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The exhibition is the culmination of an innovative pilot program providing training in arts administration and collection management to eleven students from New World School of the Arts and Miami Dade College. The students were given access to The Mitchell Wolfson, Jr. Study Centre, a resource for the study of the material culture of the post-industrial age located in downtown Miami. Under the guidance of Celeste Pierson and Study Centre staff, the students handled, cataloged and photographed collection objects. They created the concept and format for The Game of War as well as its graphic identity. Jorge Gutierrez and Robert Perez from Miami Dade College provided instruction in exhibition design and installation. It is anticipated that the success of this initiative will lead to future collaborative programs and additional opportunities to travel this and other student-curated exhibitions.

The thirty-six objects on display, including books, toys, games, puzzles, advertisements, postcards, posters, and paintings date from the Boer War (1899-1902) to World War II (1939-1945). Often containing insensate language juxtaposed with bold graphic images, the items demonstrate how societies encourage and teach children and adults to participate in the “game of war”.

Micky Wolfson is an unusual collector. He has developed a deep awareness and appreciation of the historical significance of events of the past century and has devoted most of his adult life to acquiring, preserving, and making publicly accessible the books, art, and artifacts from the era that have often been traditionally overlooked or ignored.

The Bienes Center is deeply grateful to Micky Wolfson for loaning the objects in the exhibit and to Lea Nickless and Mary Kramer, curators of Wolfson’s private collections, for helping with all aspects of identifying, organizing, transporting, and describing the items. Thanks to Jack Matthews, retired judge and renowned military toy and game collector, for his essay. Thanks also to Lillian Perricone, the Bienes Center’s rare book cataloger, for her editorial skills and exhibition design talent; to Benedicte Rosse, BCL administrative services, for help with the French language translations; to the Fontaneda Society: Book Collectors of South Florida, for sponsoring the exhibition opening reception; and to Robert Cannon, Libraries Division director, and Cynthia Shulman, Main Library director, for their on-going and enthusiastic support of the Bienes Center’s exhibition program.

James A. Findlay
Bienes Center Librarian
THE COLLECTOR’S VIEW

by Mitchell Wolfson, Jr.

When time shall have softened passion and prejudice,
when Reason shall have stripped the mask from misrepresentation,
then Justice, holding evenly her scales, will require
much of past censure and praise to change places.

— Radha Binod Pal

As part of a collaborative experiment, eleven students from Miami Dade College and the New World School of the Arts were given free range to discover and explore the holdings of my private collection. This adventure resulted in the exhibition The Game of War: Books, Toys, and Propaganda from the MWJr Study Centre, a viewpoint constructed solely by the “gang of eleven”. What they chose to present and how they chose to do so reflects their outlook, their philosophy, and their world vision. The students accepted, ignored, eliminated, emphasized, and even censured the material uncovered. Then they organized and set out the selected objects as they saw fit. They created the theme, its narrative, and its moral attitude. Throughout the process, these young minds demonstrated impressive knowledgeability and collaborative skills. Neither cynics nor stoics, but asking intelligent questions, the students presented their ideas brilliantly. In fact, this show is a collective self-reflection of what they learned as well as a graphic display of their opinions. Truly protagonists and not victims, the students provided an obvious moral commentary — a judgement and a belief. And for me, the provider of the raw material, it is a highly emotional lesson.

The “gang of eleven” chose items about war and the involvement of children; toys, books, games. I began to collect this provocative material as an enfant terrible, a relentlessly questioning and curious, restless, and rebellious young person. I hated war as it had separated me from my father who was active in the effort in Europe almost immediately after my birth in 1939. Having a suspicious nature and feeling bereft, I looked at any attempt to influence children, at least to accept and at worst to support war, as cruel and immoral. I was shocked and angered. Who were these evil perpetuators? How wicked they seemed. How shameful that love and compassion should be sacrificed to hate and vengeance. How could a child defend himself from the psychology of war propaganda?

It has always seemed to me deplorable how cunning and calculating governments have striven to corrupt innocent playfulness in order to enlist the child in their bellicose cause — a cause that only
results in dislocation, illness, death, and destruction. I asked questions (my mother said too many); the end result, however, is this show as well as my collection. The questions led me to acquire objects that provided some understanding of human motivation. Why, for example, did I acquire the seemingly innocent and heartfelt portrait (#31) of Cipriano Oppo’s young son Luciano holding a toy tank? Little did the artist know (or perhaps he did) that the depicted innocence and bucolic setting would be shattered by the tank when the child grew to maturity. What has become evident with time is the unforeseen and the unanticipated — the terrible irony that the child is playing with a model of the instrument of his own destruction. In a total distortion of charm and hope, the benign toy becomes a dominant war machine and Luciano, formerly the main protagonist, its victim. I find works like this and others too powerful to be ignored and too dramatic not to be commented upon. For me, collecting is autobiographical. My opinions shape what I gather and the items I collect in turn shape my future choices. It is all part of a conversation between the object, the desired result, and me. The need for increased understanding of human behaviour and its relationship to our history fuels this dialogue. Since the objects I collect relate more to history and human behaviour than to fine art, their interpretation requires a strong historical background. The collection preaches compassion, tolerance, exchange, and collaboration — all concepts that I support. So naturally these universal ideals figure prominently within the collection while others that I find contrived and manufactured do not. The intended lesson or message comes by presenting the art works in the proper historical context. In our case, the contrast between Oppo’s innocuous pre-World War II image and the awful reality of that war further illuminates the painting’s dramatic effect. Whether or not the artist intended this comparison, the connection is an undeniable reality between the past and the present. The updated context positively contributes to the pathos of the painting and to its readableness for future generations of viewers.

