

Winter 2020
Vol. 26 No. 1

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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.

Advertising to and by African Americans

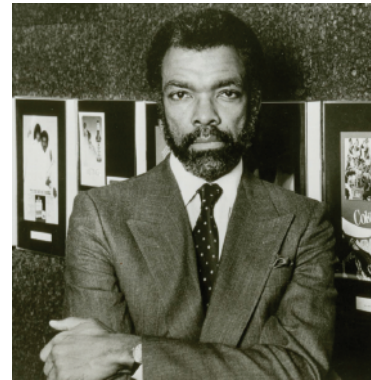
The Hartman Center recently acquired two collections belonging to pioneers in the advertising industry — Archie Boston and Tom Burrell. While Boston and Burrell forged different paths in advertising and design, both indelibly shaped the industry through innovative advertising strategies and designs while combatting racial and social prejudices.

Raised in segregated St. Petersburg, Florida, in the 1940s, Archie Boston moved to Los Angeles to pursue graphic design in the 1960s. In 1963, Boston and his brother started their own advertising agency, Boston & Boston, one of the first to be African-American-owned. Confronting the racism they experienced, the brothers used dark humor to create provocative self-promotional ads that took racist words or actions and spun them into clever wordplay. One featured the brothers “auctioning” their design services by appearing shirtless with “For Sale” signs around their necks. Boston later worked at the ad agency Botsford & Ketchum where he developed a well-known Pentel ad that read, “I told Pentel what to do with their pens.”



Later, Boston became a professor at California State University-Long Beach (CSULB) where he developed the design program over the next 30 years, while still operating his own design firm. The Archie Boston Papers offer a comprehensive view of Boston’s wide-ranging career, including early student sketches, self-promotional ads, corporate ads, awards, university tenure materials, and Boston’s two published memoirs, *Fly in the Buttermilk: Memoirs of an African American in Advertising, Design & Design Education* (2001) and *Lil’ Colored Rascals in the Sunshine City* (2009). The collection also documents Boston’s active involvement in the industry, including his tenure as the first African American president of the Art Directors Club of Los Angeles. Other highlights include Boston’s more recent work that explores issues of race, including poetry and designs that Boston created after being inspired by Black Lives Matter, the 2014 shooting of Michael Brown in Ferguson, and the 2017 white nationalist march in Charlottesville. These recent works convey a growing

sense of urgency and frustration with the treatment of African American communities in the United States.



Tom Burrell

Starting out in the mail room at Wade Advertising in Chicago, Tom Burrell worked his way up the ranks over the next five decades to become known as a marketing and advertising luminary. In 1971, Burrell founded Burrell McBain (later renamed Burrell Communications), one of the largest African American-owned advertising agencies. He spearheaded target marketing that recognized the value and need for crafting ads that accounted for diversity in the consumer market. Burrell quickly became a key player in the advertising world with clients that included Coca-Cola, Marlboro, and McDonald’s. The Tom Burrell Papers include many of these early ads. The agency earned its first Clio Award in 1976 for the Coca-Cola television commercial “Street Song.” The Burrell collection contains valuable notes, drafts, scripts, and storyboards of many of these influential television commercials. Frustrated with advertisements that relied on stereotypes that ignored or misrepresented African Americans, Burrell developed his philosophy of “positive realism,” which focused on creating advertising that reflected authentic values, beliefs, and lifestyles. Burrell continued this work even after retiring in 2004. In 2010, he published *Brainwashed: Challenging the Myth of Black Inferiority* in which he traces the socio-historical roots and evolution of negative imagery of African Americans in the media. The collection includes Burrell’s manuscript drafts and research notes for the book as well as documents relating to his nonprofit, The Resolutions Project, which sought to “challenge and reverse ongoing mass media stereotypes and negative race-based conditioning.”

The materials in these collections provide invaluable insight into the personal and professional achievements of these two pioneering professionals and demonstrate how advertising and design can both reflect and shape conventions and attitudes on race and identity.

