[3] As Katherine Haas of the Rosenbach Museum and Library has observed, one of the earliest English-language baby books preserved in an archive dates from 1882, which was some years after Darwin's "Biographical Sketch of an Infant."[4] Baby books, then, did not exist as commercial publications prior to this point. French physicians M. Periér and Armand Fumouze-Albespeyres were among thefirst medical men to produce books in which parents were to record the details of their newborns' development, while public health officials pursued the collection of accurate population statistics during this same period. Thus, baby books are a modern phenomenon reflecting a confluence of publishing and scientific health interests.

Not every parent relied on baby books to contain a child's history, even after they became widely available. Rose Kennedy, for example, had a series of index cards with notes on the weight, height, education and illnesses of the future president, attorney general, senator, and other Kennedy children.[5] One Indiana government official and his wife saved their affectionate stories about their daughter's childhood in a plain, black leather book rather than a book published and marketed for organizing such memories.[6]

Figure 1. Look Who's Here! – a postcard celebrating the birth of a boy in 1910. All images courtesy of UCLA Library Baby Books Collection, History & Special Collections for the Sciences, UCLA Library Special Collections

The commentaries that introduce baby books to new parents envisioned a complete story emerging from their pages, and the details recorded were expected to fulfill multiple functions. They outlined the baby's health; this information would be, as one baby book explained, "invaluable aid to the family doctor in the treatment of illnesses later in life."[7]

The baby book also identified an infant's connection to his or her family. Beyond listing parents or tracing a family tree, details about a child's appearance and habits that "are derived from ancestors" were regarded as essential material.[8] Additionally, most baby books declared the importance of preserving the individual's

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Figure 2. Prospectus (1941) for Little Me*, published by the baby books wing of the C.R. Gibson greeting card company.*

history, of ensuring that the memory of a baby's first days and months would not be eclipsed by later accomplishments or even the unrelenting demands of daily life. Finally, while we now think of the baby book as something that accounts for a child's development in the first months or years of life, earlier baby books anticipated a more encompassing record, containing pages for material well into the first years of school or even later developments.

The conventional elements of the baby book shift with time, place, and publisher. While an early volume created by a physician like Fumouze-Albespeyres focused on physical development, like size and dentition, later books available to U.S. parents gave attention to a child's social and intellectual development. Eventually baby books became gendered. Before books with different illustrations for boys and girls emerged, one early twentieth-century volume contained one page for "Boys' Amusements" and a subsequent one for girls. Regardless of sex, the book's author anticipated that the child would have pets and participate in sports.[9] Some baby books, like one offered by Nestlé in the 1940s, were printed on thin, acidic pages prone to disintegration.[10] Others, like *Our Baby Book*, issued by Bobbs-Merrill, were gorgeously illustrated hardcovers filled with thematic poetry.[11]

Often, regardless of their illustrations or suggested inscriptions, baby books offer only partial stories. Archivists at UCLA, which has one of the largest collections of baby books in the U.S., conclude that information in baby books is often incomplete, lacking even the baby's name.[12] This is the case, for example, in *The Progress Book* held by Indiana University's Lilly Library. A single page of this volume was completed, and its record of a baby's birth in April of 1908 indicates that the unnamed infant weighed little more than five pounds. Today, a newborn weighing less than five pounds, eight ounces is regarded as at risk of health complications because of low-birth weight.[13] We have no way of knowing how the 1908 baby's story ends, whether the infant survived into adulthood or if the record stopped because he or she succumbed to a health problem that might be related to that meager birth weight.