And now I should probably admit that I am as guilty as the next propagandist. In my defense, I maintain that my cause is a just cause (isn’t this just what they all say); my intent is to warn the public of manipulation by the unscrupulous. The pitfalls of illusion are grim but can be avoided by seeing or reading beyond what is being presented. One must have sufficient knowledge — intellectual armor — to protect oneself from being manipulated or exploited by images that distort or disconnect from reality. The information presented will always have some modicum of reality or truth otherwise it would be totally incomprehensible to the intended group. Propaganda, after all, must be legible. Experience, knowledge, intuition, and a critical sense are the best defense against the power of the distorted image. One must always attempt to understand the motivation and ask questions. What is the intent behind the image? Blindly accepting what is presented is the cardinal sin. We must know that what seems simple, direct, and powerful does not necessarily reflect truth or reality.

The intent of the collection is to foster knowledge using education as a discipline, inquiry as a tool, and information as the means. Remember, even though early 20th century Germany was the most highly educated nation in the world, it succumbed to false information and fell from grace. Without
freethinking and informed individuals, education is ineffectual. Education is the means and the end to knowledge. It is an informed knowledge that we are after, a discerning approach that allows one to go through life being positive and critical while communicating and finally deciding. Ultimately it is choice that identifies the individual.

*The Game of War* is a remarkable compilation of imagery reflecting the students’ individual and collective views of today’s situation. In a very healthy and positive way, it reaffirms their choices. This exhibit requires that we look beyond the immediate in order to provide a clear reference to the past and an articulate representation of the present. I am forever grateful to the New World School of the Arts, Miami-Dade College and the Bienes Center for the Literary Arts for using the material so judiciously and for having orchestrated this project. And finally, I thank the students, Loriel Beltran, Stephanie Garcia, Saybel Guzman, Christopher Miro, Viviana Ponton, Pedro Sarmiento, Josette Simoe-Kieldgaard, Gerad Soman, Johanna Thors, Vanessa Tomchik and Liga Zvirgzdina for providing this powerful lesson.
GAMES AND TOYS DURING THE WORLD WAR II YEARS

by Jack Matthews

INTRODUCTION

Games, of both skill and chance, have been with us for thousands of years. Chess, checkers, dominoes, Ma-Jong and similar items, along with target games, have fascinated millions throughout the centuries. Most are games of strategy, which is a key element of war. Patriotic games have also been around for a long time. For example, many of the most famous of America’s game-makers, Milton Bradley, Selchow & Richter, and Parker Brothers, produced marvelous boxed board games supporting the national effort in the Spanish-American War and World War I.

The production of war games in the United States reached its zenith during World War II. At the time, however, it did not occur to the majority of the population that the hundreds of thousands of games and toys were made in order to promote political agendas, to instill fear, or to silence the public; nor did they view them as tools of persuasion or as powerful brainwashing devices. They were simply games and toys for fun and play.

During the late 1930s and early 1940s, most of Europe, the U.S.S.R., and the Pacific were engulfed in conflict. Before America’s involvement in World War II, the United States, as one noted historian has observed, was fighting, in part, on imagination alone. At least from an economic standpoint, for those Americans who were starting to recover from the Depression and did not suffer in combat, lose a loved one, or spend long periods away from home, the era provided opportunities for improving the standard of living. The war was still a distant event that had yet to negatively impact society.

As children, we were totally caught up in the war but it wasn’t the war our parents knew. In our minds we created our war the way we wanted it to be: it was a game to be played and no one really died. Although we listened to the news on the radio, we had no real knowledge of the details, nor did we care. Geographic locations were fuzzy and political and ethnic causes obscure. We were far from the killing and bombing and so, for most American children, the war was a huge game and the war years actually a fun time.

Victory over the scheming, devious, barbaric enemy was everything. We dug trenches and foxholes and trees became aircraft observations posts. We made machine guns, rifles, cannons and pistols out of wood and nails, created rank insignia from pieces of cardboard and fastened them to our sleeves and collars. Emergency rations — Saltines, raisins and peanuts — were hidden under porches and front steps. Egg and tuna salad sandwiches sustained us in battle and were washed down by Orange Nehi and Dr. Pepper. We did all these things, all day long, almost every day. Our mothers didn’t mind; after all, we weren’t under foot. Even when we played indoors, it was war toys such as punch-out
battle stations, composition toy soldiers, games of strategy, patriotic puzzles, and military adventure books that usually kept us occupied. On Saturdays, we often went to a movie matinee to see the most recent releases that were all about war. Parents never thought for a moment that war games were bad for a child.

In 1930s America there was a strong, overall feeling against war toys and games. We overlooked the rise of fascism in Europe, the slaughter of Ethiopians by the modern Italian army, the rape of China’s Nanking [i.e., Nanjing] Province by Japan, and Hitler’s increasing territorial conquests in Europe.

With the outbreak of war in Europe, the United States was inexorably moving toward a wartime footing, despite Franklin Delano Roosevelt’s presidential campaign pledge to keep Americans out of foreign wars. National defense was becoming an important topic and defense manufacturing factories were springing up all over the landscape as the armed forces expanded.

“Beginning in mid-1940 and continuing up to the bombing of Pearl Harbor, items of a military nature were quietly introduced into toy lines by a number of manufacturers, publishers, and game makers. Reflecting a continuing sensitivity to mothers’ complaints, in many instances the toys were referred to as defense items not war toys. For example, Baldwin’s Sink the Invader game had fiberboard ship targets that could be sunk by its patented Gatling gun-type cannon. Keystone called its line of doll houses “the homes that are well worth defending. Little girls keep house while the little boys defend their families . . . with military equipment illustrated”. The December 1940 pre-Christmas issue of Life Magazine had a spread of several pages on toys that was illustrative of the new military emphasis sweeping the nation.

