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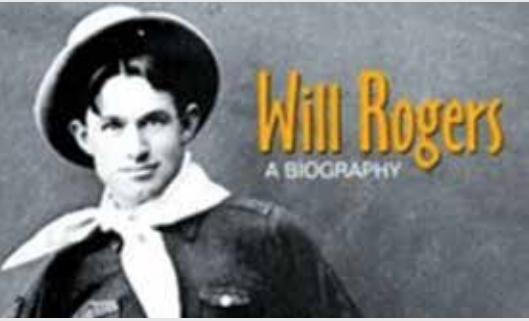
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# Collectors are Grateful for Thanksgiving Day Postcards

By Roy Nuhn

Postcards of Thanksgiving Day, a uniquely American holiday stretching back to the earliest days of settlement in the New World, have long been collectable. This is due to their themes of patriotism, history and comedy. Some are graced by the presence of Uncle Sam, the American eagle, and Old Glory. The most reoccurring topic, though, is family scenes of the past.

Of all the holidays celebrated by postcards during the first two decades of the 20th century - and they include tens of thousands of different artistic designs, only those for Christmas were more family oriented than Thanksgiving Day.

Some Thanksgiving postcards are comical; the favored portrayal being children confronting or being chased by an aggressive turkey. A rare few contain scenes of blacks, making them desirable from two collecting viewpoints. Postcards from this era through the 1960s depicting Pilgrims, and early Massachusetts Bay Colony and Plymouth scenes have increasingly become desirable. While not “pure” Thanksgiving Day cards they are great



Bringing home the turkey for Thanksgiving dinner in the days of the Pilgrims (Raphael Tuck & Sons, postmarked 1910).

supplements to the category.

There were even a few advertising postcards issued for the day. One is a double-fold card, drawn by famed etcher Bernhardt Wall, of a child leading a turkey by a string. Inside could be found advertising by the International Tailoring Company of New York and Chicago.

Another, a black-and-white photo style, promoted the North Platte Valley Co-Operative Poultry Marketing Association. Pictured is the turkey destined for President Calvin Coolidge’s dinner table.

Signed artist postcards, eternally popular regardless of subject matter, form the pinnacle of this topic. Most of the great artists of the day were involved. Francis Brundage, famous for her children, did Thanksgiving designs for Gabriel & Sons. Ellen Clapsaddle illustrated several sets for New York City’s International Art Company. Her employer also sold several Thanksgiving Day sets by other artists.

Many publishers marketed souvenir postcards for this holiday, but the firm of John Winsch is generally considered to have created the loveliest. The company,

Continued on page 6



Comical depiction of child in turkey costume (E. Nash Co., postmarked 1912).

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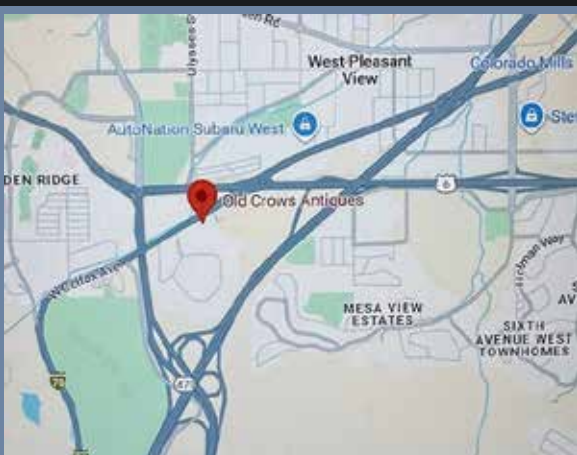
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## GOOD READING

### The Biography of an American Holiday

By Robert Reed

Thanksgiving has increasingly become favored among collectors and others for its deep American origins. They also enjoy its memorabilia of the past from its vintage menus and postcards to table decorations.

Now there comes a welcome and comprehensive book on the turkey-related holiday, Thanksgiving: The Biography of an American Holiday by James W. Baker.

The book does a commendable job joining the early Thanksgiving celebrations and myths, but more importantly it presents the holiday within the full context of American history.

Baker's factual history includes the Puritan celebrations, the emergence of post-Revolutionary War traditions of Thanksgiving, and its relationship to 19th century life in the United States.

Additionally there is further review of the Thanksgiving holiday into the 20th century. A personal favorite is a chapter entitled, "Parades, Patriotism, and Consumption."

Especially interesting in this chapter is the role Thanksgiving played in the lives of those in military service during World War II.

The author notes:

"The Department of War, the Marine Corps, and the Navy Department had long observed Thanksgiving with particular care. There was a perceived need to strengthen moral at a time when the call of family was especially poignant. The military could not provide homecomings for all, but they could try to serve up acceptable substitute dinners."

The author duly notes that some menus were elaborated printed with the names of company officers, while others could be "crude mimeographed examples from the theater of war itself." Thanksgiving: The Biography of an American Holiday by James W. Baker, softcover, illustrated, index, 273 pages, is from University of New Hampshire Press. It is being distributed by University Press of New England.

(Book reviews by Robert Reed, Antique and Collectible News Service, PO Box 204, Knightstown, IN 46148.)



