

AMERICAN EPHEMERA



JOHN MAGUIRE,

Manufacturer of
Cart and Truck Hames
AND SADDLE TREES,
121 Walker St.,
(Rear.) —o— NEW YORK.
Jobbing Promptly Executed.

FOXHALL Winner of the Grand Prize of Paris, 1889

COPYRIGHT 1886, CURRIER & IVEY, N.Y.

1884

HANOVER
FIRE INSURANCE CO.

JANUARY

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M	-	7	14	21	28
T	1	8	15	22	29
W	2	9	16	23	30
T	3	10	17	24	31
F	4	11	18	25	..
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FEBRUARY

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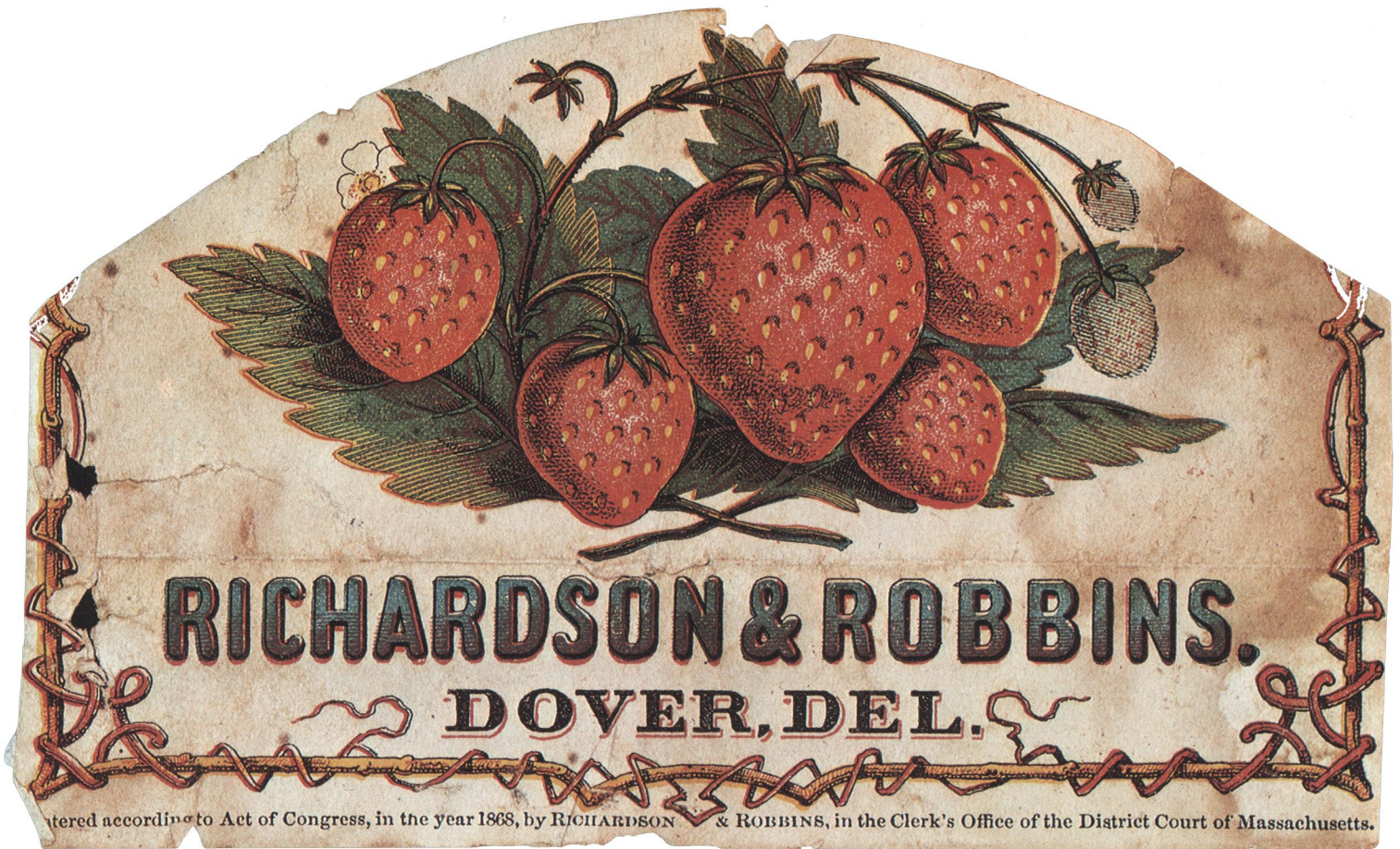


THE METROPOLITAN MUSEUM OF ART

AMERICAN EPHEMERA

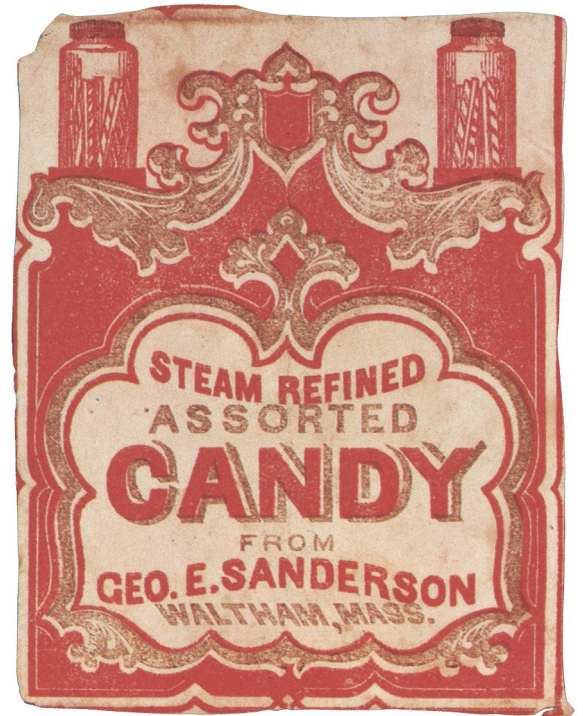
by JANET S. BYRNE Curator, Prints and Photographs
The Metropolitan Museum of Art

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. Gimicks (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-



FISH



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.



**BEST SIX CORD
SPOOL COTTON**

J. & P. COATS'

W 2

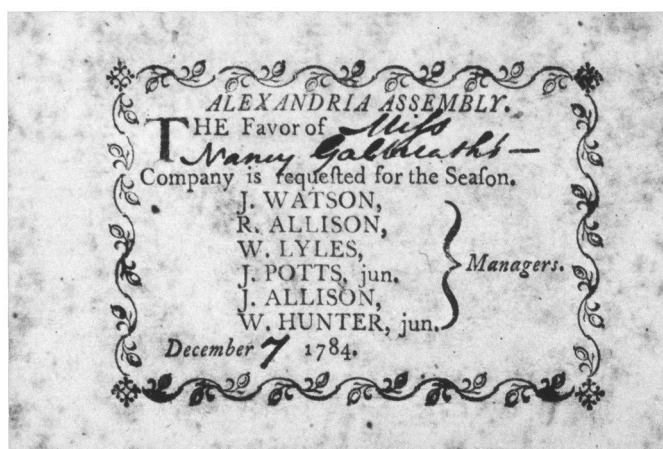


Bandboxes (so called in the seventeenth century because they were intended for bands and ruffs) were adapted in nineteenth-century America for hats and millinery trimmings of all sorts. Closets were lacking in houses built before the end of the nineteenth century, so many boxes were made; but as frail 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

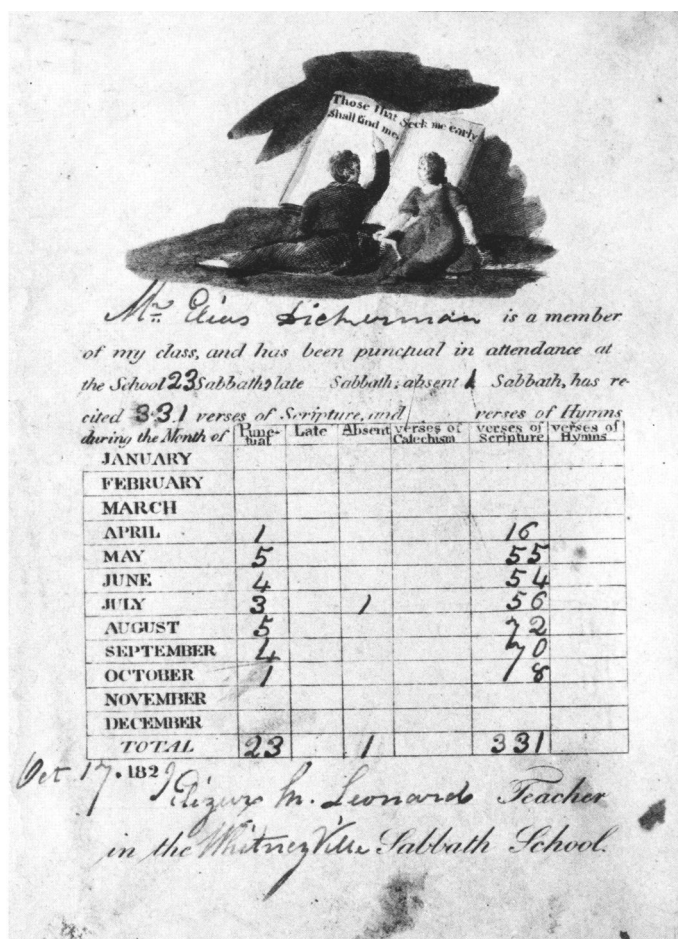






Personal memorabilia—tickets, invitations, report cards, and valentines—are often found in family scrapbooks and attics, having been kept mainly for sentimental reasons. The woodcut reward of merit (at the top) given to Mary Dickenson in about 1825 imitated an engraved banknote in its ornament and official, 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.

Report card: The Elisha Whittelsey Fund, 51.607.2(90). Ticket: Gift of Barrett P. Smith, 28.66.1. Valentine: Bella C. Landauer Collection



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.

