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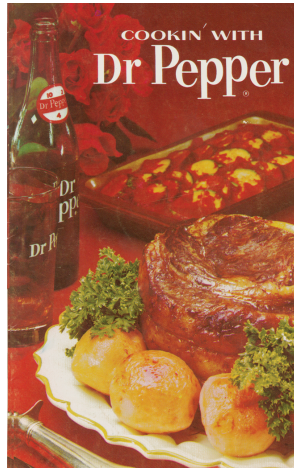
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By preserving historical records and archives and sponsoring related programs, the John W. Hartman Center stimulates interest in and study of the roles of sales, advertising and marketing in society.

*Cookin' with Dr. Pepper,  
Dr. Pepper Company,  
1965*



## Class Instruction with Culinary Flair

One of my primary roles as Reference Archivist for the Hartman Center is to host instruction sessions with (mostly) undergraduate courses here at Duke. The nature of our collections gives me the freedom to think creatively about approaching classes from a number of academic disciplines. The Hartman Center has hosted classes in women's studies, cultural anthropology, sociology, foreign languages, history, and other subjects that you might expect such as markets and management, just to name a few. Last fall I worked with Kelly Alexander, food writer and current doctoral student in Cultural Anthropology, on her course taught through the Center for Documentary Studies, *Our Culinary Cultures*.

Alexander has served as consulting editor to *Saveur* magazine and authored numerous featured stories for that publication. Her 2003 article "Hometown Appetites," an homage to American food writer Clementine Paddleford, won the James Beard Journalism Award and formed the basis of her 2007 Paddleford biography. Her course, offered each fall term since 2005, has only grown in popularity with the rise of foodie culture. The course itself is an immersive experience that combines cooking demonstrations, in-depth explorations of particular dishes and ingredients, forays into the local Durham food scene, historical research and critical writing.

For one of their assignments, students were required to visit the Rubenstein Library to research an ingredient of their choice, find a recipe that highlights that ingredient, prepare the dish for their classmates, and write a short critical essay on the ingredient and the cooking process. I visited the class one Friday morning last fall to introduce the

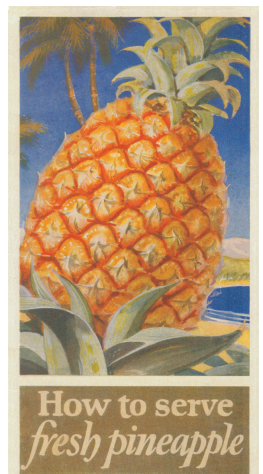
students to the nuances of the Rubenstein Library: how we differ from circulating libraries on campus, tips for searching for material in our collections, and some practical information such as our hours and how to register and request material – a lot to cover in the 45 minutes allotted to me! And, yes, I did get to witness that day's cooking demonstration, the Tunnel of Fudge cake, runner-up recipe of the 1966 Pillsbury Bake-Off Contest and arguably the recipe most closely identified with the contest.

In addition to providing them with an overview of the Rubenstein Library and logistical necessities, I also wanted to touch on the scope of materials in our collections related to food. I showed them examples of materials from all of our collecting areas and a variety of formats. However, I really wanted to draw their attention to the Hartman Center's Nicole Di Bona Peterson Collection of Advertising Cookbooks. The Peterson collection is a rich resource for the history of American cooking from the late 19th century through the present told through diminutive cookbooks meant to educate consumers and promote the use of particular foods, condiments, spices, and kitchen appliances. The cookbooks were sponsored by growers' associations and cooperatives; brands such as Jell-O, Pillsbury, Kellogg's and Kraft; appliance manufacturers such as General Electric and Montgomery Ward; and even insurance companies.

Shortly after my class presentation students began trickling in to the reading room to begin their research. While some struggled to locate materials on their first ingredient of choice, most were able to jump right into their research in a variety of collections – 'zines, manuscript collections, prescriptive literature, and advertising cookbooks. Overall our collaboration with the class was a success. Kelly Alexander was thrilled with the outcomes of her student's research and we're already discussing ways we can enhance her student's experience with the Rubenstein library in the fall.

