

The St. Lawrence County Historical Association
QUARTERLY

Volume XLIII- Number 1 - Winter 1998



The St. Lawrence County Historical Association at the Silas Wright Museum

The St. Lawrence County Historical Association is a private, not-for-profit, membership organization based at the Silas Wright Museum in Canton, New York. Founded in 1947, the Association is governed by a constitution, by-laws, and Board of Trustees. The Historical Association's membership meets annually to elect its officers and trustees.

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Our Mission

The St. Lawrence County Historical Association is a not-for-profit membership organization and museum which serves as an educational resource for the use and benefit of the citizens of St. Lawrence County and others interested in the County's history and traditions. The Association collects and preserves archival material and artifacts pertinent to the County's history. In cooperation and collaboration with other local organizations, the Association promotes an understanding of and appreciation for the County's rich history through publications, exhibits, and programs. The St. Lawrence County Historical Association operates within museum standards established by the American Association of Museums.

SLCHA Membership

Membership in the St. Lawrence County Historical Association is open to all interested parties. Annual membership dues are: Individual, \$25; Senior/Student, \$20; Family, \$35; Contributor, \$50; Supporter, \$100; Patron, \$250; Businesses, \$50 to \$1,000. Members receive the *SLCHA Quarterly*, the Historical Association's bi-monthly newsletter, and various discounts on publications, programs and events.

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The SLCHA Quarterly welcomes contributions. To submit a manuscript, or for further information, please contact the editor through the St. Lawrence County Historical Association. Please address communications to: Managing Editor, *The SLCHA Quarterly*, P.O. Box 8, Canton, NY 13617.

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Cover Illustration:

George Washington Memorial Pitchers

Photo courtesy of SLCHA Archives

From the Editors

The preparation of our last volume, the ten year retrospective, provided opportunity to survey *The Quarterly* over its publication history. While each issue has provided gems of historical information about the county, its history, and its historical connections to the rest of the world, *The Quarterly* as an on-going publication has changed with time--in format, presentation, and to some degree in content. These changes reflect changes in the world in which we live--such as access to computers which has made it relatively easy to have illustrations and variations in type styles and size. The changes also reflect changes in the Historical Association itself and in the interests of its members. In this issue of *The Quarterly* we are showcasing some new ideas that we expect to be regular features in subsequent issues.

Exhibits

Our main article for this issue is an "exhibit catalog" developed from the research and materials that are part of a current exhibit at the Silas Wright House, the Association's museum. With this kind of feature we hope both to share exhibits with those who are unable to see them in person and to entice some of you to actually come and see the exhibit which is a much richer and more interesting presentation than any publication can portray. We expect to cover future exhibits in a similar manner in *The Quarterly*.

Conversations with Local Government Historians

As our executive director and county historian makes his way around the county, he often engages in interesting and informative conversations with our local government historians. These provide a way to both introduce our readers to key resource people for our county's history and to provide some interesting pieces of information about particular locations.

Northern Lights

While the primary focus of *The Quarterly* is on the people, events, and concerns of St. Lawrence County, there are many who got their start here, but moved on to make important contributions all over the world. "Northern Lights" will feature historical sketches of these individuals.

Cracker Box

The earliest issue of *The Quarterly* had a regular feature "The Cracker Barrel" which was one or two sentences about each local government historian. Taking off on that, our "Cracker Box" will feature notes and short pieces of interesting historical information we receive from local historians and others.

We welcome submissions of feature articles that cover local history topics in depth. We work cooperatively with all authors to ensure that each article is given its best presentation for publication. Submissions should be sent to: The Quarterly, P.O. Box 8, Canton, NY 13617.

J. Rebecca Thompson

Trent Trulock

Around The County: Political Memorabilia From The Collection Of Shawn Gray An Exhibit Catalog

By Susanne Longshore

Introduction

Americans have created and cherished political memorabilia since the first days of the nation under the presidency of George Washington. The earliest presidential items were produced to commemorate special political events such as inaugurations, and to pay tribute to beloved presidents. Political campaign memorabilia, those items created and used expressly for influencing voters to choose one candidate over another in an election, were first produced for the 1824 presidential election.

Throughout the nineteenth century, as the number of eligible voters grew steadily, campaign efforts appealed to the masses of American citizens through parades, rallies, newspapers, and a wide variety of utilitarian and novelty items. Among the most popular items used by political campaigns to gain and maintain public support for candidates in the nineteenth century were campaign biographies, buttons, banners, tickets, tokens, toys, ribbons, medalets, clothing, bandannas, pitchers and dishware.

During the twentieth century, the trend in presidential campaigns has moved away from the participatory politics prevalent in earlier decades. The development of new media in the form of radio, television, and, most recently, the Internet have, to a large extent, eclipsed the use of more traditional means of cam-

paing. Fewer campaign items are being produced each election as larger percentages of campaign budgets are spent on television and other media. As people are increasingly able to stay at home and view elections from afar, campaigning has become for many Americans simply a spectator sport.



A glimpse of the exhibit "Political Memorabilia - From the Collection of Shawn Gray".

On Collecting and the Collector

Political campaign memorabilia collecting is a favorite activity for many individuals. For lots of political enthusiasts, collecting is a business. The emphasis is on the monetary value of pieces. Rare campaign items are sought out and purchased for the ultimate purpose of reselling or trading the pieces for a profit. Shawn Gray, the featured collector, however, has his own personal reasons for collecting campaign memorabilia.

The value which Shawn derives from his collection lies in the knowledge and understanding of the nation's history learned through study of the candidates and issues. Shawn's self-proclaimed motto is "those who don't know history are condemned to repeat it."

Shawn Gray is a St. Lawrence County legislator and a member of the Massena Permanent Firefighters. At an early age he developed an interest in political memorabilia. His collection began when he first spotted a colorful campaign button in an antique dealer's box. The collection continues to influence Shawn's life, affecting his decision to pursue a major in political science in college, as well as his choice to serve in an elective political office. The knowledge of historical issues and problems in politics which he has gained through researching his collection has developed in Shawn a strong belief in the value of non-partisan politics.

Photo courtesy of SLCHA Archives



Shawn Gray - Collector and Exhibitor - on opening day at the St. Lawrence County Historical Association's Silas Wright

How It All Got Started

I was probably ten or eleven and both of my brothers had collections. One collected coins and one collected stamps. So I said to my mother, "I want to collect something". And she said to me, "Well, people are picking up presidential campaign buttons ..."

And there was this little man who had an old junk shop down the street from where we lived and my mother used to buy things from him. Once he had this little box of buttons and that was the beginning. The first one I saw was a Teddy Roosevelt jugate and his running mate Fairbanks and it had an eagle and flags and it was very colorful! Love at first sight! -- Shawn Gray

Courtesy of Shawn Gray



*Teddy Roosevelt Jugate
(a jugate is any button picturing two candidates)*

Early Memorabilia

The elections of our first presidents were very different from the campaigning and politics we associate with elections today. In the early years of the American presidency little, if any, campaigning took place prior to elections. Between the signing of the United States Constitution in 1787 and the year 1820, the country had seen five presidents take office. None of these first presidents actively sought the office through campaigning. It was actually considered undignified for candidates to campaign. Instead, political allies of the potential candidates would work to drum up support, while the candidates themselves remained uninvolved and often feigned disinterest in the whole electoral process.

The eligible voter population through the first half of the nineteenth century consisted primarily of land-owning, adult, white males. And there was no political party structure until the mid-1820s, though the precursors to modern political parties began to take root during the early years of the nation in the form of the Federalists, anti-Federalists, and later Democratic-Republicans. Thus, due to the lack of major political party rivalries and the fairly limited voter base to be reached, campaigning was not a necessity in the early years of the United States.

Because there was virtually no campaigning, the political items

produced prior to the mid-1820s were not designed to influence the elective process or to "sell" certain candidates or issues to the public. Instead, these items were created to pay tribute to the early presidents. The first pieces known to have been created in honor of a president were clothing buttons made to commemorate George Washington's inauguration in 1789. Various pieces were made after the presidents were already in office, to commemorate inaugurations and other special events. Tokens and medalets were produced with Thomas Jefferson's likeness on them as mementos of the Louisiana Purchase in 1803,

for example. Also, mourning pieces were often issued upon the death of favored presidents. After George Washington died in 1799, his image decorated Liverpool pitchers and mugs as well as other types of housewares, all issued as tributes to the great leader.