The most fascinating late prewar game was the H.V. Kaltenborn Diplomacy: The Game of Intrigue, by Trend Games Co. Named after a popular radio commentator of the day, it combined international political and trade aspects. Players were given cards signifying characteristic products of various countries. The board showed neutral states such as Cuba, and strategic locations such as Hawaii. The major nations shown were the USA, U.S.S.R., Italy, Great Britain, France, China, Japan, and Germany. Since America and Japan were not yet belligerents, the game’s authors quite accurately predicted all of the eventual major combatants of WWII.

As Christmas 1941 approached, the national mood was upbeat. All that changed early one Sunday morning. Most mature Americans remember what they were doing early on December 7th, 1941 when Pearl Harbor was attacked. In the Philippines, General Jonathan Wainwright jiggled the telephone to call his aide. “Johnny”, said the General, “the cat has jumped.” The “cat” consisted of 350 Japanese planes in two waves that sank or seriously beached and damaged five US battleships, eleven smaller warships, heavily damaged three more battleships and wiped out two Army airfields, killing in the process over 2,000 military and 58 civilian personnel. On the mainland, reaction to the Pearl Harbor attack varied. A New York couple sitting down to the Sunday roast chicken dinner thought it was another Orson Wells “Invader from Mars” radio hoax. A Palm Springs, California, girl wondered why
we had to “spoil a perfectly good Sunday afternoon worrying about it”. “We’ll kick their teeth in”, a Pittsburgh steel worker said, which just about summed up the sentiments of most Americans.

Within twenty-four hours, war had been declared and approved by the Congress with only one dissenting vote. Almost immediately there was an unprecedented degree of unity throughout the country. Only two percent of those polled opposed the declaration of war. Commenting on the new mood, The New York Times reported, “You could almost hear it click into place.” The response of the American public’s outrage over the attack was to inscribe “Remember Pearl Harbor” on every item imaginable: stationery, buttons, posters, ashtrays, egg cartons, license plates, clothing, dishes, window pennants, and toys and games.

By all historical accounts, the attack on Pearl Harbor galvanized America’s Civil Defense (CD) forces. A strong impetus for action seized the nation. Every hamlet organized committees, and within two months of the attack there were over 8,400 local CD organizations. Milwaukee and Chicago warned against air attacks. A North Dade, Florida, handbook urged residents to lock their cars so that in the event of an airborne invasion they wouldn’t “give easy transport to the Nazis.” Blind people, it was suggested, made excellent airborne detectors since they had an acute sense of hearing. Those caught smoking cigarettes during a blackout were subject to stiff fines. In retrospect it all may seem somewhat inane, but the Civil Defense program did succeed in uniting Americans with their government, giving all a sense of shared purpose.

Game makers did not ignore America’s interest in civil defense. Milton Bradley, the country’s largest manufacturer of games, marketed a blackout and air raid warden game. *Blackout — Today’s Game of Thrills*, was first produced in late 1939, well before US entry into the war. *Air Raid Warden* arrived on the market in 1943. This game of “intense interest, dramatic suspense, and exciting action” had a dedication that could easily have won an award for marketing hyperbole:

*Air Raid Warden* is dedicated to the thousands of patriotic men and women whose unheralded, unselfish service is the very core of the democratic way of life. For them, no bugle blows, no medals decorate them, but in the dark watches of the night, under starry skies of storming clouds, their steady reassuring footfalls beat out the credo of America: We’re watching! We’re ready! All’s well!

Probably gas rationing was the most unpopular home front regulation adopted during WWII. The local Ration Board System was instigated soon after the attack on Pearl Harbor. Within three weeks, local boards were allocating car tires based on a complicated system of need priorities. Each county board’s monthly allotment was based on county vehicle registrations. It was reported that one county in Utah had a monthly allotment of precisely one tire. As more items including typewriters and bicycles were deemed scarce, the board’s task became much more complex. Common sense usually prevailed as to who got what. Reasons given for qualifying for scarce items were complex, creative, and humorous. The system worked, however, because, as one senior official stated, “We learned that the American people are basically honest and talk too much.” Although many kids played with miniature toy grocery sets to devise their own rationing games, *Ration Board* by the Jayline Mfg. Company, was the only WWII commercially produced game known to revolve directly around rationing.

America stayed home during the war and games and puzzles found increasing favor, particularly in the winter months, when outdoor activity was limited in much of the country. Wartime military games fall into two main categories: board and target. The former held favor with both adults and young teenagers while action and target games appealed more to six to thirteen year olds. Bombing games of all kinds were immensely popular.
BOARD GAMES

In 1942, the board game category introduced a number of excellent items, including several produced by Milton Bradley. Bradley’s games followed the headlines. For example, *Bataan*, a board game for two players or teams, was built around MacArthur’s defense of the Philippines, the first large-scale American battle of the war. Unfortunately, the marvelous box art showing WWI-helmeted doughboys and US planes defeating Japanese troops did not accurately depict the actual event. Three other Bradley games: *Fighting Marines*, *Ferry Command*, and *Battle of the Tanks*, also tied in with current events. The advertising for them claimed they were as “timely as tomorrow’s headline.” The Bradley-made WWII board games are the largest, most costly, and rarest of such items.