Even fuller, more detailed records do not always reveal the complexity of their subjects' lives. Vernice Baker Lockridge and Ross Lockridge took considerable care in recording facts and stories about their first son, Ernest Hugh Lockridge, born in November of 1938 in Bloomington, Indiana. The baby book created for Ernest contains clippings of his hair, tracings of his hands and feet, and anecdotes about what his mother saw as an "early … marked verbal facility," reflected by his memorization of rhymes at the age of two. This tidbit, along with mention of his reactions to seeing a movie, Disney's *Bambi*, for the first time, are among many details beyond height, weight, and teething dates, that enrich the record of young Ernest's early years.[14] The

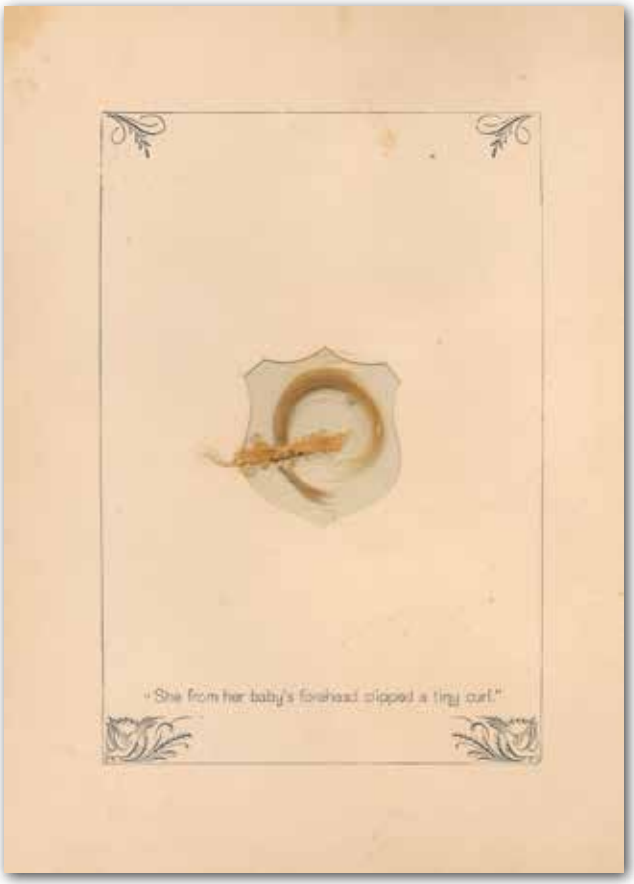

*Figure 3. Many baby books provide space for a lock of baby's hair (*Baby's Treasure. *Los Angeles: D.G. Toenjes, 1892).*

Figure 4. Cover of Baby's Book *issued by the Illinois Bankers Life Assurance Company, published by Brown & Bigelow, ca.1930.*

very full pages, however, make no mention of World War II and how it might have affected the family. The books kept for Ernest Lockridge's three younger siblings are less detailed, particularly those for the youngest, Ross Franklin Lockridge III, born in 1946. While one might suppose that the work of taking care of four active children diminished the time available for adding material to their personal histories, another unmentioned event, their father's 1948 suicide months after the publication of his novel, seems likely to have factored in their childhood and the way it was remembered.[15]

Understanding baby books, no matter how much detail any parent includes to preserve and relay a child's life story, involves the considered use of context to elucidate the stories they tell. Such discussion of baby books in scholarly work must reflect sensitivity to the actual people whose experiences are encoded in these books, as we work to make sense of baby books as a genre and the individual lives they represent. Roger Chartier is among the scholars who urge researchers to rely on carefully selected, relevant documents to ground the interpretation of archival material.[16] These conditions, along with the scarcity of surviving baby books, demonstrate that their apparently simple purpose masks a challenging and involved process involved in understanding the stories they tell about childhood and daily life in previous eras.

Endnotes

[1] Carolyn Kellogg, "The Hidden History of Baby Books," LA *Times* (11 June 2010),

[2] See, for example, Maria Edgeworth and Richard Lovell Edgeworth, *Practical Education*, Vol. 1 (London: J. Johnson, 1798): 734.

[3] Charles Darwin, "Biographical Sketch of an Infant," published in 1877 in *Mind*, 2, 285–294;

[4] Kathy Haas, "Robert Louis Stevenson's Baby Book," Rosenblog, 18 Nov. 2016

[5] Series 7.5, Family Subject File: Rose Fitzgerald Kennedy/ Health Cards on the Children, Transcribed 1915-1940. Rose Fitzgerald Kennedy Personal Papers (#139), John F. Kennedy Presidential Library, Boston, Mass.