From Tribute to Persuasion

The hotly contested presidential race of 1824 between Andrew Jackson, John Quincy Adams, and Henry Clay marked the beginning of political campaigning and the earliest creation of political memorabilia designed to persuade



Photo courtesy of SLCHA Archives

Memorial pitchers, issued upon the death of President George Washington (opposite sides of pitchers shown on front cover).

voters rather than to pay tribute to presidents. The first campaign biography was published during this election entitled, "The Life of Andrew Jackson." And the fore-runners of modern campaign slogans appeared. Phrases, which decorated banners and were chanted by supporters, consisted of lines such as "Adams Forever" and "Victory for Adams". These earliest known slogans contrast significantly with the modern alliterative and often slanderous slogans of the late 19th and 20th centuries which commonly refer to the personalities and personal lives of candidates, as well as to timely political issues.

Most importantly, the controversial 1824 election set the stage for the massive campaigning efforts which developed in subsequent presidential contests. Although Jackson led the race in popular votes, none of the 1824 candidates held a majority of electoral votes. Thus, the decision was left up to the House of Representatives, where Henry Clay's backers threw their support to John Adams. This gave Adams a majority of the House votes and catapulted him into the presidency. Andrew Jackson and his supporters felt that he was cheated out of the presidency in 1824. So when the next presidential election came around in 1828, they launched a full-scale effort to win the presidency.



Photo courtesy of SLCHA Archives

Twentieth century slogans have appeared on everything from buttons to bumper stickers to feathers.

Jackson pioneered the grassroots level campaign, involving as many people in his election as possible starting with the "common man." Jackson's campaign was the first to hold fund-raising events such as dinners to cover the costs of the campaign. The first grassroots party newspapers were printed to keep people active and informed about the candidates and the issues. Jackson also appealed to potential voters by producing a large volume of campaign items including clothing buttons, silk bandannas and ribbons, glass tumblers, plates, a dozen different flasks, and over 24 different metal tokens. Created for distribution to the general public, Jackson pieces often carried his likeness and a slogan such as "The Hero of New Orleans" reflecting his status as a military hero from the War of 1812.

Winning With Words

In the 1840 election between Whig candidate William Henry Harrison and Democratic incumbent Martin Van Buren, the slogan achieved prominence with the still memorable phrase "Tippecanoe and Tyler Too!" Designed to emphasize Harrison's status as a military hero of the Indian Wars, the slogan refers to Harrison's defeat of the great Indian leader, Tecumseh, at the Battle of Tippecanoe in 1811. Tyler was Harrison's vice-presidential running mate. This slogan, appearing on such items as banners, glassware, buttons, and ribbons, was often accompanied by an image of William Harrison in his military uniform with the caption "Major General W.H. Harrison."

Slogans have continued to play an important role in political campaigns through the present

day. One of the most successful slogans in United States history was the 1950s favorite "I Like Ike!" This phrase, first uttered in support of Republican candidate Dwight "Ike" Eisenhower in 1952, decorated everything from nylon stockings to bumper stickers to jewelry. There were numerous spin-off slogans such as "I Still Like Ike" (1956), "I Like Ike and Dick" (Nixon), "I Like Ike Even Better," and "I Like Mamie" (Mrs. Eisenhower). The Republican party also created buttons featuring foreign language translations including "Yo Quiero Ike" and "J'Aime Ike," as well as Morse Code, sign language, and Braille versions. "I Like Ike" was so popular that, through the mid-1950s, Democrats tried repeatedly and unsuccessfully to copy it with slogans such as "I Like Adlai" and "Madly For Adlai."

Bandwagon Beginnings

The most significant aspect of William Harrison's 1840 campaign was the appeal to the common man which resulted in the beginnings of participatory politics. Early political sheet music appeared as slogans were turned into songs and marches to be sung at large rallies and parades attended by hundreds or even thousands of citizens. National politics were brought to the local level with numerous campaign activities, such as mass drills, marches, ox-roasts and barbecues serving as important social events for small communities around the

country.

Public participation in national politics continued to increase during the 1850s and 1860s. In response to the formation of the Republican Party in the early 1850s, "Wide Awake" Clubs developed in the eastern part of the country and "Bear" Clubs were formed in California. The "Wide Awakes," were so-called because they were supposedly alert or "awake" to the impending dangers to the Union. The wide open eye became a symbol of the group. Many "Wide Awakes" first held torchlight parades in support of the second Republican presidential candidate, Abraham Lincoln, during the 1860 campaign. Torchlight parades became one of the most prevalent forms of popular campaigning in the United States through the end of the nineteenth century.

Torchlight parades served the dual purposes of campaign publicity and community entertainment. Thousands of individuals would march in the parades carrying flags, banners, lanterns, and transparencies bearing the candidate's likeness, name, or slogan. Others carried lighted torches of various shapes and sizes. The parade participants wore patriotically colored clothing and sported lapel devices such as ribbons to indicate their political preferences. Parade uniforms were usually topped off by oil-cloth capes which served to protect the marchers from being

burned by the hot, dripping kerosene of the torches. For two or three hours, the participants marched military-style up and down the streets of the community. Military bands played grand marches composed especially for the candidate. Marchers shouted political slogans, cheered, and sang campaign songs. The parades culminated with public rallies, ox-roasts, and speeches given by candidates or their representatives.

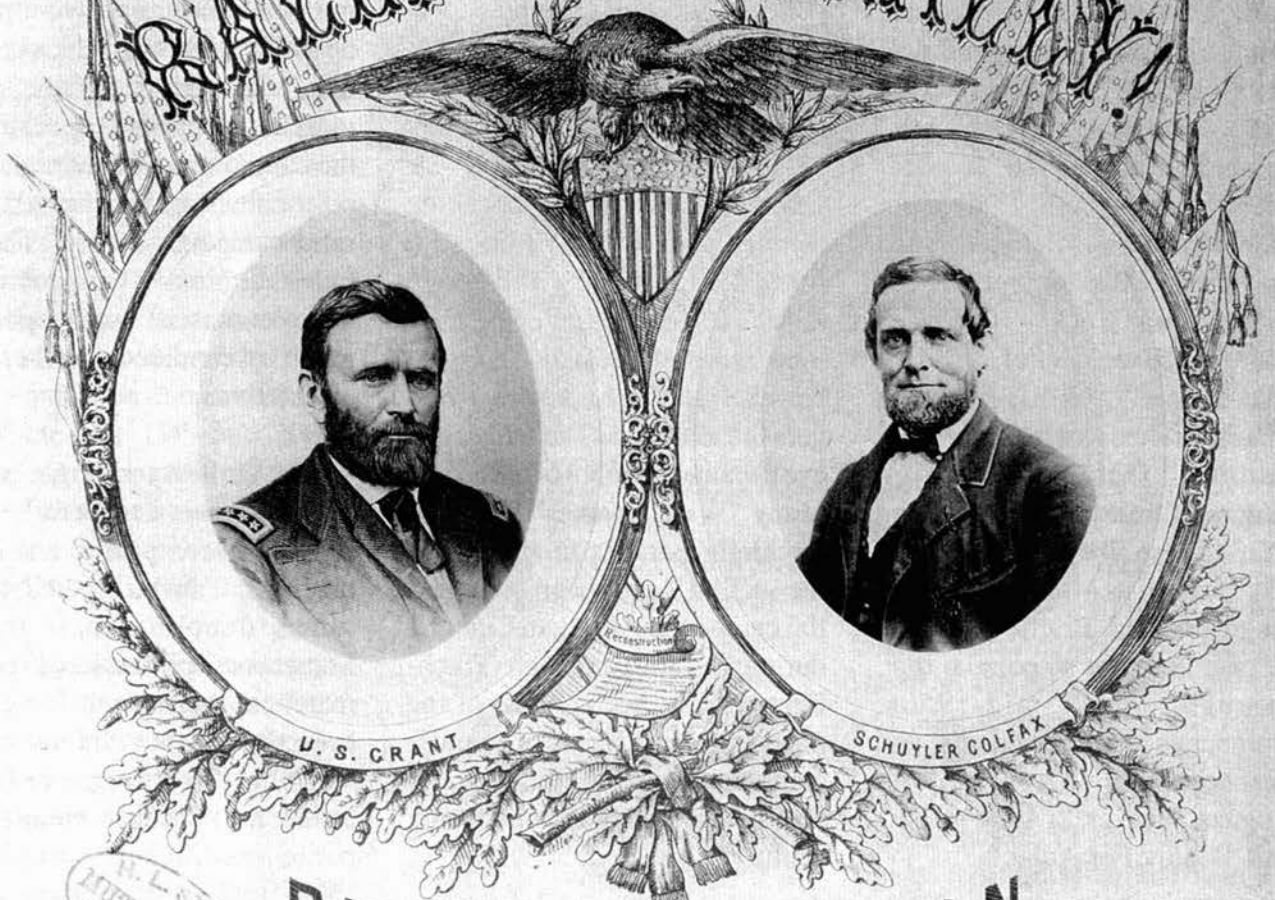
The earliest torchlight parade marchers were generally men from fire companies and local businessmen who dressed in costumes denoting their trades. Sometimes professional parade marchers were hired for events even though they did not necessarily have any preference for the candidate in whose parade they participated. After the Civil War, "The Boys in Blue" (war veterans) tended to fill the parade ranks and wave the proverbial "bloody shirt," a reminder of the war and the soldiers who fought and died.