**NOV. 22 - DEC. 1: OLD CROWS' ANTIQUES THANKSGIVING WEEK STOREWIDE SALE (15% AND UP)** Enjoy savings starting at 15% off and up STOREWIDE (except FIRM priced items) all week long. The sale begins on Saturday November 22nd and runs through end-of-day Monday December 1st. Join us for BLACK FRIDAY and SMALL BUSINESS SATURDAY savings. We have over 100 independent small businesses operating in our community. Support Small Businesses. Caw Caw! 17120 W. Colfax Ave. Ste 106, Golden, CO.

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## Letters to the Editor

Dear Editor,

Just wanted to say Kudos for such a great October issue of MSC!

I recently started receiving MSC online instead of as a hard copy and while it has been an adjustment of habit, I am really enjoying the online version.

This month there were two articles that especially stood out – Robert Reed's toy history and Joan Huegel's bookmarks. As to toy history, it is hard to imagine how much fun the slow turning view master really was. To create high excitement in 12 or so still shots of basically the same theme – Old Faithful at Yellowstone Park for example – is quite a feat. It is a far cry from today's 'everything, everywhere, all at once' approach!

As to the bookmarks article, I happen to know that someone close to the MSC "family" actually gave out bookmarks as wedding favors! Besides the couple's names and wedding date, this delightful, illustrated favor was laminated and contained a different quote on each bookmark. My own bookmark quote from that lovely day in 2008 is from Rumi... 'A true person is more calm and deliberate. He or she doesn't worry about interruptions.'

Keep up the good work. Love What you do.

- Carol MacDougall

I picked up MSC yesterday at Pumpkin Pie Days. I am a longtime dealer at Hampden Street Antiques in SW Denver. I also worked for the Colorado Education Assn for 30+ years, retiring in 2013. I helped CEA's teacher local associations with their publications which you printed. Long before that as a teacher in Northglenn, I helped start the newspaper for Central Adams UniServ Unit — and after that worked on the Jefferson County EA "Insight." History...

Congratulations to you and John on your new family history book!

- Jeanne Beyer



# Collectors are Grateful for Thanksgiving Postcards *continued . . .*



*Mayflower II, a replica of the original ship. It was brought to Plymouth Plantation in 1957. (Chrome style postcard by Tichnor Bros., 1950s).*

Continued from page 1  
a latecomer to the industry, produced postcards for a brief ten years. Winsch began business at a time when postcards were starting to lose their appeal with the general public and store shelves overflowed with cheap imports.

The copyright years for Winsch's Thanksgiving postcards are 1910 through 1915, and then a lapse of time until the last date, 1920. The Winsch set favored by most collectors came out in 1912. This magnificent set of six postcards recalls different Thanksgiving Days of the last 300 years.

Another important distributor was Raphael Tuck & Sons, of London, England. Their

New York City branch office marketed at least 17 different sets between 1906 and 1914. Like most of their holiday greeting postcards, these were intended for over-the-counter sales to the general public. People bought them to mail and exchange with friends and relatives. Retailers continued to sell leftover Tuck stock well into the 1920s.

Of the 17 sets, series number 1234 of 24 cards, which included some drawings by R. J. Wealthy, ranks as the most plentiful. It appeared on store racks throughout the East, South and Midwest every Thanksgiving season for many years after its first printing in 1910. Scenes of turkeys dominate - they are portrayed driving a car, standing in an open pumpkin field, strolling down a lane, in parade formation, and being chased by a man wielding a hatchet. Some of the printings had gold borders.

Laubrie & Elkus (identified by the initials "L&E") sold postcards for most holidays, including Thanksgiving. Practically their entire line was designed by one artist, H. B. Griggs, whose "HBG" signature is familiar to many collectors. Part of his (or her) 400, or so, designs included approximately seven sets of six cards each for the November holiday. More than any other artist, Griggs interjected a great comedic touch into his or her often quirky Thanksgiving Day postcards.

Other publishers heavily involved in printing Thanksgiving Day postcards for pre-1920 America were E. Nash, which was responsible

for at least 27 different sets; P.F.B., a much admired German company which exported three sets of six into this country; Fred Lounsbury, whose two sets were on sale in 1907 and 1908; and P. Sanders, with seven sets.

Surprisingly, Uncle Sam can be found on many postcards for the holiday. Our nation's favorite folk hero is often shown sharing honors with, of all things, a turkey. Long recognized as a distinctively American icon, Uncle Sam was a natural for the cards of Thanksgiving since the holiday is so patriotic and historical.

Novelties abounded. These ranged from additions of turkey and Pilgrim figures to mechanicals of turkeys with kaleidoscopic tails. There were also postcards with real feathers attached to illustrations of turkeys.

Thanksgiving Day postcards are as diverse a category as can be found anywhere. Collectors have always considered them to be a nice complementary to their Americana category, as well as a separate topic all to itself.