The Bradley factory made small wood and metal parts for naval ordinance and aviation usage. Its war contracts required only minor modifications to its tooling and jig machines. Although it devoted about fifty percent of its production to war items, there was only a twenty percent increase in the number of Bradley employees. *Combat Air Trainer*, by Lewis Instructor Games, was a fascinating piece with far fewer game features than instructional ones. Containing over fifty die-cut planes, bomb-bursts, hangars and targets, its twenty-four page booklet contained complicated instructions for air combat techniques and flying formations. Two smaller board games were based on the exploits of a highly popular young fictional aviation hero, Dave Dawson, and his British pal, Freddy Farmer.

Major home front civilian activities aimed at supporting the war effort included scrap and paper drives and air recognition games. The idea of collecting scrap metal soon became a game theme. Perhaps the best of the genre, in light of completeness and educational value, was Milton Bradley’s *Get in the Scrap* game produced in 1944. The game traces scrap from the home, to the collection center, to the furnace. Backing up the game board’s admonishment to: “Play it! Do it!” is a booklet entitled “How To Do It and Why You Should” in the box. *Jack and Jill* magazine began a continuing Scrappers Club story in November 1943. During the six-month run, a grandfather helps the neighborhood children organize a scrap gathering club. The paper dolls that accompanied the story were depictions of children collecting tin cans. The sacrifices children made were for a great cause and the one thousand pounds of waste paper they collected in order to win the General Eisenhower Service Medal allegedly made containers for five hundred 75mm ammunition shells.

Dozens of aircraft recognition games were produced to aid the official Aircraft Spotters Corps of some 600,000 persons. During 1942-1943 numerous articles on enemy aircraft spotting kept the public’s interest high. For example, one magazine ran a cover feature and several major articles on the possibility of air raid attacks. Toy companies were not the only manufacturers to capitalize on the public’s interest in aircraft spotting. Coca-Cola, for example, produced a popular, very colorful booklet entitled, *Know Your Warplanes*. Ten cents in stamps or coin bought a copy; today it is highly sought after by collectors of Coca-Cola memorabilia. But even during the war, children avidly collected commercial and advertising pamphlets, booklets, and handouts too numerous to mention.

The prize for the most creative, most guilt-inducing marketing approach must go the Better Vision Institute, Inc. It urged the reader to go to one of its offices for an eye checkup and to purchase new eye glasses. The ad declared, in no uncertain terms, that defective vision on the spotter’s tower was a “betrayal of trust” with the “fate of lives, key production plants, and perhaps the nation . . . at stake.” It is no wonder that the public bought up all the identification games, decks of cards, and cardboard cockpits. “Vision for Victory” required no less!

Battle games created in 1943 included *Pursuit* (Fame Makers, Inc.); *Battlefield* (Illinois Game and Toy Co.); *Battle Checkers* (Penman Co.); and, *Air Attack* (Corey Games Co.). Along with a terrific cover, *Battle Checkers* had plastic implements of action soldiers, AA guns, tanks, ships, subs, and planes. Industry
buyers were told that *Battlefield* was designed to encourage youngsters to let off steam by actively taking part in the war situation. They got to capture and release prisoners, form rescues, and organize commando raids. For similar reasons, the game was also attractive to adult players.

Since many of the non-spinner, dice-throw type board games were based on variations of checkers, simplified forms of chess, or a combination of the two, the theme of capture-and-exchange often was involved. For example, Bradley’s *Fighting Marines*, despite its title, simply involved taking an opponent’s pieces off the board and giving them back when one’s own men got captured.

Corey Games’ 1943 product line equaled Milton Bradley’s 1942-43 offerings, both in box art and creativeness. The Boston firm’s *Strategy* and *Blockade* games were particular favorites. *Blockade*, a naval strategy game that combined geopolitical aspects, had a nationwide publicity kick-off featuring celebrities. Press releases and trade press ads featured photos of popular comedians Abbott and Costello engrossed in a game of *Blockade* and popular action film actor Pat O’Brien extolled the virtues of *Blockade* in another ad. *Strategy, the Game of Armies* had the most striking and odd-est game box art of the period. A gigantic man-god of war, holding a globe, is shown directing mechanized divisions, troops, and aircraft. While its monster-like appearance probably scared little children, the game itself was much more mundane.

Milton Bradley’s last wartime game, *Bizerte Gertie*, was a humorous takeoff on the service nickname of North African ladies of ill repute. Due to the first major British victory of the war at Tobruk, the US landings and Tunisian campaign, and other developments such as the Casablanca Conference, that area of the world was very much in the news during 1942-43. Feature films such a *Sahara* and the all-time classic *Casablanca* broke all record. *Bizerte Gertie*, slightly risqué but totally harmless by today’s standards, was a clear departure from the ordinary war game and from Bradley’s usual offerings. It was described by the company as an original idea in home entertainment. The plot featured buck privates on the loose with a one-night pass and plenty of play money. Our intrepid soldiers (players) are accompanied by Alice the Hound Dog and three fair maids of Algiers: New Guinea Minnie, Sally from Bali, and Gertie herself. They try to beat each other to the moonlit beach in order to pitch a little woo.

Interesting wartime variations of existing popular games were also introduced. *Victory Rummy* had cards with cartoons of Hitler, Tojo, and Mussolini. *Victo, the Victory Bingo-Game* featured large red, white and blue playing boards. Its twenty-four spaces contained patriotic slogans from American history such as: “There are no atheists in foxholes” (wrongly attributed to Douglas MacArthur), and U.S. Grant’s: “When in doubt — fight”.

