

PAPER EPHEMERA

Automobile Advertising

THE greatest love story of the 20th century is the human race's infatuation with automobiles. Dovetailing with people's propensity to collect things, the automobile collections of people of means have become legendary. And the preservation of these machines—one of mankind's greatest inventions—proves that the addiction to collecting benefits us all. We can see and admire these restored masterpieces just as they were made.

But us lesser mortals can also indulge our love affair with automobiles. We can collect *automobile advertisements*—much cheaper than the real thing.

Generally, sentiment enters into it, and we will tend to collect advertisements from the period when our auto addiction was burning most passionately. For baby boomers it would most likely be the 1950s and '60s. For myself, born in the 1920s, it was the 1930s and '40s when cars were first seared into my memory.

Don't be misled by the fact that the '30s were also the Great Depression. It happens to be the greatest and most inventive period of American automobile design. The famous Dusenbergs, unique Cords, majestic Packards, Cadillacs, Lincolns, and Pierce-Arrows, sporty Jordans and Stutz Bearcats, and finally the culmination of American automobile design: the classic Lincoln Continental. These matched anything produced in Europe, but Americans went a step further with the ubiquitous Fords, Chevrolets, and Plymouths that put

the whole country on wheels far in advance of the rest of the world.

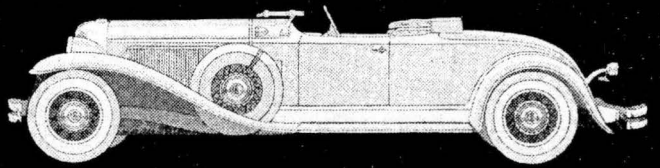
My first car was a 1931 Ford Cabriolet, with rumble seat as standard equipment, that I had during high school. One other boy had a car, but it was a gorgeous 1941 Mercury. With his car he got the girls. All mine attracted was my golfing buddies who wanted a ride to the golf course.

My first memory of a "new car" in the family was in 1934, when my father drove up with a maroon Oldsmobile, the kind with two spare tires mounted grandly in the fenders. Earlier in the year the Yuil brothers, owners of the Medalta Potteries in Medicine Hat, had bought two matched Packards, one white, one black—the *crème de la crème* of cars in those days. The best my father and his cousin and business partner could manage were two matched Oldsmobiles, one cream, one maroon. I remember they had two tail lights and two windshield wipers, deluxe for those days.

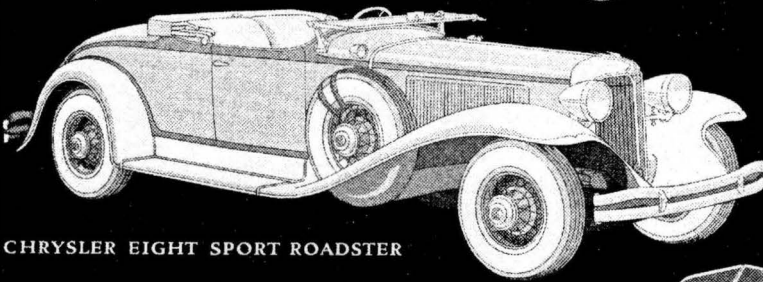
In the 1930s colour ads were rare, but automobile companies were among the few who could afford them. Each year they announced the new models, which was a major event in our lives. And then the new cars would blossom on the streets. Some considered it smart to trade in last year's model each year so they could drive around in the latest one. There was great loyalty to makes of cars. One swore by the General Motors line, another Chrysler's. The police drove Fords, because their V-8 engines were the speediest. Sprinkle Nashes, Hudsons, Grahams, and Studebakers in, and you had a varied but manageable selection of cars to choose from each year.

The '20s and '30s were also the golden age of illustration, so the advertisements