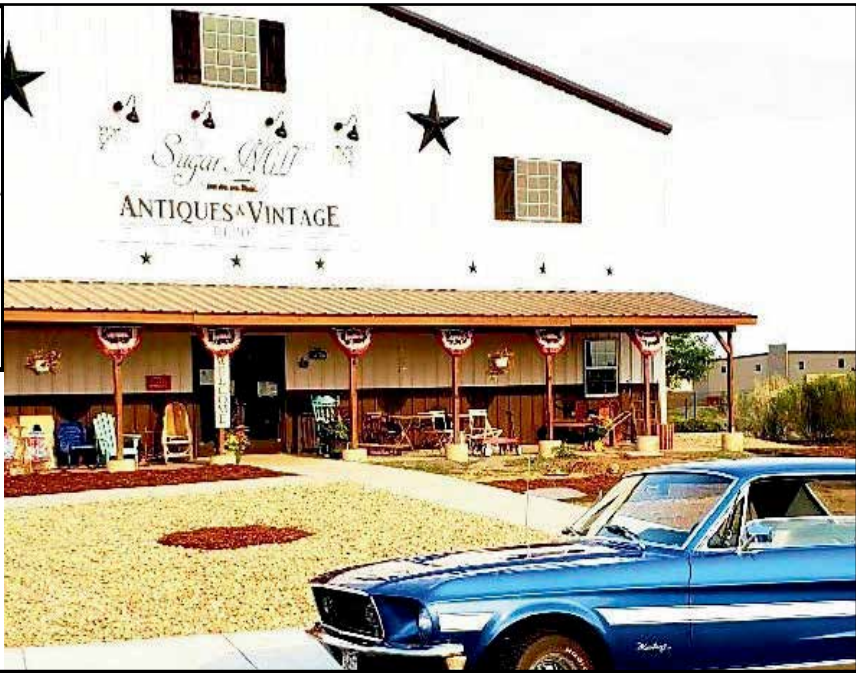


*1950s era chrome style postcard by Tichnor Co., one of dozens of that era picturing buildings exhibits at Plymouth Plantation theme park in Plymouth, Massachusetts.*



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# Tips for Antique Art Glass Collectors

By Anne Gilbert

Prices for 19th and early 20th century examples of Art Glass sell for thousands of dollars when they come to auction. Just because you can't afford them doesn't mean you shouldn't know the many terms and techniques describing them. As "Antiques Road show" often proves, people who inherit them have no idea of what they have or values. Names of the most famous makers such as Gall'e, Lalique and Daum are unknown as well as their descriptions. Many of the techniques developed by ancient Egyptians and Romans were revived and adapted by them.

When the Romans conquered Egypt in 27 B.C. they introduced glass blowing. By the

2nd century A.D. migrant craftsmen had carried their techniques to the Roman Colonies.

Historically, glass factories had opened by the end of the 1st century A.D. in Germany, Belgium and England. While most of the objects were utilitarian, decorative objects were slowly introduced.

Do you think the term "cameo glass" describes glass with a cameo profile of a person, you are both right and wrong. In one instance cameo glass is layered or cased. The outer layer(s) are then partially removed to create designs in relief, against contrasting color backgrounds. Using this same technique a "cameo" profile can be made. French glass makers excelled in this technique.

Another ancient technique, "pate de verre", (powdered glass made into a paste, colored and molded was rediscovered and used in a new way.

The molded glass, we now know as cir'e perdue or the "lost wax process." It began with an object modeled in wax, then covered with clay. After the wax was melted and was

poured away, the space would be filled with molten glass. During the Art Nouveau decades the process was revived,

Painted glass involves yet another technique that is divided into many others.

Lustre-painting, first used in ancient Egypt, consisted of films of color painted onto the body of the piece. When fired it turned lustrous.

Enameling dates back to the 15th century B.C. Colors are fused to the piece by refiring. The enamel is made of a finely powdered metallic coloring agent, mixed with oil, painted on glass then fired.

If you can't visit a museum or auction, the next best thing is the auction catalogs on the internet. Good photos and descriptions.

**PHOTO CAPTIONS:** French cameo glass vase. Galle' (Left), Cold painted Bohemian glass vase by Moser (center), Cir'e perdue perfume bottle by Ren'e Lalique (right).



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# The Beloved Dolls of Native Americans

By Robert Reed

In the National Museum of American History in the nation's capitol is a black and white image of a beautiful Crow Indian girl with doll in a traditional cradle. The photograph was taken in 1888.

Like children everywhere, Native American children have loved to play with dolls over the centuries. In most cases such dolls for them were fashioned by materials immediately available to them in forms of dress similar to their tribal people.

"By mirroring a tribe's use of ornament, accessories, and clothing," noted Wendy Lavitt in the 1982 book *American Folk Dolls*, "the dolls accurately recorded Indian life."

And "for most Indian children," confirmed author Lavitt, "dolls were an integral part of childhood."

Another doll expert, Stuart Holbrook of Theriault's explained a decade ago that Native American dolls enjoyed an innocence within the early Indian culture in that



"they were actually playthings rather than ceremonial presentations therefore squarely within the romantic definition of dolls."

Historians note that some Native American dolls fell under the influence of early explorers from Europe. Accounts dated as early as the 1500s tell of Indian children playing with dolls including such some that had been brought from England.. A leading auction house, Skinner Inc. reported selling a 19th century Indian doll in a European wax-over composition form with glass eyes. Originally from the Northeast part of America it bore beaded leather clothing and cloth pucker-toe moccasins and a beaded leather peaked cap. More recently it had been from a collection in England.

Examples of 19th century Plains Indian dolls might include beaded hide dress and moccasins, sometimes even with detailed necklaces and other ornaments. Some Central Plains dolls of the latter 19th century included costumes partly or fully made of buffalo hides. Some, like the historic 1888 photo, have been complete with doll-sized cradles. Crow Indian dolls of the late 19th century

have been found in wood form with muslin coverings and classic Crow beadwork. Other 19th century Crow doll examples have been in cloth form a varying extent of decoration.

Typically existing 19th century Indian dolls range from ten to 15 inches in height, female, and made of regionally available materials. An exception was a late 19th century male Comanche recently sold at a major auction house. The doll was 31 inches in height and wore a traditional shirt, leggings, and tin cone decorated moccasins. It had bead eyes, and formed hands with figures sewn separately.