Several dozen other miscellaneous board games were issued in the 1941-44 period, most dealing with battle themes. Among the most colorful were those produced by Advance Games and All-Fair (E.E.
Fairchild Corporation, Rochester, NY). While not made of the best quality stock and selling well below the quality price range of the larger Parker Bros. and Milton Bradley items, their box art was highly evocative of the times. Let ‘Em Have It — Our Fighting Ranger is a fine example. A player reaching a ninety-point score received a medal for bravery and three War Bonds from his community.

Advance’s Bomber Attack was rather unusual in that the players were civilians who by spinning the correct number extinguished incendiary bombs, promptly turned on air raid sirens, and performed other heroic civilian defense deeds for which they were awarded War Bonds. Contrariwise, landing on the wrong circles meant, for example, that having failed to turn out lights in a blackout, the player was jailed for two turns (similar to Monopoly). The overall winner received a pair of red and gold American aviator’s wings.

TARGET GAMES

Target games constituted the second major category, and although adults might have occasionally taken a turn dropping the dart-bomb on Berlin, they were marketed essentially to children. Bombing the enemy was immensely popular and constituted the theme of the vast majority of such toys. Since marketing staff had just a few catchy words to work with, the names of these games were remarkably similar. Shoppers could choose from Bombs Away, Bomb the Navy, Secret Bomb-Site, Bomb-Sight, Bombardier’s Bomb-Site, Bomb-A-Jap, Bomber Ball, Dive-Bomber, Bomber, Victory Bomber, Push-Up Victory Bomber, Aerial Bomber, and Bombardier Bomb. Some of these, small in size, simply used marbles to knock over cardboard targets.

Many of the target games operated on a simple dart board principle except, in most cases, the board target was horizontal and the darts (“bombs”) were dropped from some device. Toy Creation Inc.’s Bombs Away was typical. Dart boards and pop-gun target games with wartime themes were quite popular. While not relying on skill or luck, like board games, but rather manual dexterity, they were still competitive since scores were painted on the targets.

PROPAGANDA AND GAMES

A strong and abiding prejudice toward Japan and dread of the “yellow peril” had built up during the 1930’s in the U.S. For the duration of World War II, Americans were taught to revile their enemies abroad. Hatred of Germany developed at a slower pace, but beginning in 1939, Nazi air attacks on England helped strengthened negative U.S. feelings toward Hitler’s Germany.

The attack on Pearl Harbor fanned the simmering embers into flames. Earlier American stereotypes of the Japanese as a scheming, devious and slant-eyed race could now be fully justified in most people’s minds. Even the national media confirmed this negative stereotype. A magazine that had prided itself on its long-standing liberal approach to Asian affairs now ran an article on “How to Tell Your [Chinese] Friends from the Japs.”

Foreign enemies had equally evil comic book names such as: Captain Nazi, Nippon, or Swastika? There were also the infamous Drs. Foo and Fu, Fury, Nemesis, and Pain, and the name “Jap Devil Dragon”.

However, the most anti-Axis game was Carrom Games’, Hang the Tyrants target set. Similar to a bowling alley game, a player rolled his marble up onto a board in an attempt to hit “enemy key objectives”. One received the highest score for rolling a marble into a “tyrant rat hole” and hanging a spring-held Hitler, Mussolini, or Tojo. An ad in Playthings said that the game afforded the public a
safe “outlet for their pent up emotions” and helped to “promote grim determinations to send the Axis tyrants pinning to destruction.” Anti-Axis target and dart board scoring games included *Bomb the Axis*, a free, large insert in color from the Philadelphia Inquirer Sunday Supplement. Others included, *Capture Hitler, KO-The-Axis* (a tenpins bowling game made of heavy fiberboard and one of the rarest WWII games), *Jackass Party Game, Pin the Tail on Adolph*, and Colorgraphic, Inc.’s *Young Patriots Smash the Axis* tip-over target game with wonderful caricatures of Tojo, Hitler, and Mussolini.

**GAMES AND TOYS OF FRIENDS AND FOES**

Games were presumably just as popular with young people of our enemies and allies as they were in the United States. Two examples from Canada are quite interesting. *Bomb the Axis* was made by Capp Clark Co. Ltd. of Toronto. The cover, unfortunately, promised far more than the contents delivered. It was played like a reverse-type *Bingo*. The massive Canadian bilingual *War Game (Jeu de Guerre)* by Playthings Company had a game board two feet by three feet. In a most unusual marketing device, the box art was identical to the board, a feature not seen in any other wartime game.

In Sydney, Australia, MetalWood Repetitions Co., made a cue-stick target game called *Navy Bobs*, where in a clever use of non-strategic glass, wood, and cardboard material, hits were scored on printed ships. The company also made other wartime games such as *Target for Tonight, Tactics*, and *Bomb ‘Em*. An unidentified English toy maker produced an exploding target toy board game entitled *River Plate: The Greatest Naval Game Ever Known*. The game was based on one of the first British naval victories of World War II, one sorely needed for morale purposes. In the game, hits made on the exploding ship were measured on a game board. The first player to score 100 was the victor.

German children had a huge range of highly attractive, large, and creative boxed board games to choose from in the mid to late thirties and during the war years. Some, among the rarest, were tied to Hitler Youth activities, as were many other wartime cutout toys and books. Game titles included *Tanks Forward, Without a Propeller, Bombs Over England* and *We Sail Against England — The New Game of Our U-Boat Service*. Like their Allied counterparts, these games showed the armed forces in victorious combat with the enemy (e.g., Heinkel 111 bombers attacking London Bridge.) The approach was quite similar between German and American children’s games. Only the targets and planes were different.
THE GAME OF WAR
CHECKLIST

Beginning with the earliest date, the objects in the exhibition are arranged chronologically by war period and, within war period, alphabetically by title. When known, the information provided for each entry is presented in the following order: format, date, language; artist or author and other statements of responsibility; title, sub-title, and statement of responsibility (as it appears on the item); edition statement; place of publication, publisher, date of publication; pagination, illustration statement, size (height x width x depth), series title and number; and notes. Except in the format and notes fields, brackets [ ] are used to enclose additional information generally taken from sources other than the actual item in hand.