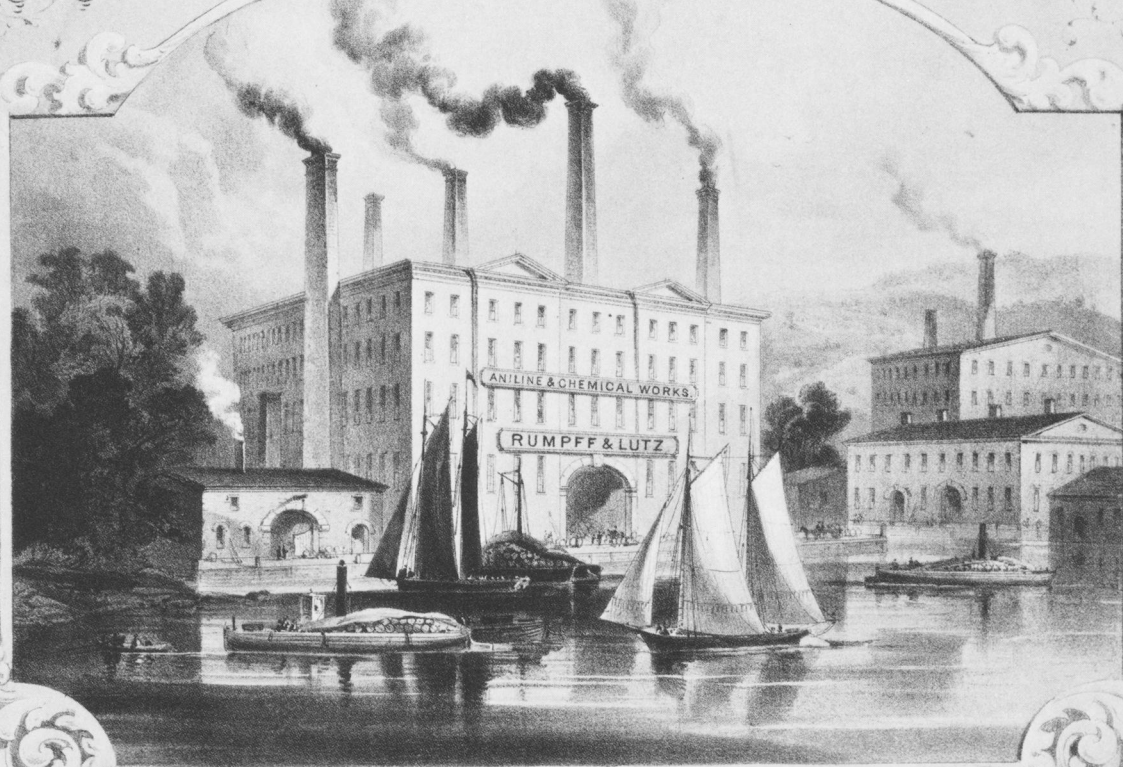
Designed for an American market, this valentine car was produced in Germany, where printing is traditionally of the highest quality. A mechanical novelty, the car has wheels (attached by metal grommets) that actually spin, and can be made to stand up and look three-dimensional if the tabs on the ends 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 world-wide takeover of the greeting-card industry by the United States.





Respectfully dedicated to his Friends
MESSRS RUMPF & LUTZ.

Aniline Polka-Mazurka



By
ERNST REINKING

NEW YORK.

Published by **ERNST REINKING** 217 East 6th St.
 NEAR COOPER INSTITUTE.

THE MAJOR & KNAPP ENG. AND LITH. CO. 51 BRADWAY, N.Y.

ENTERED ACCORDING TO ACT OF CONGRESS IN THE YEAR 1835 BY ERNST REINKING IN THE CLERK'S OFFICE OF THE DIST. COURT OF THE SOUTH DIST. OF N.Y.

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.)

Bronze Horse: Bequest of Glenn Tilley Morse, 50.602.193

OVERTURE TO THE



Gift of Kendrick, 1893, for 1894.

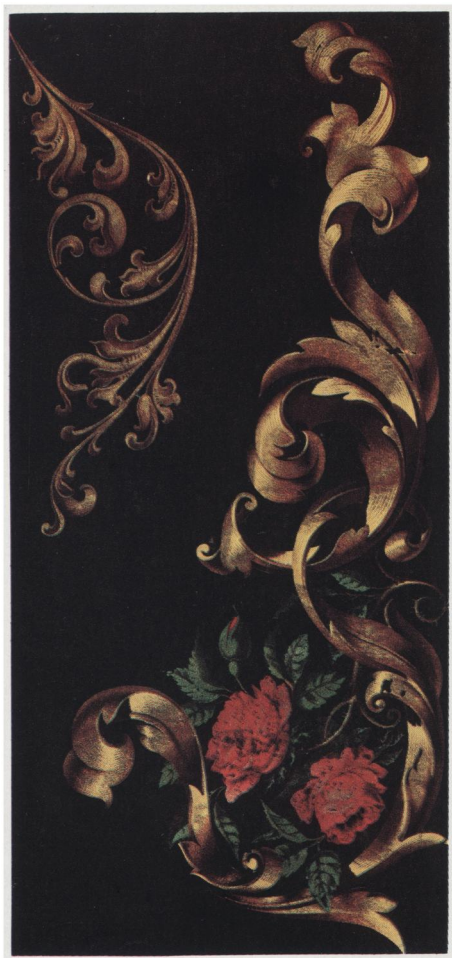
BRONZE HORSE

Composed by

D. F. E. AUBER.

NEW YORK,

Published by FIRTH & HALL, 1 Franklin Square



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



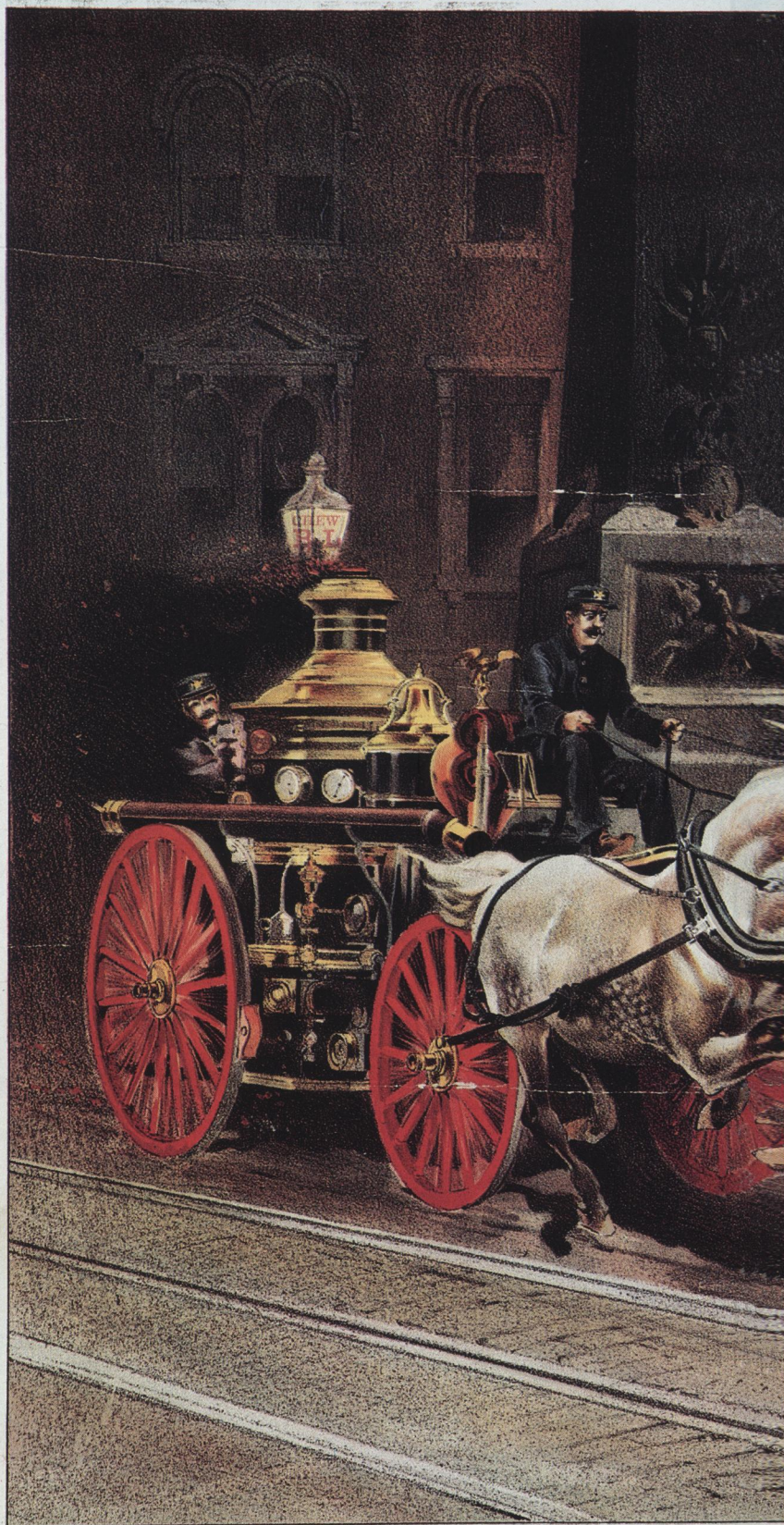
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BUCHANAN &



PLANET.

FIRE

LYALL'S TOBACCOS PLANET & NEPTUNE.



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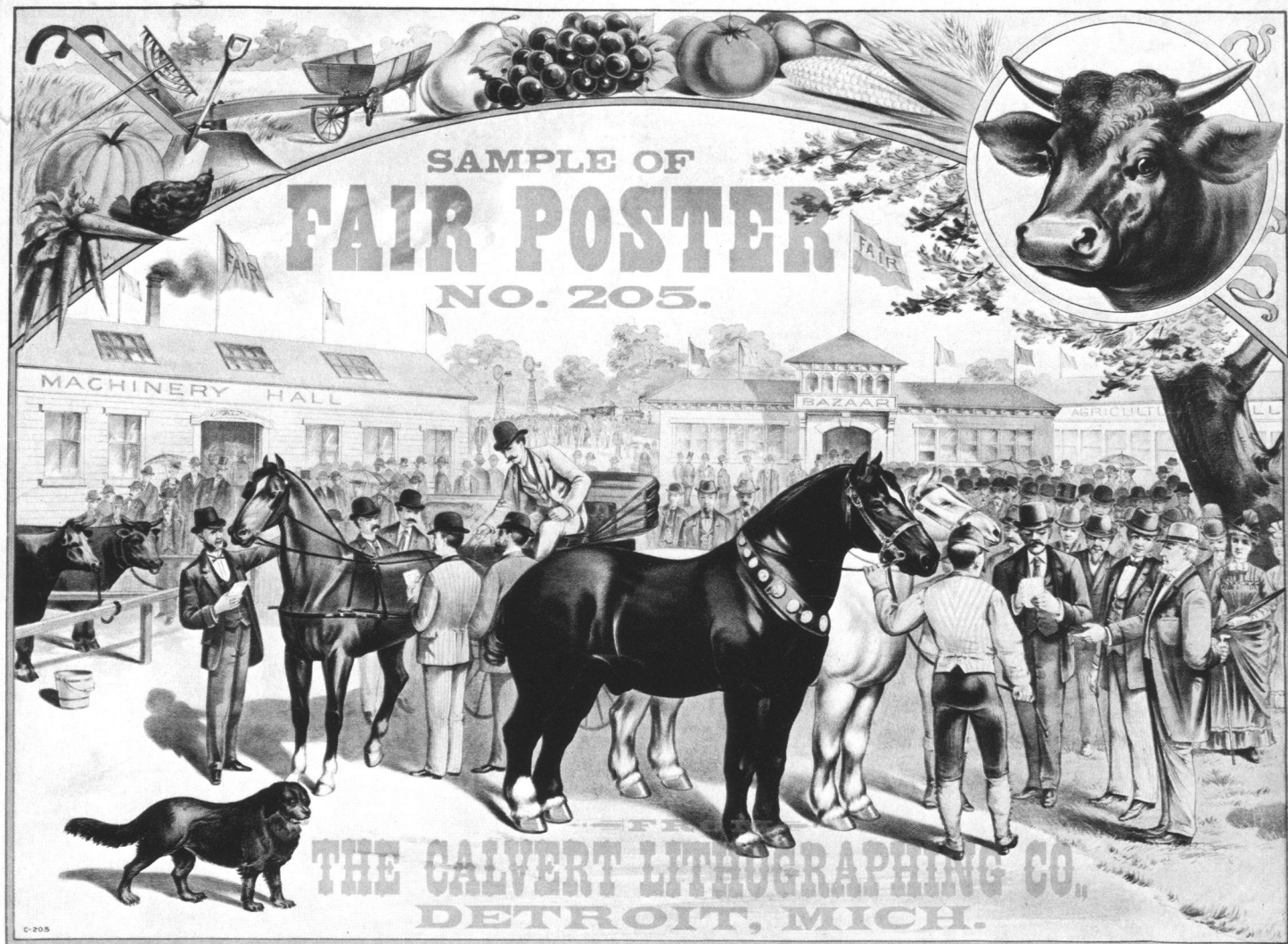
Copyrighted by BUCHANAN & LYALL 1885.