Early Eskimo Inuit Indian dolls were usually made of wood and leather and made to sometimes be carried in the parka. Like elsewhere however they were variations over the generations.

Obviously materials varied with what was available at a given time and also with the talents and interests of a given Indian doll maker.

"Difficulty lies in dating both American Indian and Eskimo dolls," noted Holbrook. "In many cases exact production techniques were used for generations, creating this difficulty."

The testimony of Native American Blackfoot Beverly Hungry Wolf supports the early commentary. Wolf in the volume on *American Folk Dolls*:

"All that I played with was part of our culture. I had a lot of dolls. I was a great one for making dolls. I used wires to start them, then I wrapped the wires to make their bodies, and then I dressed them in Indian clothes."

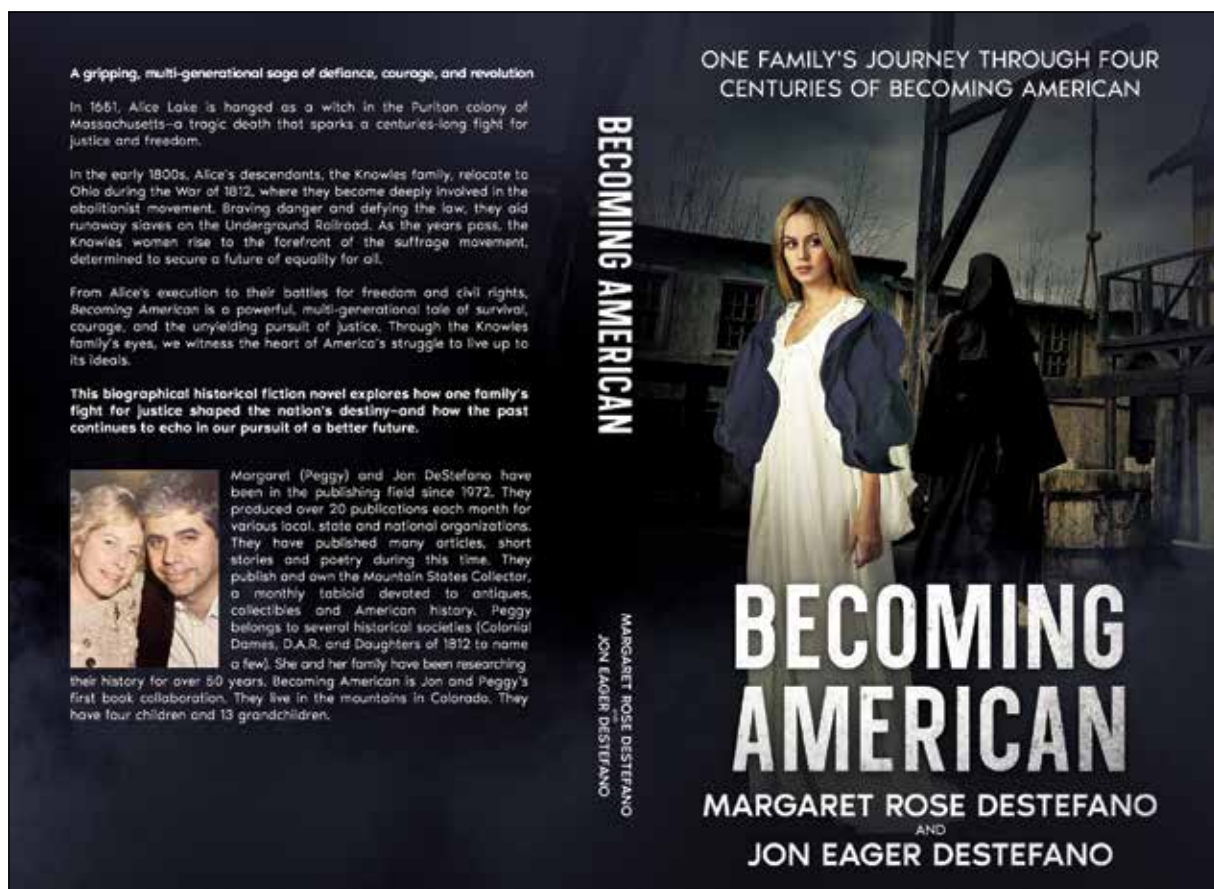
Wolf added, "Those of us who had the longest hair donated some of it to make hair for our dolls. Then the boys would hunt gophers and squirrels and skin them and we would make the little skins into clothing for the dolls."

An early 20th century Cheyenne doll might have a cloth body be wearing a beaded leath

*Continued to page 15*



## BECOMING AMERICAN NOW AVAILABLE



## Becoming American Is Now Available For Purchase

Peg and Jon DeStefano have recently completed their first book collaboration. *Becoming American* has been a labor of love for the couple as they wanted their children to know their ancestors. This book covers four centuries of the Knowles' family experience in America which began in the early 1600s. This side of the family stems from Peggy's maternal grandmother's side.

The book is based on the genealogical research that Peggy's sister Mary Sikora spent a lifetime recording. All the ancestors are real people. Their place in history helps bring to life America's path up to this time. The book is an historical novel that captures history in a three-dimensional way that old-time history books never could capture.

It is now available through Kindle as a paperback. The electronic version is now available.