All of the objects are from “The Mitchell Wolfson, Jr. Study Centre.”

BOER WAR, 1899-1902

1 [Toy: 1899-1902?: British?]
[Boer War fighting soldiers]
1 toy; 21 x 21.5 x 6 cm.
Painted wood, papier mache, metal, string

[Boer War, South Africa, 1899-1902. – A child’s toy depicting a British and a Boer soldier with movable arms and legs in combat. The toy is held and activated from above with a string]

RUSSO-JAPANESE WAR, 1904-1905

2 [Game: 1904-1905: French]
La torpille Russo-Japonaise = [The Russo-Japanese torpedo]
1 game (board, 4 miniature ships, & 1 torpedo with launcher; 4 x 26 x 26 cm.

[Russo-Japanese War, 1904-1905. – “Boyarin; Retvisan” – names of the miniature Russian ships; “Yoshino; Myako” – names of the miniature Japanese ships. – Tour à tour, vainqueur ou vaincu, sans raison, ce jeu, enfants! est la réelle imitation de la guerre” – printed on top of game board]

WORLD WAR I, 1914-1918

3 [Book: 1914-1918?: Italian]
Colmo, Eugenio, 1885-1967
[Author; artist] [pseudo. Golia]
ABCDario di guerra = [Abecedary of war] /
desegni, parole] di Golia.
Torino; Firenze; Bologna [Italy]; S. Lattes & C. Editori; R. Bemporad & Figlio; N. Zanichelli, [1914-1918?]
[29] leaves of plates; color ills.; 24 x 34.5 cm.

[World War I, 1914-1918. – Hard bound]

4 [Gas mask: 1914-1918?: Spain?]
Filtro procedente de recupera[ción]: fábrica militar =
[Gas mask: manufactured by the military]
[Spain; 1914-1918?]
1 gas mask; 25.5 x 13 x 20 cm. Canvas, plastic, metal, leather, paper
[World War I, 1914-1918]

Histoire d’un brave petit soldat =
[41] p.: color ills.; 25 x 32 cm.
[World War I, 1914-1918. – Hard bound. – Illustrated end papers]

Istruzioni per la difesa antigas = [Instructions for using gas masks]
[Tivoli]: I.A.C.; Pirelli, [1914-1918]
1 advertisement (pamphlet dispenser); 28 x 43 x 3.5 cm.
Metal, paper, wood

Jim [Artist]
Le mot = [The word] / Dessin de Paul Iribe. [Paris]: s.n., 1914-1915. (Société Générale d’Impression, 21, rue Ganneron)
1 v.; color & b&w ills.; 42.5 x 28 cm.
[size varies]
(bound: 45 x 30 cm.)
[World War I, 1914-1918. – 1. année, no. 1 (28 nov. 1914)- 1. année, no.20 (1 juillet 1915). – “Dessin de Jim” – No. 20 (1 juillet 1915)]

Hungry, s.n, 1915?]
1 puzzle; color ills.; 19 x 28 x 1 cm.
[World War I, 1914-1918. – In illustrated box with 24 square pieces plus 1 sheet with two images of assembled puzzle]
[Puzzle: 1914-18? French]
Puzzle des Alliés:
[Russie, Belgique, Angleterre, France] =
[Puzzle of the Allies: Russia, Belgium, England, France]

Paris: Perplexité, [1915?] 1 puzzle [300 pieces]; color ills.; 7.5 x 17 x 16 cm.

[World War I, 1914-1918. – In box, illustrated with the flags of Russia, Belgium, England, and France on cover, containing 300 pieces. – “Ce jeu ne peut être ni échangé, ni rendu. – Sujet: Le Glorieux. – N° de pièces 300. N° d’ordre ——. En cas de réclamation, rappeler ce numéro ——.” – from label on front side of box]

[Game: 1914-1918?: British]
R.F.S. [Manufacturer?]
Trench football: the great international game / By the Makers of the sensationnally successfull war game “The Silver Bullet.”
[Great Britain: s.n., 1914-1918?]
1 game; 2 x 15.5 x 23.5 cm.
Paper, wood, metal

[World War I, 1914-1918. – “British design; British made” – printed on upper part of game board. – “Mode of Attack. You have a feeble opponent in “Little Willie” at “Outside Right.” Loot Ball is his speciality and passing the outsider with the contempt he deserves, you negotiate the skulker Von Tirpitz, (notorious for his foul play) on his first appearance in the open as :Centre Forward. …. Vigour and decision is necessary in dealing with him.” [signed] R.F. & S.” – on verso]

[Book: 1914-18? French]
Alexandre, André
[French]
Foy, André, 1886-
[Artist]
La veillée des p’tits soldats de plomb =
[The little tin soldiers on night patrol] / conte-chanson, André Alexandre;
images, André Foy.
Paris: La Renaissance du livre (78, Boulevard Saint-Michel), [1914-187]
15, [i.e. 16] p.: color ills.; 22.5 x 18 cm.


SECOND SINO-JAPANESE WAR, 1937–45

[Postcards: 1936: Chinese]
China. Air Defense Military Committee
[Corporate author]
[Chinese Air Defense postcards]
10 postcards; color ills.; 9 x 14 cm.