W. & THOMAS & WYLLIE, LITH. CO. N.Y.

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

NEPTUNE.





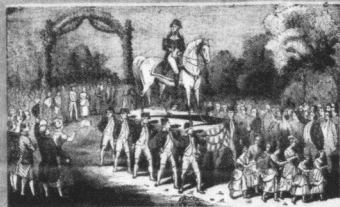
State and county fairs have changed so little over the years that the fair poster above, except for the 1880s costume on the lady at the right, could be dated anywhere from 1870 to 1920. Cattle, horses, biggest pumpkin, best apple pie, and most colorful quilt: may fairs never change.

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*

ONE OF THESE HANDSOMELY
COLORED PHOTOGRAPHS GIVEN FREE
WITH EACH 10 CENT PLUG OF
Newsboy Tobacco
100 DIFFERENT PHOTOGRAPHS OF BEAUTIFUL WOMEN
IN THIS COLLECTION.



"STAND DOWN THE HALL."

THE Yankee Robinson DOUBLE SHOW

The only Establishment of the kind in the World!
Re-Organized for the Campaign of 1860.

THE GREAT MORAL EXHIBITION!

For the Era we live in!
Concentrating all the experience of a life spent in visiting the monuments of the rational portion of the humanity.

Improved Style Tent
So arranged as to seat an audience in
AMPHITHEATRE STYLE,
That each and every visitor may have a fair view of the
ARENA and STAGE PERFORMANCES

H. Shepard, Manager; Frank Phelps, Director of Arena
Yankee Miller, Stage Manager; Capt. Ed. Pier, Leader of the Band
Prof. J. Olin, Leader of Orchestra

The Company will Perform

At
On
ADMISSION 25 CENTS
Positively no half-price. No Money taken at the door.
At 1.30 and 7.30 P. M.

Among the Dramatic specialties
MISS CORRIE KNIGHT,
The bright-eyed "Yankee Girl," Late of the New Orleans, Baltimore, and other Southern
Theaters, being her last appearance in the South.

The Favorite American Comedian and successful Believer of Yankee Quarrels.
Yankee Miller,
The only successor to Dan Burkie, in an infinite variety of Great Juggles, Yankee
Quarrels, etc., which he will introduce in the Patriotic Drama of the

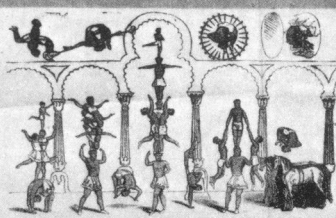
DAYS OF '76!
YANKEE ROBINSON,
As Heczekiah Hartshorn, in the
Battle of Buena Vista

Mr. J. A. Perry, Mlle. Maggie Dunn,
W. H. Davis, Miss Corrie Knight,
Dan Worcester, Mrs. D. Worcester,

Frank Phelps and Pupils--Six in Number!
Isadore & Victoria, THE DANCING SISTERS
Mast. Charley, the Juvenile Contortionist,
Tommy, THE JAPANESE CUPID.

Masters Eugene & Johnny, the precocious Gymnasts.
YANKEE ROBINSON AND FAMILY,
The greatest attraction of the Drama and one very famous Great and Patriotic
Drama of the
DAYS OF '76

Battle of Buena Vista
Will be played in the Evening in addition to all the other Great Attractions.



PETTIJOHN'S CALIFORNIA BREAKFAST FOOD

I EAT WHEAT
MY HORSE EATS OATS.

Goggles

Rightly Made, Comfortably fitted,
Easy to wear and remove

Allen & Ginter

RICHMOND VIRGINIA

RACING COLORS
OF THE WORLD



RICHMOND STRAIGHT CUT N°1
AND
VIRGINIA BRIGHTS CIGARETTES.

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.





A WHIP SNAP

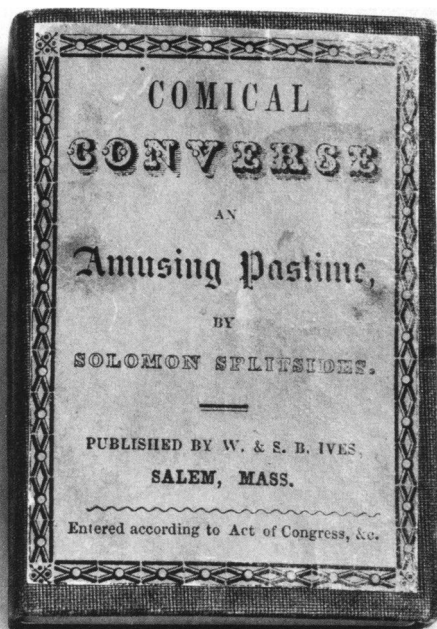


GINGER SNAP

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 though its cover owed something to Rudyard Kipling's *Elephant Child* of 1900: “Led go! You are hurtig be!”

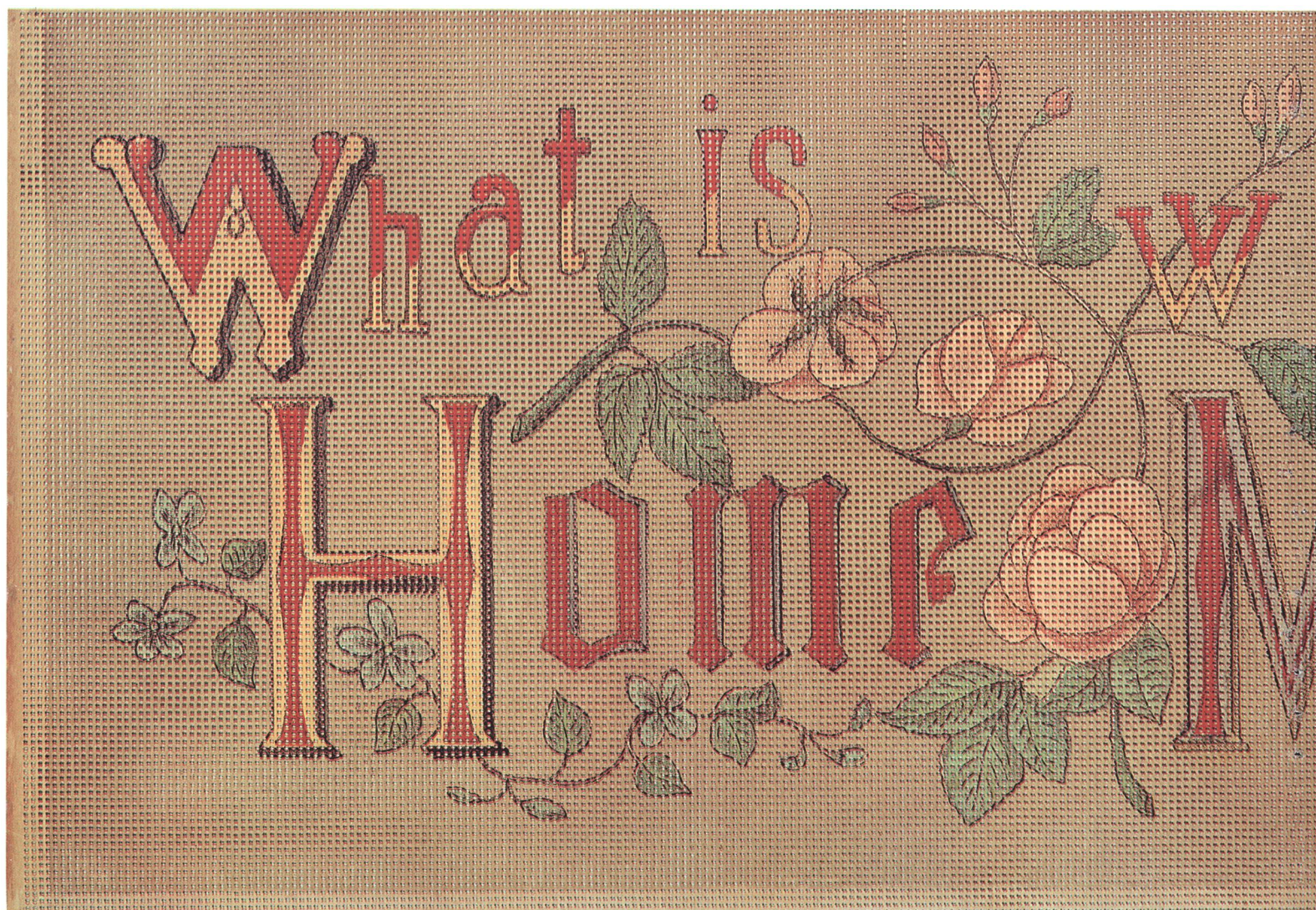
Advertised as an “Amusing Pastime,” the game of *Comical Converse* (opposite) consists of fourteen question cards and fourteen answer cards, the questions always by men and the answers by women. The game, credited to Solomon Splitsides, was played by shuffling the two kinds separately and turning up 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



If women's work is ever done, left-over time and energy go into hand-made 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 naïve but attractive images.