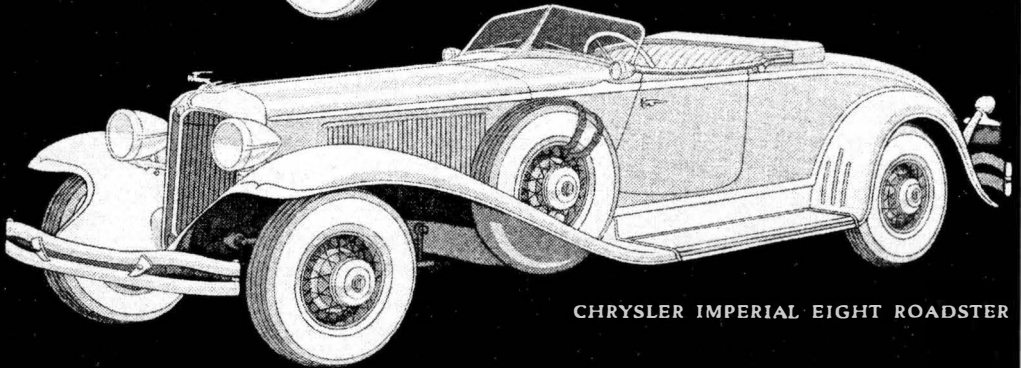
THE NEW CHRYSLER ROADSTERS



CHRYSLER SIX ROADSTER

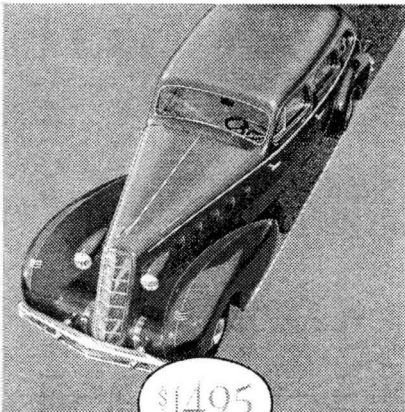


CHRYSLER EIGHT SPORT ROADSTER

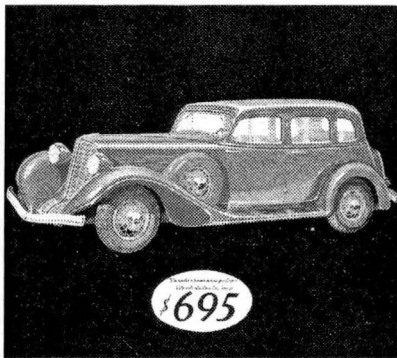


CHRYSLER IMPERIAL EIGHT ROADSTER

LA SALLE



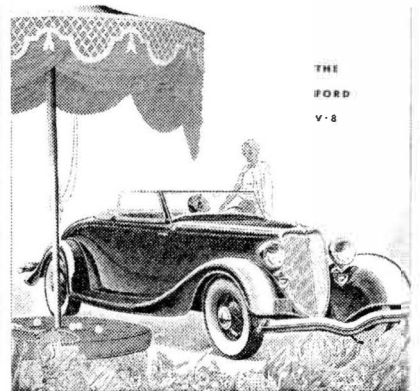
\$1495



\$695

Not only does the new Auburn include a new high standard of quiet operation combined with sporty smooth handle power—more with just a \$1495 car than as a car that costs a great deal more and gets to you with more delay than a new car—more, though, for with a standard choice of color—black or silver—the styling of this performance automobile is

the very way in which the new Auburn takes the "look" out of driving. Auburn for 1935 will be available during practically any time of the year, and with its reputation for long life. We mean you can get it and drive the new Auburn model. If you can't get it all ready you will not be able to buy



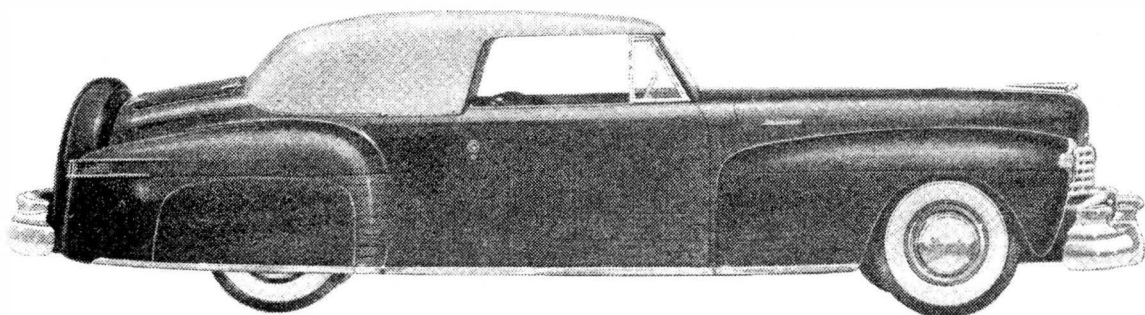
THE
FORD
V-8

THE FORD IS PART OF THE PICTURE

The Ford, model Ford V-8 is part of the picture of every motorist... For the very glad spirit of youth is in it, its tendency to be strong, tough and being pleasant, a desirable auto to own. Yet with a new picture of this as one of the best cars to be had in the world. It has a very special look as one of the best and most beautiful, efficient and representative cars ever made. It is smooth, power flows through sport parts—the 4-cylinder engine is a masterpiece of engineering—its condition is not at all that it makes every difference when there's a V-8 with it again in the back. Truly, a new thrill is mounting inside you when you see the Ford V-8.