[Second Sino-Japanese War, 1937–1954. – … conflict between Japanese and Chinese forces for control of the Chinese mainland. The war sapped the Nationalist government’s strength while allowing the Communists to gain control over large areas through organization of guerrilla units. Thus, it was an important factor in the eventual Communist defeat of the]
Nationalist forces in 1949. In its early stage, the war was often called the China Incident. – Set of 10 postcards in Chinese postmarked December 24, 1936, Minhow (Foochow), a port city on China’s east coast (not Fuzhou)

WORLD WAR II, 1939-1945


Hoffman was appointed Hitler’s official photographer. The photographs on these postcards were taken at the beginning of the dictator’s reign as he rehearsed for one of his many infamous speeches.

16 [Puppet: 1939-1945: Danish]
[Adolph Hitler, 1889-1945]
[Denmark: s.n, 1939-1945?]
1 puppet (prototype); 50 x 14 cm.
Paper, metal, ink

Satirical puppet with movable legs and arm giving the ‘Seig Heil’ salute. – HITLER, leader of the German Nazi party and, from 1933 until his death, dictator of Germany. He rose from the bottom of society to conquer first Germany and then most of Europe. Riding on a wave of European fascism after World War I and favored by traditional defects in German society, especially its lack of cohesion, he built a Fascist regime unparalleled for barbarism and terror. His rule resulted in the destruction of the German nation-state and its society, in the ruin of much of Europe’s traditional structure, and in the extermination of about 6 million Jews.

18 [Book: 1944-45: French]
Calvo [Artist]
Dancette, Victor [Author]
Zimmermann, Jacques [Author]
La bête est morte! : la guerre mondiale chez les animaux = [The beast is dead!: the world war of the animals] / [Images de Calvo; ...conçu et rédigé par Victor Dancette et Jacques Zimmermann]
2 v., [v. 1, 28 p.]; [v. 2], 48 p.; color ill.s.: 31.5 x 24.5 cm.

Grand-Duché, Hollande exclusivité A.B.G.E., 110, Avenue Louise, à Bruxelles” – on title page of v. 2” – “Conçu sous l’occupation et réalisé dans la liberté, ce deuxième fascicule a été écrit par Victor Dancette sous les calmes ombrages du Vésinet. Illustré par Calvo il a été gravé et imprimé par la Néogravure sous la direction artistique de Williams Péra. Achevé d’imprimer en novembre 1945 avec l’espoir que la Bête est bien morte.” – v. 2, colophon. – “C’est un des titres les plus recherchés par les collectionneurs. En 1944, suite à une protestation de Walt Disney, Calvo dut retoucher les truffes des loups figurant dans le tome 1 avant la parution du second volume. Seul l’édition originale du premier volume montre donc les truffes d’origines. – “Trésors de la bande-dessinée” – Note exemplaire du tome 1 est en édition originale, le second volume fait partie du second triage” – Hand-written note supplied by vendor. – Rabbits and frogs represent the French; hyenas the Italians; polar bears the Russians; bull dogs the English; bisons the Americans; and the bloodthirsty wolves the Germans. The Jews were never individually characterized as any specific animal due to the sensitive nature of being portrayed negatively throughout the war

19 [Periodical: 1937: Italian]
Bakisfigus [Artist]
Lischì, Dario [Editor]

Roma: The periodical, 1937. 71, [i.e., 72], xii, p.: b&w photos; 26.5 x 19.5 cm.

20 [Book: 1939: Italian]
Ciaprini, Ernani [Author]
IIIª edizione, riveduta e corretta; 18° migliaio.
Roma: Officine Grafiche Mantoro (Tivoli 25), 1939. 200. i.e., [202] p.: b&w ills.; photos; 25 x 18 cm.

[World War II, 1939-1945. – Paper bound. – Illustrated front cover in color. – “200 illustrazioni” – on front cover. – Indice [i.e., Table of contents], p. [199]-200]

21 [Puppet: 1939-1945: Danish]
[Hermann Göring, 1893-1946] [Denmark: s.n, 1939-1945?]
1 puppet (prototype); 43.5 x 20.5 cm.
Paper, metal, ink

[World War II, 1939-1945. – Satirical puppet with movable legs and arm giving the ‘Seig Heil’ salute. – Göring. German field marshal, commander in chief of the German air force, and the second most powerful leader of Nazi Germany]

22 [Book: 1942?: English]
Frankau, Ronald [Author]
Tayler, Laurie [Artist]
‘He’s a perfect little gentleman – the swine!’ / by Ronald Frankau; pictured by Laurie Tayler.
[London], England: Raphael Tuck & Sons, Ltd. 16, [i.e., 17] p.: b&w ills.; 21 x 15 cm.


23 [Poster: 1938-1945: American]
Verschuuren, Charles, 1891-1955 [Artist]
Hitler is no Santa Claus: Nazi Xmas presents are soaked in human blood: Boycott Nazi goods, look for the label / [Charles Verschuuren]

New York: Joint Boycott Council (151 W. 40th
St., N.Y.C.), [1939-1945] (Labor Art Craftshop) 1 poster (silk screen); color; 55.5 x 35.5 cm. (framed: 71.5 x 56.5 cm.)

[World War II, 1939-1945. – Image of Hitler dressed as Santa Claus holding a bag of toys containing a Nazi soldier and tank. – “Sign and Pictorial Painters and Decorators, Local 23” – Logo stamped in red in lower right corner]

24 [Poster: 1943: American] U.S. Office of Price Administration [Corporate author] How to shop with War Ration Book Two ... to buy canned, bottled, and frozen fruits and vegetables: dried fruits, juices, and all canned soups: your point allowance must last for the full ration period: plan how many points you will use each time before you shop: buy early for the week: buy early in the day. Washington, D.C.: U.S. Government Printing Office; Office of Price Administration, February, 1943. 1 poster; color ills.; 71 x 100 cm.; (framed: 93 x 122 x 3.5 cm.)