[6] Constance Bicknell Baby and Correspondence Book, (1897-1924), E. Bicknell Mss., Lilly Library, Indiana University, Bloomington, Indiana

[7] R.I. Woodhouse, *Baby's Record: Mother's Notes About Her Baby* (London: Leadenhall Press, 1905). Lilly Library, Indiana University, Bloomington, Indiana.

[8] J. J. Pilley, *The Progress Book: An Illustrated Register of Development form Birth Till Coming of Age and After* (London: Leadenhall Press for Mellin's Food, 1913), Lilly Library, Indiana University, Bloomington, Indiana.

[9] "Boys Amusements, ""Girls' Amusements" in Baby's Record, 1905.

[10] *Your Baby's Record* (New York: Nestlé Milk Products, 1945), Ross Franklin Lockridge III Baby Book, Folder 8, Lockridge/Baker Mss. III. Lilly Library, Indiana University, Bloomington, Indiana.

[11] Fanny Cory Cooney, Promotional Material – Our Baby Book III. Lilly Library, Indiana University, Bloomington, Indiana.

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Jennifer Burek Pierce

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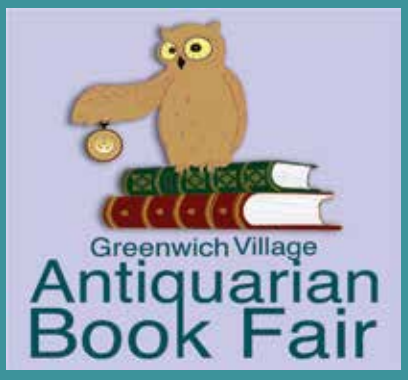

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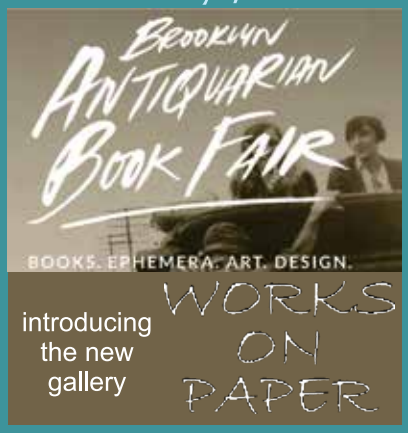

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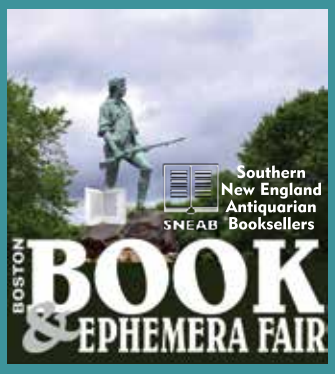

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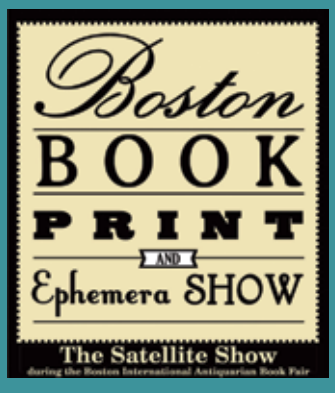

