Frontispiece: Bookplate used by George Washington. Although strictly English in its design, this bookplate, with its stars and bars, is said to have provided the inspiration for the American flag.

Bookplate Collection of William E. Baillie, 1920
Advertising probably comprises more than half of all American paper ephemera, and while sales techniques do not change as fast as one might wish, the late nineteenth century saw many developments, mainly due to the tremendous volume of tobacco advertising after the Civil War. From billboards to posters to handbills to trade cards, from newspapers to magazines to all sorts of objects that could be printed upon—fans, calendars, paper dolls—copywriters used them all. Gimmicks (tastefully called “sales lures”) included collectable inserts, like playing cards or pictures of celebrities or race horses—especially in large sets to encourage repeat buying—and redeemable coupons. Perhaps the greatest lure, aside from the product itself, is that of an eye-catching package or handsomely printed label.

Speculation about the first package makes one wonder whether Eve’s second apple was wrapped in grape leaves tied with a vine. Certainly, without pockets, she needed a wrapper for her pins and needles, thread, and playing cards. Packages that hide the contents need to be labeled, and matter-of-fact or decorated, labels are usually so much a part of the container that they are destroyed with it. Occasionally someone saves them: the strawberry jam label of 1868 was probably torn and then trimmed when some child soaked it from a jar for a picture scrapbook. Two of the labels that have remained in good shape are for paper collars and cuffs—items themselves meant to be ephemeral—which started a whole rage for paper disposables in the 1870s: waistcoats, bonnets, aprons, hats, tapestries, curtains, carpets, cuspi-
dors, and coffins. Printers' samples of labels, cigar bands, calling cards, greeting cards, and even posters have survived to give us pristine examples, but much of America's most attractive ephemera was really used and shows signs of wear and tear.

Packaging tended to be conservative for nineteenth-century American hardware and sewing supplies (pins, needles, thread, hooks and eyes) because of the competition with established, and superior, English brands. The chap at the right with the sword, a yard-goods ticket, may indeed be English, but the others only look English: two of them—wrappers for thread—were folded and fastened with paper seals. For these products, the customer did not want the "New, Improved" model but an old reliable brand in a package that could be recognized.

Another established product, British card games were still being played in Massachusetts in the early nineteenth century. The wrapper at the far right for Highlander cards also advertises those for Harry the Eighth and Merry Andrew.
Highlander Cards.

EAGLE. HARRY the EIGHTH, MERRY ANDREW & HIGHLANDER CARDS, Made by NATH. FORD & CO. MILTON, MASSACHUSETTS.

N.F.
Bandboxes (so called in the seventeenth century because they were intended for bands and ruffs) were adapted in nineteenth-century America for hats and millinery trimmings of all sorts. Closets were lacking in houses built before the end of the nineteenth century, so many boxes were made; but as frail as they were, a good number have survived. Originally decorated with leftover wallpaper, they were soon covered with paper manufactured especially for them. This box, probably made about 1845, has a drapery-swag pattern covering the top, a wallpaper border completely unsuitable for a box top. The continuous design on the sides, of buildings reminiscent of Harvard, Yale, or Princeton in the eighteenth century, has been found on other boxes of the 1840s.

Anonymous gift, 58.575
Personal memorabilia—tickets, invitations, report cards, and valentines—are often found in family scrapbooks and attics, having been kept mainly for sentimental reasons. The woodcut reward of merit (at the top) given to Mary Dickenson in about 1825 imitated an engraved banknote in its ornament and official, almost legal, language. Elias Dickerman’s Sunday school report (right) shows that from April to October 1829 he was never late and learned 331 verses of Scripture. A season ticket (above) to the dances of the Alexandria Assembly, issued to Nancy Galbreath in December 1784, displays an ace of clubs on the back. The American valentine (opposite) of about 1830 has lace printed by woodblock framing a pair of blatantly symbolic lovers: the young reaper with a scythe and his “Sweet Bud” holding ripe grain.

Sweet bud in beauty's rosy bow'r!
My scarce yet blooming maid!
Fair promise of a lovely flow'r,
To thee my heart has paid.