Stencil on velvet, by Collata Holcomb (1807-1887). Gift of Mrs. Elizabeth Peck Sheff, 47.103.2





Prunus domestica
Prunus Armeniaca



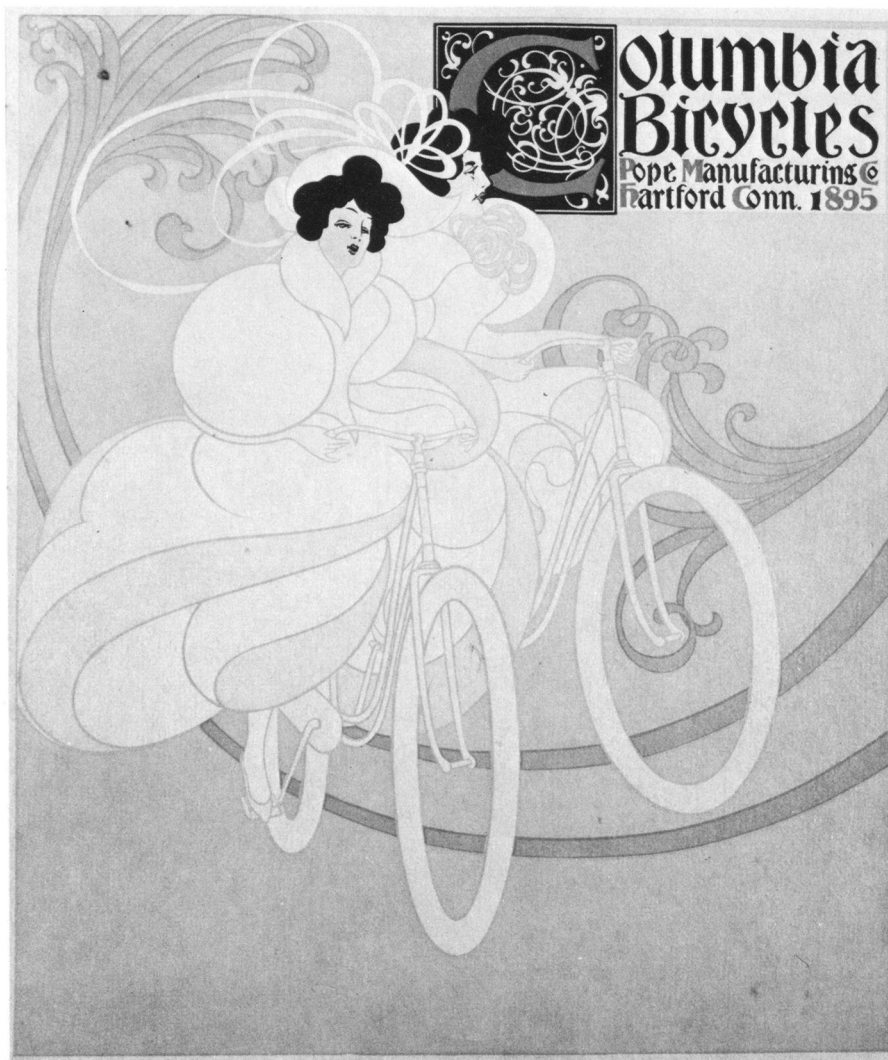
Prunus domestica
Prunus Armeniaca

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.

Copybook: "Examples for Drawing & Colouring Flowers" (Philadelphia, Janentzky & Co., n.d. [about 1845]); Harris Brisbane Dick Fund, 54.524.54. Motto: 1874-1876; Anonymous gift, 53.570





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.

Herpicide: About 1905; The Elisha Whittelsey Fund, 53.679.62. Royal Social hammock: Gift of Lincoln Kirstein, 62.619.53. Columbia Bicycles: Gift of Fern Bradley Dufner, the Will Bradley Collection, 52.625.28



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
HERPICIDE
GIRL.

• A DELIGHTFUL HAIR DRESSING. •

BETTER BRAND, ROCHESTER, N.Y.





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 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. Lovingly sorted and mounted (this is an album page of "K"s), these American cigar bands

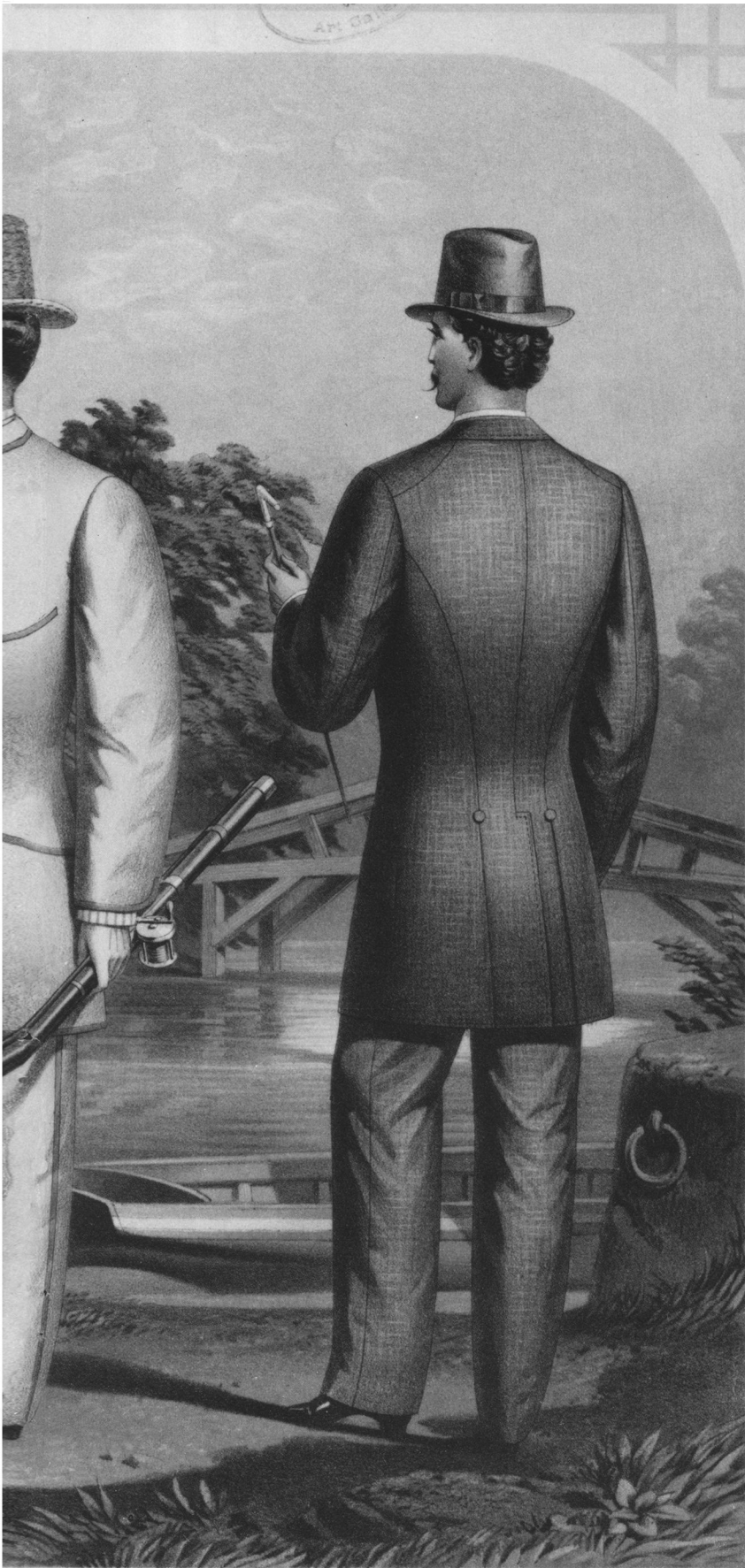
demonstrate the astounding variety manufactured from the late 1860s through the late 1880s. Although the names tend to be uninteresting—some have been glorified with a few Spanish words to imply, usually falsely, a superior Cuban origin—the gorgeously printed bands are evocative eye-catchers.

Particularly suitable for an exhibition of ephemera is the paper fan above—an object itself gone with the wind, having lost the competition with air conditioners. This beauty advertises the Grand Rapids Dairy.



New York

PUBLISHED BY
E. BUTTERICK & CO.
555 Broadway,

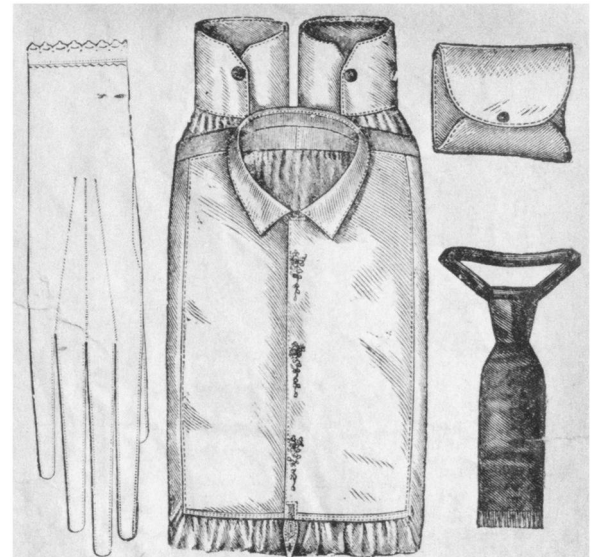


Lith. of Heppenheimer & Maurer, 22 & 24 N. William St. N.Y.

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.

Butterick fashions: Purchase, Joseph Pulitzer Bequest, 65.652.39. J. Price furnishings: Bella C. Landauer Collection



J. PRICE, 264 Main Street, Paterson, N. J., manufacturer of Fine Dress Shirts, and dealer in First Class Gents' Furnishing Goods.

Underwear in Red and White Flannel. Red Merino and Knitted, also Flannel Shirts. Knitted Jackets in great variety.



*Fashions,
June 1874*

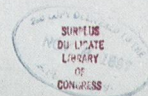
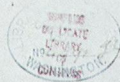
In 1875, for venturing into the park, where you could meet your social peers standing about (well, sitting down was not easy), you could still be dressed the way a proper lady should, complete with bonnet and gloves. An extraordinarily beautiful color lithograph, this dressmakers' poster for E. Butterick & 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



Entered according to Act of Congress, in the year 1875, by E. Butterick & Co., in the Office of the Librarian of Congress at Washington.

QUARTER



Published by E.



Engraved by Heppenheim & Maurer, 22 & 24 N. William St. N.Y.

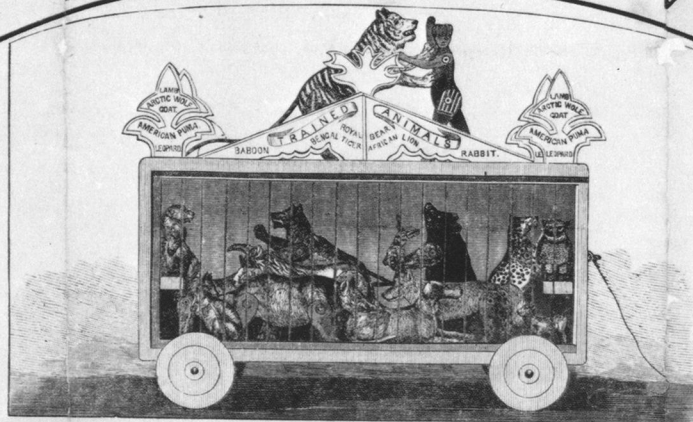
REPORT OF LADIES' FASHIONS.

SUMMER 1875.

Butterick & Co. 177 Regent St. London, and 555 Broadway, N.Y.

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.

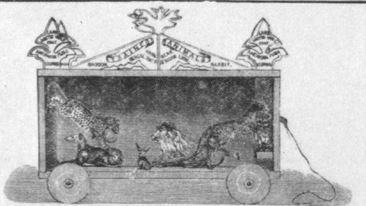
The fifteen Animals, with their Keeper, are well-made, strong, durable, and wonderfully true to nature. They can be arranged in an endless variety of positions and combinations, producing the most varied and startling effects. When not in use, they can all be packed away in the box, which is neat and strong.

When the Wheels alone are adjusted, the owner has a nice Wagon; when the ornaments are placed in position, a beautiful Cage, or Traveling Show; and when the Animals are added to this, and set up as any wide-awake child can arrange them, the effect is *stupendous!*

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.