VISITORS

The *Advertising & Society Quarterly* journal colloquium brought **36** scholars and industry representatives to the Hartman Center for a display and discussion.

CLIR GRANT

Duke's Hartman Center, along with the University of Miami and History Miami have been awarded a collaborative CLIR Digitizing Hidden Collections grant to scan and create online portals for materials related to Pan American World Airways. The Hartman Center has extensive Pan Am print ads from at least three different agencies dating from the 1940s to the 1980s.

NEW INTERNS

Ashton Merck joins the Hartman Center as this year's Advertising History Intern. Ashton is working on her Ph.D. in Duke's History department and her dissertation analyzes the evolving scientific, technical, and legal challenges in food safety and international trade over the past half-century.

Leah Tams joins us as our Pan Am CLIR grant intern this year. Leah is a grad student in UNC Chapel Hill's School of Information and Library Studies. She will be overseeing selection and metadata creation for our new grant funded digital project documenting the advertising of Pan Am World Airways.

NEW ACQUISITIONS

Diversity Defines These New Collections

New collections at the Hartman Center document the careers of several well-known ad men and women, as well as advertising featuring Arnold Palmer as a celebrity endorser, and Life Savers promotional materials.

During a career spanning four decades, **Charlotte Beers** was the top executive of three advertising agencies, (Tatham Laird & Kudner, Ogilvy & Mather, and J. Walter Thompson), establishing a reputation as a sharp business executive as well as paving the way for women to be a competitive force in the advertising industry. She also served as Undersecretary of State for Public Diplomacy under President George W. Bush. Her papers document her advertising career.



Charlotte Beers

Jim Kobs was a direct marketing executive based primarily in Chicago, IL. His career started at Stone & Adler, before he established his own agency, Kobs & Brady, which went on later to become Kobs & Draft. His collection documents the evolution of direct marketing for clients such as Allstate, Bankers Life, DHL, Honeywell, and many others.

Joel Raphaelson served as the Executive Creative Director of Ogilvy & Mather Worldwide. Collection includes speeches, presentations, correspondence, audiovisual materials, and printed material relating to Raphaelson's career with Ogilvy & Mather.

Cipe Pineles was an Austrian-born Jewish artist noted for innovations in magazine design, illustration and typography. Her collection includes correspondence, photographs, drawings and illustrations and other design work, paintings, advertising and promotional materials, drafts of manuscripts, recipes, financial records and other printed materials that document Pineles's professional and private life, including correspondence and service orders during World War II.

The **Smith Company** was established in 1906 in Scranton, PA, and created outdoor advertising for its clients. The Smith Company photograph archive consists of approximately 78 photographs of billboards and outdoor signs produced by the company. Most are location shots of roadside signs and represent primarily local businesses from northern Pennsylvania to Wilmington, NC.



A Smith Company billboard in Scranton, PA.

Anola "Peter" Mudie was a West Coast radio personality whose Consumer News radio program sponsored by Fred Meyer stores ran from 1934 to 1961. Her scrapbook includes photographs that show news events covered by Ms. Mudie which impacted Fred Meyer Inc., and their consumers, including the longshoremen working the Port of Portland, and Port of Seattle docks, longshoremen's strike in 1948, naval ships in the Willamette River for Fleet Week, panel delivery vans and trucks, Fred Meyer special consumer events, stores, and cooking shows.

The **Arnold Palmer advertisements and memorabilia collection** consists of print advertisements featuring Palmer as spokesperson, celebrity figure, or providing product endorsements, as well as print advertisements for Arnold Palmer's own companies. In addition, the collection includes trading and collector cards, telephone prepaid cards, and photographs bearing Palmer's likeness.