The tribute of a love as pure,
As is each thought of thine,
Then let my truth, thy heart secure,
My dear young Valentine.
Designed for an American market, this Valentine car was produced in Germany, where printing is traditionally of the highest quality. A mechanical novelty, the car has wheels (attached by metal grommets) that actually spin, and can be made to stand up and look three-dimensional if the tabs on the ends are pulled to expand a honeycomb of red tissue paper. The honeycomb device is used on the more conventional Valentine of Cupid delivering a box with a blue bow, heart, and letter. Its back is stamped “Made in America,” the language of export, but predates the worldwide takeover of the greeting-card industry by the United States.
Sales of nineteenth-century sheet music often depended upon the attractiveness of the cover, and that of the "Aniline Polka-Mazurka"—in full color and rustic lettering—is today more appealing than the music itself. The rearing horse (right) appears on an American edition of Auber's "Le Cheval de Bronze," produced at the Paris Opéra-Comique in 1835, and was copied from the white charger in David's famous painting of Napoleon crossing the Alps. (The American lithographer put David's name beneath the horse.)
In 1895, when the firm of Buchanan & Lyall used this poster to advertise their chewing tobacco, big-city fire equipment included wagons with steam-pressured pumps and wagons with ladders. Fire engines of all sorts, red or not, have always intrigued Americans, and they have taken a great deal of pleasure in designing, decorating, and caring for them, ultimately retiring obsolete vehicles into historical collections. One of the ways to decorate fire engines was to apply transfer ornaments like the gold foliage above. Made by B. J. Warden of Philadelphia in the 1870s, these two are part of a book of sheets of decalcomania patterns.

Decalcomania: The Elisha Whittelsey Fund, 61.545
LYALL'S TOBACCOS PLANET & NEPTUNE.

B & L TOBACCOS

HEN, PAST AND PRESENT.
"Up to Date."

NEPTUNE.
State and county fairs have changed so little over the years that the fair poster above, except for the 1880s costume on the lady at the right, could be dated anywhere from 1870 to 1920. Cattle, horses, biggest pumpkin, best apple pie, and most colorful quilt: may fairs never change.

Today it seems inconceivable that male adults, to whom the sales pitch at the right was directed, would buy ten dollars' worth of chewing tobacco at ten cents a plug in order to acquire a complete set of these naughty ladies endowed with such mature charms.

Opposite: A double-featured entertainment for 1860 was offered by Yankee Robinson's troupe of acrobats, impersonators, dancers, and actors. Their "Moral Exhibition" took place in an "Improved Style Tent" and included tableaux of George Washington's exploits, the Revolution, and the Battle of Buena Vista. Pettijohn's 1892 slogan, "I eat wheat, my horse eats oats," raises the question of whether a reversal in the diet would produce prettier horses and faster women. Although the earnest young man in the goggles seems to be clearly derived from such Toulouse-Lautrec posters as Aristide Bruant, he is true-blue American. With steady gaze and steely grip, he gets ready to advance the spark on his steering wheel and set out for speedy derring-do in his automobile.

Robinson's show: The Elisha Whittelsey Fund, 53.653.7. Goggles: Gift of Calkins & Holden, 57.627.10
"STAND DOWN THE HALL."

THE

Yankee Robinson

DOUBLE SHOW

The only Establishment of the Kind in the World!

$325 Organized for the Company of 1882-1883

THE GREAT

MORAL EXHIBITION!

For the Eyes and Ears!

Consisting of all the scenes and all the characters from the thrilling story of

Improved Style Tent

ARRANGED FROM THE WORLD'S GREATEST

AMPHITHEATRE STYLE,

That each and every Visitor may have a full view of the

ARENA and STAGE PERFORMANCES

V. A. Marks 
President 

D. P. Morris 
Manager 

W. H. Martin 
Stage Manager 

Capt. Ed. Plank 

Capt. Ed. Plank 

The Company will Perform

At

Capitol

On

Admission 25 CENTS

Positively no half-pint.

MISS CORRIE KNIGHT,

The Impromptu "Lady B,"

Yankee Miller,

The only company to find Barkev's--a man of the world. Never before seen in America, 

DAYS OF '76!

YANKEE ROBINSON,

As depicted in Hawthorne's

Battle of Buena Vista

Mr. E. A. Peare.

Mrs. Maggie Dean.

W. H. Martin.

Mrs. Alice Morgan.

Doll Woram.

Miss E. Woram.

B. F. Philips and Pupils--Six in Number!

Beauteous girls--tiring, fascinating, and engaging. Never before seen in America.

IMABORE & VICTORIA, THE DARING SISTERS

Miss Charkley, the Juvenile Contortionist.

TOMMY, THE JAPANESE CUPID.

One of the wonders of the world, a wonder that will be a wonder to see.

All the Children's Favourites, the famous Stunt Men.