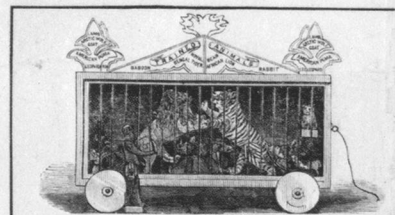
Orange Judd Company,
SOLE GENERAL AGENTS,
245 Broadway, New York.



THE REST OF THE FAMILY ARE OUT.



PEACE BREAKERS



THE ARGUMENT.



PEACE MAKERS



This is Leo the Lion majestic,
And close to your mamma you'd best stick;
He is King of the Beasts,
And presides at their feast.
This terrible Lion majestic.



This is an old Panther or Puma.
He is sharp-eyed and cruel, says rumor;
So he killed all the sheep
When the old man was asleep.
But got caught this presumptuous old Puma.



And this is the Leopard so agile.
He'll pounce upon anything fragile;
If he whisks but his tail
The natives turn pale.
At this beautiful Leopard so agile.



This beautiful young Kangaroo.
Was imported expressly for you.
His hind legs are strong
And uni—comely long.
This singular young Kangaroo.



And this is the Rabbit so funny.
The boys ways tickle him funny.
His tail is short.
And his ears they are not.
This plump little Rabbit so funny.



A New Acquaintance.



Gee Up!



The Keeper.



Did You Speak?



Don't You Wish You Had Him?



This Tiger comes straight from Bengal.
He was caught in a sort of pit-fall;
He opens his jaws
And shows his great claws,
This royal old Tiger of Bengal.



This is an old Bear to be dreaded.
Who avenged the good Prophet bald-headed.
He is shaggy and fat.
But hungry for all that.
This famous old Bear to be dreaded.



And this is the Wolf always roving.
That sometimes is dressed in sheep's clothing.
He devours the lambs
And frightens their dams.
Does this sneaking old Wolf that is roving.



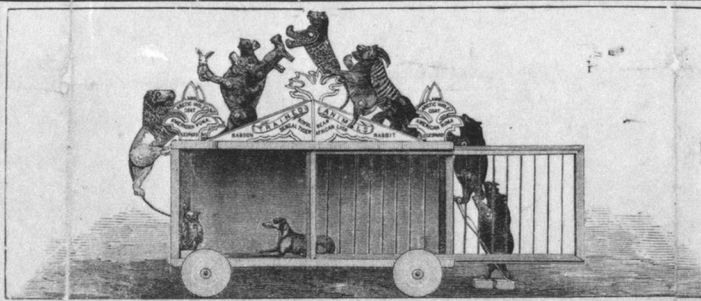
And this is the Greyhound so speedy.
By his looks you might think he were speedy.
But although he is swift
He is far above want.
This true worthy Greyhound so speedy.



And this is the Owl that is wised.
His claws by all vermin are feared.
He opens his eye
When the nightfall is nigh.
This pious Owl that is wised.

**CRANDALL'S
HAPPY
FAMILY.**

**GREATEST
SHOW
IN THE
WORLD.**



OUT FOR A FROLIC. WHO LEFT THE BARS OPEN?



In Abyssinia there lived this Baboon:
They caught him one day before noon.
He will eat nuts or corn
From evening 'till morn.
This voracious Abyssinian Baboon.



This Rhinoceros' home is Kaffraria.
Who no one was afraid of malaria.
His side is like leather
And he's fond of warm weather.
This clumsy old beast of Kaffraria.



And this is the Goat of the village.
The neighboring gardens he'll pillage.
He is rugged and tough.
And his coat is rough.
This irrepressible Goat of the village.



And this is the Lamb of tradition.
He once into school gained admission;
But soon he was seen
Eating grass on the "green."
This frothy young Lamb of tradition.



Now here's the "Beginning of Man."
According to Darwin's new plan;
But he's a Chimpanzee.
As you every one can see.
This absurd old "Beginning of Man."

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

1879.

TWENTIETH ANNUAL CATALOGUE

— OF —

Children's Carriages

AND TOYS,



MANUFACTURED BY THE

Vermont Novelty Works Co.

SPRINGFIELD, VT.

Organized 1859.

PECK & SNYDER

BASE BALL, CRICKET, ARCHERY & FOOT BALL CAPS.



PECK & SNYDER'S ENGLISH WORSTED WEB BELTS.



SHIRT FRONTS FOR BASE BALL, FIREMEN, AND BOATING CLUBS.



No. 228. FISH BAYING COASTERS.



No. 229. BASE BALL GYMNASIUM, BOATING, AND THEATRICAL STOCKINGS.



No. 230. CHINESE GOLF CLUB.



No. 231. ATLANTIC BOAT CLUB.



No. 232. FIREMEN'S BOAT CLUB.



No. 233. THE BOAT CLUB.



No. 234. GYMNASIUM PERFORMERS.

Manufacturers & Leaders of BaseBall Fashions & Dealers in

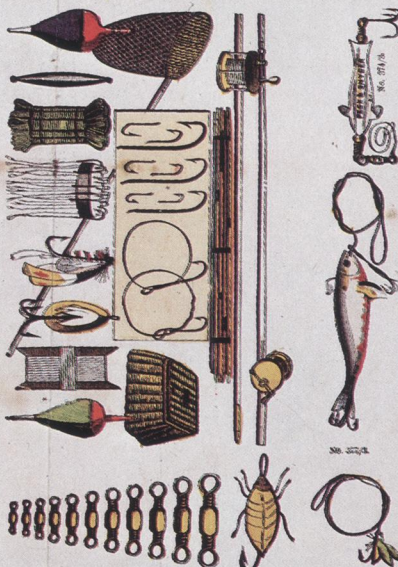
BASE BALL, GYMNASIUM, BOATING, AND THEATRICAL STOCKINGS.



PECK & SNYDER, MANUFACTURERS.



126 Nassau Street, N. Y.



PECK & SNYDER'S assortment of Fishing Tackle is the Largest in the Country.

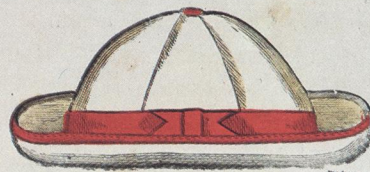
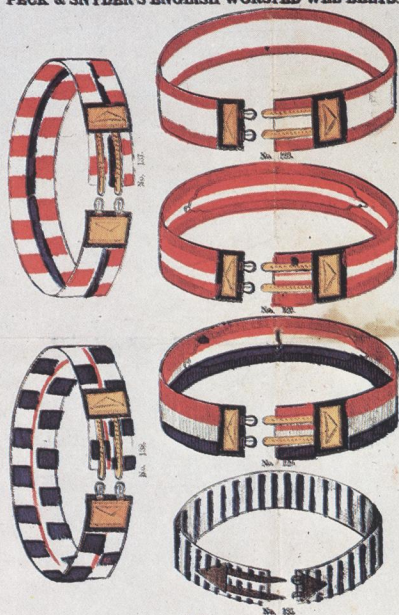
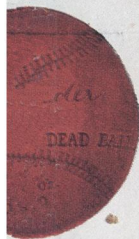
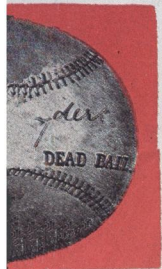
BOATING, THEATRICAL AND GYMNASIUM SUITS.



PECK & SNYDER, Manufacturers, 126 Nassau Street, N. Y.

126 Nassau Street, New York.

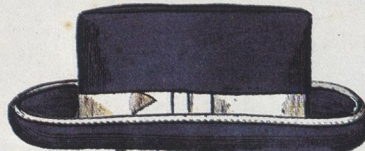
PECK & SNYDER'S ENGLISH WORSTED WEB BELTS.



No. 105. The New College Hat, made of the very best flannel, and trimmed with silk ribbon, any color flannel and trimming desired. Price \$15 00 1 25



No. 106. The New Professional Cap, made of the very best flannel and any color and trimming desired. Price \$15 00 1 25



No. 107. The Pride of New York. This hat is made of the very best flannel and trimmed with silk ribbon, any color flannel and trimming desired. It is used either for base ball, cricket, or football, and is a very nice summer hat to wear in the street. Price \$15 00 1 25



No. 108. Standard Base Ball Outfit.



No. 109. Sailing or Boating Outfit Uniform.



No. 110. Football Dress Uniform.



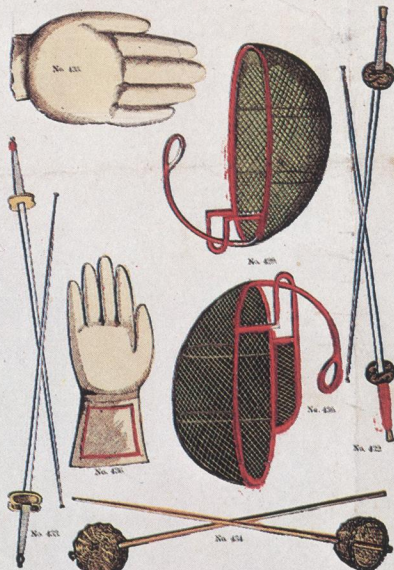
No. 111. STRIPED TRAPEZE PERFORMER.



No. 112. BOXING DRESS, BOXER.

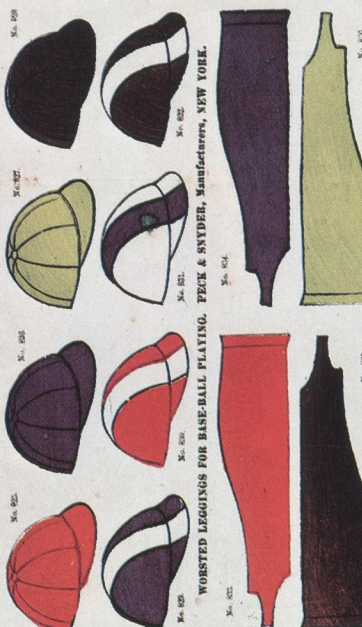
Sporting Goods of Every Description.

FENCING MASKS, FOILS, GLOVES, &c.



PECK & SNYDER, Manufacturers, 126 Nassau Street, N. Y.

NEW STYLES-FLANNEL CAPS FOR BASE-BALL AND BOATING.



WORSTED LEGIONS FOR BASE-BALL PLAYING. PECK & SNYDER, Manufacturers, NEW YORK.

Breathes there a man with a soul so dead that he remains unmoved at the sight of the checkered and striped 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.
61.597



George E. Blake, No. 13, S. 5th St. Phil^a

W. Woodcut & S. Phil^a

Pianos to Hire.

Music Bound.

Brains vs Muscle!

BRAINS HAVE WON!



MUSCLE AT A DISCOUNT!

A sheet-music cover (opposite), engraved between 1817 and 1824, has been turned into a trade card for George E. Blake of Philadelphia, pianoforte maker and binder of music. A lady with the proper classical profile and coiffure for that date is playing, blissfully unaware that in another fifty years washing machines like the one at the left would come to the rescue of "Mothers, Wives, Daughters and all the great army of Washers." Until the advent of the Little Joker, whose name is not explained by the adman, washing machines required a man's muscle to operate. The brochure 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, suffering, and death caused by over-work, exposure and colds."