The Magic –

By Robert Reed

Centuries ago, mahogany was considered almost magical. Elegant but expensive, it added an entirely new dimension to fine Colonial furniture and furniture made elsewhere.

During what some consider the Age of Mahogany, amid the 18th and 19th centuries, the amazing wood cast its charm in America, as well as England, France, Italy and Spain. It was vital to the Federal Period and virtually dominated the Empire Period that followed.

Besides grace and charm, it brought two major features to the craft of cabinetmaking. One was width. Sections of mahogany were of such tremendous size that only one or two sections were needed for tabletops and cabinet doors. The other was strength. It was strong enough to allow delicate decorative work, yet resist most damage and decay.

Some historians credit Spanish explorers for their appreciation of the fine wood in trips to the West Indies. As early as the 16th century some Spanish Renaissance cabinet workers made use of mahogany.

Around 1699, Jonathan Dickinson of Philadelphia was said to have imported some mahogany for furniture making. Other records in



that city and in New York note the existence of inventories of the wood starting with the very early 1700s. It is said to have been in limited use in England as soon as 1715; however, Queen Elizabeth was said to have shown little interest in the wood when Sir Walter Raleigh made use of it for repairing his ships. One account notes that the wood was first accepted in England not as lumber but as a health-boosting medicinal substance somewhat similar to quinine.

During the early 1720s, native woods like oak and walnut were still the most likely choice of cabinetmakers in America, but some cities

such as New York and Philadelphia, and even the coastal town of Newport, Rhode Island, continued to increase their importation of mahogany. Within a few years tariff tax restrictions were eased somewhat on mahogany, and usage naturally increased.

Throughout most of the 18th century, the major sources of mahogany came from Cuba, Honduras and St. Domingo. Honduras, with its slightly heavier rainfalls, was said to have provided a lighter-colored, more finely textured type of wood. Because of the general region, much of the mahogany at the time was referred to as “Jamaica wood,” but still it grew in popularity. By the 1740s it was a frequent alternative to walnut, partly because of its beauty and partly because of its uncanny ability to resist rot and insects.

The fact that mahogany was virtually worm-free may not seem important today, unless it is noted that comparatively little fine walnut furniture of that same period has survived because the wood was so highly susceptible to worm attack.

The colors of mahogany too only served to make it more magical. While some types of the wood could be finished to a reddish-brown

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# of Mahogany

hug, a number of the better cabinetmakers preferred the lustrous “warm brown” tones that emitted from the lighter choices. In any event, the overall result of using the finely grained wood was ultimately a lovely deep and radiant patina.

It was some of these qualities along with the variety of grain available in mahogany which lent itself to stunning veneers, which led the legendary Thomas Chippendale to extensive use of the wood. As Chippendale rose to fame, the tastes of the 18th century’s upper class had moved from heavy furniture to the more delicate and graceful styles that mahogany could provide. In both America and England, mahogany was an expensive import, but as Chip-

pendale and others came to realize, the wealthy could well afford it.

“Beginning his career when his principal medium was still fresh, and delightful new styles were taking hold,” observes Nathaniel Harris, author of the fine book, Chippendale, “Chippendale

became the first great figure of the Age of Mahogany.”

During the 1750s in Colonial America, the wood was certainly in vogue among the well-to-do. Native timbers such as walnut, cherry and maple were used for less expensive work. But for rich colors and the precision of decorative carving, there was really no substitute for mahogany. However, for all the good news on the “home front,” there was bad news in the West Indies. By the late 1750s and early 1760s much of the gigantic mahogany trees had been depleted. Trunks which once grew from six to 12 feet in diameter and provided such grand widths for tables and other construction were rapidly dwindling.

Possibly in view of these shortages, an advertisement ran in the Virginia Gazette in the fall of 1767 which offered “a quantity of good Jamaica mahogany, fit for tables and desks, which has been by me seven years.” The advertiser added he was willing to “work it up for any gentlemen pleased to employ me, for ready money, as I intend to leave off this business.”

Yet more determined was this advertiser in a 1773 issue of the Maryland Gazette: “Gerald Hopkins hath for sale in Gay Street, Baltimore town, mahogany boards and planks, sawed to suit every branch of cabinet and chair work, and also mahogany logs: he still continued carrying on the cabinet business in its various branches as usual.”

By the latter 18th century, craftsmen had perfected the method of cutting thin slices of mahogany so well that veneering became fairly commonplace and the solid, carved pieces were generally a thing of the past. The magical wood was used to fashion all manner of fine furniture, from beds and bookcases to wardrobes and washstands. It was probably more frequently used in chairs, desks and tables than anything else. However, it certainly became mirrors and sideboards as well.

Well into the dawn of the 19th century, many leading cabinetmakers in New York City



held to the crafting of solid mahogany furniture despite the higher costs it would involve. In research prepared for the Chipstone Foundation, the 1996 document American Furniture uses a letter written in March of 1812 to a woman in Charleston, South Carolina, from her cousin in New York City to make that interesting contrast.

“Enclosed are two drawings of furniture,” wrote Sarah Hunger. “Our neighbor Mr. Gelston has two communicating rooms furnished by Mr. Phyfe with considerable taste; but if mahogany is too expensive, I can find painted chairs and settees. A dozen chairs with two settees of the latest fashion will cost \$144, the shape is quite plain and nothing like mahogany. In fact, there is a great difference in the appearance as there is the price; two Sofas and twelve chairs of Mahogany of the best taste will be \$500.”