Masters Ingles & Aypad, the precision Sympathy.

YANKEE ROBINSON AND FAMILY

With a procession of Cymbals and Drums.

DAYS OF '76

Battle of Buena Vista

Rightly Made, Comfortably fitted.

Easy to wear and remove.
Her golden curls just unwrapped from curling papers and her nightie neatly arranged, this little miss was offered as a premium to sell tea, coffee, and baking powder by the Great American Tea Company. Based on a photograph by George Rockwood and lithographed by Donaldson Brothers, she was accompanied by a poem by Ella Wheeler Wilcox:

A Golden sun beam stole its way
From Heaven, for Earth's adorning,
And from the threshold of life's day,
It smiles a sweet "good morning."

The undated tobacco-shop banner (opposite) displays a complete set of "Racing Colors of the World," cards inserted by Allen & Ginter in Richmond Straight Cut No. 1 Tobacco and Virginia Brights Cigarette packages. Besides being an extraordinary example of chromolithography, it shows us that the idea of lady jockeys is not new.
Jackstraws and tiddlywinks, old maid and parcheesi are descendants of ancient games not always played by children. Children's games, especially those dependent upon paper, began to be manufactured in Europe in the eighteenth century: printed paper gameboards, geography and history playing cards, peep shows, and coloring books were available if not common. Generations later – and further away from the puritanical concept of all card games as sinful – nineteenth-century American children had a large choice of modestly priced games. In spite of the quantity produced, this kind of paper ephemera tended to disappear easily, having been held in sticky hands or left in the summer rain near the playhouse. Snap (left) was advertised as "A card game printed in colors. Put up very neatly in paper box with colored label." It would seem as through its cover owed something to Rudyard Kipling's Elephant Child of 1900: "Led go! You are hurtig be!"

Advertised as an "Amusing Pastime," the game of Comical Converse (opposite) consists of fourteen question cards and fourteen answer cards, the questions always by men and the answers by women. The game, credited to Solomon Splitsides, was played by shuffling the two kinds separately and turning up first the question pile and then the answer pile, the amusement being provided by the disassociation and relativity of the two.

Snap: Published by E. G. Selchow & Co., New York, 1917. Comical Converse: Published by W. & S. B. Ives, Salem, Massachusetts; Gift of Lincoln Kirstein, 64.629.33
What say you to a trip on the fantastic toe?

I’ll think about it.

Do you admire my wig?

Will you marry me?

Has music charms to move your gentle breast?

Oh!

I’m surprised you should ask.

No.
If women's work is ever done, leftover time and energy go into handmade decorations. For the last fifty years, ladies with time and old chairs or tin trays to make beautiful have learned how to stencil fruit and flower patterns with metallic paint. In the 1830s to 50s, when Hitchcock chairs were the latest fashion, ladies were more apt to acquire their furniture already decorated, so did their stenciling with watercolors on velvet (right) or silk to frame and hang on the wall; they called it “theorem painting.” Their colors did not always stand the test of time and light, but their assemblages of flat patterns often resulted in naive but attractive images.

Stencil on velvet, by Collata Holcomb (1807-1887). Gift of Mrs. Elizabeth Peck Sheff, 47.103.2
Copybooks were developed to teach young ladies and gentlemen the arts of polite society: penmanship, drawing, music, and dancing. For those learning how to do watercolors, a book like the one above offered a color plate with a black and white duplicate waiting to be painted by the young artist.

Cheering mottoes like “After Clouds, Sunshine,” “Hail Columbia,” “Be Not Weary in Well-Doing,” with suitable emblematic decorations of flowers, songbirds, eagles, flags, etc., were printed on perforated cardboard. They were intended to be worked in wool, and could be found on the wall in farmhouse parlors over the organ. “What is Home without a Mother” (left) was appropriately framed in rustic style, but was hung without ever being worked in wool: Mother was too busy.

Unlike other Herpicide posters with the slogan “Going, going, gone! Too late for Herpicide,” this young lady (following) seems to be not so much in danger of losing her hair as her corset cover. I. E. Palmer’s Royal Social hammock (above) was his most superlative model, coming in a range of colors. Although not so different from the Indian hamacas Columbus noted on his first voyage, Palmer saw fit to patent it in 1896. Designed by Will Bradley in 1895, the cover (left) for the Columbia Bicycles brochure is a relief to the eyes and mind, with its handsome curvilinear pattern and beautiful lettering, which is kept to the essential minimum.