Sheet-music cover: Harris Brisbane Dick Fund, 38.78. Little Joker: Bella C. Landauer Collection

+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.

GEO. D. SUTTON'S CLIPPER LINE for SAN FRANCISCO.
THE WORLD-RENOWNED A 1 EXTREME CLIPPER



“ERICSSON”

MATTHEWS, Master, at PIER 27, E. R., is completing her Cargo, and will be dispatched Suddenly.

The performances of this WONDERFUL SHIP have been so UNIFORM and RAPID as to attract World-Wide attention. Her consecutive passages to Liverpool in **17 days**, thence to San Francisco in **109 days**, and back to Liverpool in **101 days**, have NEVER BEEN EQUALLED. The time employed in these RAPID PASSAGES was 8 months; the distance sailed equal to crossing the Atlantic 12 times.

We invite California Shippers to visit the ERICSSON, examine her BEAUTIFUL MODEL, and observe that her room is so equalized as to avoid any possibility of damaging Cargo. P. S.—For Freight, at reasonable rates, apply to

Consignees in San Francisco, Messrs. MOORE & CO. **GEORGE D. SUTTON, 70 Wall St.**

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 water-front 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.

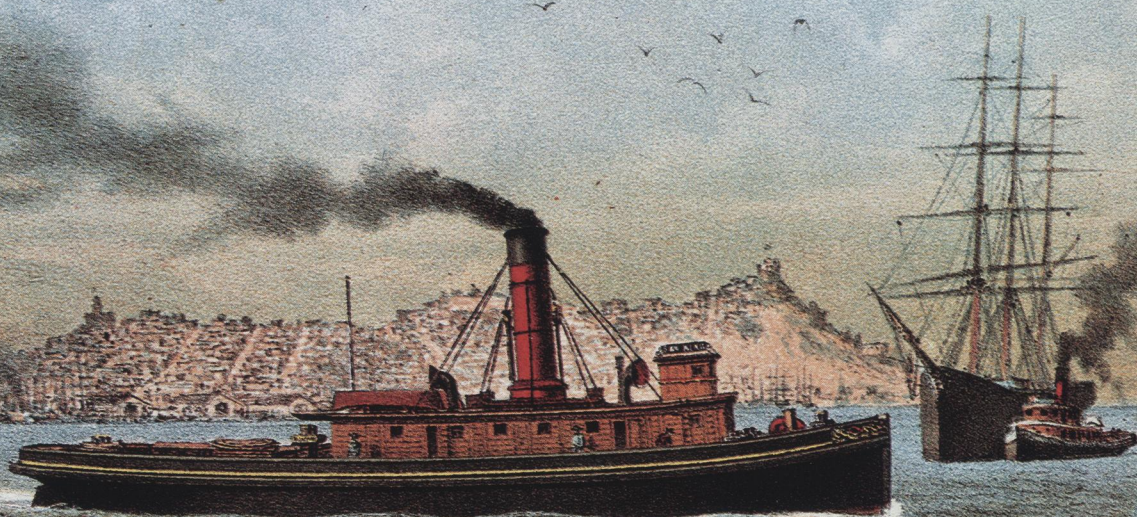
Dating from the time when every circus side show had a tattooed lady or gent, the San Juan Hill marine (left) rattling his saber could be one of Teddy Roosevelt’s. To have him pricked upon the chest with needles and dyes, along with his cannon and eight-star flag, cost just two dollars. Outlawed in New 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

SHIP OWNERS & MERCHANTS TUG BOAT COMPANY

SAN FRANCISCO,
CALIFORNIA.

ORGANIZED MARCH 19TH,
1882.



* DIRECTORS *

ROBERT BALFOUR, ESQ.

OF MESSRS. BALFOUR, GUTHRIE & CO.

PRESIDENT

WM. BABCOCK, ESQ.

OF MESSRS. PARROTT & CO.

A. CHESEBROUGH, ESQ.

OF MESSRS. WILLIAMS, DIMOND & CO.

C. L. DINGLEY, ESQ.

A. CRAWFORD, ESQ.

OF MESSRS. A. CRAWFORD & CO.

H. L. E. MEYER, ESQ.

OF MESSRS. MEYER, WILSON & CO.

SAMUEL BLAIR, ESQ.

JOHN J. MCKINNON, ESQ.

OF MESSRS. PRESTON & MCKINNON.

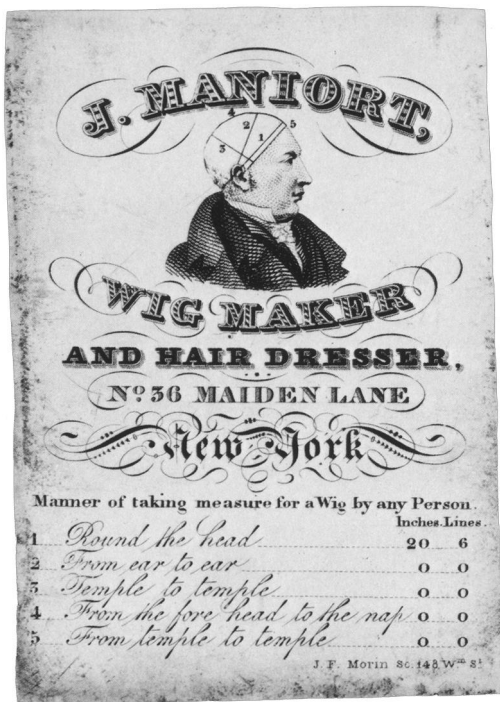
JOS. H. REDMOND, ESQ.

SUPERINTENDENT

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" "JOS H. REDMOND"

* DISTINGUISHING MARK: RED FUNNEL WITH BLACK TOP.



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 "Knock-down 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 naïveté about the necessity for copy-righting 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.



 MARGRAVES MFG. CO.
SOAP MAKERS
FALL RIVER, MASS.




 If we love one another, God
dwelleth in us.
1 John 4. 12.




 COMPLIMENTS
OF
ESTES & LAURIAT,
BOSTON.




 M. O'NEILL & CO.,
321 TO 329 SIXTH AVENUE,
COR. OF TWENTIETH ST.
—NEW YORK—



 Chas. H. Homan, Piano Tuner,
Residence, Roslindale, West
Roxbury Dist.
At BLAKE'S, 612 Washington St.,
Boston, Mass.




 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.



 Fearey's Albany Shoes




 TAKE
CARTER'S BLOOD SYRUP,
The Great Blood Purifier.
C. E. CARTER,
Cor. Branch & Smith Streets.



 SPECIALTIES IN
Dress Goods
—MANUFACTURED BY—
JAMESTOWN ALPACA MILLS
WM. HALL & CO., PROPS.




 HAPPY NEW YEAR.
COME TO
A. H. LITCHFIELD'S
For Fancy Goods.
5 & 10c. GOODS A SPECIALTY.



 Compliments of
James McCanley,



 LOWNEY BROS. & CO.
FINE CONFECTIONERY,
ORIGINAL
PHILADELPHIA CARAMELS.



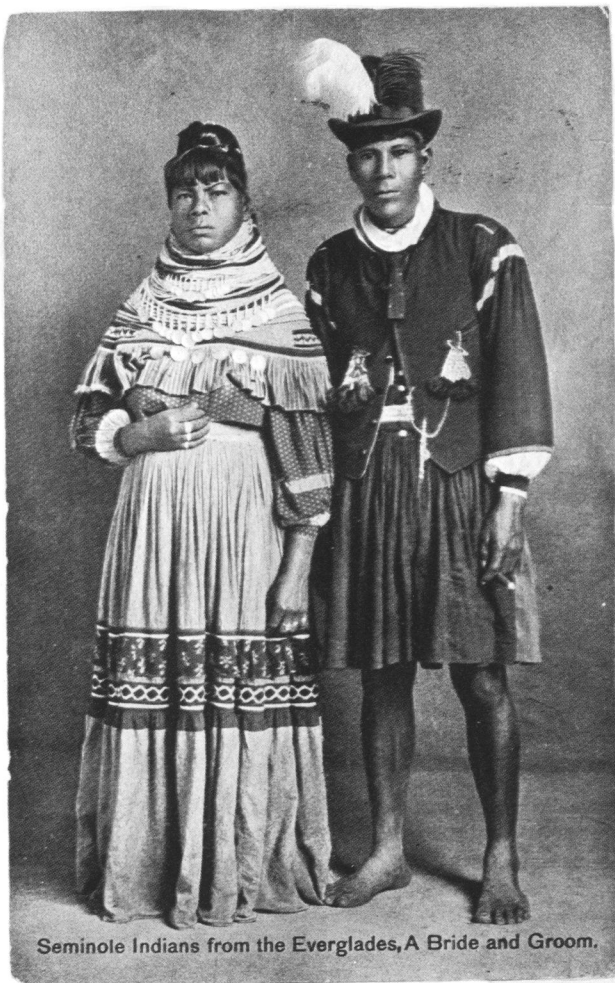
Enameline stove polish, manufactured in New York by J. L. Prescott and Co., used paper dolls during the early 1900s to help sell their product; by continuing to buy the same

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-



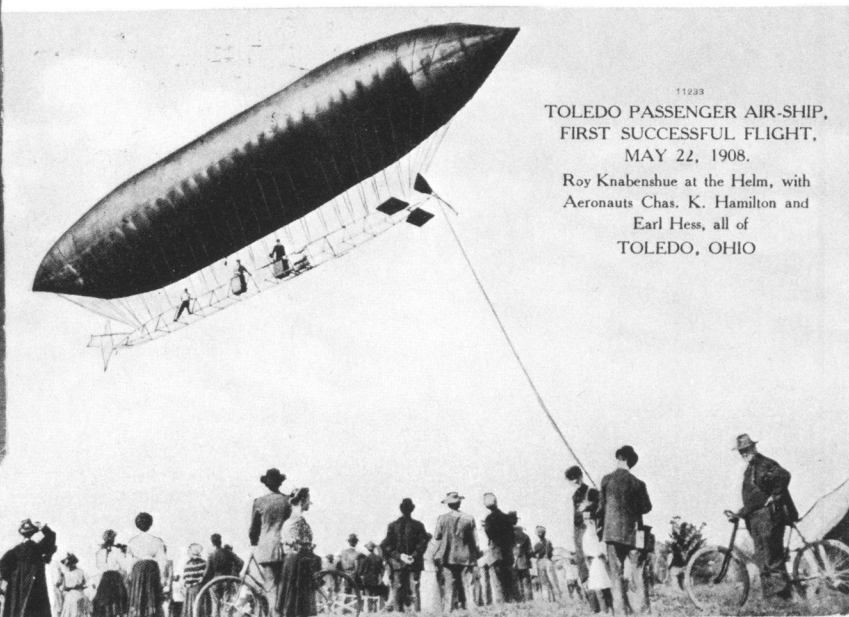
tion was used by magazine and newspaper publishers, who issued paper dolls as supplements or as children's bonuses in ladies' magazines. Dottie Dimple, Lettie Lane,

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.