The **Life Savers promotional archive** consists of matted advertising, display and promotional designs, photographs, and negatives that depict a variety of campaigns to market Life Savers in early and mid-century. Included are photographs of models in various poses; candy displays (including displays of competitors such as Curtiss's BabyRuth / Butterfinger and Pine Bros. Glycerin Tablets); celebrities posing with the candy in endorsement or other promotional campaign; street vendors (Life Savers Sampler Girls); and images of placements of the candy in film productions.

Newly Published Collection Guides

- Arnold Palmer advertisements & memorabilia
- B. Altman window display photographs
- Cipe Pineles papers
- Hansen Glove Corporation records
- Helayne Spivak papers
- JWT Ford collateral literature
- JWT Public relations records
- Lois Stifel collection of tobacco ephemera
- Woolworth Spring Convention display photographs

Finding the New-Fangled

Wendy Woloson is an Associate Professor of History at Rutgers University, Camden.

America's long history of "Yankee ingenuity" is represented in the rich Hartman Center collections. During a recent research trip, enabled by an Achenbaum Travel Grant, I used Center collections to study the history of gadgets for my new book, *Crap: A History of America's Romance with Cheap Goods*.

Gadgets trace their origins back to the early 19th century, when enthusiastic consumers and visionary inventors celebrated American technological innovations. Critics worried that trusting buyers would waste their money on gimmicks that flooded the market. The Hartman Center's archives shed light on how gadgeteers marshaled different tactics to convince consumers that their devices would improve people's lives. Endorsements helped imbue gadgets with an aura of integrity, since they were vouched for by authority figures. Testimonials from fellow purchasers proved effective since they seemed to offer sincere, first-hand accounts from users. The best gadgets promised fast, easy, and often radical transformations of oneself and one's labor that were beyond any realistic expectations.

As door-to-door sales agents traveled the country in the early 20th century, such narratives could be told with live demonstrations. These performances allowed people to see how gadgets produced "amazing results." One Center collection chronicles the experiences of Henry W. Jones, a door-to-door salesman of fire extinguishers. When he communicated his frustrations to the company, executives responded that Jones's lack of sales must be due to his sales pitches. His advisors emphasized carefully planned demonstrations to highlight the extinguisher's ability in dramatic fashion: "in making all of your tests be sure that you are a sufficient distance from the fire so that you can throw the chemicals properly. Then, throw them with force so as to form

"Throw forcefully at the base of the flames." from United Manufacturing Co., *Instructions to Salesmen: A Confidential, Man-to-Man Talk with our Representatives by the General Manager* (ca. 1910).



a veritable cloud of chemical dust. In that way you will separate all of the atoms and make each one of them effective." Companies like United Manufacturing even included illustrations of artful demonstrations for salesmen.

Sales strategies found a new platform during the rise of television infomercials. Aired during otherwise empty broadcasting time (overnight and on weekends) infomercials were cheap and better at showcasing new gadgets than in-person demonstrations, since the programs could be more elaborately staged and edited. Research files in the Wunderman Archives contain late 20th-century trade press covering the rise of the infomercial, its economic impact, and its effective use. Complementing this are documents from the J. Walter Thompson archives that chronicle early internal conversations about infomercial effectiveness and their viability for the agencies. One can also view 1990s infomercials for products like Harvey's Smart Electric Kitchen, the Incredible Sweater Machine, and the Flowbee Vacuum Haircut.

Because of the Hartman Center's rich collections, researchers are able to trace the histories of such idiosyncratic subjects like gadgets in a state-of-the-art reading room under the guidance of knowledgeable and helpful staff in the Rubenstein Library.