For all of its charm and elegance, production of mahogany furniture had generally faded from view in America and Europe by the 1820s, ending finally the one and only Century of Mahogany.



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# AMERICAN HISTORY

## November Anniversaries

### Native American Heritage Month

**November 1**  
Commemoration of the 250th anniversary of the first land battle of the American Revolution in the South, the Battle of Ninety Six.

**November 1**  
1800: John Adams becomes the first President to live in the White House.

**November 4**  
Election Day

**November 9**  
The draft age for the U.S. military is lowered to 18 and the upper limit is raised to 37. (1942)

**November 11**  
Veterans Day

**November 12**  
103rd anniversary of the Conference on the Limitation of Armament held in Memorial Hall (1921)

**November 27**  
101th anniversary of the first Macy's Thanksgiving Day Parade (1924)

**November 27**  
Thanksgiving Day

**November 28**  
The first Grand Ole Opry country music concert was held in Nashville, Tennessee, USA, and also broadcast on the radio.

**November 28**  
American Indian Heritage Day



### INSPIRATION

## November's Quote of Month



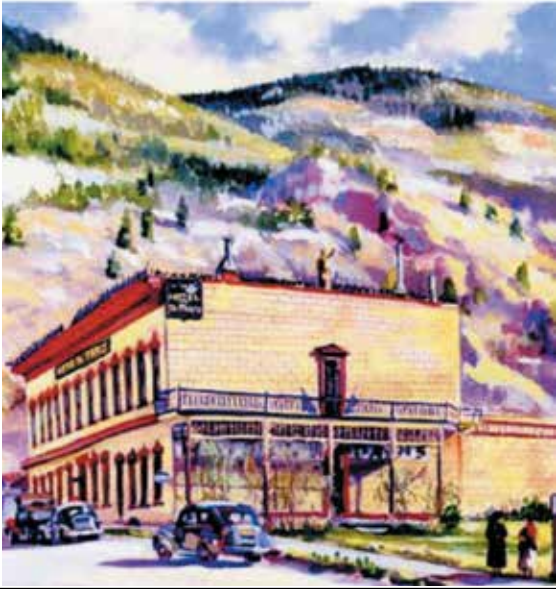
"As we express our gratitude, we must never forget that the highest appreciation is not to utter words, but to live by them."

- John F. Kennedy



Blue Star Museums like Hotel de Paris in Georgetown, Colorado, give special discounts to veterans.

### GEORGETOWN



The Hotel De Paris Museum™, a site of the National Trust for Historic Preservation, is owned and operated by The National Society of the Colonial Dames of America in the State of Colorado. The Museum is located in Georgetown, Colorado, just west of Denver off Interstate 70.

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**The Mountain States Collector**, a tabloid newspaper dedicated to promoting the enjoyment of antiquing and collecting in the Rocky Mountain region, is distributed the first weekend of every month through shops, auctions, flea markets and antique shows, and is mailed to subscribers.

(Opinions of the writers contained herein are not necessarily the opinions of the publishers.)

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# The Brothers Grimm and Their Fairy Tales

By Roy Nuhn

A bit more than two centuries have passed since German folklorists Jacob and Wilhelm Grimm’s first volume of fairy tales was published in 1812. A second volume followed two years later. The stories quickly became literary classics. People, young and old, have fallen in love with the Brothers Grimm ever since.

Today, the old fairy tales, along with traditional nursery rhymes, are once again in the spotlight. Two television series, “Grimm” and “Once Upon a Time” have enjoyed success on television. Others have come and gone or are in the planning stages.

On the silver screen a dozen, or so, movies have recently played or been scheduled. They include such films as “Hansel and Gretel: Witch Hunters” a couple of Snow White extravaganzas and one by Tim Burton about Cinderella.

However, the modern tellings of these are versions that the Brothers Grimm would hardly recognize. Snow White, for instance, while still the fairest of them all, is no longer a damsel indistress in need of a Prince Charming for protection. The gal now packs a mighty punch, often takes control and is quite sensual.

Mainly oral up to the Middle Ages, folklorists first began writing down the old fairy tales in the 17th century. The most important investigators of all were two highly esteemed language and philology experts: the German-born Grimm brothers, who in early 1800s began collecting the spoken native stories of central Europe.



After publication of their monumental two-volume compilation, they spent the next 40-plus years expanding and revising it. The first edition in English, titled Household Fairy Tales was printed in 1884, 130 years ago. It soon crossed the ocean to our shores and



children here met up with the Pied Piper of Hamelin, Snow White and her Seven Dwarfs, Cinderella and all the other marvelous characters from the world of enchantment.

Other wellsprings of fairy tales were Aesop’s Fables and the stories of Hans Christian Andersen. There are other contenders but for all practical purposes the Brothers Grimm, along with Andersen and Aesop, constitute what we consider fairy tales.

Nursery rhymes, another great oral tradition, boasts a British background. Centuries-old verses, songs and riddles set to rhyme, most have roots set in historical happenings and personages of the 16th and 17th centuries. Like fairy tales, they were originally intended for adults.

Illustrated nursery rhyme booklets for children first began appearing in this country in the 1890’s. Until around 1910, many of them were imports from English publishers.

Notable in this group was Raphael Tuck & Sons; whose extensive “Father Tuck” line of fairy tales and nursery rhymes was a runaway best seller.