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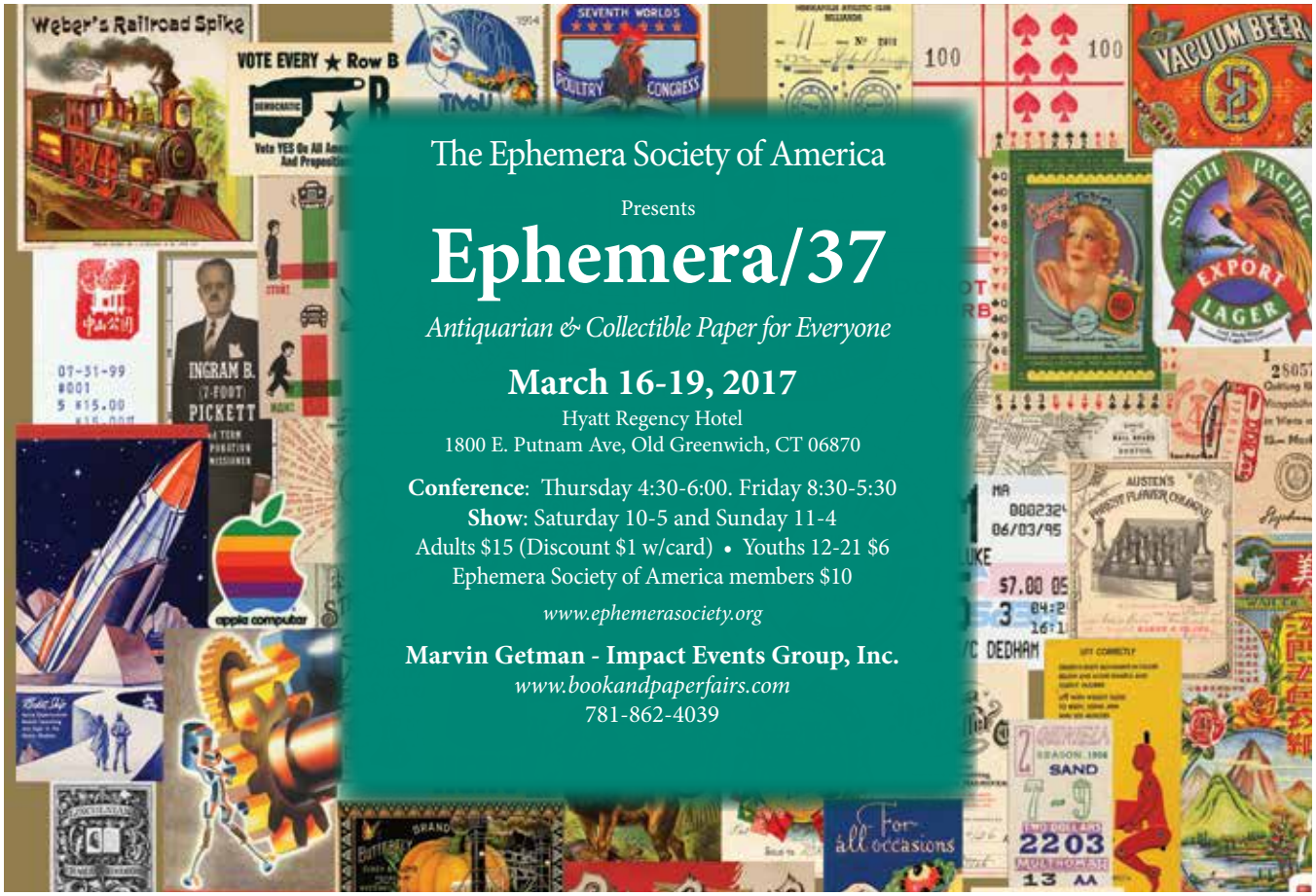