– Wendy A. Woloson

LOOKING BACK

A 1956 Borgana ad



Faux Fur and Fashion

Teddy coats, faux fur jackets as soft as stuffed animals, have become a favorite of the fashion world recently. Those perusing popular clothing stores might come across "borg" teddy jackets, however, they are hardly new. A synthetic fabric akin to shearling, borg was an accidental invention. In the 1940s, inventor George Borg purchased a knitting mill to develop material for paint rollers. After noticing the mill was producing a deep pile fabric that resembled fur, Borg took the new material to New York's Seventh Avenue clothing district where he found that his material was suitable for garments. In the 1950s and 1960s, Borg trademarked various iterations of this fabric, including "Borgana," and enlisted the help of famed graphic designer Gene Federico to create advertisements for fashion magazines. These ads emphasized the superiority of borg to real fur, in both its soft feel and its maintenance. Borg jackets continue to exert an influence on clothing production today. While in the 1950s the ads for borg jackets focused on the novelty of faux fur, the appeal today might stem in part from a consumer more concerned with ethically-produced materials.

2019 TRAVEL GRANT & FELLOWSHIP WINNERS

FOARE Fellowship

• Dr. Brent Malin, Communications, Pittsburgh University: "Ordinary and Necessary: A History of the American Tax Deduction for Advertising"

John Furr Fellowship for JWT Research

• Dr. Sarah Arnold, Media, Maynooth University: "Television, Technology and Gender: New Platforms, New Audiences"
• Rachel Kirby, American & New England Studies, Boston University: "Visualization of Southern Agricultural Products"
• James McElroy, History, University of Minnesota: "Racial Segregation and Market Segregation: The Late-Twentieth Century History of the American City Supermarket, 1960-1990"

Alvin A. Achenbaum Travel Grant

• Dr. Mark Bartholomew, Law, University of Buffalo
• Shayan Lallani, History, University of Ottawa
• Dr. Adam Mack, Liberal Arts, School of the Art Institute of Chicago
• Dr. Robert Terrell, History, Syracuse University
• Dr. Emily Westkaemper, History, James Madison University: "Career Women"
• Dr. Emily Morgan, Visual Culture, Iowa State University

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John W. Hartman Center
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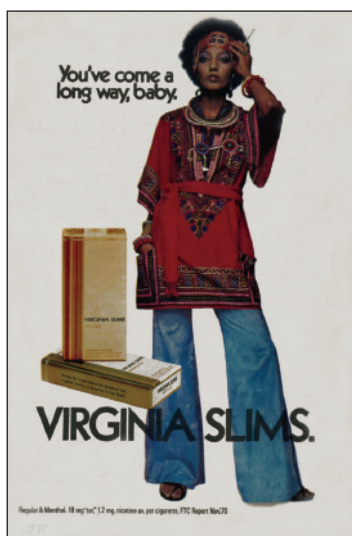
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1971 Virginia Slims ad.

Story+ Project Documents Women, Feminism & Advertising

Over the summer staff from the Hartman Center and Sallie Bingham Center for Women's History and Culture in the Rubenstein Library, supervised a student-curated Story+ research project, a six-week paid summer experience for Duke students interested in humanities research. Organized into small project teams, Story+ students learn research methodologies and storytelling that equip them to launch a public-facing project. Engaging deeply with collections from both Centers, our proposal asked students to explore a topic exploring the intersection of women and Second Wave feminism with advertising in mid-century America.

Led by graduate student mentor Meggan Cashwell, three intrepid undergraduate students – Sonia Fillipow, Julia Nasco, and Sandra Luksic – received a whirlwind introduction to Center materials, archival

research, and the goals of the project. The project allowed them to pursue their own research interests within the collections while also working as a team to build a website that would demonstrate to future users the research possibilities of our collections. Sonia's project concentrated on documenting the evolution of representations of women in advertising and explored the industry's reaction to women's critiques of advertising and its role in the construction of the "New Woman." Julia's project explored the tension between women's reproductive rights movements and advertising depictions of women as nurturers, caretakers, and mothers. Beginning with the data revolution in the advertising industry of the 1960s, Sandra's project examined the role of women in early data analysis and technologies and their evolving role through the lens of feminist theory. The student-built website also includes interviews with feminist media critic, author and filmmaker Jean Kilbourne and former advertising creative Caroline Bien that offer firsthand accounts of their experiences during this time period. You can explore the new site at sites.duke.edu/womenandadvertising