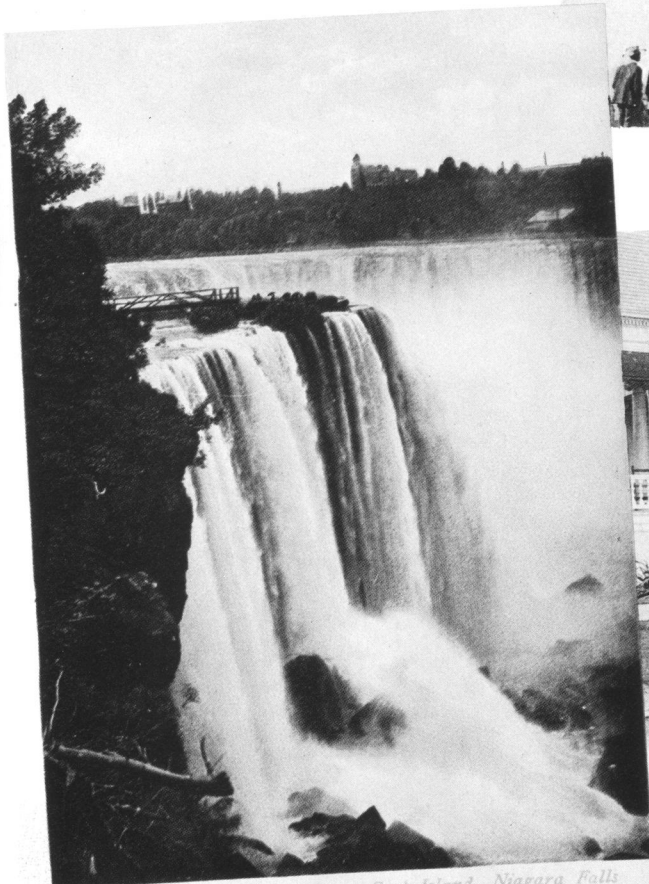
Seminole Indians from the Everglades, A Bride and Groom.

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 allright. 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.



11233
TOLEDO PASSENGER AIR-SHIP,
FIRST SUCCESSFUL FLIGHT,
MAY 22, 1908.

Roy Knabenshue at the Helm, with
Aeronauts Chas. K. Hamilton and
Earl Hess, all of
TOLEDO, OHIO



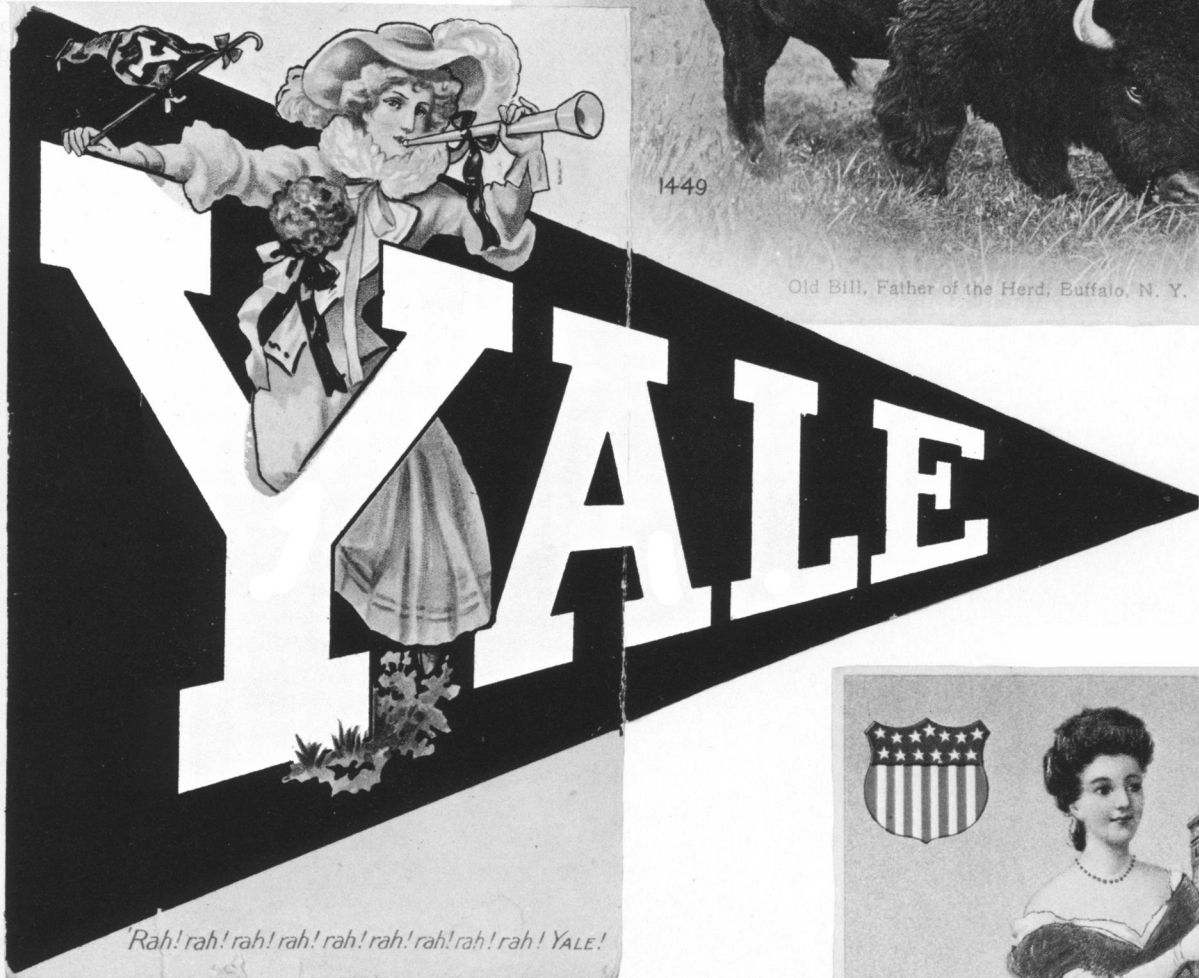
2409—Horseshoe Falls from Goat Island, Niagara Falls

Don't be foolish and go over
M. B.

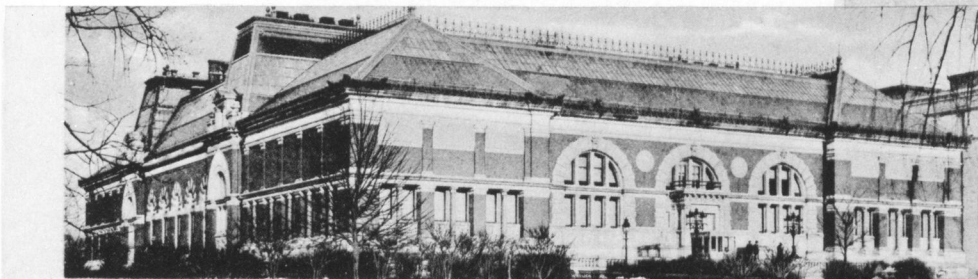
Souvenir Post Card Co., New York and Berlin.



A 15349 Rapid Transit, Palm Beach, Fla.



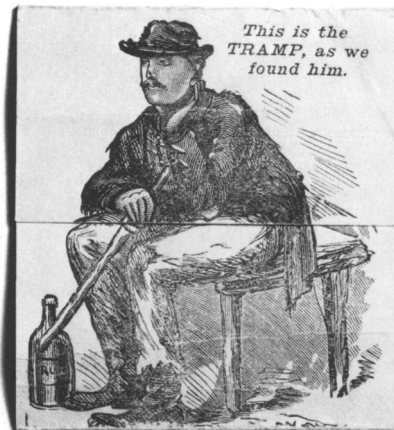
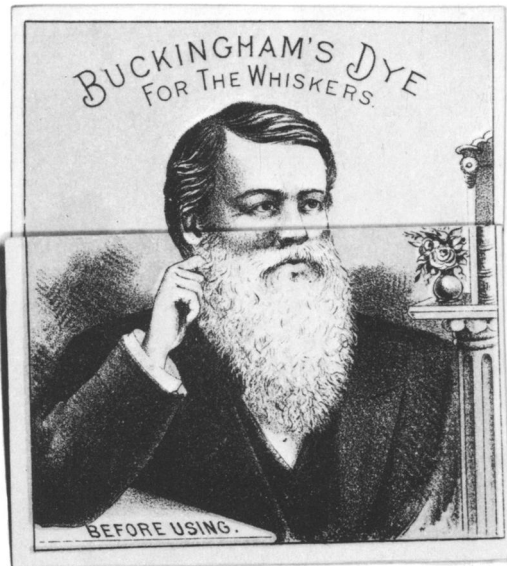
Old Bill, Father of the Herd, Buffalo, N. Y.



Metropolitan Museum of Art, N. Y. City



*Interested in
art? This is full
of nice things.*



Note the effect of one of our Nobby Hats!

Incredible, but nevertheless 'tis 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.

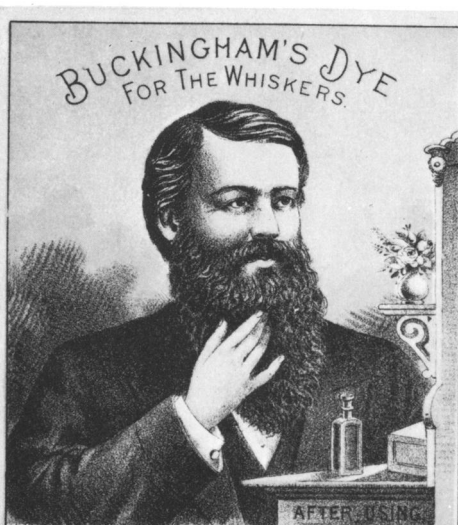
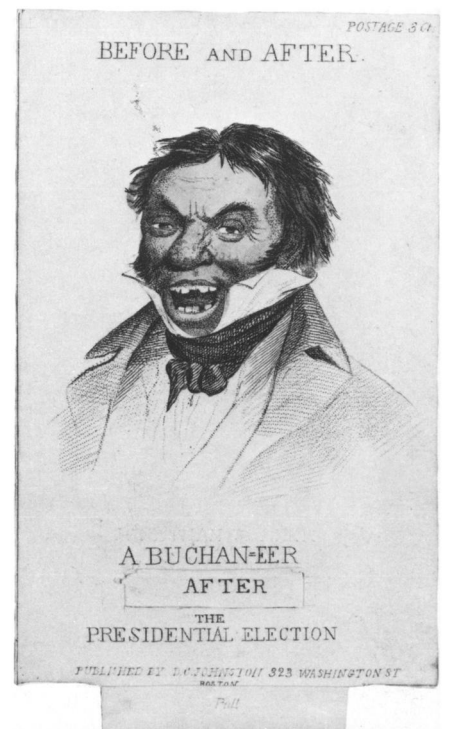
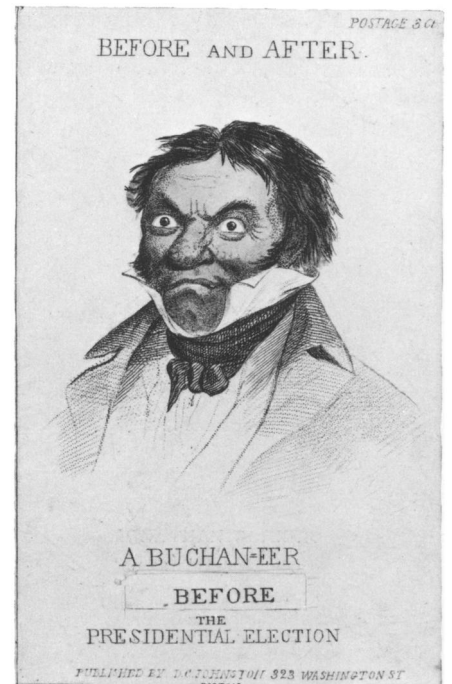
Remember, we are four points ahead of all
competitors—

Point No. 1—The FABRIC.