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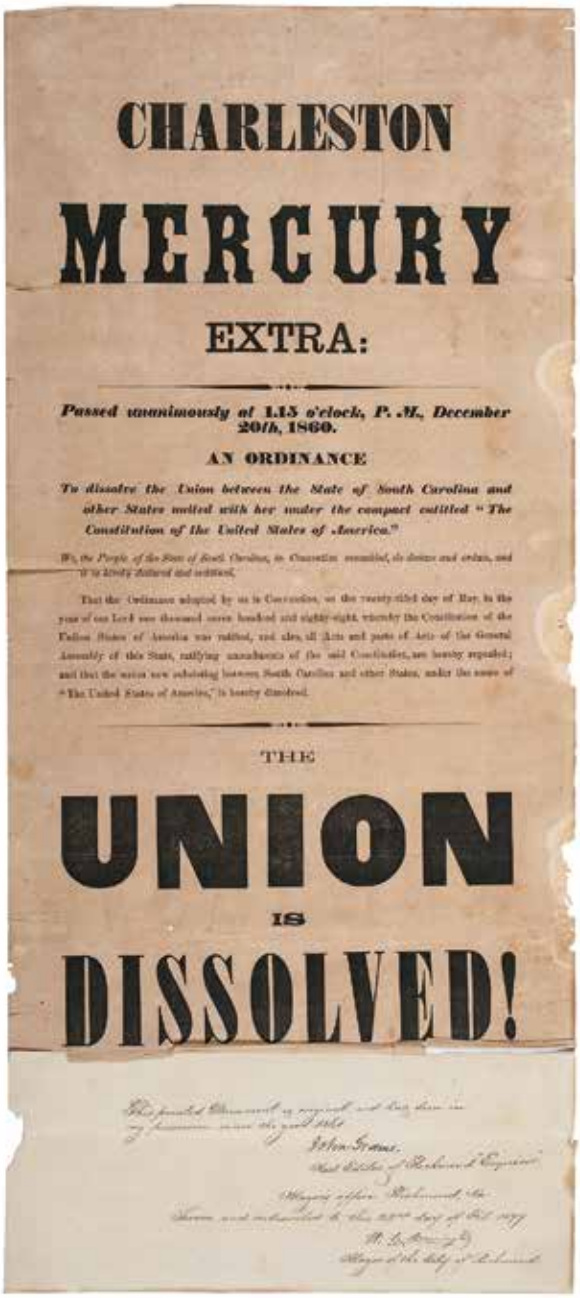
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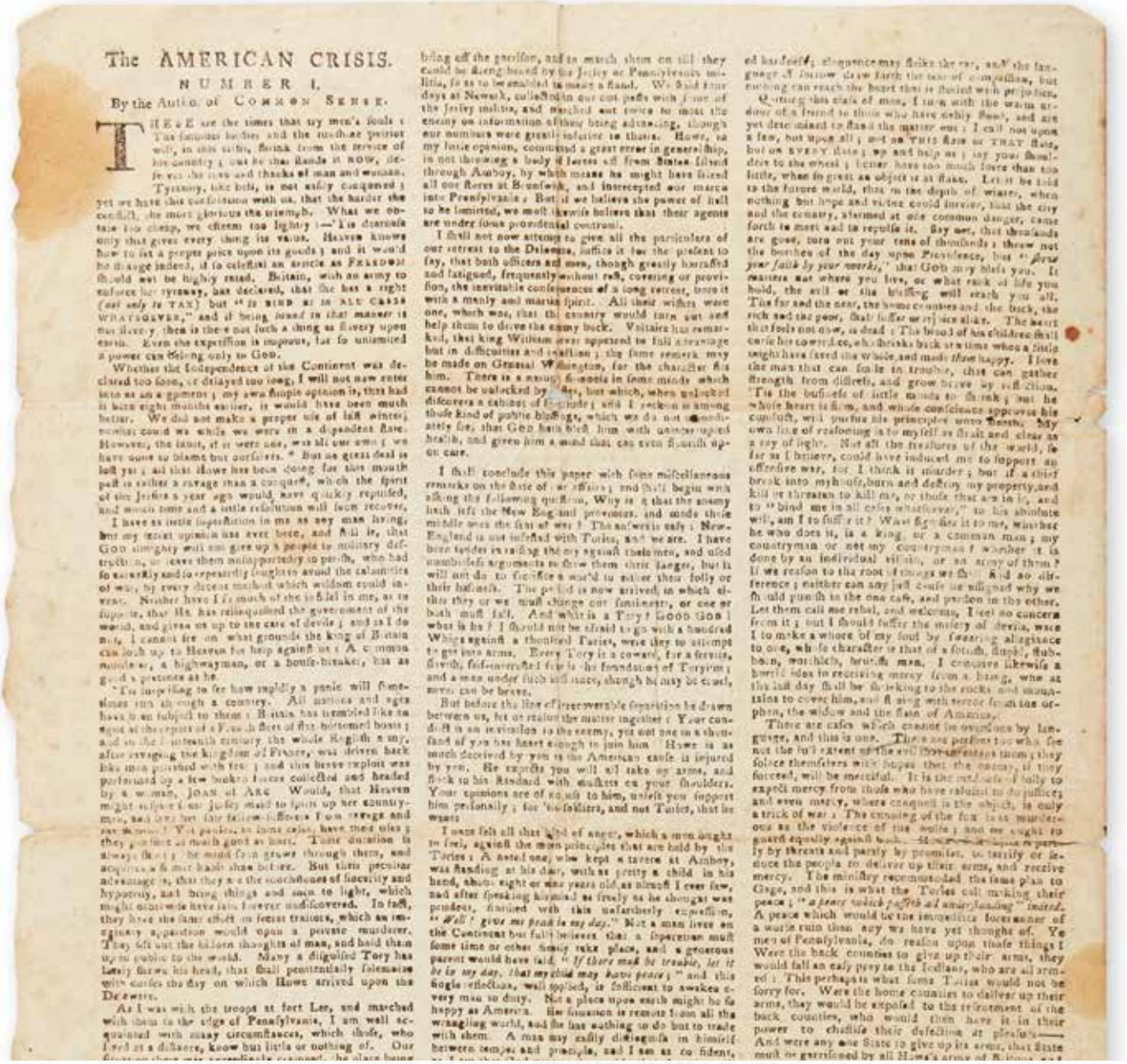