During the final decades of the 19th century, New York City’s McLoughlin Brothers grew to be the largest domestic supplier of all types of children’s literature. Under their “Play and Pleasure” and “Cinderella Series” trademarks they marketed countless titles drawn from German and English sources. Over the years McLoughlin churned out endless printings of the Grimm’s fairy tales in all

sorts of formats. Around the same time, many other American companies, mostly in the Northeast, began seeing the field as a lucrative possibility. Among them were Sam Gabriel and Saalfeld.

Many of the artists considered so collectable today, such as Kate Greenaway and Randolph Caldecott, illustrated nursery rhymes and fairy tales books, whose color plates were later used to print souvenir postcards.

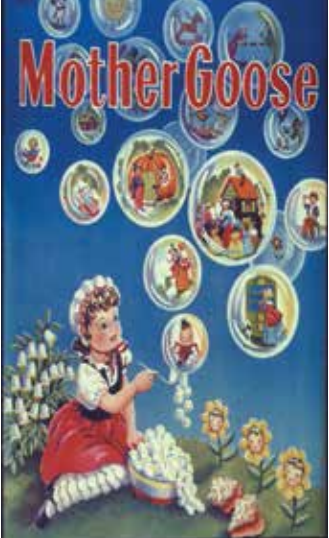
From around 1903 into the 1920s, postcard publishers produced dozens of six, twelve and twenty-four-card sets about nursery rhymes and fairy tales.

One of the best is the 48-card set by F. Warne & Co. (London and New York). The German firm of FRB sold nearly one hundred different sets of six postcards each. From all indications, the cards by FRB were never exported to this country. A major producer of this topic, though, was (again!) Tuck. They marketed at least 12 sets of six or twelve postcards each. These were distributed in this country through the company’s New York City branch.

Important American publishers included Newman Woolsey & Co., Rotograph Co., Ullman Manufacturing, Augener Company and The Medici Society.

A surprisingly large number of advertising postcards borrowed nursery rhymes and fairy tales themes. As did premium booklets promoting all sorts of products. The use of these imaginative stories and their characters by admen was a common practice throughout much of the last century.

Often the stories were badly distorted in order to incorporate mention of the sponsor’s product. Advertising postcard sets by Fralinger’s Original Salt Water Taffy, Metropolitan Life Insurance, and Minneapolis Knitting Works rank among the best in this category.



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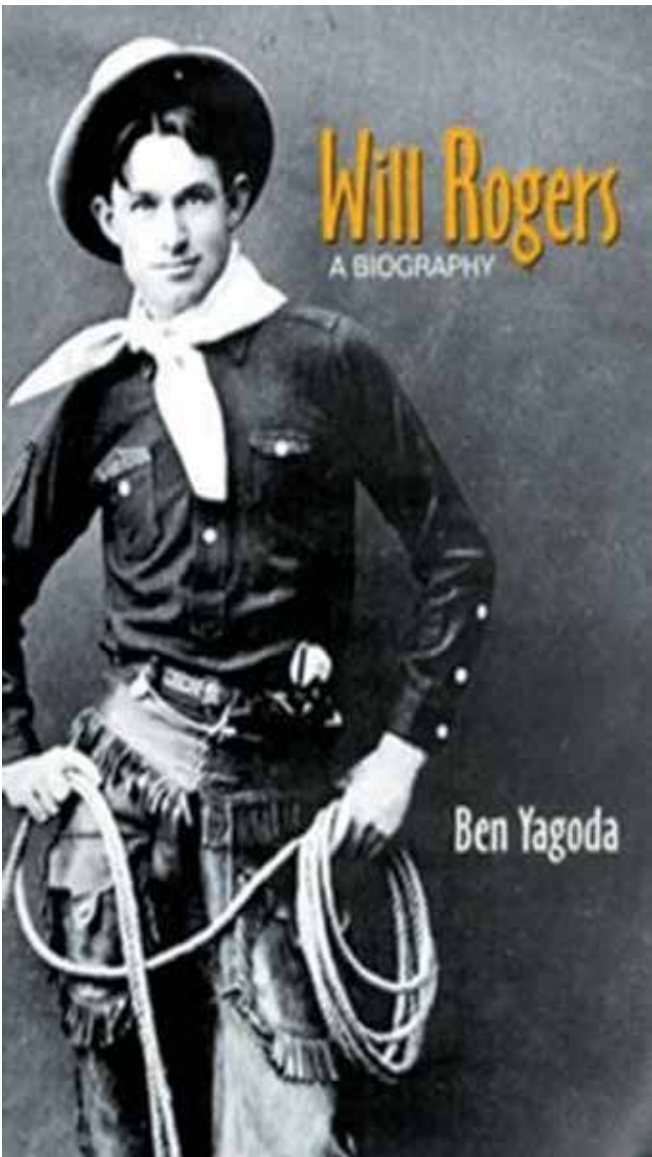
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# “Never squat while wearing your spurs” - Will Rogers



Will Rogers, who died in a 1935 plane crash, was one of the greatest political sages this country has ever known.