Point No. 2—The STYLE.

Point No. 3—The FIT.

Point No. 4—The PRICE



Those who desire to change the color of their
beard and mustache to a beautiful BROWN or
BLACK that will not wash off, will find our
"BUCKINGHAM'S DYE" just the thing and
very handy, being in one preparation.

It is easy of application, safe and effectual, and
is rapidly growing in public favor. Full directions
on every bottle.

PREPARED BY

R. P. HALL & CO., Nashua, N. H.

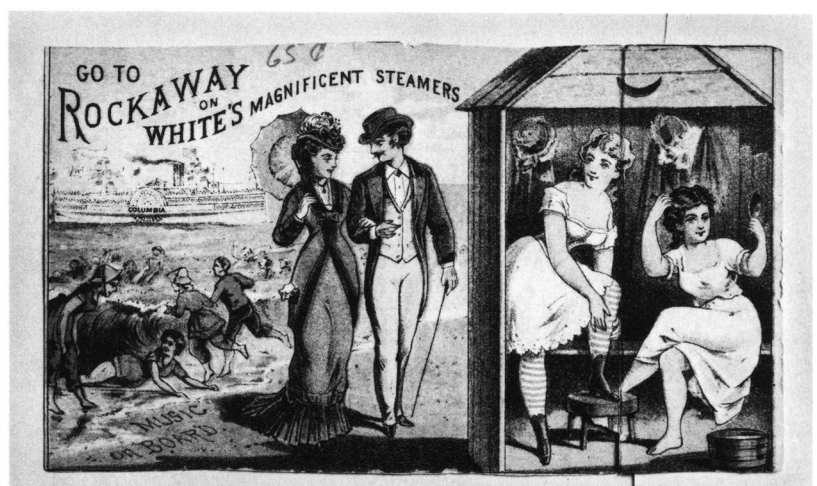
Sold by all Druggists.

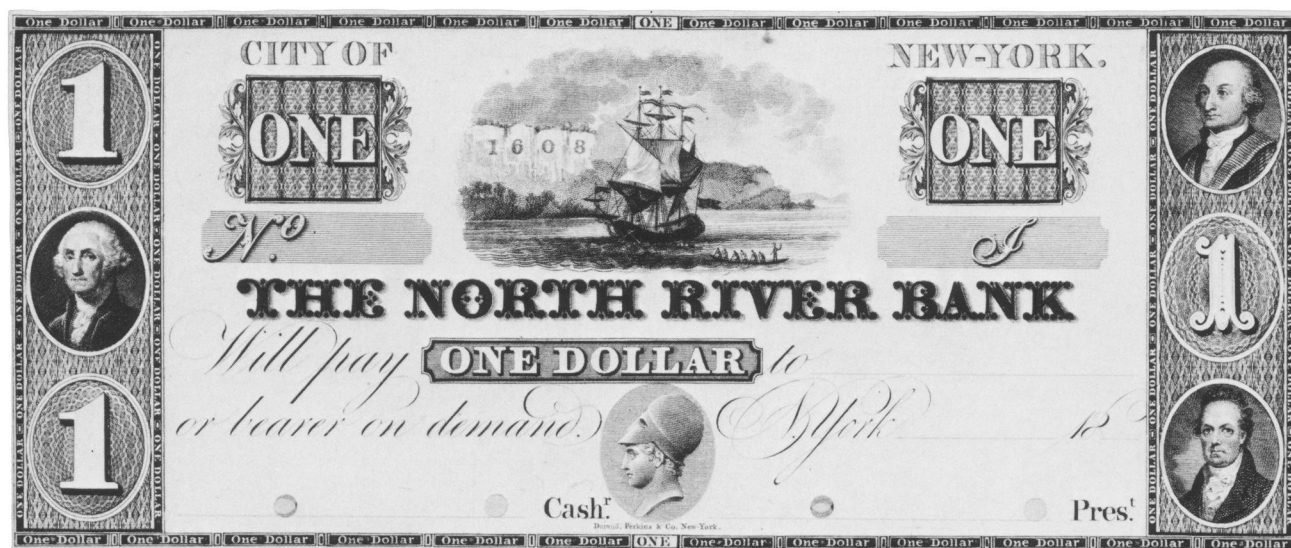
OVER.

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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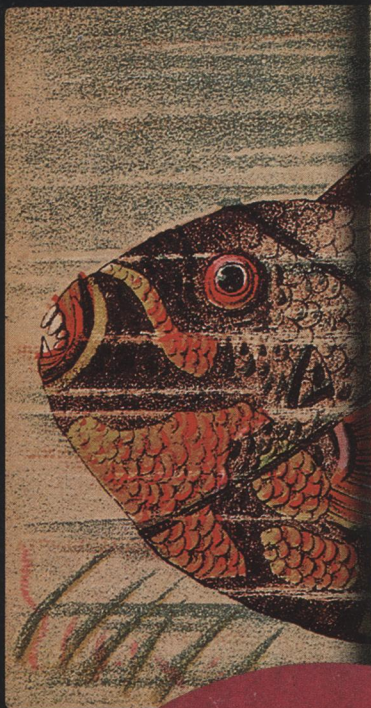



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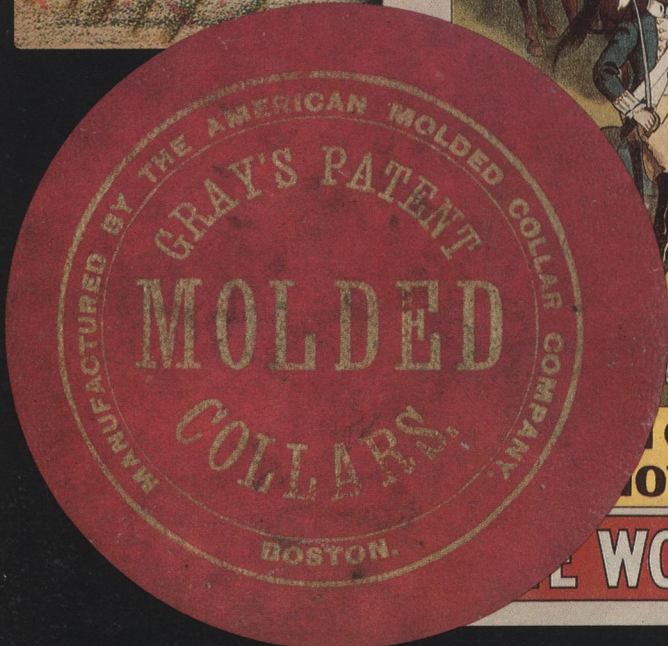
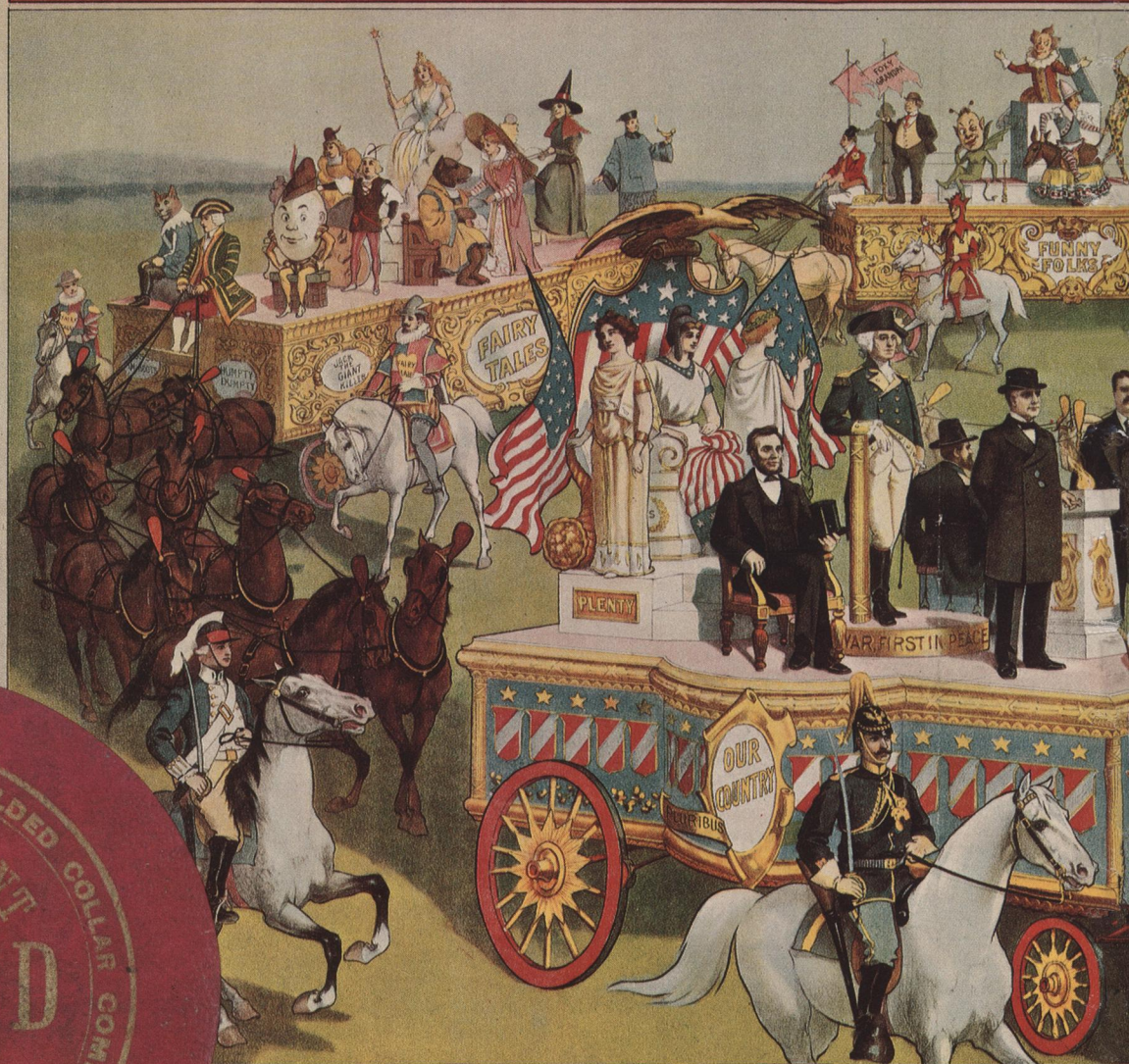


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