[World War II, 1939-1945]

25 [Poster: 1943: American] U.S. Office of War Information [Corporate author] If you tell where they’re going ... they may never get there: don’t talk about troop movements.

[Washington: U.S. Government Printing Office, 1943] 1 poster; color ills.; 100 x 70 cm.; (framed: 90 x 119 x 3.5 cm.)

[World War II, 1939-1945. – “OWI Poster No. 54. Additional copies may be obtained upon request from the Division of Public Inquiries, Office of War Information, Washington, D.C.” – on lower front]

26 [Game: 1939-1945?:] [Japanese?] [Japanese maze game] [Japan: s.n., 1940-1954?] 1 game; 2.5 x 18.5 x 25 cm. Wood, paper, glass, metal

[World War II, 1939-1945]


28 [Puppet: 1939-1945: Danish]  
*Joachim von Ribbentrop, 1893-1946*  
[Denmark: s.n, 1939-1945?]  
1 puppet (prototype); 43.5 x 18 cm.  
Paper, metal, ink

[World War II, 1939-1945. – Satirical puppet with movable legs and arm giving the ‘Seig Heil’ salute. – German diplomat who as minister of foreign affairs (1938–1945) helped negotiate the German-Soviet Nonaggression Pact of 1939. He was convicted of war crimes at Nuremberg and hanged]

29 [Puppet: 1939-1945: Danish]  
*Joseph Goebbels, 1897-1945*  
[Denmark: s.n, 1939-1945?]  
1 puppet (prototype); 38.5 x 22.5 cm.  
Paper, metal, ink

[World War II, 1939-1945. – Satirical puppet with movable legs and arm giving the ‘Seig Heil’ salute. – Goebbels was Hitler’s Minister of Propaganda and one of the most important and influential people in Nazi Germany]

30 [Book: 1939-1945?: French]  
Lenoir, J.-P. [Artist]  
*Libération de la France: images a colorier = The liberation of France: coloring pictures* / compositions de J.P. Lenoir.  
Paris: Office Central de l’Imagerie, [1939-45]  
(Paris: Impr. de D. Plouvier)  
16 p.: b&w & color ills.; 23.5 x 30 cm.

[World War II, 1939-1945. – Paper bound. – Cover title. – Front and back covers illustrated in color]

31 [Painting: 1933: Italian]  
Oppo, Cipriano Efisio, 1890-1962 [Artist]  
*Luciano col tank = Luciano with toy tank*  
1 painting (oil on board); 89 x 60 cm. : (framed: 112 x 78 cm.)

[World War II, 1939-1945. – A prominent Roman artist, art critic, and set designer, Oppo painted his son holding a toy tank in the years preceding World War II. The painting was exhibited at the *XXII Esposizione Biennale Internazionale d’Arte di Venezia*, 1940, and at the *Mostra d’Arte Italiana a Zurigo* (Zurich, Switzerland), 1940]

32 [Textile: 1939-1945: Japanese]  
*Male kimono*  
1 printed textile (kimono); 129 x 133 cm. Silk

[World War II, 1939-1945. – Unlike European and American WWII propaganda textiles that were mainly made for women, Japanese garments were almost always made for men and boys.]

33 [Poster: 1935: Italian]  
Italy. Ministero della Guerra [Corporate author]  
Pirelli [Manufacturer]  
*Le maschere Pirelli di protezione per la popolazione civile: approvate dal Ministero della Guerra: Tipo T. 33; Tipo S.I.P. 3 =*
Pirelle gas masks for civilians: approved by the War Ministry: Tipo T. 33; Tipo S.I.P. 3

1 poster; color ills.; 67 x 97 cm. (framed: 90 x 119 x 3.5 cm.)


34 [Book: 1934.: Czech]
Voleská, Marta, 1905- [Author]
Scheiner, Artus, 1863-1938 [Artist]
Sláva děti, vojáci jsou tady! = [Hurry children, the military is here!] / obrázky od Artuše Scheinera; verše, Marty Voleské.
Praze, [Czechoslovakia]: Nakladatel Gustav Voleský, [1934] (Rokycanech: Jos. B. Zápotoëný)

[World War II, 1939-1945. – Hard bound. – Color illustrated front cover. – “Veškerá Práva Vyhrazena. Copyright by Gustav Voleský, Publisher – Prague, Czechoslovak Republic.” – colophon. – Publisher’s device on colophon]

[Manufacturer]
Turnover tank N°.
3: U.S. Army / Mars Toys.
New York: Mars Toys, [1939-1945]
1 toy; 11 x 20 x 13 cm.
Painted metal, wood.

[World War II, 1939-1945. – Wind-up toy tank with mechanism that causes it to roll over. – World War II. – “Made in United States of America, New York, N.Y.” – inside of the Mars Toys logo on back and both sides of tank]

36 [Textile: 1939-1945: Japanese]
[Young boy’s kimono]
1 printed textile (kimono); 88 x 82 cm.
Silk, muslin

[World War II, 1939-1945. – Unlike European and American WWII propaganda textiles that were mainly made for women, Japanese garments were almost always made for men and boys. – Design is of three young boys playing on various types of Japanese military equipment]


Stop War Toys Campaign (Norwich, CT); War Resisters League. *War toy watch*. Norwich, CT: Stop War Toys Campaign, 1980s-? – Irregular serial publication.


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