*Joshua Larkin Rowley*  
Reference Archivist

*How to Serve Fresh Pineapple,  
West Indies Fruit Importing  
Company, 1922*



## CLASSES

- "Our Culinary Cultures," Kelly Alexander
- "Advertising Campaigns," Jeri Langford, Johnson & Wales University
- "Embodying Social Meaning," Marcia Rego
- "History of Innovation," Elizabeth Brake

## ON THE ROAD

Richard Collier and Jacqueline Wachholz attended the ICA Section on Business Archives conference in Atlanta. Joshua Larkin Rowley presented "A Tectonic Shift: Using Aeon to Improve Operations in Archives and Special Collections" at MARAC in Roanoke, VA.

## NEW DATABASE

Adam Matthew Digital has launched a new resource for library subscription called **History of Mass Tourism** featuring items from the Hartman Center's **Anspach Travel Bureau Collection of Tourism Literature**, as well as collections from other libraries. For more information go to [www.amdigital.co.uk](http://www.amdigital.co.uk).

## DONORS

We thank these donors for their generous financial support:

- **John & Kelly Hartman Foundation**
- **OAAA**
- **FOARE**
- **Alvin Achenbaum**
- **JWT**
- **Alice Jones**
- **Jo Rydholm**
- **Molly Hartman Denlinger**

## New Holdings Enrich Center

An assortment of new and interesting additions to the Hartman Center has arrived recently.

The **Simon Kornblit Papers** document his career as an executive with Doyle Dane Bernbach and DDB Needham in New York and Los Angeles, as well as for Universal Pictures.

A collection of trade cards for soap, all designed by **Charlotte Perkins Gilman** circa 1880-1884, document her first published works. Gilman is known for writing *The Yellow Wall Paper* and *Women and Economics*, published in the 1890s, but in 1880, at age 20, she partnered with her cousin, Robert Brown, and designed trade cards for several soap companies.

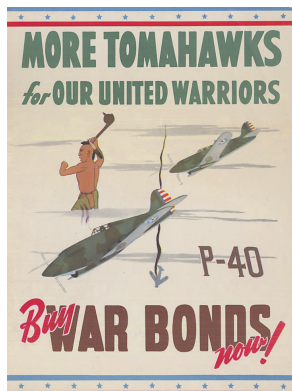
A circa 1934 **Falls City Beer** advertising photo album was a visual prop used to pitch available products to taverns in the Midwest after Prohibition. The album has a photo montage of the musicians and singers in Louisville station WHAS, performing for the "Music to Your Taste" radio show sponsored by Falls City Beer. Other photos display the promotional advertising for the company, including billboards, counter displays and fantastic neon sign night views.

**H. W. Jones** of Ohio accumulated a substantial number of broadsides, advertisements, flyers, catalogs, guides, correspondence, and other ephemera in his quest to establish a profitable mail order business. The archive includes several books and pamphlets on running this sort of business (as well as sample business plans). Included are numerous marketing materials for a variety of mail order goods such as "instantaneous" water heaters, self-heating gasoline irons, bunion shields, rubber diapers, magic tricks, joke books, tire repair kits, thimbles, fire engines, among others.

A fashion archive of 19 original drawings and illustrations was executed by **Vivian Gauld**, circa 1950-55 mostly composed for commercial advertising for Jantzen Swimwear, Carr's Fashion Store, and Rose Marie Reid Swimwear.

A collection of 41 photographs documents a local marketing campaign for the 1958 movie **Cat on a Hot Tin Roof** in Bridgeport, CT. The bulk reveals various storefront windows featuring ads for the film. Cross-promotional efforts are seen at a Ford dealership "This is the car that Elizabeth Taylor used..." and the movie theater.

An untripped World War II propaganda poster sheet, comprising three smaller posters, was



created by three Native American students at the U.S. Indian School in Santa Fe, New Mexico. These U.S. Government posters promote the sale of bonds to finance the war using Native American scenes or imagery to depict their patriotism. The largest poster was illustrated by **Ben Quintana** (Ha-a-Tee) and shows Native American children going to a desert post office to buy war bonds. The smoke signal poster was a joint creation by Quintana and **Eva Mirabal** (Eha-Ha-Wa). **Charles Presbetone-qua's** "More Tomahawks" poster incorporates war-time imagery.

We also received additions to the **Giant Food Stores Advertising Collection**, the **Ralph Rydholm Papers**, and the **Kensinger Jones Papers**.