Enjoy some of the sayings discovered in his biography by Ben Yagoda:

1. Never slap a man who's chewing tobacco.
2. Never kick a cow chip on a hot day.
3. There are two theories to arguing with a woman. Neither works.
4. Never miss a good chance to shut up.
5. Always drink upstream from the herd.
6. If you find yourself in a hole, stop digging.
7. The quickest way to double your money is to fold it and put it back into your pocket.
8. There are three kinds of men: The ones that learn by reading. The few who learn by observation. The rest of them have to pee on the electric fence and find out for themselves.
9. Good judgment comes from experience, and a lot of that comes from bad judgment.
10. If you're riding ahead of the herd, take a look back every now and then to make sure it's still there.
11. Lettin' the cat outta the bag is a whole lot easier 'n puttin' it back.
12. After eating an entire bull, a mountain lion felt so good he started roaring. He kept it up until a hunter came along and shot him. The moral: When you're full of bull,

keep your mouth shut.

### ABOUT GROWING OLDER

First ~ Eventually you will reach a point when you stop lying about your age and start bragging about it.

Second ~ The older we get, the fewer things seem worth waiting in line for.

Third ~ Some people try to turn back their odometers. Not me; I want people to know 'why' I look this way. I've traveled a long way, and some of the roads weren't paved.

Fourth ~ When you are dissatisfied and would like to go back to youth, think of Algebra.

Fifth ~ You know you are getting old when everything either dries up or leaks.

Sixth ~ I don't know how I got over the hill without getting to the top.

Seventh ~ One of the many things no one tells you about aging is that it's such a nice change from being young.

Eighth ~ One must wait until evening to see how splendid the day has been.

Ninth ~ Being young is beautiful, but being old is comfortable.

Tenth ~ Long ago, when men cursed and beat the ground with sticks, it was called witchcraft. Today it's called golf.

And, finally ~ If you don't learn to laugh at trouble, you won't have anything to laugh at when you're old.

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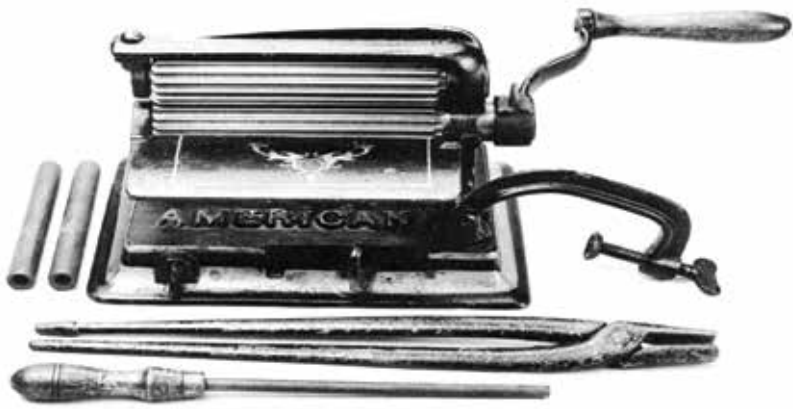
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# October's What Is It?

# November's What Is It?



The American Machine Co. fluter of the 1880s literally cranked out ruffles between the teeth of its corrugated rollers. Shown here with the heater slugs (left) that fitted into the rollers and the tools for inserting and removing them, the 8-inch-wide machine clamped to a table or counter top for

use. Machines like this one in good condition are relatively rare and therefore are prized additions to any collection.

We have had one correct answer to this *What Is It* from a reader who identified the machine as a pleater for lady's hats or for lamp shades.



Send your answers to the What Is It contest, postmarked by November 20, to the Mountain States Collector, P.O. Box 1003, Bailey, CO 80421. At least three winners will be drawn. Winners will receive a year's subscription to the Mountain States Collector.

## The Beloved Dolls of Native Americans *continued . . .*

*Continued from page 9*

er dress, and wool yarn was sometimes used on such dolls as hair. Depending on what was available to the maker such dolls of that period and region might have further decorations carved from real animal bone or teeth.

In recent years Skinner Inc. sold at auction

a rare Cherokee cloth doll in the image of an African-American slave. The female subject was wearing a cloth turban with a beaded decoration, and was holding a Cherokee baby in a wooden cradle. The seller estimated the doll was crafted during the early 20th century or before.

An early 20th century Lakota Indian doll was also offered at the same event. From the Wistariahurst Museum, the piece was wearing a full yoke beaded dress with applied hair. It bore hand-drawn facial features and was wearing beaded early ornaments and a necklace. It was about 20 inches tall.

Still another example was a 1900s Central Plains Indian dolls. It wore a woman-style breast plate, partially beaded dress and moccasins. It also had braided hair and face paint. The doll was just over 14 inches tall with a basic beaded hide form.

In 2004 American Indian Art Magazine featured a carved wood Northeast Indian doll on its cover. The doll had articulated limbs, face and hands. It was fully costumed with a buckskin

shirt, leggings, and claw necklace along with a miniature headdress and miniature double-curved bow. From a private collection, the 14-inch doll was later sold at a nationwide auction.

The main focus of the above has been that of Indian dolls were made for and used by children as playthings. Two categories might be included in the broader definition of Indian dolls.

One such group would be dolls used as ceremonial objects that were often used in religious rites. An example would be the Hopi Kachina dolls, but there were many others by various Indian tribes over the ages.

Another type of Indian doll would be the commercial dolls made to appear as Native Americans. During the 1890s and early 1900s, even while Native American dolls were being crafted for ethnic children, European and American manufacturers were marketing there version of Indian dolls. In 1897 the J.D. Zernitz Company advertised Indian dolls with bisque heads and glass eyes in various sizes from ten to 15 inches tall. Butler Brothers advertised similar dolls in 1910.

Today there are serious collectors for all three types of enduring Indian dolls.



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