AUBURN

Nothing could be finer

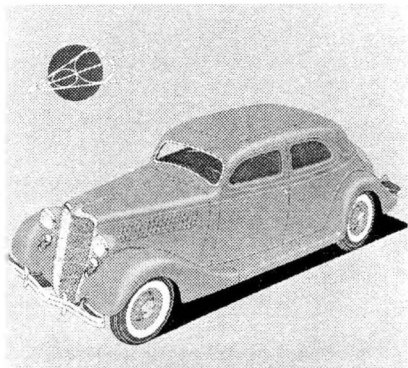


THE LINCOLN CONTINENTAL CABRIOLET

Lincoln

DIVISION OF FORD MOTOR COMPANY

When available, white sidewall tires at extra cost.



THE NEW FORD V8 FOR 1935

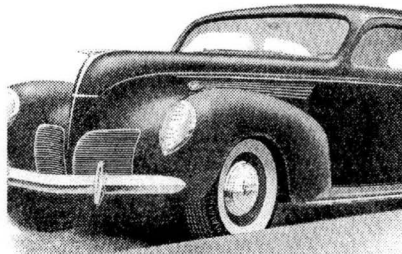
More new models, low and reliable, riding comfort have been combined with the increasing performance of the V8 in the New Ford for 1935. Ford was pioneered first, the standard in "structural ribs" because of new, wide, distinct seat position and new seating. Year will forward toward the center of the car—mass panel between the operator... of one of the New Ford V8's set the benchmark into one tank, upholstery and appointments... . Seats, wider buffer with more a heavy... of frame and more legging... of seat, seat, seat, seat, seat... . Newly designed, quick-acting... of... . New seat, gears, clutch... . Engine steering... . New, lower, Krypton... . Longer... Build, repairs, and better, and a spring line of 12 inches... . Side... Clear throughout in all body types in no excess... . The... and all... of the V8 engine, with such... in... ..



As a further step in its free car program Marmon, collaborating with the Free custom builder, presents to the New York and Chicago salons and at leading Marmon dealerships a new series of distinguished custom creations.

MARMON MOTOR CAR COMPANY, INDIANAPOLIS

YOUR NEW RIDE IS WAITING



LINCOLN-ZEPHYR V-12 FOR 1935

Lincoln-Zephyr V-12... ..

Lucie Lambert, showing pages from her first book mounted on the walls of the Simon Fraser Gallery.



wonderfully illustrate the various models, with very few photographs being used. And the overall design of the ads was very sophisticated, with asymmetry quite common along with strong Art Deco influences. An excellent book was published in 1988 by Chronicle Books, *The American Automobile*, showing advertising from the antique and classic eras. It was put together by a Japanese collector and this is a reprint of the Japanese edition, in English of course.

It was this book that started me collecting. I thought, why not try and collect all the ads shown, since I was haunting paper ephemera shows anyway. I got over half of them, along with a lot of others not shown. At that time collecting car ads was big, and prices kept mounting, but now the market is saturated and prices have declined, so now is a good time to jump in. *Robert Reid*

EXHIBITS

Le livre d'artiste

The Books of Lucie Lambert, a Retrospective Exhibition on the occasion of the 25th anniversary of Les Editions Lucie Lambert. Teck Gallery, Simon Fraser University, Harbour Centre, Vancouver. January 28th to March 8th, 2002.

Le livre d'artiste originated in Paris and comes with a rigorous set of parameters. It must be a collaboration between a poet and an artist and the graphics must be original prints, as opposed to reproductions. Ideally the paper should be handmade, the type handset, and the printing and binding done by hand.

TWENTY-FIVE years of unique fine press publishing were celebrated recently by Simon Fraser University at its gallery in Harbour Centre. An exhibition was mounted showing the productions of the printmaker Lucie Lambert.

The nine books and portfolios she has published are known as *livres d'artistes*, a traditional form of French bookmaking that combines the works of two people — a poet and printmaker — in a close collaboration to achieve a common creation.

After this initial fertilization, Ms. Lambert then produces a finely printed limited edition to consummate this union of two creative artists. There then follows a further union of the work of at least three craftsmen: the papermaker, the printer, and the binder, working under her to bring to life her concept for each book.

Ms Lambert's first book was a large folio portfolio of black and white silkscreen prints facing the poems set in 48 pt. Caslon and printed by the Montreal printer, Pierre Guillaume. For the exhibition each of these leaves was framed and mounted on the walls surrounding the glass cases in which the rest of the books were displayed.

Over the years she has used the best craftsmen in Canada and France to produce her books, from the famous Quebec bookbinder Pierre Ouvrard to the exacting presswork of Barbarian Press. For her latest book, *Terre d'Or*, she went to Paris where she prevailed on Michael Caine to