The Genesis of Image Making

By the mid-19th century, the invention of photography impacted the evolution of campaign memorabilia. Instead of line drawings or silhouettes, actual photographs of the candidates could now be used to adorn lapel pins, advertising cards, ribbons, and many other campaign items. The earliest use of photographs in a presidential campaign occurred

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THE UNION MEN OF THE U.S.

RAIL BOYS, RAIL BOYS!



U. S. GRANT

SCHUYLER COLFAX

N. L. ST. J.
MUSIC DEALER
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OR RECONSTRUCTION

4

SONG & CHORUS

Sung for the first time at the Great Republican Convention in Chicago May 1868

Composed by

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Author of "There's naught so light as love", "He came when the Autumn was closing", &c. &c.

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Cover of sheet music created for the 1868 Republican presidential candidate.

Courtesy of Shawn Gray

during the 1860 election of Abraham Lincoln. Framed metal-plate photographs, or "ferrotypes," were issued for all four candidates. For the first time in the nation's history, the majority of Americans could finally put a candidate's name together with his face.

By 1864, cardboard photographs were introduced to replace ferrotypes. In particular, idyllic cardboard pictures of the presidential family became popular, featuring the candidate surrounded by his wife and children. Commonly found family pictures include those of Abraham and Mary Todd Lincoln and their sons in the parlor, and Ulysses S. Grant with his family on the porch of a summer home near Saratoga, New York.

Gender Politics

Another distinctive aspect of campaigns during the second part of the 19th century is the representation of women and women's interests. Republican candidate John C. Fremont's 1856 campaign was the first to employ the image of a woman in publicly distributed materials. Fremont was married to Jessie Benton, beautiful daughter of the renowned senator from Missouri, Thomas Hart Benton. Perhaps it is this political connection which resulted in one of the earliest references to a candidate's wife: a metal token identifying Fremont as "Jessie's Choice."

Victoria Woodhull, the first female candidate for President, appeared in the 1872 presidential

race along with her running mate, Frederick Douglass, the first black candidate for vice-president. The relatively new Equal Rights Party backed feminist presidential candidate Belva Ann Lockwood in both the 1884 and 1888 elections. And in the 1888 campaign, Francis Folsom, Grover Cleveland's wife, became known as "The Nation's Favorite Belle." Her image was widely used on objects ranging from plates to handkerchiefs advertising her husband's candidacy. In addition, many utilitarian and household items with a main appeal to women were used to convey campaign themes including handkerchiefs, jewelry, dishes, glassware, and advertisements for food and fabric.

Common Threads

To a certain extent, late nineteenth century campaigns employed the same themes and images as in earlier years. The rags to riches theme is exemplified by James Garfield, whose poverty-stricken youth as a canal boy is referred to on medalets with inscriptions like "From the Tow Path to the White House." Bandannas, tokens, and lapel pins with military images were produced for several candidates of the era to reflect their status as Civil War veterans, including all three candidates of 1880--James Garfield, Winfield Scott Hancock, and U.S. Grant.

Photo courtesy of SLCHA Archives



The feminine appeal of early campaigns.

The most obvious recycling of campaign images was done by

Benjamin Harrison in his campaigns of 1888 and 1892. Harrison borrowed his grandfather William Henry's 1840 campaign symbols, the log cabin and hard cider, as well as a slightly modified slogan, "Tippecanoe and Tariff Too!" A new image, the top hat, emerged from Benjamin Harrison's campaign in the form of lapel pins, candles, ribbons, songs and other items as a reference to the fact that he was wearing his grandfather's hat, "The Same Old Hat."

The Beginnings of Modern Campaigns

By 1896, the whole face of political campaigns was changing. Local political clubs declined as campaigns evolved into highly centralized organizations with massive fund-raising components. The ever-popular political parades and rallies, which were traditionally run by local political groups, became practically nonexistent by 1912. And the material culture associated with these events, including lanterns, canes, torches, and uniforms, all but disappeared. The production of bandannas and ceramic and glass decorative objects also greatly decreased by the turn of the century.

Campaign Buttons

Perhaps the biggest influence in the changing face of presidential campaigns was the invention of the celluloid button. The basic construction of celluloids consisted of covering a piece of

paper with the sheet of celluloid, wrapping both around a metal disk and then securing them all together with a metal ring. Patented just in time for the 1896 election, celluloid buttons proved to be far superior to earlier forms of lapel badges, and soon replaced

ing of photographs, slogans, symbols, and political issues on buttons for mass production and distribution. The period from 1896 to 1916 is known as the "golden age" of campaign buttons because of the beautiful and highly detailed images which appear.



Photo courtesy of SLCHA Archives

Slogans and designs on early celluloid buttons reflect the hot debate over currency during the 1896/1900 campaigns. William McKinley supported "sound money" based on a gold standard, while William Jennings Bryan was a proponent of "free silver" coinage at a value of 1/16th that of gold.

them altogether.

"Cellos", at around a cent apiece, were less expensive and more durable than their predecessors. Thus, celluloid buttons could be produced in greater quantities to reach an ever-increasing populace. And as virtually any color or image, including photographs, could be transferred to paper, celluloid buttons allowed for more imaginative and detailed designs than ever before. The 1896 campaign first witnessed the combin-

The Effects of Modernization

The decades between 1916 and 1948 were characterized by the substantial changes that occurred in the lifestyles of the American people. These changes were due in part to modernization brought on by the two World Wars fought during this era. The decades also gave rise to changes in the nature of political campaigns used to choose our national leaders.

Radio, motion pictures, and

spectator sports were all developing into major industries during the 1920s. These new forms of competition for public attention resulted in declining American enthusiasm for political rituals and activities. Americans began to see themselves as spectators in the political realm, rather than as the active participants which earlier generations had been. Also, there was a diminishing interest in the bric-a-brac and decorative pieces popular during the Victorian period. Correspondingly, fewer and less imaginative campaign items were created for the 1920, 1924, and 1928 elections.

The political material created during the 1920s and early 1930s declined not so much in amount as in quality and significance. During this period, a greater quantity of political paper items were being produced than in previous years, although with less creative designs. The primary use of posters, stickers, and other relatively inexpensive paper materials, as opposed to more costly glass and metal objects, clearly reflects the impact of the Great Depression.