Newly Available Collection Guides <sup>Ê</sup>

Bob Berenson Papers, 1950-2004

C&U Poster Advertising Company Records, 1896-2004

Cause Marketing Forum. Halo Awards Records, 2002-2012

Dick Harold papers, 1930s-1960s

Henry W. Jones papers, circa 1906-1948

J. Walter Thompson Company. Chicago Office. Information Center records, 1956-1998

J. Walter Thompson Company. Chicago Office. Marketing Vertical File, 1937-1998

J. Walter Thompson Company. Dallas Office records, 1982-1991

J. Walter Thompson Company. Detroit Office. Kinder Essington papers, 1985-2015

J. Walter Thompson Company. Donald B. Armstrong papers, 1966-1973 Ê

J. Walter Thompson Company. Don Robertson papers, 1978-1985

J. Walter Thompson Company. Euro-Advertising Holding B.V. records, 1979-1985 Ê

J. Walter Thompson Company. George Eversman papers, 1973-1976

J. Walter Thompson Company. Leanna Cannonero papers, 1973-1984 Ê

J. Walter Thompson Company. Thurman Pierce papers, 1963-1982 Ê

Reva Korda papers, 1952-1991

Simon Kornblit papers, 1950s-2015





A 1956 ad for Ballantine's Ale

I read internal memos about using baseball in advertising and read the text of Ballantine radio ads that aired during baseball games. I examined the JWT Competitive Advertisements Collection, which allowed me to see how other advertising agencies used baseball in their ads. The JWT Marketing Vertical files also shed light onto reasons advertisers used baseball in their ads.

**LOOKING BACK**

**Advertising with Olympic Athletes**

Printed in 1972, this Jim Beam ad speaks to the long and lucrative relationship between Madison Avenue and the Olympic Village. It highlights the accomplishments of two athletes, one of whom thanks to the recent movie *Race* has returned to the public eye in time for the summer games in Rio. While the ad lays claim to Jesse Owens as the incorruptible symbol of American athletic diplomacy, it also makes a less than

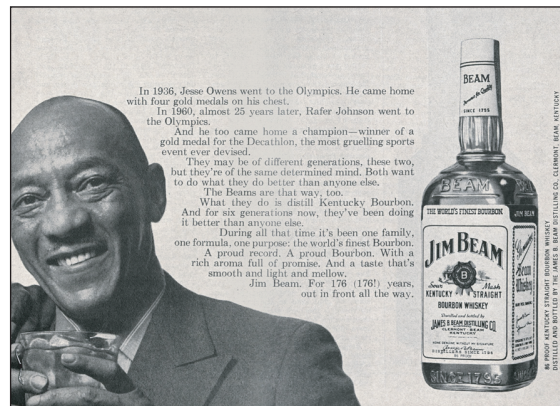
**Advertisers and the Imagined Baseball Experience**

*Seth S. Tannenbaum is a Doctoral Candidate in the Department of History at Temple University. He writes about food and the fan experience at Major League Baseball games in the 20th century.*

Few fans can imagine a baseball game without food and drink, a key part of the ballpark experience. Since admission was first charged, America's national pastime has sold an experience to its fans. Based largely on the perception that diverse segments of the American population were included in the stands, team officials and journalists called baseball games inclusive democratic spaces. In reality, the stands were never inclusive, but the idea that they were democratic remained a powerful one. Professional baseball sold the fantasy of a democratic experience in the stands.

An Achenbaum Travel Grant allowed me to travel to the Hartman Center to examine advertising at, about, and during baseball games. The ads showed me how the fantasy of democracy at the ballpark helped sell a variety of products. Some of the products that most frequently included scenes at baseball games were typical ballpark food and beverages. Along with my broader research, images of the ballpark experience in advertising helped me to ascertain how fans' understanding of the ballpark experience changed over time. In looking at these ads, I focused on the clothes fans wore, how they seemed to interact with each other and ballpark employees (notably concessions vendors), and the apparent gender and racial make-up of the crowd.

