so powerful that Hine and Manny made multiple visits — while Hine mimed instructions, Manny ignited the volatile magnesium flash powder. Hine’s portraits of immigrant families, among the most poignant images of his career, have special resonance today as fine art photographs and historic documents. Daile Kaplan is Vice President, Director of Photographs & Photobooks, and an auctioneer at Swann Galleries, often appearing on television as an expert or commentator. Daile’s 2012 book, *Pop Photographica, Image Objects*, highlights objects from her collection that were exhibited at Les Rencontres d’Arles, in France. She has contributed essays to *Click! Photography Changes Everything (Aperture, 2012); Appraising Art: The Definitive Guide (Appraisers Association of America, 2013); The Education of a Photographer (Allworth Press, 2007);* and *In the Vernacular, Photography of the Everyday (Boston University Press, 2008).* Daile serves on the Board of Directors of the Palm Beach Photographic Centre, and the Board of Advisors of the W. Eugene Smith Memorial Fund. She is a member of ArtTable, POWNet, and the Authors Guild.

**3:00 p.m. Break**

**3:15 p.m.**

*What Irishmen Have Done*

Sarah Weatherwax

Over 200,000 Irish immigrated to America at mid 19th century — largely Catholic, they faced fierce ethnic and religious discrimination. Ephemera reflected these divisions by perpetuating demeaning stereotypes: comic valentines, song sheets, trade cards mocked the immigrants’ accented speech, their physical appearance, and their incontinent drinking habits. But the sheer number of Irish immigrants created a consumer market for more positive portrayals. The Civil War, in particular, transformed the Irish from the butt of jokes.

Sarah Weatherwax, M.A. in History from the College of William and Mary, has served as Curator of Prints and Photographs at the Library Company of Philadelphia since 1996. She co-authored a book about 19th century photographic views of Center City Philadelphia, and contributed a chapter about Peter S. Duval to *Philadelphia on Stone: Commercial Lithography in Philadelphia, 1828-1878.* She has curated exhibitions on topics as diverse as music in Philadelphia, Philadelphia daguerreotypes, the Philadelphia homefront during World War I, and the work of William Rau, the Pennsylvania Railroad’s official photographer.

**4:00 p.m.**

*The Sail Before the Trail: Latter-day Saint Immigration*  
Fred Woods, Ph.D.

Ephemera documents a private religious immigration system that was considered to have been the best model for emigration from England to America in the 19th century. In 1854, the British House of Commons requested that the Latter-day Saint emigration agent meet with them so they might discover why the sect was far ahead of others in shipping their people across the Atlantic.

Fred E. Woods is a professor at Brigham Young University and specializes in Mormon maritime migration in the 19th century. He has published dozens of works on this subject and is the chief editor and compiler of the academic website “Mormon Migration” which contains a wealth of information on this riveting topic: [https://www.mormonmigration.lib.byu.edu/](https://www.mormonmigration.lib.byu.edu/)

**4:45 p.m.**

*What’s Up, Sam Wah? Whitewashing Chinese Laundrymen*

Sheng-mei Ma, Ph.D.

In the period of the Chinese Exclusion Act (1886-1943), Chinese laundrymen managed to eke out a living wherever menial labor was required away from coastal and metropolitan Chinatowns. At least one “Sam Wah” laded in the farthest reaches of the Midwest. These laundrymen — “perennial aliens” — still appear in print and on television as an example of the Chinese immigrant. Ephemera played a key role in shaping American attitudes toward the Chinese. Images that reinforced negative stereotypes and focused on cultural, physical, and religious differences were successful in marginalizing the Chinese people.

Sheng-mei Ma is Professor of English at Michigan State University, specializing in Asian Diaspora/Asian American studies and East-West comparative studies. Her latest book is *Sinophone-Anglophone Cultural Duo* (2017), *The Last Ile: Contemporary Film, Culture and Trauma in Global Taiwan* (2015), and *Allergic: Eastern Diasporas in Anglo-American Tongues* (2014). He has also written numerous articles and book chapters on literature, film, and global culture.

**Also Friday:**

**11:00 a.m. — 7:00 p.m.** — Dealer Set-up

**SATURDAY — Ephemeria Fair Opens today!**

**8:15 a.m.** — Memberships will be sold at the Ephemeria Society desk at the entrance to the fair in the Grand Ballroom.

**9 a.m.** — Exhibits open in Laddins Rock.

**9 a.m. — 5 p.m.** — Exhibits open in Laddins Rock.

**10 a.m.** — General public entry. Admission is $15.

**12:30 p.m. — 5:30 p.m.** — Silent Bid Auction in Roundhill.

**5:30 p.m.** — Silent Auction final bids close in Roundhill Room.

**5:30 p.m. — 6:45 p.m.** — Cash Bar outside Mead ABC.

**6:15 p.m.** — Live Auction Roundhill Room

**7:00 p.m.** — General public entry. Admission is $15.

**7:30 p.m.** — Evie Eysenburg, a retired math and English teacher, has been an ephemera dealer for over twenty years. An avid researcher, her curiosity about trade cards with the phrase “The Chinese Must Go” and references to someone named “Denis” started her on a journey that has culminated in a large collection of images and objects. She uses those research skills as a crossword puzzle tester for the New York Times. Evie also serves as copy editor for the Ephemeria eNews and was honored with a Reward of Merit from the Ephemeria Society.

**SUNDAY**

**9:00 a.m. — Members annual meeting**

All members are urged to attend.

**9:45 a.m.** — Exhibitor Roundtable — Laddins Rock

Exhibitors will have the opportunity to describe their themes and the significance of the pieces they selected.

**11 a.m. — 4 p.m.** — Ephemeria Fair in the Grand Ballroom.

**11 a.m. — 4 p.m.** — Exhibits open in Laddins Rock.

**4 p.m.** — Ephemeria/39 closes.