Also, the increasingly popular celluloid lapel buttons were replaced by lithograph buttons, or "lithos." First used for the 1920 election, these buttons were made by printing the design directly on to the metal, thus eliminating the need for paper and celluloid. Lithos manufacturers were able to produce buttons much faster and less expensively than celluloids. Mass production allowed campaigns to distribute the lithos at a national level. However, less detailed designs were possible on lithos and quality took a back seat to quantity beginning in the 1920s.

Campaigning in Motion

The rising automobile industry of the 1920s also had a modernizing impact on political material culture. As increasing numbers of Americans owned cars, political campaigners realized a new tool for attracting the attention of potential voters. In 1920, political decals were available for placing in car windows. The first truly automotive political objects were license plate attachments.

Introduced for the 1924 campaign, license attachments of all shapes and sizes quickly became popular.

In the 1950s and 1960s, bumper stickers emerged as a major influence in presidential elections. Bumper stickers were first employed as campaign devices in 1956 when more than 50 different varieties were produced. Inexpensive, highly visible to a large audience, and providing a degree of anonymity not afforded by T-shirts or lapel buttons, bumper stickers became a primary avenue of personal political expression. During the 1970s, new vinyl stickers, which were more easily removed from cars after elections, replaced the old paper ones. Other automotive campaign items, such as cloth antenna flags and plastic antenna devices, never attained the popularity or effectiveness of bumper stickers.

Courtesy of Shawn Gray



License plate attachment from 1928 presidential race against Herbert Hoover.

cifically for TV.

The Television Revolution

Probably the biggest political campaign innovation of the twentieth century appeared during the 1950s with the advent of television. Televisions, which were in most homes by the mid-1950s, began to play a prominent role in campaigns. The Republican and Democratic National Conventions were both televised for the first time in 1952. Dwight Eisenhower's campaign of 1952 was the first individual campaign to fully employ the new media available, launching "The Great Crusade" of radio and TV spots and telephone campaigning to blitz the public in the last weeks before the election.

During the 1960 election, television became a truly significant political media with the first televised presidential campaign debates, "The Great Debates" between Richard Nixon and John F. Kennedy. More than anything, this series of four debates served to bring politics into nearly every family's living room and to create visual images of the candidates. While Nixon's image probably suffered as a result of his exhausted appearance during the debates, Kennedy's debate appearances served to enhance his image as a telegenic and charismatic young senator from Massachusetts. By 1964, television achieved its central place in campaigning as candidates began creating political advertisements spe-

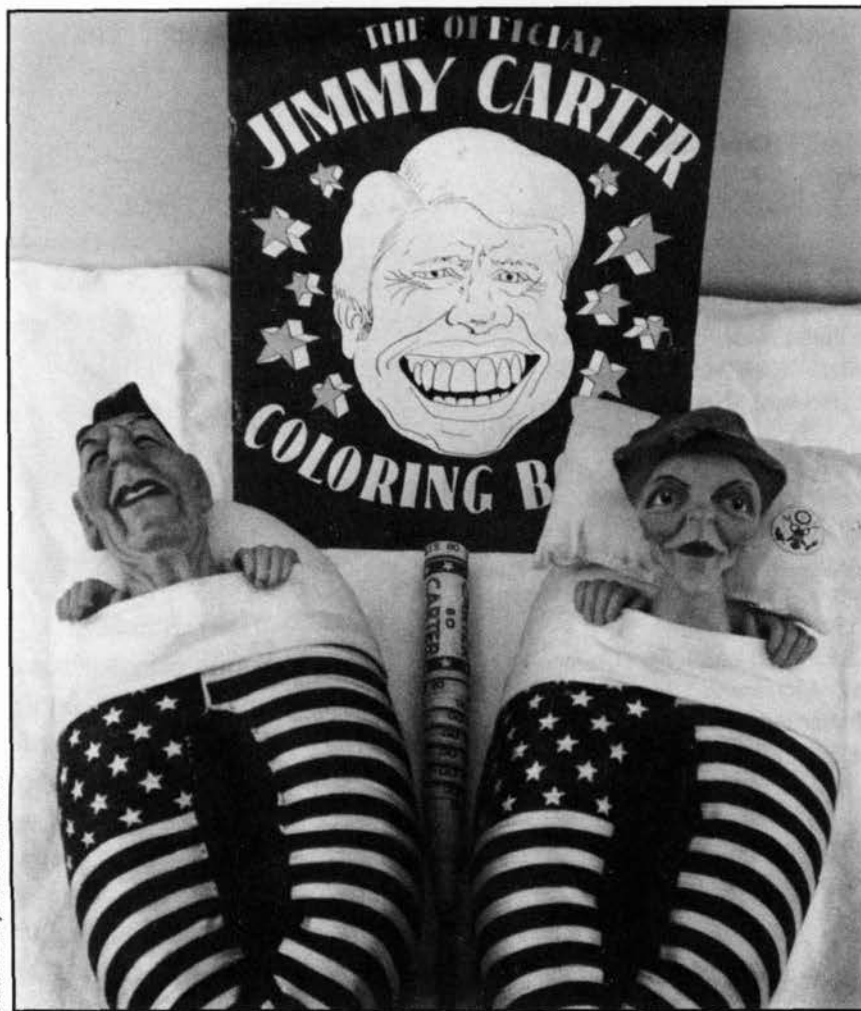
Throughout the 1950s and 1960s, party loyalties had diminished among the general public to the extent that by 1968, most individuals were unlikely to flaunt their beliefs through personal campaign devices like lapel buttons or ribbons. Instead, campaign items were increasingly created only for committed political activists and campaign workers, rather than being produced as influential giveaways at the local level. For example, larger buttons were produced with improved graphics since they were mainly worn during the televised conventions. And from the 1964 campaign, T-shirts emerged as the most popular textile item created, largely because campaign workers could wear them during televised events such as the national conventions.

Television saw a revival in 1976 when the first televised debates since 1960 were aired. The Republican Party successfully used TV campaigning to their advantage in 1980 and again in 1984 with the charismatic and telegenic former movie actor candidate, Ronald Reagan. Because of the increasing use of television starting in 1950, national conventions and campaigns in general went from being the "heart and soul" of participatory politics to becoming staged media events for viewing by individuals in their own homes--political campaigning had become a spectator sport.

In The Aftermath Of Watergate

During the 1972 campaign, members of Nixon's reelection committee broke into the Democratic Party's national committee offices at Washington's Watergate office building. The subsequent "Watergate Affair" included questionable activities of the President and other members of his administration in procuring campaign funds and the "dirty" uses to which these finances were put. This led President Ford to sign into law an amendment to the Federal Election Campaign Act of 1971 (FECA). The 1972 amendment set a ceiling on allowable campaign expenditures at ten million dollars per candidate for primaries and twenty million dollars per candidate for general elections. The amendment also set the maximum allowable campaign contribution at \$1000 for individuals and \$5000 for Political Action Committees (PAC's) and state party organizations. An additional amendment to FECA in 1976 allowed local party groups to spend up to \$1000 each to promote their candidates.

Undoubtedly as a result of the FECA legislation, there were noticeably fewer giveaway campaign items created and supplied by the national campaign headquarters for the 1976 and 1980 campaigns. That is not to say that few campaign items were cre-



Examples of the rich variety of Presidential items created in the 1970s and 1980s.

ated. Rather, the majority of items that were distributed were produced by PAC's and local party groups instead of by the national political committees.

This decentralization of the material culture of presidential campaigns actually gave rise to the employment of an extremely wide variety of issues, slogans, and designs in campaign items. The 1976 election in particular spawned an especially large number of campaign objects from

bumper stickers, T-shirts, and pencils to pocket knives, belt buckles, and plastic whistles. The 1980s also experienced an increased use of lapel pins and tie tacks. And the introduction of button machines in 1976 encouraged a widening variety of button designs, as well as leading to the diminished design and construction quality of some buttons produced by local groups.

The Internet and Beyond

In the most recent elections,

campaigning has remained largely a spectator sport with little participation by the vast masses of the American population. In the 1996 election, only approximately 40% of registered voters actually went to the polls. Notably, the 1992 campaign with incumbent George Bush running against Democrat Bill Clinton and Independent Ross Perot, saw an unusually high level of grassroots activity. Clinton and his campaign went on the road across the country on a bus tour reminiscent of the whistle-stop campaigns of earlier years. And Perot, one of the greatest third party challengers of this century, had a large network of grassroots supporters working on his campaign.