Above: Whenever a new brand name for tobacco was needed, thoughts of Indians were bound to occur; and when it came to real Indians, the paintings of George Catlin—well known in the 1840s—were the usual source. None of Catlin’s Indians have coy faces like this huntress, searching the horizon for anything but buffalo. Currier and Ives produced advertising cards like the race horse on the cover and this one for Noriega cigars; they were usually of comic subjects or sporting scenes with a space reserved for the client’s message.

This exquisitely chromolithographed little-girl doll in her lacy underwear came equipped with a wardrobe that would have been exactly what every little girl in America would have wanted around 1900: a sailor suit for everyday, an afternoon frock, a "Scottish" outfit with matching tam-o'-shanter, a "Sunday best" with beribboned and befeathered bonnet, and, most delightful of all, a fancy-dress shepherdess costume.

The Metropolitan Museum of Art, Gift of Miss Doris V. Reinhard, 41.114.1-9
Newbro's Herpicide

A DELIGHTFUL HAIR DRESSING
Collectors are a breed apart, whether they
covet paintings, books, postage stamps, dolls,
buttons, matchbooks, old bottles, or beer cans.
Things connected with tobacco seem to have
created more collectors than paraphernalia as-
associated with any other commodity. Among
the treasured paper items are cigar bands, cigar
box-top labels, edgings, inserts, premiums,
posters, trade and trading cards, cigarette
wrappers, containers, and even billboards. Lov-
ingly sorted and mounted (this is an album
page of “K”s), these American cigar bands
demonstrate the astounding variety manufac-
tured from the late 1860s through the late
1880s. Although the names tend to be uninter-
esting—some have been glorified with a few
Spanish words to imply, usually falsely, a su-
perior Cuban origin—the gorgeously printed
bands are evocative eye-catchers.
Particularly suitable for an exhibition of
ephemera is the paper fan above—an object
itself gone with the wind, having lost the com-
petition with air conditioners. This beauty ad-
vertises the Grand Rapids Dairy.
Pompously pouter-pigeon-breasted as well as high-heeled, these spectator-sportsmen standing possibly on the shore of the Harlem River serve to remind us that the nineteenth century saw the conjunction of the development of the sewing machine and of paper patterns. Sewing machines made possible the overabundant trimmings of ladies' dresses after the Civil War and the constant production of new fashions. Paper patterns, originally developed for tailors and dressmakers, were first produced in graded sizes by Ebenezer Butterick about ten years before these June 1874 fashions appeared.

Below, J. Price of Paterson, New Jersey, advertises “First Class Gents' Furnishing Goods,” including evening gloves with embroidered cuffs, dress shirts with embroidered buttonholes, cravats, red and white flannel underwear, leather trunks, and carpetbags.

In 1875, for venturing into the park, where you could meet your social peers standing about (well, sitting down was not easy), you could still be dressed the way a proper lady should, complete with bonnet and gloves. An extraordinarily beautiful color lithograph, this dressmakers’ poster for E. Butterick & Co. was made by the German-American Louis Maurer, one of the best artists who ever worked in the shop of Currier & Ives. He left them to go into partnership with Frederick Heppenheimer and concentrate on commercial art: posters, labels, box tops, and advertisements. The freshness of this impression is due to the fact that it was deposited by Heppenheimer & Maurer in the Library of Congress for copyright purposes, and disposed of by the Library in the 1950s as a duplicate. It had been laid away in the dark instead of growing flyspecked and faded in a dusty display window.

*Purchase, Joseph Pulitzer Bequest, 65.652.34*
CRANDALL'S
HAPPY FAMILY

Selected from the Four Quarters of the Globe!
FROM THE JUNGLE! THE PLAIN! THE MOUNTAIN! THE RIVER!
The Whole Company on Wheels!

A TRAVELING SHOW
Which is popular everywhere, both with Boys and Girls, for whom it was specially prepared, and with their fathers and mothers, and all other friends.

A Toy so complete, or so comprehensive of the wants and tastes of Childhood, as this, has never been offered. It is not only a "Happy Family" itself, but it carries the spirit of happiness into every family where it goes, filling the heart of its fortunate young possessor with delight.

For Sale by Toy Dealers generally.
Orange Judd Company,
SOLE GENERAL AGENTS,
245 Broadway, New York.

GREATEST SHOW in the WORLD.