At the Hartman Center I looked at a number of different collections including many from the J. Walter Thompson Company (JWT) Archives. Looking at JWT documents allowed me to track the advertising strategies of Ballantine Beer, a long-time JWT client and a brand with close ties to baseball.



obvious choice of selecting Rafer Johnson as Owen's successor. In doing so, the ad presents epidermal blackness, in addition to gender and Olympic success, as the basis of this generational comparison. But this logic spurs the question, why Johnson? Johnson was a beloved representative of American athletic diplomacy, having played basketball at UCLA and football with the L.A. Rams. But Johnson won gold in 1960, twelve years before this ad. In the 1968 Olympics, African American athlete Tommie Smith won gold, in one of the same events that brought honor to Owens in 1936, the 200 meter dash. Wouldn't Smith be the logical inheritor to Owens' excellence? Where Owens shattered the assumption of Aryan superiority in Nazi-led Berlin, Smith (and fellow-medalist John Carlos) raised a black-gloved fist on the medal stand in protest of racial inequality in America. With this in mind, the deceptively simple ad for whiskey carries a compelling story of tradition shaped by both inheritance and disinheritance. After all, it's easy to sell Wheaties, and whiskey, when your spokesperson takes a symbolic stand against Hitler. It's harder when the target is American society.

The Hartman Center awarded travel grants and fellowships to seven researchers this year who traveled to Duke University to use the Center's unique collections.

The Center awarded one **FOARE Fellowship for Outdoor Advertising Research** to Dr. Francisco Mesquita from Fernando Pessoa University in Portugal, to support research for a book on the history of the evolution of outdoor advertising technology.

The Center awarded one **John Furr Fellowship for JWT Research**. Jeremiah Favara, a student at the University of Oregon, will conduct research for his dissertation on the articulation/reflection of contested ideas of national belonging through representations of gender, race, sexuality, and class in armed services recruitment advertising.

**Alvin Achenbaum Travel Grants** recipients include:

- Faculty:**
- Megan Elias, Borough of Manhattan Community College
  - Sarah Elvins, History, University of Manitoba

- Students:**
- Alison Feser, Anthropology, University of Chicago
  - Spring Greeney, Environmental History, University of Wisconsin-Madison
  - Elizabeth Castaldo Lunden, Media Studies - Center for Fashion Studies, Stockholm University
  - Eric Martell, History, SUNY - Albany

The next grant cycle will open in the fall of 2016 with applications due January 31, 2017. To learn more about these opportunities and apply, visit our website.

# DUKE UNIVERSITY LIBRARIES

John W. Hartman Center  
for Sales, Advertising &  
Marketing History

David M. Rubenstein Rare Book  
& Manuscript Library

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919.660.5827  
or fax:  
919.660.5934

## We're on the web at:

<http://library.duke.edu/rubenstein/hartman/>



**SAVE THE DATE!**

September 15, 2016

3:30pm Rubenstein Library

Advertising critic and feminist activist

**JEAN KILBOURNE**

will speak as part of the Hartman Center's  
25th anniversary celebration series. Join us and  
watch our website for more events to come.

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## Happy 125th, OAAA!

The Hartman Center congratulates the Outdoor Advertising Association of America (OAAA) on reaching a historic milestone as it celebrates its 125th anniversary.

From its beginnings as a trade association of poster companies, the scope of the organization has continually expanded, from painted displays and signage to transit stations, bus wraps and the whole range of out-of-home advertising and marketing concerns. In an era of decline for print and television media, out-of-home media remains one of the most direct means of communicating commercial and public service messages. Today, digital displays can stream an unlimited variety of communication, from advertisements to

traffic and weather advisories, amber and silver alerts, and emergency instructions.

The great commercial artist Howard Scott once characterized billboards as "a one-act play for a five-second audience" and the aspirations to art have animated the best efforts of out-of-home media. From

Toulouse Lautrec to the iPod's dancing silhouettes, outdoor displays can blur the distinction between art and commerce. In 2014 the OAAA embarked on an ambitious "Art Everywhere" program in which 58 images of art from the top museums were displayed across North America on over 50,000 digital and physical signs in what was billed as the largest outdoor art exhibit in history. It was just one way that the outdoor industry has sought to demonstrate the versatility and integrity of out-of-home media.

This year also marks the 20th anniversary of the OAAA Archives coming to the Hartman Center. It has developed into one of the most comprehensive collections of outdoor advertising and out-of-home media in the world, and attracts scholars from across the world to make use of the materials. For several years the Hartman Center has teamed with the OAAA's Foundation for Outdoor Advertising Research and Education (FOARE) to offer a fellowship for scholars to come to Duke to conduct research on outdoor media.

To celebrate the anniversary the Hartman Center has been tweeting images found in the OAAA Archives with the hashtag #OAAA125. Check us out on Twitter and Facebook!



OAAA logo early 1900s.