Probably the most influential new media of recent campaigns has been the Internet. The Internet provides users with instantaneous access to information around the world. The Internet also has the potential to reach a larger audience even faster than television. Most national committees and candidates had their own homepages in the last election, as well as independent pages designed by interested individuals as a forum for campaign issues. Conventional campaign objects such as buttons, bumper stickers, and T-shirts could also be ordered via the Internet, as well as computer-age items like the Clinton/Gore/96 diskettes, screen savers, and interactive computer games.

Campaigners' reliance in the 1980s and 1990s on television and computer technology has affected the value of other more traditional, three-dimensional campaign materials. While buttons, bumper stickers, pencils, hats, T-shirts, and other items are still produced in significant amounts for campaigns, they do not play as vital a part as they once did in influencing voters. Rather "campaign items have enjoyed a renaissance in creativity while their functional role in the process of persuading the electorate has grown increasingly ephemeral." (Fischer, 279)

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In Memoriam
Elwood Simons
Town of Rossie Historian
January 27, 1930-March 19, 1998
By Trent Trulock

On March 19, 1998 a dedicated historian, educator and great friend to local history, Elwood Simons, passed away. Elwood spent his life involved with education. He received his bachelor's degree from Syracuse University in 1952, where he majored in English and minored in religion. He earned his master of education degree from St. Lawrence University with a certification in English education in 1965 and he also did graduate work at Oswego State University College.

Elwood taught at Massena Central School from 1960 to 1966 and Watertown High School from 1966 to 1968. He then became the chair of the English Department at Pulaski Academy and Central School until he retired in 1986.

Elwood became the Town of Rossie Historian in the early 1960s, a post he took over from his mother Virgie Bogardus



Photo courtesy of Mrs. Marilyn Evans

Simons. His interest in history, especially local history, spanned his entire life. He was very proud of the fact that he was the 5th generation to live in his home since 1830, and he took great comfort in the knowledge that his

roots extended throughout his community.

I met Elwood in 1996 when I interviewed for my present position as St. Lawrence County Historian and Executive Director of

the SLCHA. He was one of the people on the committee that recommended hiring me. I remember talking to him right before my interview. He struck me as an "interesting character," which is also how someone described him at his funeral. Soon after I began work in January of 1997, Elwood called me to meet with him for lunch with some of his friends. He instantly made me feel welcomed in the North Country.

On the historian's report Elwood filed with New York State each year he listed his office hours as "24 hours a day--I'm always on call." He lived his work as a historian. Those fortunate enough to be invited to his home know that he was surrounded by photographs, portraits, and objects from his family's history. His home was like a museum, and he took well deserved pride in showing around his numerous visitors.

An avid genealogical researcher, Elwood helped people around the country in tracing their family history. In addition to researching and writing genealogies, Elwood wrote a weekly newspaper column that was published in the *Gouverneur Tribune Press*.

Elwood was the co-founder and co-chair of the St. Lawrence County Historians Group, an informal organization for local government historians which meets twice a year. Elwood was one of

the people who saw a need for local historians to meet, learn from each other, and exchange ideas.

Known far and wide for his public speaking, whether he was talking to a group of St. Lawrence University students, or a gathering of historians, Elwood always used his humor and intelligence to make the presentation memorable.

I will miss Elwood, as will many others around the county. It was both an honor and a privilege to work along side him, and to be able to experience firsthand his contagious passion for local history.

Conversations With Local Government Historians

Terry Fischer Town of Lisbon Historian

County Historian Trent Trulock spoke with Terry Fischer, the Town of Lisbon Historian, on a sunny February day at her home on State Highway 37 in Lisbon.

Trent: Where did you grow up?

Terry: I grew up in Ogdensburg and moved to Lisbon in 1963. I was and still am a very outdoorsy person. I don't mean particularly, Trent, hiking and all that stuff. I love nature and I like to be out in it. And I found that very much as a child. My sisters would say "Let's go in and play dollies", (and Terry would say) "No, let's stay outdoors."

Trent: Were you one of those children that your parents had to drag inside?

Terry: Just about! It's only been dark for 2 hours I don't have to go in yet! I do enjoy and always enjoyed camping, swimming, there again in the outdoors. Since I've been out here[], not too many years ago, I took up woodworking. Refinishing more than anything, though I can use a saw.

Trent: So do you buy old furniture and refinish it then?

Terry: Yes, any size. I just love woodworking and I'm an avid photographer.

Trent: What got you interested in photography?

Terry: Trent, I can't answer that, because I don't remember a day in my life when I wasn't. My greatest joy as a child was for someone to hand me film and a camera. And I'm very amazed at all the pictures I took, and basically how well I marked them for how young I was.

Trent: So you don't have have boxes of unmarked photographs lying around?

Terry: No, there's very few. Though I realize now, in one picture, there are cousins from 2 different families, and I just put their first names. So if you give me a camera, put me outdoors, and let me cook I'm thrilled.

Trent: So you enjoy cooking too?

Terry: Oh yes. And I enjoy

very much working with the kids in school. My daughters say, "You've got so many interests, Mom, we can't keep up with you."

Trent: You have how many daughters?

Terry: Two. Karin; she is in Vermont. And Debra; she's in Virginia.

Trent: You mentioned you liked working with school kids.

Terry: Yes I do.

Trent: What does this stem from, I mean your enjoyment of that?

Terry: I just basically have always liked children. Um, and I never go to them. I just sit back and let them come to me and we get along famously. I never pinch a kid's cheek or grab them. I just like sharing my knowledge with them and I love sharing their enthusiasm, their questions. The elementary kids' [enthusiasm] over this history stuff is just unbelievable. If I haven't [at least] an hour over there with them it's a waste of time to go.

Trent: What grades do you work with?

Terry: I would work with any grade, but 3rd and 4th over here are very heavy into asking for the history stuff. I have worked in the past at Lisbon School as a substitute aide.

And of course I worked for the *Journal* for 15 years so I worked a lot with the kids, taking pictures for whatever reason.

Trent: What did you do at the *Journal*?

Terry: Actually, Trent, it started out I was the Lisbon correspondent. Which meant I wrote a little column. Well I just took off! Out came the camera and I was all over. Basically I [was the] Lisbon correspondent and photographer. There again I was involved in the school system.

Trent: Do you still work as a substitute aide?

Terry: No I don't. But my kids were always welcome to bring friends here. I've been a Girl Scout leader; I've taught release time at church. I've just always enjoyed working with children. Their little, fertile minds going.

It is unbelievable all the enthusiasm over history.

Trent: So when you work with the kids, would you say you get more from them or they get more from you?



Photo courtesy of Terry Fischer

Lisbon Historian Terry Fischer and County Historian Trent Trulock

Terry: It's a two way learning experience, Trent, it really is ... And as I tell them, I can't know everything. If I don't know, I'll look it up for you. I just feel great when I walk home from that. And sometime I'd like you to come over and talk to a class with me.

Trent: Sure, that would be great.

Terry: There is a little boy, I'm hoping he is in 4th grade this year. He has been on that phone about the islands, about the one room school houses. And I don't want him ever to get to an age where he says that's not very boyish or mannish to do that. And if I can say here's our county historian. It's okay to be into it, it's okay.

Trent: Give me a call and I'm sure we can set up something.

Terry: The teacher says, "Okay now everybody, Mrs. Fischer has to go and we have to go to music", and there's just half a dozen of them that just [don't want to leave] and it's great because it is the history that they're loving.

Trent: So they hug you before you leave?

Terry: Yes, and it's just the questions. They're supposed to be down singing, and they are still clinging, asking questions, and telling me stories.

Trent: When you started working for the *Journal*, did you do that on a fluke, or had you always been interested in journalism?

Terry: When I actually saw the ad in the paper for the Lisbon correspondent, it was my love of Lisbon that took me to it. It was

more I could do for Lisbon. But then the writing just kept growing ... and growing ... and growing. And of course the camera was just ... Well, first of all, people are much more picture conscious for the paper. So it made them happy, plus the camera just jumps into my hand.