The AMERICAN CRISIS.

NUMBER I.

By the Author of COMMON SENSE.

THESE are the times that try men's souls: The summer soldier and the sunshine patriot will, in this crisis, shrink from the service of his country; but he that stands it NOW, deserves the love and thanks of man and woman. Tyranny, like hell, is not easily conquered; yet we have this consolation with us, that the harder the conflict, the more glorious the triumph. What we obtain too cheap, we esteem too lightly:—'Tis dearness only that gives every thing its value. Heaven knows how to set a proper price upon its goods; and it would be strange indeed, if so celestial an article as FREEDOM should not be highly rated. Britain, with an army to enforce her tyranny, has declared, that she has a right (not only to TAX) but "to BIND us in ALL CASES WHATSOEVER," and if being bound in that manner is not slavery, then is there not such a thing as slavery upon earth. Even the expedition is imprudent, for to unmanned a power can belong only to GOD.

Whether the Independence of the Continent was declared too soon, or delayed too long, I will not now enter into as an argument; my own simple opinion is, that had it been eight months earlier, it would have been much better. We did not make a proper use of last winter; neither could we while we were in a dependent state. However, the fault, if it were one, was all our own; we have none to blame but ourselves. * But no great deal is lost yet; all that Howe has been doing for this month past is rather a ravage than a conquest, which the spirit of the Jerseys a year ago would have quickly repulsed, and which time and a little resolution will soon recover.

I have as little superstition in me as any man living, but my secret opinion has ever been, and still is, that GOD almighty will not give up a people to military destruction, or leave them unprepared to perish, who have so earnestly and so repeatedly sought to avoid the calamities of war, by every decent method which wisdom could invent. Neither have I so much of the infidel in me, as to suppose, that He has relinquished the government of the world, and given us up to the care of devils; and as I do not, I cannot see on what grounds the king of Britain can look up to Heaven for help against us: A common murderer, a highwayman, or a housebreaker, has as good a pretence as he.

'Tis surprising to see how rapidly a panic will sometimes run through a country. All nations and ages have been subject to them: Britain has trembled like an ague at the report of a French fleet of flat bottomed boats; and in the fourteenth century the whole English army, after ravaging the kingdom of France, was driven back like men frighted with fear; and this brave exploit was performed by a few broken troops collected and headed by a woman, JOAN of ARC. Would, that Heaven might inspire some Jersey maid to spirit up her countrymen, and lead her fellow-citizens from ravage and ruin! Yet panics, in some cases, have their uses; they produce as much good as hurt. Their duration is always short; the mind soon grows through them, and acquires a firmer habit than before. But their peculiar advantage is, that they are the touchstones of sincerity and hypocrisy, and bring things and men to light, which might otherwise have lain forever undiscovered. In fact, they have the same effect on active traitors, which an imaginary apparition would upon a private murderer. They shift off the baleful thoughts of man, and hold them up to public view to the world. Many a disguised Tory has lately thrown his head, that shall pennitentially solemnize with curses the day on which Howe arrived upon the Delaware.