OUT FOR A FROLIC, WHO LEFT THE BARS OPEN?
Probably the most successful toys are those that are miniature reproductions of objects used by adults. Nineteenth-century children's carriages were built with the same amount of care by regular carriage builders and described in regular carriage terms: phaetons, buggies, gigs, sulkies, and new patent sleeping coaches. It is a short step to the manufacture of wheeled toys—toy carts, sedan perambulators, and little red wagons.

The circus poster (opposite) is so convincing that a second glance is needed to see that Crandall's Happy Family is a circus of toys: fifteen animals selected "From the Jungle! The Plain! The Mountain! The River!—The Whole Company on Wheels!"—complete with a cage and a keeper who wears a turban and striped rompers.

The Elisha Whittelsey Fund, 60.647.2, 54.509.17
Breathes there a man with a soul so dead that he remains unmoved at the sight of the checkered and triped baseball stockings or the blue, brimmed “Pride of New York” hat made of the very best flannel, used for baseball, cricket, or boating (also a “very neat Summer hat to wear in the street”)? What woman does not breathe a little faster at the sight of the handsome chaps in the full-dress uniform of the runner, the trapeze performer, the yachtsman, or the rower? Shades of a summer afternoon!

The Elisha Whittelsey Fund, $1,597
Brains vs Muscle!

A Desperate Race for Life of over One Hundred Years.
At last a Washer is made that women can use.

IT IS CALLED

"THE LITTLE JOKER."
MOTHERS, WIVES, DAUGHTERS,
and all the great army of Washers, take courage. There is a
new washer made, and it will wash clean. It will wash quick.
It will wash easy. It is cheap, simple, durable. TRY IT. A
trial will convince the most skeptical.

A sheet-music cover (opposite), engraved between 1817 and
1824, has been turned into a trade card for George E. Blake of Phil-
delphia, pianoforte maker and binder of music. A lady with the
proper classical profile and coiffure for that
date is playing, bliss-
fully unaware that in
another fifty years
washing machines like
the one at the left
would come to the res-
cue of “Mothers, Wives,
Daughters and all the
great army of Wash-
ers.” Until the advent
of the Little Joker,
whose name is not ex-
plained by the adman,
washing machines re-
quired a man’s muscle
to operate. The bro-
chure explains that “A
Frail Woman can use
it!” thereby saving
“labor, doctor’s bills,
soap, fuel, cross babies,
blue Mondays, cold
dinners, cross women,
sour men, weary aching
limbs, sickness, suffer-
ing, and death caused
by over-work, exposure
and colds.”

Sheet-music cover: Harris Brisbane Dick Fund, 38.78. Little
Joker: Bella C. Landauer Collection
The Ericsson (above), whose rapid performance attracted “World-Wide attention,” took seventeen days to Liverpool from New York and 109 days from Liverpool to San Francisco. Such clipper-ship cards, usually printed in several colors and gold, were tacked up on waterfront bulletin boards, or displayed in saloons and ship chandlers’ as sailing announcements. They were seldom dated, as flexible sailing dates meant holds could be loaded until the last minute. Frequently they did not portray the vessel at all but a picture suggested by its name: Robin Hood and even Santa Claus advertised the speed and safety of the ships so named. The small tugboat poster (opposite) offered the services of five tugs, one of which can be seen maneuvering a sailing vessel against the background of San Francisco.

Dating from the time when every circus side show had a tattooed lady or gent, the San Juan Hill marine (left) rattling his saber could be one of Teddy Roosevelt’s. To have him pricked upon the chest with needles and dyes, along with his cannon and eight-star flag, cost just two dollars. Outlawed in New York only recently, tattoo parlors kept books of colored patterns like this one from which to choose patriotic or sentimental emblems, or art.

Tugboat: About 1900; The Elisha Whittelsey Fund, 48.120.258. Tattoo design: About 1900; Harris Brisbane Dick Fund, 46.24.27
To provide towage facilities on the coast and
in the harbor of San Francisco at moderate rates of charge and
for protection of the shipping against monopoly abuses.

Names of Tug Boats: Seaking, Sealion, Sea Witch, "Hercules"

Distinguishing mark: RED FUNNEL with BLACK TOP.

Directors:

Robert Balfour, Esq.
Wm. Babcock, Esq.
A. Chesbrough, Esq.
C. L. Dingley, Esq.
A. Crawford, Esq.
H. L. E. Meyer, Esq.
Samuel Blair, Esq.
John J. McKinnon, Esq.
Jos. H. Redmond, Esq.
Trade cards had the advantage of being small, easily and widely circulated, and they could also double as labels pasted on the merchandise itself. The label above belonged to Thomas Smallwood, who started making furniture in 1817. By the 1850s his son advertised "Knockdown Furniture," easily taken apart and shipped long distances. J. Maniort, "Wig Maker," included on his card instructions for measuring heads.