Trent: So it would be unusual to see you without your camera?

Terry: Right.

Trent: Terry, when did you first become the Lisbon Town Historian?

Terry: In 1983 (December), I went over to the town meeting as a newspaper gal to cover some stuff. And I heard them read a letter of resignation from the previous historian. Well, off I went, there again it was Lisbon, what could I [do]. Dave Reynolds had just been appointed supervisor, so I went to him and he told me what to do. So in January I was appointed historian.

Trent: In January of '84?

Terry: Yes. And there again I go off, emotional, half-cocked. And I thought "you better talk to the previous historian and see what you are getting yourself into." So I just started my 15th year.

Trent: Congratulations! ... Why did you want to become the town historian when you heard about the opening?

Terry: I have always been an American history buff; and just my endless love for Lisbon. And I'm sure some of the old timers were still considering me an outsider, but I just dove in. And you just keep learning, and learning, and learning.

I'm sure my first couple of years I was a little quiet and just muddling through, but all of a sudden you take off.

Trent: Did you talk to the former town historian to see what to do?

Terry: Yes, yes, just to get a rough idea. Of course she was only historian for a couple of years. She talked about saving things out of the newspapers and this and that. So I couldn't see any reason in the world why I didn't want it. But Trent, I think over the years you make the job your own. You just do. And you have these endless history buffs that are there and so supportive.

Trent: So by making the job your own, well, what do you mean by that?

Terry: Well, the individual comes up with their own ideas; well, that would work so let's try another idea. One thing is the school kids. You know I just walked in and said I'm the historian, may I do this with the kids? Well, now of course I don't have to go to them, they are asking me. It is like, nobody said, "Terry, catalog the one room school

houses." But all of a sudden I thought I'd love pictures of them. I can gather them. Whatever I can still dig up about them.

I guess you get your confidence after a couple of years. And you say, "that is a good idea." And I think it is very important to get out to the public and especially the children.

Trent: You mentioned you were interested in American history.

Terry: Just a fanatic, especially when I was in high school. If I could take American History I was guaranteed straight A's. And that's not a pat on the back, that's just because I loved it so.

Trent: Do you have any specific interests in history? Are there any topics that really catch you on fire?

Terry: The Revolutionary War does, just because America came into its own, I guess. And I'm just as mushy over America as I am over Lisbon.

I don't always want to make it a wartime; you can't help but be interested in the Civil War, mainly because so many people around you are. It was a unique situation that a country split apart and then went back together so solid.

Trent: Can you describe what some of your typical activities are as a town historian? I know there are a lot of people who have no idea the variety of things town historians do.

Terry: Yes, that's right. Well, of course, there are endless genealogical searches ... keeping the newspaper clippings ... programs ... collecting pictures. Because, I very much feel, yesterday is so important to preserve, but we've got to save today too for them, the future generations. I have three great big photo albums full of pictures. And all modern ones.

Of course, working with the kids in school is a big thing. And putting up a display as I did last summer. It gets the job out to the public.

I've done articles for the paper, whether it's publicity, you know, or an article over our library's anniversary. I'm very interested now in getting our Hepburn Library on the National Register. It is 75 years old, it should be on the National Register. I'm just doing what I love. If anybody mentions anything about the history of this area to me, I just go right off into outer space to dig down and get to the bottom of it.

Trent: Do you get many requests for genealogy by mail from around the country?

Terry: Yes, they come from all over. Just an example, someone wrote from California for the history of Lisbon, New York.

And [there] was a Spanish speaking [teacher] and she wanted to compare Lisbon, New York to her Lisbon. [Spain?]

People doing the searches get carried away, but you just hang in

there with them. And you learn when to say, "That's all I can do, dear."

And Trent, before I forget, or fail to say it, I can't say enough for the Town officials over these 15 years. They are so supportive.

Trent: That's good to hear.

Terry: I never write an article, or anybody write one for me, or anything, that I don't say "Be sure and thank the town." They hold the purse strings (laughter), but there again I'm easy on the taxpayers. It pleases me when one of them calls me up and asks me to do something, it really does.

Trent: What are your favorite parts of the historian's job, if there can be such a thing as your favorite?

Terry: I love when I'm out with the public, it's sharing my enthusiasm with them or enjoying their enthusiasm.

We used to have this government day up until a year or so ago, and a lot of the kids would say, "Well, you were my favorite part." I have the pictures, the things they can relate to, much more than a form. But they still start wavering at [Junior High] age. And all I can think of, Trent, is to get them involved.

When I did the re-dedication of our (World War II) monument [I said], "Gee, can't the band members come?" which they did, and "Would you like to hand out programs?" Whether they were gritting their teeth or not, they were still involved in it.

Trent: What would you say are the most interesting or important parts of your town's history? Does anything spring to mind? If someone was to call you up from out of the area and say, "Can you tell me something important about Lisbon ... ?"

Terry: Well, our train service here was extremely important.

Photo courtesy of the Town of Lisbon Historian



Turkey Days in Lisbon (circa 1893-1920)

One thing that is mentioned more than anything else ... is our turkey days...

Trent: Can you tell me a little about turkey days?

Terry: They were in November, and endless people here apparently raised turkeys. And in November they cut their little heads off and shipped them out on the train. I've got pictures of the village just loaded with horses and wagons, men with big fur coats on.

Elderly people here have said they would write notes and put them in their turkeys, and then they would get cards and sometimes even presents from whoever bought their turkey.

There used to be postcards here in Lisbon of turkey days.

Trent: You keep your files and everything at home?

Terry: Yes, everything is here except for the actual records, like the birth certificates.

One thing that helps the job immensely are all the donations you get, and I don't mean money, I mean memorabilia, pictures. In fact, I'm getting quite a few things right now from a woman who is cleaning under her bed or something.

Some man just walked into the town hall a few years ago and told the clerk that he had just burned a whole stack of 1800 newspapers. She said, "If you think I'm crying, wait till I tell the historian." I couldn't believe [it].

Trent: That's too bad. Unfortunately that happens a lot.

Terry: And I can understand that this guy did not want these papers, but I would also think he would think to give them to somebody else.

Trent: Can you tell me a little about the award that you got last year?

Terry: Yes. It all started with Persis (Persis Boyesen, historian, City of Ogdensburg, Town of Oswegatchie and Village of Heuvelton). She had me do a

write up for her [about] when I became historian and my accomplishments. I'm sure she had to shorten it some, you know, I just babbled. Well anyway, she submitted it to the Association of Municipal Historians of New York State. I [got] a letter [of] congratulations[saying] the award would be presented in Ithaca.

And once again I have to say that Lisbon was most supportive, and said you are going to go get your award ...

I told one of the board members, and I mean it, I share that award, in my heart, with everybody in Lisbon. But, I said, "I



Photo courtesy of Terry Fischer

Award night in Ithaca -- Ogdensburg Historian Persis Boyesen and Lisbon Historian Terry Fischer, Sept. 18, 1997.

want you to know that it is going to stay on my wall.”

Trent: Now do they give one of these out a year, or do they give one out for each region?

Terry: There were four awards given.

Trent: That’s great. It’s a very nice award.

Terry: Isn’t that beautiful. It is just gorgeous. So I will never, never forget Persis for anything...

Trent: How did you feel standing up there receiving an award?

Terry: I think it’s the first I ever got, Trent, and I was just absolutely awed. The pictures show that I wept from shock.

Trent: Well, it was definitely well deserved...

Terry: Thank you.

Trent: Are there any projects or research that you are most proud of, or that stick out in your mind.

Terry: My farm display was a very big project to me. I did the history of the Lisbon Volunteer Fire Department.

And of course, right at the top of the list, is that re-dedication of the World War II monument.

Trent: That’s in front of the town hall?

Terry: Yes.

Trent: What made you do that farm display initially?

Terry: I found this pattern and I was making a little thing to have on my coffee table, like a barn and a couple of animals. Well, I just kept going and going and finally I said I’ve got to share it, especially [with] the students in Lisbon.