As I was with the troops at fort Lee, and marched with them to the edge of Pennsylvania, I am well acquainted with many circumstances, which those, who lived at a distance, know but little or nothing of. Our [illegible] being all the garrison, and as much them on till they could be [illegible] by the Jersey or Pennsylvania militia, so as to be enabled to make a stand. We staid four days at Newark, collected in our out-posts with some of the Jersey militia, and marched out twice to meet the enemy on information of their being advancing, though our numbers were greatly inferior to theirs. Howe, to my little opinion, committed a great error in generalship, in not throwing a body of troops off from Staten-Island through Amboy, by which means he might have seized all our stores at Brunswick, and intercepted our march into Pennsylvania: But if we believe the power of hell to be limited, we must likewise believe that their agents are under some providential controul.

I shall not now attempt to give all the particulars of our retreat to the Delaware, suffice it for the present to say, that both officers and men, though greatly harrassed and fatigued, frequently without rest, covering our provision, the inevitable consequences of a long retreat, bore it with a manly and martial spirit. All their wishes were one, which was, that the country would turn out and help them to drive the enemy back. Voltaire has remarked, that king William never appeared to full advantage but in difficulties and action; the same remark may be made on General Washington, for the character fits him. There is a natural firmness in some minds which cannot be unlocked by trifles, but which, when unlocked discovers a cabinet of fortitude; and I reckon it among those kind of public blessings, which we do not immediately see, that God hath lodged him with unbroken health, and given him a mind that can even flourish upon care.

I shall conclude this paper with some miscellaneous remarks on the state of our affairs; and shall begin with asking the following question, Why is it that the enemy hath left the New-England provinces, and made their middle-way the seat of war? The answer is easy: New-England is not infested with Tories, and we are. I have been tender in raising the cry against these men, and used numberless arguments to show them their danger, but it will not do to sacrifice a world to their folly or their baseness. The period is now arrived, in which either they or we must change our sentiments, or see or both must fall. And what is a Tory? Good God! what is he? I should not be afraid to go with a hundred Whigs against a thousand Tories, were they to attempt to get into arms. Every Tory is a coward, for a servile, slavish, self-interested fear is the foundation of Toryism; and a man under such influence, though he may be cruel, never can be brave.

But before the line of irreconcilable opposition be drawn between us, let us realize the matter together: Your conduct is an invitation to the enemy, yet not one in a thousand of you has heart enough to join him. Howe is as much deceived by you as the American cause is injured by you. He expects you will all take up arms, and flock to his standard with muskets on your shoulders. Your opinions are of no use to him, unless you support him personally; for 'tis soldiers, and not Tories, that he wants.

I once felt all that kind of anger, which a man ought to feel, against the mean principles that are held by the Tories: A noted one, who kept a tavern at Amboy, was standing at his door, with a little child in his hand, about eight or nine years old: as absurd I ever saw, and after speaking himself as freely as he thought was prudent, finished with this unfeatherly expression, "Well! give me peace in my day." Not a man lives on the Continent but fully believes that a separation must some time or other finally take place, and a generous parent would have said, "If there must be trouble, let it be in my day, that my child may have peace;" and this single reflection, well applied, is sufficient to awaken every man to duty. Not a place upon earth might be so happy as America. Her situation is remote from all the wrangling world, and she has nothing to do but to trade with them. A man may easily distinguish in himself between temper and principle, and I am as confident, as I am that light and darkness are different, that the quarrel between England and America, would have been finished long ago, had not the Tories encouraged it.

Thomas Paine's *The American Crisis, Number I*, as printed in *The Boston Gazette*, 13 January 1777. Sold November 17, 2016 for $37,500.