Pirates do not always sail the Spanish Main. The speed of advertising operations along with general naiveté about the necessity for copyrighting led to thefts like the cards at the right. They are lithographic copies, slightly prettied-up, of Kate Greenaway's colored wood engravings in "Under the Window, Pictures and Rhymes for Children," published in 1878. Obviously distributed blank, the same card has been used to advertise soap, shoes, patent medicine, and Sunday school.

Label: Gift of Grahame Thomas Smallwood, Jr., 1972.748
That's a handsome tea-pot,
What have you got in it?
If it's good tea, then give to me
A cup of it—this minute.

Happy New Year.

Compliments of
James McCauley.
Enameline stove polish, manufactured in New York by J. L. Prescott and Co., used paper dolls during the early 1900s to help sell their product; by continuing to buy the same brand, one could accumulate a complete set of "College Colors Dolls"—such as the ones here, representing Bryn Mawr, Cornell, Yale, and Princeton. The same sales promo-
tion was used by magazine and newspaper publishers, who issued paper dolls as supplements or as children's bonuses in ladies' magazines. Dottie Dimple, Lettie Lane, and others, along with their wardrobes, families, friends, servants, and furniture, appeared month after month and could be had on heavier stock for an additional quarter.
The breezy remarks all so funny when written on post cards are often inspired by the silliness of the cards themselves. At the right are “Rah (9 times) Yale!”—mailed in 1909 with the message, “I guess this is you alright. What do you think.”— and one from Buffalo, New York, entitled “Old Bill, Father of the Herd.” Views of an inspiring nature like the one of the Metropolitan Museum, front and back in 1905, occasionally lead to more earnest messages: “Interested in art? This is full of nice things.” Taken seriously by collectors from the beginning—a disputed date—post cards provided souvenirs of places visited before the advent of cheap portable cameras, and were often not really meant to be posted at all. Still fiercely collected, post cards, especially elderly ones, are of interest to historians of all kinds.
Note the effect of one of our Nobby Hats!

Incredible, but nevertheless it is true, that this is the same party—

After fitting him out from head to foot with one of our Elegant Suits, and a few trifles from our Furnishing Goods Department.

Point No. 1—The FABRIC.
Point No. 2—The STYLE.
Point No. 3—The FIT.
Point No. 4—The PRICE

PREPARED BY
R. P. HALL & CO, Nashua, N. H.
Sold by all Druggists.
An old idea, metamorphic or mechanical cards fold and unfold to reveal changing or split images. Sixteenth-century German ones were mainly anticlerical propaganda; for example, pictures of churchmen unfolded into monstrous devils. Late eighteenth-century French mechanical cards were political, either anti-Napoleonic or anti-Royalist. Nineteenth-century America produced political metamorphic cards like the one at the left made for the 1856 election campaign of James Buchanan; "Before" and "After" change expressions when the tab at the bottom is pulled. Admen looking for novelties really took over "before-and-afters," using them here to sell clothing, whisker dye, and trips to the beach. One adman missed a trick: he did not name his product or the maker on the front of his card, and put them on the back, where some avid collector spread paste and mounted the card in a scrapbook, destroying the punch line about Mrs. Brown's figure.

Whisker dye, clothing, and steamer cards: Gift of Olivia H. Paine, 53.681
The sample banknote (above) and ornaments (opposite) by Durand, Perkins & Co. represent a long history of mechanical ingenuity directed against counterfeiters. Paul Revere used special "money paper" manufactured by Stephen Crane in 1776-1778, taking as a warning the English experience of imitation watermarks used for spurious banknotes. Technical tricks to prevent forgery included ruling wavy lines in complicated patterns on banknotes, the use of steel plates instead of copper, and the addition of silk threads to the paper; but no sooner was a deterrent thought of than some forger got around it. The early proliferation of small banks issuing currency is astounding. People not only needed to be able to detect forgeries, but also had to trust the financial soundness of obscure banks in far-away towns. Asher B. Durand, who designed these vignettes—of great originality in their day—was so extensively admired and imitated that although he gave up banknote engraving for painting about 1835, his influence is still to be seen in the designs on today's bonds and stock certificates.

*Harris Brisbane Dick Fund, 17.3.3585, 3585(47)*
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