I gave eleven talks at school over it. And it was at the Hepburn Library just under a year. And never once did they lose interest in it.

I can only thank the Lisbon farmers for letting me trot through the fields and take pictures. They would get a piece of equipment out for me and explain it to me. I had never seen a corn crib. Well there’s that little farm down the road here from me, and I’ve just fallen in love with farming.

Well, I’m going to tell you, and it’s not because I’m talking to you, but I want it in the article that the St. Lawrence County Historical Society is nothing but first rate, and helpful and just outstanding.

Note

A few days after the interview Terry Fischer sent a note with a few thoughts she wanted included in the article. She wrote that, “I really appreciate how closely County Historian Trent Trulock works with the municipal historians, whether in a group or individually. Such support certainly encourages one to go the extra mile.”

Terry also wanted to be sure to thank all the history buffs in Lisbon who are so interested, encouraging, and supportive.

She wrote, “I will never forget Persis for the nomination, but I also feel honored and very proud that such an association selected me for the award.”

Terry also noted that her job at the *Journal* had really complimented her job as historian. Often she felt as if she was “writing future history and certainly research was involved in each.”

In addition to Terry’s work as the Town of Lisbon historian, she is serving on a committee to form a museum in Lisbon. If her past enthusiasm and dedication are any indication, her work on this committee is bound to meet with success.

Albert P. Crary **1911-1987**

Crary Mills is a familiar name to many St. Lawrence County residents. A small community in the town of Potsdam almost at the point where the towns of Potsdam, Canton, and Pierrepont come together, it derives its name from Edward Crary who built a gristmill there in the 19th century. The Crary Mountains and Crary Ice Rise of Antarctica are little known. Yet they, too, have a St. Lawrence County connection since they were named after geophysicist and polar explorer, Albert P. Crary, who grew up on a Pierrepont farm.

Albert Paddock Crary was born in 1911, the oldest of the seven children of Frank J. and Ella Paddock Crary. Frank and Ella had met when both were students at St. Lawrence University in Canton. Frank majored in mathematics and Ella majored in English. After graduation from college, Frank, whose father had died before he was born, took over his grandparents' Pierrepont farm. Ella taught school for several years before marrying Frank and moving to Pierrepont.

Frank and Ella were firm believers in the value of education and they instilled that value in all of their children. Ella frequently

read to her children and books and reading were always part of family life.

Like his parents, Albert too went to St. Lawrence University. At St. Lawrence he excelled in both athletics and academics. He played football, baseball, lacrosse, track, and wrestling, lettering in wrestling, football, and track and serving as captain of the wrestling team his junior year. He was a member of Sigma Pi Sigma, a national honorary physics society and president of the society his senior year; a member of Alpha Mu Gamma, an honorary mathematics club; and a member of the Curie Club, founded at St. Lawrence in 1930, following Madame Curie's visit to the campus.

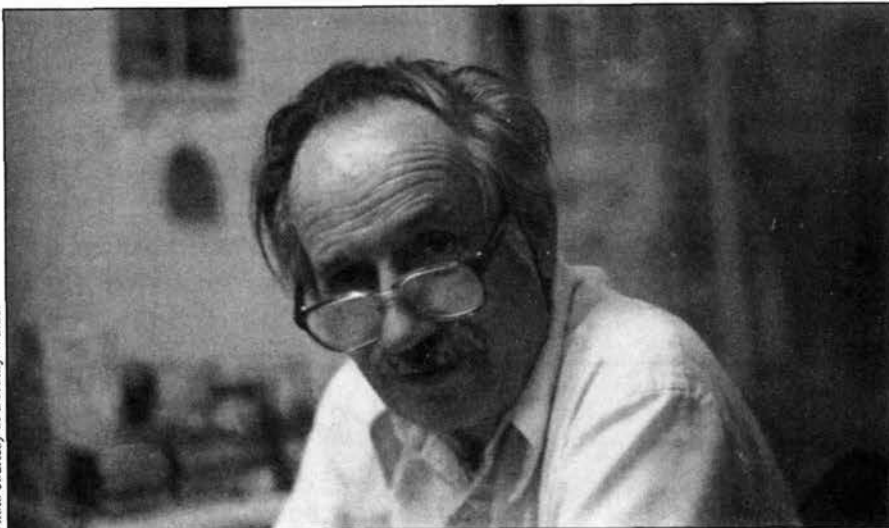


Photo courtesy of Dorothy Wurzel

He was one of ten in the class of 1931 who graduated Phi Beta Kappa. After his graduation, Albert went on to Lehigh University for a masters degree in physics. From this point on, his world expanded. Early in his career as a prospector for oil companies, he traveled near and far: to Texas, Louisiana, England, Venezuela, Colombia, and the Persian Gulf.

But where Albert really made his mark was in polar exploration. His work took him to both the Arctic and Antarctica, making him the first man to stand at both the north and south poles. His geophysical research focused on the study of ice and measuring ice thickness by sonic means. In

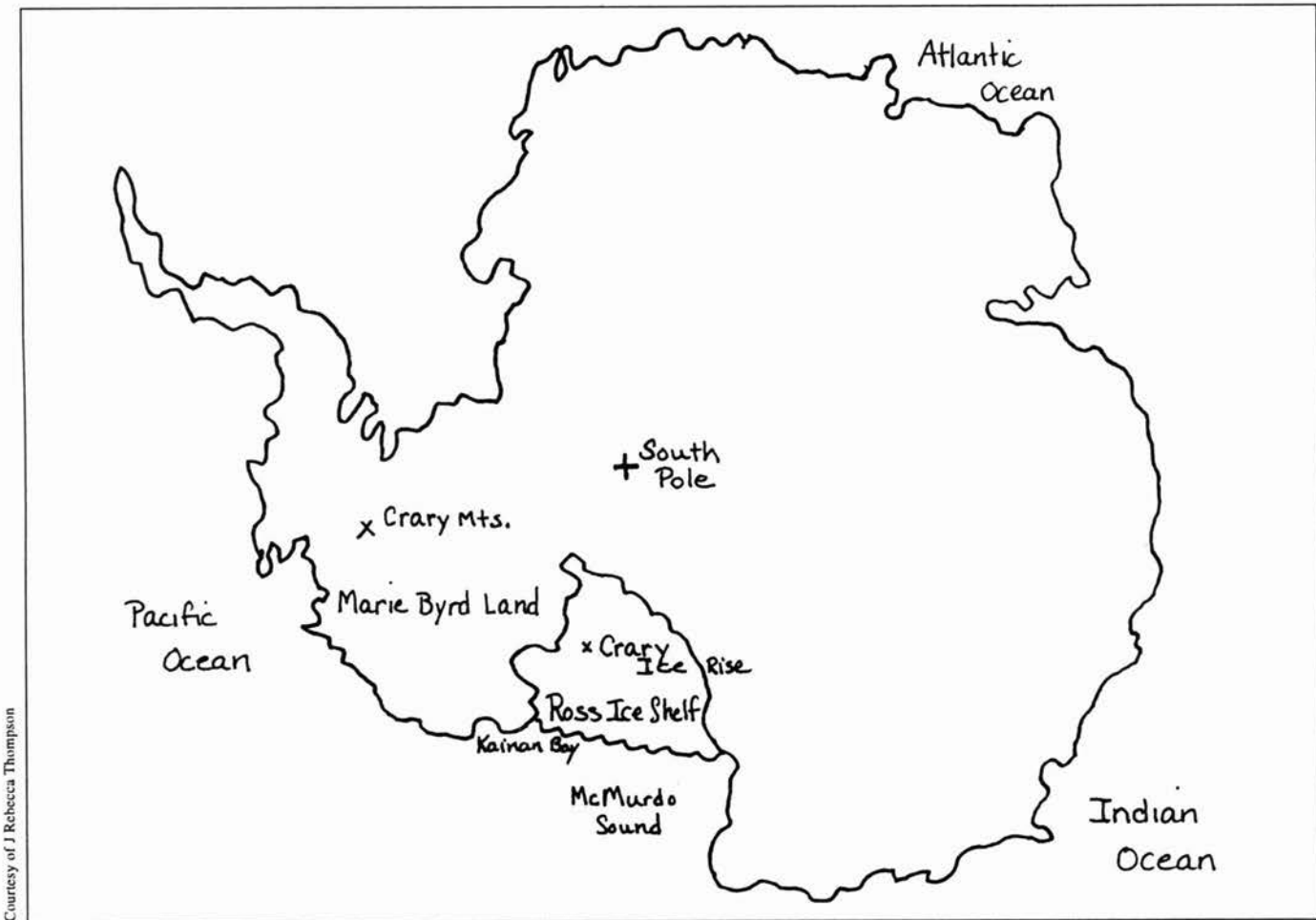
1951 he became the chief scientist for an Air Force mission to examine conditions on an ice floe near the North Pole. For almost a year, he and a team ranging from eight to twelve men lived in a camp on the ice floe, named T-3 or Fletcher's Island, which was 9 miles long and 4.5 miles wide.

Albert studied the nature and depth of the ice both to determine where large arctic ice floes originated and how long they lasted. Life on the ice floe had its own

rhythm. The ice was constantly moving, first clockwise, then counterclockwise with the currents. In the summer months daylight hours were continuous; in the winter months non-existent. Clocks were irrelevant. The men ate when hungry, worked until exhausted, and then slept. Detailed accounts of this expedition can be found in "Life Near the Pole," *Life*, May 5, 1952 and "Ice Islands in the Arctic" by Kaare Rodahl, *Scientific American*, December 1954. While sta-

tioned at Fletcher's Island, Albert was in the first airplane to land at the North Pole. One of the early research projects of this mission was to fly to the North Pole just 135 miles from Fletcher's Island to measure the depth of the ocean and the gravity pull of the earth at the pole.

In 1957, the International Geophysical Year, Albert began his work in Antarctica as the deputy chief scientist for the United States' Antarctic Program and the



Crary personally led three major snow traverses in Antarctica totalling 3400 miles; across the Ross Ice Shelf, from McMurdo Sound to the South Pole, and across Marie Byrd Land.

scientific leader at Little America, a base for Antarctic exploration. His research work took Albert to the Antarctic several times between 1957 and the mid 1960s. His longest single stay was for 26 months. In the course of his work he led three overland snow expeditions in the Antarctic interior, the longest being 63 days in duration and about 1500 miles in length.

On one of his trips, the ice he was standing on broke off and he fell into the icy waters of Kainan Bay. He was able to climb on to a piece of floating ice which drifted more than a mile out to sea before he was rescued two hours later, probably in a most frigid condition. A detailed description of this incident in the October 1959 issue of *National Geographic* is headlined "Courageous Scientist Cheats Death."

According to his sister, Albert's family joked that he had been well prepared for this particular adventure because when he was a young boy on the family farm, a cousin had come to visit when the family was sugaring, and fell into an icy brook. It was Albert who jumped in, rescued him, and took him to the house to warm up.

Despite the isolation in which he worked, Albert's accomplishments did not go unrecognized. He received numerous honors including the Cullum Geographical Medal from the American Geographical Society and the

Defense Department's Distinguished Civilian Service Award. The University of Wisconsin established the Albert P. Crary Professorship of Geophysics in recognition of his leadership of the University sponsored scientific traverse from McMurdo Sound to the South Pole.

How did a young boy from Pierrepont become such an accomplished explorer, scientist and leader of men? First, Albert, from an early age, knew how to work hard. Even as a child, he was up every morning at 4 A.M., working on the farm; work that developed discipline, strength, and stamina. According to his younger sister, Dorothy, Albert was not the smartest of her siblings, but he took his studies seriously and was, therefore, an excellent student. And he loved sports. A childhood friend, Charles McEwen of Pierrepont, remembers that Albert always was playing some kind of game. At St. Lawrence he had the opportunity to test his leadership skills as captain of the wrestling team and president of the physics honorary society.

Albert was quiet, but according to his sister, he had a wonderful sense of humor. These qualities: his willingness to work hard, physical stamina, quiet nature, humility, sense of humor, and intelligence prepared him to be a respected leader of men in remote and rugged places.

--by J. Rebecca Thompson

Sources In addition to the two articles cited in the text, the author consulted obituaries of both Albert P. Crary and Ella Pad-

dock Crary; *The Gridiron*, St. Lawrence University's yearbook; files in the St. Lawrence University archives; and *Geographical Review*, April 1960 containing the announcement of the Cullum Geographical Medal awarded by the American Geographical Society.

Herb and Mary Ruth Judd, Pierrepont, Charles McEwen, Pierrepont, and Dorothy Wurzel, Wilmington, North Carolina also generously contributed their recollections of Albert P. Crary and materials from personal files.

Cracker Box

Town and Village Historians Remember Elwood Simons

At the request of County Historian Trent Trulock, several of Elwood Simons' fellow historians wrote about his contributions to local history and to the county. These writings are excerpted here; the full documents are on file in the Association's archives.

Elwood Simons was a Republican committeeman for the Town of Rossie, first chairman of the Town of Rossie Cemetery Association, former member of Rossie Town Board, a member of Rossie Presbyterian Church, choir director, soloist, town justice performing more than 100 weddings, and a member of the New York State Magistrates Association.

Elwood Simons will be greatly missed by all who knew him as he touched the lives of a great number of persons. It truly showed the high esteem of people who filled the church to capacity at his funeral and the great array of flowers in his memory. *Mildred Jenkins, Town of Stockholm Historian.*

Elwood truly learned the fine art of GOOD research and value of family heirlooms at "his mother's knee". (Virgie Simons, Historian for the Town of Rossie, ca1956-1965) Scores of residents

have been the recipients of his rare generosity of time and talents of many kinds. We'll miss his deep stentorian voice and melodious hymns. *Mary Smallman, Village of Hermon Historian.*

Elwood Simons had a great mind--actually very conservative, but quite typical of our Yankee backgrounds of this area. When I first met him years ago, I thought of him as "a stuffed shirt," in love with himself and Rossie. That changed radically when I discovered he had a great mind, and had his reasons for thinking as he did. He was foresighted to see that much of the history and struggles of our forefathers was becoming lost and the area was changing; especially since the Seaway and Power forces have changed the geography. *Adelaide Steele, Town of Depeyster Historian.*

He will be sorely missed, and he was very persuasive in getting people to help out. *Elizabeth Winn, Town of Lawrence Historian, Secretary of the St. Lawrence County Historians Group.*

Elwood was more than a historical colleague; he was our cousin on the Bogardus side of the family. Many times we have

enjoyed the pleasure of his company at social gatherings at our home where he would regale us with his wit and humor.

It seems providential that Elwood and I would be working together on historical projects because his mother, Virgie Bogardus Simons, was Rossie Town Historian during the 1960s when my aunt, Doris Brown Planty, was Morristown Town Historian. They both shared the joy of working together, as "Cousin" Elwood and I have over the years. *Lorraine B. Bogardus, Town of Morristown Historian.*

Elwood was one of the most outgoing persons I have ever known. No matter where he was he always found someone he knew. One might say he loved people. His life touched the lives of many. If he missed an occasion in person he would send a note. As a public speaker he was one of the best, not only being knowledgeable about the subject but peppering it with wit and humor. *Valera Bickelhaupt, Town and Village of Hammond Historian.*

Just a few days before his untimely death, Elwood called me to discuss our April 24 "Group" meeting. He said that since the State History Department has cut back so far, the "Group" was even more important to the Municipal Historians.

Elwood was a people's person. His humor, good advice, and willingness to help historians made him a favorite with us all.

Thank you, Elwood, for living in a house by the side of the road and being our friend and mentor. *Susan Lyman, Town of Potsdam/Norwood Historian; Co-Chair, St. Lawrence County Historians' Group.*

I shall always remember Elwood for his great interest in and extensive knowledge of local history. This made it a pleasure for many to visit with him and he will be greatly missed. *George Brooks, President, R.P. Elethorp Historical Society, Hammond.*

Note: Donations to Elwood M. Simons Memorial Scholarship Fund may be made by making check out to the fund and mailing to:

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